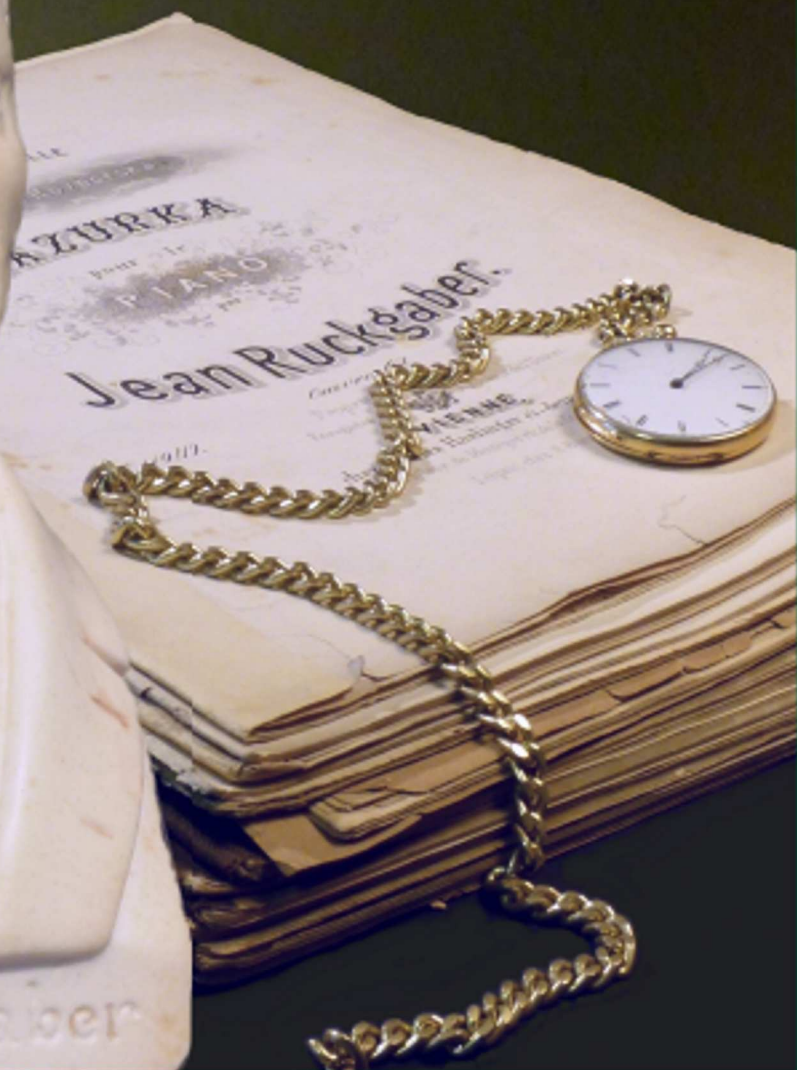


Jan Ruckgaber

*The Forgotten
Composer*



A Review of the Book

In the culture of every region there are figures, who render considerable services to the fields of economy, knowledge, education or culture.

As long as they devote their time and efforts to enhance development of the region, and as long as they benefit the local dwellers, they are popular, widely known, respected and admired.

But when they pass away and their work and achievements become a mere part of the past and unappreciative people's memory rarely keeps handy names of those, who, at their time, had significant, and sometimes even deciding effect on development of the country.

Johann (Jan) Ruckgaber (1799-1876), once popular composer, pianist, teacher and organizer of cultural life, was such a figure in Galician culture, and especially in musical life of Lviv, at that time, the capital city of "the Kingdom of Galicia and Lodomeria".

Colourful history of his life could make a good historical film, and his services for musical life in Lviv, in the years from the 1820s to the 1850s, were so significant, that now, while mentioning any musical institutions, established in Lviv at that time, one must underline: "started, inspired, and once run by Jan Ruckgaber".

However, the time of glory ended for him, rather unexpectedly and too soon, in the year 1857 – and it was not for natural reasons, because he still lived for another 20 years after his retirement. In his last, bitter years he was not only gracelessly unappreciated and even forced to leave his hometown, but also, after 150 years, he got nearly completely forgotten in the town he had spared no effort for.

Surprisingly in the 1990s there came a sudden renaissance of his memory, when Lviv's musicologists - Leszek and Teresa Mazepa, Olga Osadcia, Lidia Melnyk, Natalia Kaszkadamowa, Wołodymyr Tokarczuk, the author of this review and many others – could at last freely carry on their study, without being accused of "bourgeois spiritual values", as it had been a rule in the past soviet period, under the watchful eyes of communist services. The scholars not only came across rather extensive Ruckgaber's legacy in Lviv's archives and libraries, but they also found numerous press announcements concerning various Ruckgaber's activities, leading to a conclusion about a very important role of this gifted musician in the Galician cultural life.

It was in the 1990s that numerous reports were written on his musical, educational and organizing contribution towards the general musical culture of the country. Ruckgaber's portrait was hung along with other portraits of the Presidents of the Mykola Łysenko's Lviv National Music Academy (former Conservatoire of the Galician Music Society – then The Polish Music Society) in the Senate's Hall.

But there were many gaps left in our knowledge of the artist's life history, not all of the information was precisely substantiated – the stormy history caused not only great cultural losses, but also horrific material damage, as hundreds of archival documents and collections were burnt. Still nothing was known about the fates of his descendants, or if there were any traces of him left in their families.

And so the book by Ewa Michalik, entitled „Jan Ruckgaber – the Forgotten Composer”, comes in time to fill, at least partially, the mentioned gaps. It not only continues the still topical in Lviv’s musicology thread of research, but it also presents documents, which had not been known to the scholars, interested in that period of musical history of Lviv.

Documents preserved in the Ruckgabers’ Family Archive let us find out the name of his wife, Maria Xavera Markl, the names of his six children and their short stories of life, which have not been known so far, the place where he lived in Lviv, his family ties, and other information, significant for further research in the subject.

The author does not limit her work to the information on the history of the Ruckgabers’ family. Following precisely the development of main institutions, the establishing and running of which Jan Ruckgaber had influenced so fundamentally – as the Society of Music Friends in 1838, renewed in 1852 as the Galician Music Society with a Conservatoire opened in 1853, she describes in detail his participation in organization of numerous concerts and guest performances of famous musicians, Francis Liszt first of all, his teaching novice musicians, his own concerts as a pianist and an accompanist. She was able to present a thorough image of the activist in the field of Lviv’s culture.

Moreover, Ms Michalik continues looking into the modern history of the institutions once established by Jan Ruckgaber, and, on top of that, she also describes the state of preserved artefacts in the collections of Lviv’s libraries. The author also worked out an impressive list of available literature of the subject.

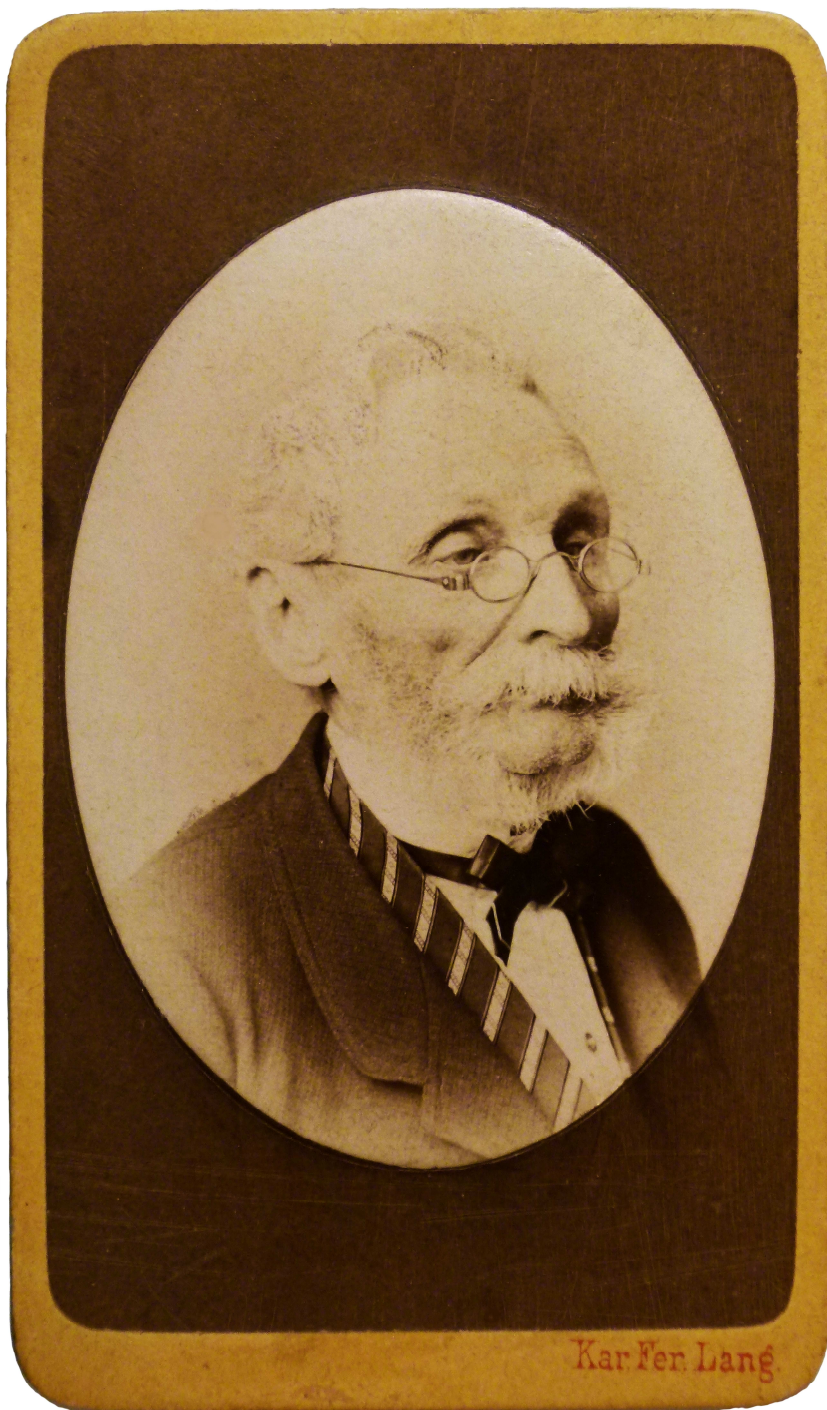
The book, written in beautiful, literary style, is aimed not only at professional reader, but also at a wider circle of those interested in history of culture.

A great merit of the edition is an abundance of illustrations, showing the composer himself and front pages of various editions of his music works, the artists surrounding him in Lviv, outstanding musicians who he met, his successors at the post of the director of the Galician Music Society and many virtuosos, who arrived in Lviv in consecutive years, continuing the valuable, once created by Ruckgaber, tradition of concerts in Lviv. On top of it we can also see the contemporary image of the institutions, to establishing of which Jan Ruckgaber had contributed a great deal.

Concluding, I can truly recommend this book not only because it reveals new aspects of Galician musical past, but also as an interesting “family saga”, an enlightening example of cherishing and continuing the historic memory.

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Sept. 20th, 2017



Jan Ruckgaber, a real photo, family archive

Ewa Michalik

Jan Ruckgaber
The Forgotten Composer



**The Life and Work
of a Pianist, Composer, Teacher and
Promoter of Musical Life
in Lviv**

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Preface

The story that I am going to describe is very dear to me. It was only a few years ago that I got to know it myself. So far occupational duties and everyday haste have kept me from turning due attention to the subject. Now, having reached the happy state of retirement, I feel ready for the challenge. My surname is Ruckgaber. I was born in Poland and I am certainly Polish, but the foreign name has always made me think about the origin of my ancestors. According to the family tale, my great-great-grandfather, Jan Ruckgaber was a famous 19th century pianist and composer, who lived in Lviv. Now he is nearly entirely forgotten, but his story which has been handed down from generation to generation, has inspired me to look into the matter myself.

Years ago, the first attempt to describe the history of our family was made by my aunt, Alicja Okońska, through her books: *Palette of the Mazovian Pine (Paleta z mazowieckiej sosny)*⁶⁵ and *Encounters with Unusual People (Spotkania z ludźmi niezwykłymi)*⁶⁴.



1. *The Ruckgaber family. Standing, pictured from the left: Alicja Okońska, the daughter of Jan Ruckgaber (my grandfather, the composer's grandson), her two brothers Zdzisław and Zbigniew (my father), Janina (my mother), and Kalinka, Alicja Okońska's daughter. Sitting, from the left: my grandmother Leonia with Jan Ruckgaber (her husband and my grandfather), myself – Andrzej Ruckgaber and down in front of our grandpa, my younger sister, Monika. In the bottom-right corner there is a friend of my grandparents'. The photo was taken on my grandparents' 56th wedding anniversary, in 1955*

Later my grandfather (the composer's grandson) made a list of musical works by Jan Ruckgaber, and put all of the family's documents in order.

Only now, have my wife (Ewa Michalik) and I been able to compile a detailed description of our ancestor, his work and his achievements. We went through the family archives and examined in detail ancient documents and scores, some in the form of original manuscripts. We have searched newspapers and magazines from the time, articles and musicologists' academic publications on the history of Galicia and Lviv.

We have gathered all materials on Jan Ruckgaber available in Poland. We have described the history of the institutions which he contributed to, and created an outline of social changes which took place during his lifetime. We have compiled the most complete list of his musical works and academic opinions on his music to this date. We have also described the archives, where more authentic materials are housed, still waiting to be explored in great detail. Additionally, we have gathered an ample bibliography on the subject.

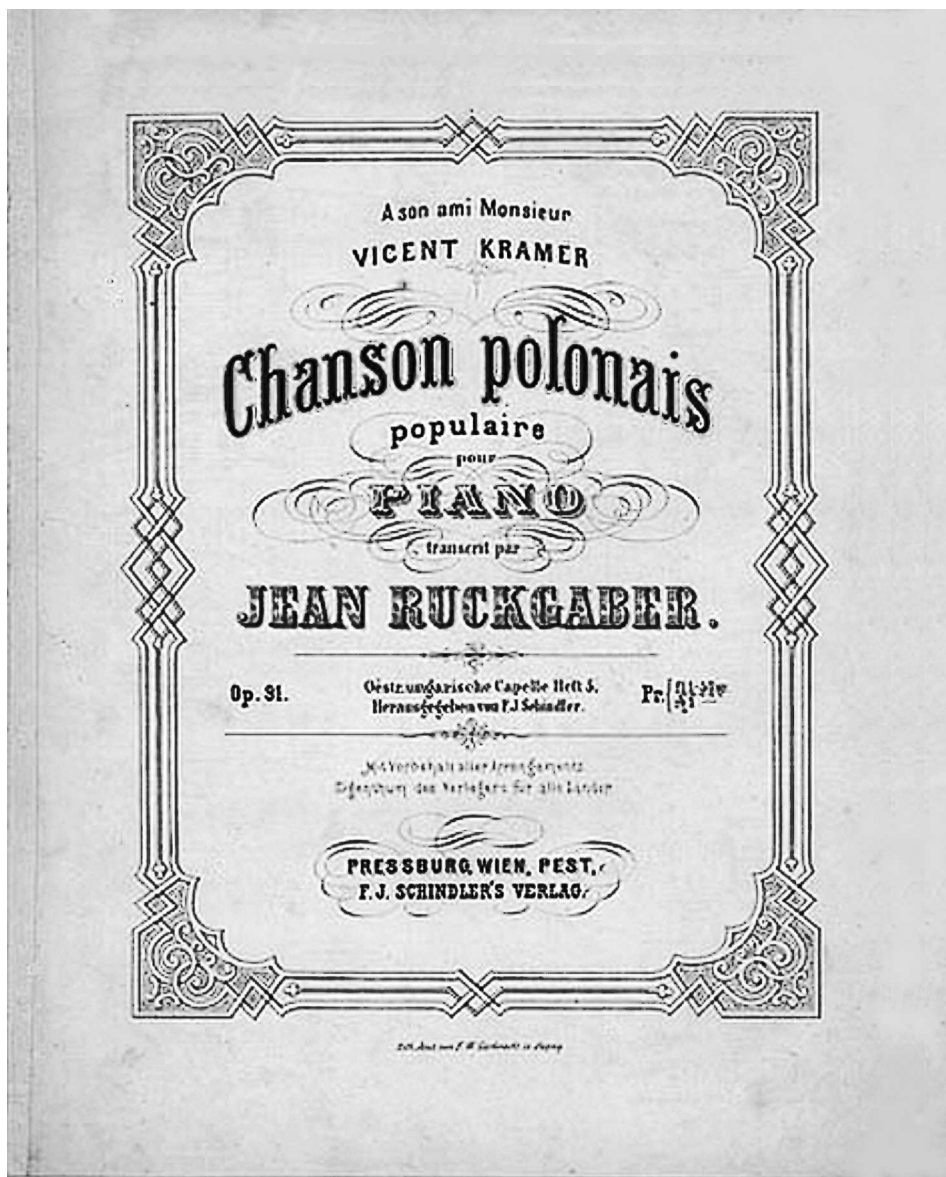
Now, as we are presenting the results of our work, we are ready to gratefully welcome any comments which can only help us improve and correct our paper.

As far as circumstances allow, we are going to continue our work. Since most of the sources which we have not yet reached are in Lviv, we intend on studying and presenting them to the public at a later time.

Ewa Michalik and Andrzej Ruckgaber



2. Ewa Michalik and Andrzej Ruckgaber at work on the materials about Jan Ruckgaber



3. Chanson polonais populaire, op. 91, pour piano transcript par Jean Ruckgaber

Chapter 1

The Forgotten Composer - Jan Ruckgaber

Introduction

This is the story of Jan Ruckgaber's life and work and an outline of the history of his time. We think of him as a Pole, but we can never forget his parents; French aristocrats who fled to Vienna from the guillotine of the French Revolution. Later, his father was killed in the Battle of Wagram as an Austrian officer who fought against Napoleon. When he was a boy of ten, Jan was adopted by his tutor, an Austrian named Joseph Ruckgaber whose surname is now also mine.

He spent most of his lifetime in Lviv, a Polish town bustling with Polish culture. Although, when Jan Ruckgaber was born, Poland did not yet exist on the map of Europe. He met many great artists of his time - Fryderyk Chopin and Ferenc Liszt - above all.

When Poland gained its independence in 1918, Lviv became Polish again. Ruckgaber's descendants moved from Lviv to Poznań and then to Warsaw, carrying with them the old family story about their famous grandfather: the composer.



5. Middle-Eastern Europe in the years 1815-1866

Thus a French aristocrat, then a Viennese emigrant with an Austrian surname, Galician citizen and a popular figure in Lviv, began the Polish branch of the family. The fate of this man seems symbolic for the tangled history of Europe.

The unusual biography of the Lviv pianist Jan Ruckgaber has attracted the attention of many authors. However, in the fascinating story of his life and work, there is still a lot to be worked out, especially in the Polish musicology. The image of musical culture in Galicia in the 19th century, to which he contributed a great deal, can not be considered complete without such local characters like Franz Xavier Mozart, Joseph Kessler, Johann Mederitsch (Gallus), Ignaz Schuppanzigh – the composers, conductors, virtuosos and teachers, whose work strongly influenced the culture of the region and who are all at present nearly forgotten.

Besides a short entry in the Austrian Music Lexicon^{8, 86}, the pianist and composer Jan Ruckgaber (1799-1876) - a teacher and a conductor, one of the most active organizers of musical life in Lviv in the 19th century - is not present in the Austrian musical historiography at all. In our opinion, however, he deserves a special place in the history of Galician culture, because he devoted all his mature life to the development of musical life in the region^{11, 41, 85}.



6. *St. Stephen's Cathedral in Vienna, 1830 by Eduard Gurk*

Ancestry

Jean (later Johann and Jan), the son of a French fugitive Jean de Montalban, was born in Vienna on the 21st of November, 1799, where he was baptized in St. Stephen's Cathedral. Many authors cite the 21st of November as the date of his birth, although the composer's grandson gives the date of November 27, 1799, in his memoirs⁷⁹. On the other hand, the date of 1800 is engraved on a copy of the composer's bust by Chardigny from 1855, which is still in possession of the family. At first he used his father's surname, de Montalban^{43, 64, 65, 79}.

His father, the aristocrat, fled his homeland to avoid the terror of

the French Revolution and settled in Vienna, where many French emigrants had already found their place. Alicja Okońska, the composer's great-granddaughter, writes in her book that Jean de Montalban left France with his son and an Austrian servant, Joseph Ruckgaber⁶⁴. Later, Jean de Montalban – father - was killed in the Battle of Wagram on the 5th or 6th of July, 1809, as an Austrian officer^{12,13}. However, the composer's grandson, Jan Ruckgaber, has it that he was killed as an officer of Napoleon's army⁷⁹. Not much is known about the composer's mother besides her name: Anna née Felber.

After the death of his father, ten year old Jean was adopted by his tutor - Joseph Ruckgaber. The adoptive father cared for him well, and as the boy showed talent for music early on, he was given the best musical education. The manuscript of his piano quintet (opus 37) bears the date of 1815, when Jean was only a boy of 16.

At first he used his adoptive father's surname as a stage name. As he became more popular he decided to keep the name. Many years later, in his last will and testament he expressed the desire to return to his true surname, but this has never been fulfilled. His French Christian name – Jean – was later altered to Johann and Jan. Considering that “Gazeta Lwowska” (“The Lviv Newspaper”) usually referred to him as Jan (Ruckgaber) and he is also buried under this name in Lviv, we have also adopted this form.

Whatever the name, he was a man of true talent, enthusiasm and great diligence.



7. *The Battle of Wagram 1809, watercolor by Julius Kossak 1867*



8. The front page of a musical piece by Jan Ruckgaber from 1812, when he was 13

Education

Jan Ruckgaber began his musical education in Vienna with Johann Nepomuk Hummel. He was an Austrian composer, pianist, theoretician and teacher of Slovak origin, who himself studied with W.A. Mozart, F. J. Haydn and A. Salieri; later becoming the chapel master at Stuttgart and Weimar^{29,85}.

Later Ruckgaber continued his studies in Paris, presumably in the years 1816-1819. Unfortunately, not much is known about this period in his life, besides that the Paris Conservatoire did not enroll foreigners then, and so he had to take private lessons. Ferenc Liszt was treated in exactly the same way when his application was turned down in 1823²⁹.

First concerts (See also “Pianism in Lviv”, Chapter 2)

Jan Ruckgaber first visited Lviv in 1815. In January 1818, when he was only 19 and probably still a student, he came again, gave a number of successful concerts and gained some popularity. In its first issue in January 1818 “The Lviv Newspaper” published a short notice about the arrival and performance of a young musician from Vienna: Mr. Ruckgaber.



9. Johann Nepomuk Hummel, a portrait by Möller, ca 1814

After his stay in Lviv the pianist went on a tour of Galicia, where he not only played concerts, but gave music lessons in landowners' homes as well.

From 1820 Jan Ruckgaber came to Lviv on regular basis and participated in the concert life of the town. He performed in solo piano concerts, accompanied local and visiting musicians and soon gained the fame of an irreplaceable accompanist.

The young musician never expected Galicia to become his new homeland where he would experience popularity and

success⁸⁶. Nevertheless, he soon became profoundly engaged in his work, putting into it all of his energy, and becoming an important figure of the musical life of the town.

In the 7th issue of "Rozmaitości" ("The Miscellaneous"), "The Lviv Newspaper's" extra, in 1822, we can read a review of a newly staged opera *Dzwonek* (*The Bell*) with music by Z. Herold: [...] *the well known artist – Mr. Ruckgaber perfectly accompanied on the piano*. In the 62nd issue from the same year it says [...] *Joachim Kaczowski is going to host a great vocal-instrumental concert with the help of Mr. Ruckgaber – an artist of rare proficiency*. In the 25th issue (1825), we can read that Jan Ruckgaber took part in an evening of music and art held by Joseph Baszny, where he played piano variations by Kalkbrenner⁸⁶.

In the years 1824-25 J. Ruckgaber participated as an accompanist in Karol Lipiński's subscription concerts (*see also The concerts of Karol Lipiński, page 15*). In the same year of 1825, both musicians – a violinist Karol Lipiński and a pianist Jan Ruckgaber jointly gave a series of concerts in Kiev and Lviv. Income from one of the concerts in Lviv amounted to 500 ducats, which was then a large sum^{8,86}. Co-operation with Lipiński later inspired Ruckgaber to compose instrumental pieces of chamber music^{69,85}. He also dedicated his first piano concerto, opus 20 to him.



10. Young Jan Ruckgaber, by an unknown author

In 1826 Ruckgaber settled in Lviv for good. He played concerts, worked as a piano tutor, and a composer. His piano pieces and musical illustrations to the pantomime *Refleksje Arlekina* (*Harlequin's reflections*) or *Pojawienie się duchów* (*Spirits' appearance*) staged in 1826, gained him general recognition and fame^{8,40,85,86}.

The chronicle of Jan Ruckgaber's performances can be easily traced – time notices about his concerts appeared in the Lviv press on a



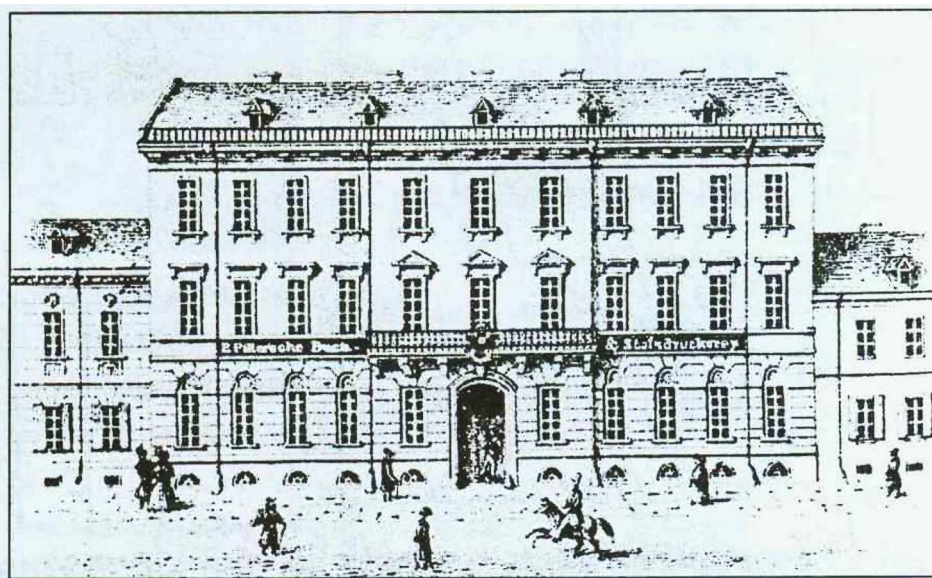
11. Karol Lipiński 1822, a portrait by Walenty Wańkiewicz

regular basis^{29,41,86}. For example in “The Lviv Newspaper”, in issue 67 in 1826, we can read: ... *His Lordship Mr. Ruckgaber will give a piano concert in the Royal Municipal Theater on the evening of Wednesday, June 11th . Moreover, he will play improvisations with various themes of folk tunes.*

His music was published by Franz Piller’s printing house in Lviv. It was mainly dance music, polonaises, mazurkas, cotillions, romances and songs, which the composer dedicated to his noble friends and acquaintances⁸⁶.

Jan Ruckgaber’s life was then definitely connected with Lviv. In June 1829, he performed twice in the local theater together with the well known violinist Stanisław Serwaczyński. The repertoire was rather traditional and on June 10th (“Mnemosyne” 1829, N°45, June 6th, p. 180) it included a concerto by Kalkbrenner and variations by Herc.

The concert started with the overtures to *Fidelio* by Beethoven and to *The Italian Girl in Algiers* by Rossini (“Mnemosyne” 1829, N° 48, June 16th, p. 191)⁶¹.



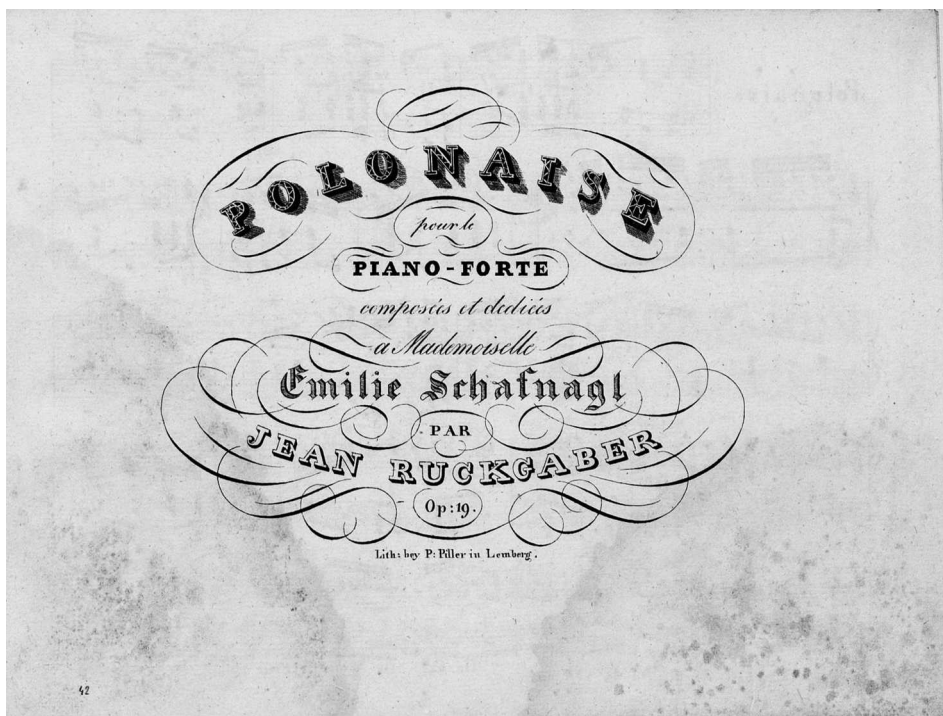
12. *The building of the Pillers' printing house at 3 Lyczakowska Street, a lithograph by K. Auer, ca 1846-47*

From 1833, town carnivals on public holidays were held regularly in the former Jesuit Garden. They were prepared very carefully, especially when Joseph Baszny took over their management in the late 1820s. He composed special music for the occasions, mostly mazurkas and polonaises; some of them were even published in Vienna. He was also in charge of the choir. Besides Baszny, dance music for the carnivals was composed by Jan Ruckgaber and bandmaster Wyskoczil ("Mnemosyne" 1833, N^o 6, January 22 nd, p. 24)^{42,61}.

Jan Ruckgaber's talent, energy, diligence and commitment soon brought the revival of musical life in Lviv. Famous artists, like Franz Xavier Mozart, J.G. Mederitsch (Gallus), Karol Lipiński, Joseph Kessler and shortly also Ignaz Schuppanzigh, (L. van Beethoven's friend and performer of his quartets) gave numerous concerts²⁹.

Marriage

On the 15th of August, 1834, at the age of nearly 35, Jan Ruckgaber married Maria Xavier Markl, who was born in Lviv, on the 8th of August, 1819. She was the daughter of a Hungarian baron John Markl and a Polish woman Jane née Balewicz. The bride was nearly 20 years younger than the groom and she needed permission from her father to get married. A copy is still stored in the family archive⁷⁹.



13. The title page of a Polonaise published by Pillers' printing house

They had six children:

1. Victor – a soldier, promoted to the highest rank amongst his brothers. Retired, lived as a bachelor in Vienna.
2. Ferdinand – also a soldier, died at a young age.
3. Stephanie – married to Jacob Kobiałkiewicz. They had two daughters: Jane and Sophia.
4. Jane, called Żańcia – cared for her elderly father in Lviv. Her husband, Joseph Schier, Ernest's wife's brother, died in Vienna. They had no children.
5. Ernest (died in 1888) – a captain in the Austrian army. Allegedly, a dog saved his life when it found him severely wounded under bodies of soldiers killed in a battle. He was married to Anna Schier (the sister of Joseph, Jane Ruckgaber's husband), the daughter of a Scotswoman, Anna Scarley and Joseph Schier, a Lviv jeweler. They had three children: Kazimiera, Jan and Olga. (Jan, the son of Ernest and the grandson of the composer, was my grandfather – a note by Andrzej Ruckgaber). Ernest's branch of relatives is presently living in Warsaw.
6. Angela – was taken away by her mother when she left her husband and Lviv in 1862.

The Society of the Friends of Music (*See also Chapter 4*)

The setting up of the Society of the Friends of Music (*Gesellschaft der Musikfreunde*)⁸, which soon became a foundation for the Galician Music Society, was one of the most important of Jan Ruckgaber's achievements.

It already started working unofficially in 1834^{8,85}, and according to Irina Antoniuk even in 1823⁴.

The Statute of the Society was written and presented to the highest imperial authorities in April 1835. It described the structure of the management and the rules of membership⁸⁶.

In 1835 Ruckgaber started organizing weekly musical meetings in which amateur-musicians performed music by Mozart and Beethoven. His energy encouraged nearly a hundred music-lovers from amongst the local cultural elite to play music together.

The first "musical evening" was held on the 4th of March ("Mnemosyne" 1836, N^o 29, March 10th, p. 118), and another evening took place on the 18th of March in "Reduta Hall".

Ruckgaber was considered by his contemporaries to be a true piano virtuoso, but he also tried his hand at conducting. On the 24th of September, 1835, he conducted the overture to the opera *Vampire* by Lindpaitner, the first movement of the *IV Piano concerto* by I. Moscheles (with soloist Milan) and the overture to the opera *Normahall* by G. Spontini⁵⁸. On another occasion he conducted the *Symphony* by Mozart and the overture *Eleanor* by Beethoven ("Mnemosyne" 1836, N^o 37, March 29th, p. 150).

On March 20th, in the same Hall, there was a concert initiated by a violinist Tytus Jachimowski, when the overture to *Montekki and Kapuletti* by Bellini, the *Allegro* from a violin concerto by Rode, the *Fantasy* for the violin by Kalliwoda and the *Polonaise* for the clarinet by Peczacher were performed. On top of that, the public listened to some poetry by Mickiewicz, performed by the dramatic actor Nowakowski ("Mnemosyne" 1836, N^o 37, March 29th, p. 150)⁶¹.

At the end of September 1836, the great *Serenade* by Ruckgaber became a specific overture to the official establishment of the Society of the Friends of Music ("Mnemosyne" 1836, N^o 76, October 6th, p. 304).

Soon a review of the first concert of the Society, which took place on October 14th, 1836⁶¹, was published ("Mnemosyne" 1836, N^o 123, October 25th, p. 494). On the 4th of January, 1837, another great concert was held under the direction of J. Ruckgaber in favor of the Institute for the Poor^{61,66,67}. On the 17th of March, 1837, Ruckgaber conducted the *Symphony* by J.W. Kalliwoda and *Overture* by a Lviv composer named With, known for a few *Masses*, performed in the cathedral^{12,86}.

The Galician Music Society (See also Chapter 4)

The Society of the Friends of Music was officially registered on the 14th of August, 1838, under the name of the Galician Music Society (GMS)⁸⁵. In the years 1838-42, Ruckgaber was its musical director⁸⁰. At that time he managed the Society, its orchestra and choirs. “The Lviv Newspaper” underlines that he fulfilled his duties well, with great eagerness.

On the 26th of April, 1838, in a charity concert for flood victims, he conducted the overtures to operas *Fidelio* by L. v. Beethoven, *Eleanor* and *Olympia* by G. Spontini⁵⁸.

On May 16th, 1839, he also conducted the first official concert by the Society after it was constituted in 1938. The program included the *Solemn Overture* by Scholz, the finale of *Symphony A-major* by L. v. Beethoven, the first movement of the *Violin Concerto* by Karol Lipiński, in which Karol’s brother Feliks performed as a soloist, a *Rondo* for piano and orchestra by a Lviv composer Aleksander Fesc and an overture to the opera *The Siege of Corinth* by G. Rossini. Even for an experienced conductor it was quite a serious physical and mental effort⁵⁸.

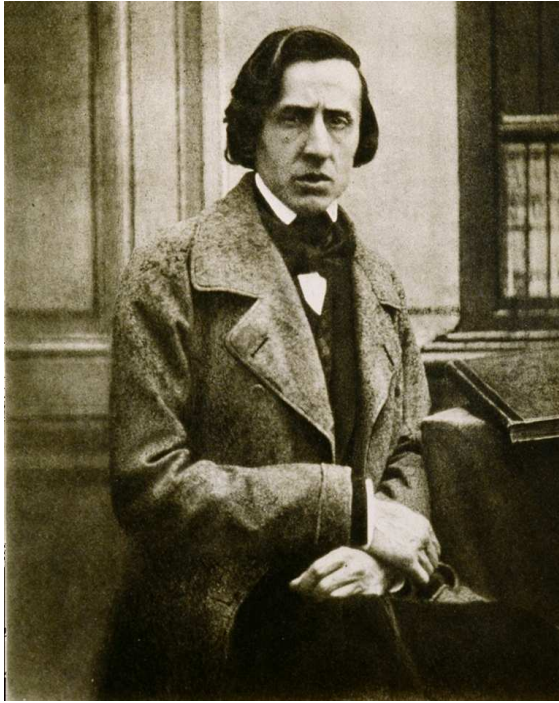
On April 13th, 1840, the first movement of the *Symphony A-major* by L. v. Beethoven was performed under his baton, [...] *from the very beginning putting all the present in the mood that guaranteed success*, and the overture to the opera *Oberon* by K.M. Weber, [...] *played with such precision and verve that the audience was electrified, and, according to one of the connoisseurs, it could rouse to applause even the composer himself*⁵⁸.

Unluckily, we were unable to find much information about J. Ruckgaber’s performances as a pianist at that time, apart from the reports that he accompanied many soloists. His participation in a concert by the Galician Music Society on May 3rd, 1841, was mentioned in the magazine “Galicja” in a report on the performance of the *Duet* by Kalkbrenner for two pianos, together with his tutee, Eugeniusz Kołaczkowski⁵⁸.

The best financial prosperity came for The Society in the years 1842-48. During that time Ruckgaber organized numerous concerts, balls and charity events^{41,69}.



14. Fryderyk Chopin’s piano



15. Fryderyk Chopin, the only existing photo of the composer, a daguerreotype made in the Parisian atelier of photographer Louis Antoine Bisson, at 65 rue Saint-Germain-l'Auxerrois, ca 1847

Under Ruckgaber's management the Society not only held a lot of concerts, but it also set up a musical school in 1839^{40,86}.

The Encounter with Chopin

Ruckgaber played piano concerts in many European towns. During his journeys he met many great musicians, and made very good friends with a few of them²⁹.

He met Fryderyk Chopin in the mid-1840s, in Paris^{8,41,69}. Not much is known about their encounter, however it must have been more than a short-lived greeting in one of the Parisian music

lounges because Ruckgaber dedicated 3 *Mazurkas* (op. 41) to Chopin, and Chopin returned the favor with a dedication on one of his pieces of music. Its copy used to be kept in the family archive, but it unfortunately went missing.

The Encounter with Liszt

In Paris, Ruckgaber not only met Chopin, but Liszt as well. Ferenc Liszt, an eminent Hungarian composer, a pianist, conductor, teacher, and legendary piano virtuoso, made numerous triumphal concert journeys in the years 1843-48. He went to Russia, France, Spain, Portugal, Switzerland, Hungary and Romania. He visited Polish towns twice: in March 1843, he performed in Poznań, some Silezian towns and in Cracow, and in April the same year he gave four recitals in Warsaw.

In the spring of 1847, invited by Ruckgaber and the Galician Music Society (GMS), Liszt arrived with concerts in Lviv and stayed there for the whole month^{65,86}.

Ferenc Liszt's Concerts in Galicia

On the 2nd of February, 1847, he gave the first concert in Kiev. Every year in February, so-called "Kiev contracts" were held. They were popular agricultural-farming fairs, readily visited by all kinds of inhabitants of the area – aristocrats, gentry, landowners – from close range and from far away.

In the daytime the visitors made millions' worth of transactions, and in the evenings they enjoyed entertainment. Therefore, many artists, musicians, acting troupes and folk groups arrived in Kiev in February. In the spring of 1847, after the concerts in Kiev, Liszt stayed in a landed estate in Czarny Ostrów, where he also gave a concert^{46,65}. On the 7th of April, Liszt played a concert in Krzemieniec, and a few days later he arrived in Lviv. It was his second stay in Galicia.

He had spent a week in Cracow three years earlier. He was not in the best of moods then, as he seemed distant and unavailable to the public, unlike his stay in Lviv. Józef Reiss wrote in an essay published in "Gazeta Muzyczna" ("The Musical Newspaper") in 1919, entitled "*Ferenc Liszt in Cracow and Warsaw in 1843*", based on contemporary press comments: [...] *In vain did noble gentlemen and refined ladies arrive at the Rzymiski Hotel, where he stayed; they all left without having seen the artist. Józef Elsner was one of the very few, let by Liszt in. [...] Liszt also paid a visit to the father of Fryderyk Chopin, who was his friend and whom he truly admired.*⁴⁶

Ferenc Liszt arrived in Lviv on April 9th or 10th, 1847, in the evening. Members and students of the Galician Music Society gathered in large numbers in front of The Ruś Hotel where he was staying. They sang two cantatas in his honor, which had probably been composed by Jan Ruckgaber⁴⁶ the director of the Society. In response Liszt appeared on the balcony, then he came down, shook hands with everyone and thanked them for the manifestation of sympathy. Later he rested after his journey and got acquainted with the town over the course of three days⁴⁶.

The arrival of the outstanding pianist had been initialized by Ruckgaber, who managed to persuade Liszt to visit Lviv on his way



16. Ferenc Liszt, a portrait by Barabás Miklós, 1847

from Kiev to Czerniowce. The brilliant pianist, composer and musical thinker, one of the most prominent figures of the 19th century, performed in Lviv for over a month in April and May 1847³⁷.

One of his concerts was played for charity, as was usual then. It made a high profit. Among other donations, princess Carolina Sain-Wittgenstein, who had come over on business, donated 100 rubles. Liszt wanted to thank her in person and he invited her to his next concert. Then the princess, in return, invited him to her estate in Woronińce – for a short time, as he had more concerts to perform. But that encounter was a breakthrough in his life. The Russian princess of Polish origin (Iwanowska coat of arms Rogala) became “his lady”. Their romance was as famous as Balzac’s with Ewelina Hańska, or Chopin’s with George Sand. Perhaps Liszt’s long stay in Galicia should be mainly attributed to the princess Carolina’s charm, but the number and variety of concerts shows that he felt very well there, and he wrote so in his letter to Carolina: [...] *My stay in Lviv was marvelous in every way. You can not imagine, how friendly and nice of a welcome I encountered during the month which I spent there*³⁷.

F. Liszt performed in four solo concerts. On Saturday, April 17th, 1847, the first concert was held in the Galician Music Society’s hall. Despite expensive tickets all the seats were sold. Liszt played the andante from the opera *Lucia di Lammermoor*, the variations *Hexameron*, a sonata, probably Piano Sonata No. 14 in c-sharp minor “*Quasi una fantasia*”, Op 27, No. 2, popularly known as the *Moonlight Sonata* by Beethoven, his own *Hungarian melodies* and some of Chopin’s mazurkas and polonaises.



17. Franz Schubert

On Tuesday, April 20th during the next concert, he played the *William Tell Overture*, fantasy on themes from the opera *La Sonnambula*, a few pieces by the Lviv composer Joseph Kessler, *Erlking* by Schubert, his own *Grand galop chromatique* and some mazurkas and polonaises by Chopin³⁷.

On the 26th of April, Liszt took part in the Galician Music Society’s concert, performing at their premises the performing at their premises the *Konzertstück f-minor* Weber and conducting Beethoven’s *Ninth Symphony in d-minor*.

Judging by the applause and enthusiastic reviews, the musicians must have been overcome by Liszt's artistry and they played as if under a spell. What a celebration it must have been for Ruckgaber and those in his charge! During both concerts the GMS's hall was [...] *full as never before*³⁷.

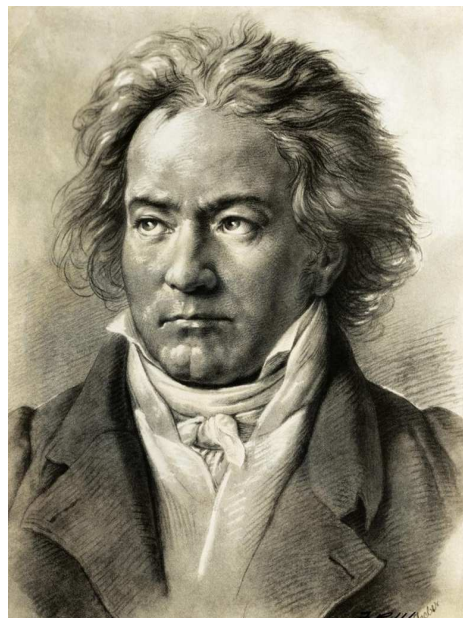
The third solo performance by Liszt, on the 28th of April – was to be the last one. Again, he was greeted with enthusiasm and ovations during his passage through the town, and he agreed to perform in the Count Skarbek Theater on May 2nd, allocating the proceeds to the poor, and on May 4th – in a joint concert with the violinist Felix Lipiński, Karol's brother, – [...] *bringing tears to the public's eyes*³⁷.

A few chamber concerts were also held, with, among others, pianist Zofia Borer and Karol Lipiński, the violinist. It was clear, that it was him, Karol Lipiński, whom Liszt meant in his letters to Carolina Sain-Wittenstein, when he wrote about some new, interesting acquaintances.

Out of sympathy for the music-lovers of Lviv, he left a special gift for the Musical Library of the Galician Music Society: the score of *Pieśń Jeźdźca (The Rider's Song)* for a four-voice male choir. On the copy of that piece of music, published in Leipzig by the Schott's printing house, Liszt himself wrote a dedication for the GMS's choir in Lviv.

Another interesting result of Liszt and Ruckgaber's friendship was the transcription to four hands of a piano suite entitled *Tańce Galicyjskie (3 Danses Galiciennes op. 2, Berlin, 1880)*, based on motives of a Ukrainian folk song *Gandzja, Dobry wieczór, dziewczyno, dokąd idziesz, (Good evening, girl, where are you going?)*. It had been composed by Juliusz Zarembski, a prematurely dead follower of Liszt, and worked out by Liszt while sight-seeing in Lviv and other Galician towns³⁷.

Lviv welcomed Liszt very hospitably. He was honored through a banquet organized by Adam Kłodziński, the director of the National Ossoliński Institute.



18. Ludwig van Beethoven, a drawing by C.F.K. Klover, 1818

Painters, writers and musicians held a joint dinner. Liszt was invited to walks accompanied by a military band. Wincenty Pol, the poet, dedicated a poem to him *Do Franciszka Liszta (To Ferenc Liszt)* which began with the words *You rare guest in this land...*, and a painter Juliusz Kossak drew in pencil a portrait of the maestro, a profile, which, signed by Liszt, later enriched the collection of the National Gallery in Lviv¹¹. A young man in a theatrical frock coat, with a scarf tied round his neck, sits at the piano, touching the keys lightly with his slender hand. His head is proudly raised and his unruly hair is framing a distinctive profile. Below there is a notice: *F. Liszt, Hungary and Julius Kossak, 1847, Poland*³⁷.

On the 8th of May, 1847, Liszt, [...] *the king of all the alive and dead pianists* [...] (according to “Gazeta Lwowska”/ “The Lviv Newspaper”) performed in Lviv for the last time. Unfortunately, there is no information about what and where he played.

Liszt’s concerts were precisely reviewed in press, and so we can reconstruct his repertoire in Lviv. According to the reviews, he performed music by W. Bellini, H. Dionizetti, G. Rossini (probably his own transcriptions of the most popular Italian operas), by L. van Beethoven, K.M. Weber, J. Kessler, K. Lipiński, W.A. Mozart, F. Chopin, F. Schubert and his own³⁷. Let’s quote some fragments of a review by L. Dunin-Borkowski, in which, taking no notice of the typical romantic passages,



19. Ferenc Liszt, a drawing by Julius Kossak

he unexpectedly underlines the “intelligence” of Liszt’s style, contrary to the epigraphs, who frequently called him “Liszt-demon”: [...] *In his unique style, he united mental powers and beliefs. Thanks to that a magic relation emerges between him and the listener ... In Liszt’s music – all the sounds of life, national motives. Simple mazurkas, polonaises, Hungarian melodies, he transformed to highly professional tales. Divine performance, inspired face, light movements of his hands – paragon of all virtues and excellence itself.* [Quoted after: *Artystyczne życie Lwowa pierwszej połowie XIX w. (Lviv’s artistic life*

in the first half of the 19th century)/Zofia Malec, <http://map.lviv.ua/statti/malec.html>]

In the evening on the 11th of May, Lviv ceremonially bade farewell to Liszt. The stay and the cordial reception left him with unforgettable memories.

The Springtime of the Peoples, 1848 *(See also Chapter 4)*

In 1848 the Galician Music Society stopped its work because of the 1848 Revolution⁴⁰.

Still on the 1st of May, 1849, there was a concert, during which [...] *Ludwig van Beethoven's Symphony No. 1 in C-major* was performed, with complete commitment under the brilliant direction of Ruckgaber [...]. Experts considered the play of the violin team as particularly successful in Scherzo – the third movement – and one very difficult, repeated passage as performed perfectly, which bears the best testimony to the amateur orchestra. This could not have been done by chance, it must have been the fruit of hard work. The same Symphony, which is here not rare to hear, also when performed by the theater orchestra between the acts, gained in this interpretation an entirely new tone and for the first time, it revealed its beauty in full glamour⁵⁸.



20. *Galician slaughter* by Jan Lewicki (1795–1871), depicting the massacre of Polish nobles by Polish peasants in Galicia in 1846

The Revival of the Galician Music Society

The organizational work started in 1851, and the Society was renewed under a new name, as the Society for the Development of Music in Galicia – SDMG (Das Verein zur Bevorderung der Tonkunst in Galizien). In response to the new historical situation, the spirit of the Society also changed⁴⁰. (See also Chapter 4)

The Conservatoire of the Society for the Development of Music in Galicia

In 1853 a Conservatoire was set up at the Society. J. Ruckgaber became its first director. After many years and changing fortunes the Conservatoire still works, becoming the M. Łysenko Lviv State Musical Academy (LSMA) after 1999^{29,40,41,85}, and taking the name of M. Łysenko Lviv National Musical Academy (LNMA) from 2008. (See also Chapter 4)

In His Declining Years

In 1857, due to his illness, and also because of some conflicts with new management^{85,86}, Ruckgaber withdrew from working for the Society and turned to pedagogical and composer's activities only.

He retired from the work in which he was so successful – public and organizational activities. Besides the worsening of his health, some authors point to the fact, that [...] *as a composer he belonged to the bygone era and he could not find his place in the new circumstances – as a human being and as a musician*^{40,41}.

But he still worked as a tutor and composer. Due to marital misunderstandings (splitting-up with his wife, her departure from Lviv with their youngest daughter) he left the town in 1862 and headed for the region of Wołoszczyzna. For five years he worked as a music tutor for the families of local notables^{29,40,41}. In fact it should be said that in his career he moved back towards his very beginnings. It must have been a hard time for him.

In 1867 he returned to Lviv and came to stay with his beloved daughter Jane, called Żańcia, (Jane Ruckgaber, married to Joseph Schier). [...] *The indomitableness of his thought, enthusiasm for music and work, never left him until his last breath*⁸⁶.

Later, Jane opened his last will – reportedly full of bitterness and reproach towards his unfaithful wife, but also containing information and instructions as to the return to the true family name. Unfortunately, she destroyed it later in defense of her mother's good memory.

Jan Ruckgaber died in Lviv, on the 5th of January, 1876, in the house at 5 Strzelecki Square, after a long and serious illness. He was buried at the Łyczakowski Cemetery, in a Schiers's family tomb (Joseph and Anna Schier's, Jane's parents').

[...] *A few days before his death he still gave piano lessons and worked on a Canon – the obituary in “Gazeta Lwowska” (nr. 12 from the 17th of January, 1876),^{86,88} ended with these words. This newspaper accompanied all his artistic doings and it also paid the last tribute to him. This is the content of the obituary:*

Late Jan Ruckgaber. *On the 5th of January, the composer-pianist, retired director of Gal. Musical Society, Jan Ruckgaber died at the age of 76.*

Late Jan Ruckgaber, born in Vienna at the end of the last century. A Johann Nep. Hummel's tutee, he came to Lviv in 1816 or 1817 and after a few brilliant concerts gained outstanding popularity with the music-lovers of our town. He was successful as a music tutor and he rendered considerable services to musical education. He contributed a lot to establishing a musical Society in Lviv, which, at first under the name of Musik-Verein, was started with the highest permission of the sovereign and with a separate statute in 1838. Late Ruckgaber became the director of the Society and managed it for nearly six years, with rare commitment and unflagging eagerness. We heard noble orchestral compositions conducted by Ruckgaber, like “The Wilderness” by F.C.



21. Lviv in an old postcard: Strzelecki Square

GAZETA LWOWSKA

Wydawca: redaktor naczelny J. J. ...
Cena: ...

Redakcja: ...
Drukarnia: ...

Wydawca: ...
Cena: ...

CZESKI URZĘDOWA

Minister handlu i przemysłu ...
C. k. król. Rada ...

Wskazy o. k. Ministerstwa handlu ...
C. k. król. Rada ...

Wskazy o. k. Ministerstwa handlu ...
C. k. król. Rada ...

CZESKI NEURZĘDOWA

Wskazy o. k. Ministerstwa handlu ...
C. k. król. Rada ...

Wskazy o. k. Ministerstwa handlu ...
C. k. król. Rada ...

Wskazy o. k. Ministerstwa handlu ...
C. k. król. Rada ...

Zszczyliwy smiertelnik

Miał spójz ...
Wydawca: ...

Wskazy o. k. Ministerstwa handlu ...
C. k. król. Rada ...

Wskazy o. k. Ministerstwa handlu ...
C. k. król. Rada ...

David, "The Creation" by Haydn and others.

Under the banner of harmony he was able to gather amateur musicians, on many occasions the dignitaries of all state authorities, taking active part in orchestral performances.

After the fall of Musik-Verein in 1848, the new musical Society in Lviv was already established by 1855 mainly because of Ruckgaber's efforts.

However, the composer's poor health did not let him continue his work towards the development of the institution. Then, unpleasant home occurrences and financial failures made him leave for the region

22. "Gazeta Lwowska" with Ruckgaber's obituary of Wołoszczyna in 1862, where for a few years he worked as a music tutor for local gentry. However, he was more and more tormented by consumption, his strength left him with age, and after he returned from his life. Late Ruckgaber's works emanated courteous spirit, they were so called in German Salon-Stücke, but he played Polish melodies with special enthusiasm and exceptional expression. He based many compositions on their themes. Almost three generations of Lviv public drew extensively on late Ruckgaber's musical knowledge and art of pianism. His robust mind, passion for music and work, never left until his last breath. A few days after his death he was still giving piano lessons and working on a Canon. May his ashes rest in peace!

Summary

Once a popular composer, born as a Frenchman, adopted by an Austrian, he lived in Lviv – Polish, although then under the crown of the Austro-Hungarian Empire.

His unremitting work earned him respect and admiration of Lviv musical circles, and later his works embellished the collections of the Ukrainian Academy of Sciences. Forgotten for years, now revived by his Polish descendants.

During his activity which lasted over fifty years, Jan Ruckgaber not only rendered great service to the popularization of music, organizing musical life and developing musical education, but he was also a lively, charismatic, outstanding figure in the history of the town. He gave concerts as a pianist, composed popular music, taught young gifted people. He educated three generations of musicians and music-lovers.

He directed all of his talent and energy towards the development of musical culture in Lviv, which combined the art of Eastern and Western Europe. Blending together what is considered to be “high” culture with the folk tunes of a multiethnic region of Europe.

He had friends among the music geniuses of the time and played concerts with them, at the same time supporting and developing the popular movement of amateur musicians. He organized the Galician Musical Society from scratch. He trained many well known musicians in Galicia. Including Ruckgaber’s pride, the pianist and composer, Marcel Madeyski.

The story of his life and his music are well worth telling. It will not only enrich our knowledge, but it will, perhaps, find its due place among the achievements and history of Polish music.



23. Jan Ruckgaber’s monument in the Lyczakowski Cemetery in Lviv

VARIATIONS

sur un thème original
pour le

PIANO-FORTE.

Composées et dédiées

à Madame la Comtesse

MELANIE LEWICKA

née Comtesse Choloniewska

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Ignaz Edler von Kasparek.

geboren 1817 zu Wien.

Gedicht von

Herrn Professor Klemm.

in Musik gesetzt für

Soprano

mit Begleitung des Piano Forte

von

Johann Ruckgaber.

op 68

25. Kennst das Meer, op. 68

Chapter 2

An Outline of the History of Musical Life in Lviv and Galicia in the 18th and First Half of the 19th century

The Distant Past

The culture of Lviv and Galicia developed at the intersection of the main trade routes from the East to the West; the meeting point of many cultures. Musical life seemed to thrive from the ancient past. As early as in the 15th century, there was an instrumental band attached to the musicians' guild^{11,49}. At the end of the 16th century, a so called Musicians' Fraternity was made up of three instrumental bands – Italian, Serbian and Jewish²⁸ (it was granted a statutory charter in 1580⁵⁹). The Fraternity consisted of lay musicians who performed mainly in churches, but often also played secular and popular music to grace celebrations, weddings and banquets¹¹. Also, so called “usualists” – uneducated, and itinerant musicians competed in Lviv with professional bands and accepted lower wages. This continued until 1637 when they were also granted a guild charter. In the 17th century a Fraternity of military musicians was formed at the Franciscan Church¹¹, including “Military Musicians of Three Arts” and other bands as described by L. Mazepa⁵⁹.

In the 17th and 18th centuries music was present above all in churches, monasteries and magnates' manor houses¹¹. The Dominicans' monastery in Lviv was one of the main centers of musical life²⁸. In the latter half of the 17th century such bands functioned also in Jesuit monastic schools, as well as Theatine and Carmelite schools in the first half of the 18th century¹¹.



26. *Panorama of Lviv 1825, a picture by A. Lange*

Estate Bands

An artists' work, including that of a musician, was then a private matter. There was no state patronage yet. Estate bands were kept on rich landed properties, and they were a source of pride for the magnates. The art of making music flourished mainly on landed estates of rich aristocracy – Potocki, Łączyński, Rastawiecki. Publishing houses and music bookshops propagated music and knowledge about music¹¹. Sometimes there were a few bands on one estate, and even ballet and theater groups.

Italian and German musicians were often band members. Some of them settled there for good. Their work was a model and “music school” for the gentry youth. Gifted children sometimes joined the bands and were educated under the eye of a foreign bandmaster. Violinists were especially numerous – the violin was very popular then. Folk musicians played the violin most frequently.

The period of full bloom for “estate bands” in the regions of Podole and Galicia came in the 18th century.

Operas and other musical programs were occasionally showed in Lviv. These were often performed by touring or local amateur teams, and were sometimes reinforced by guest professional musicians. These concerts were especially popular, as there were not many other forms of entertainment.

It's worth remembering, that not only in the 18th century, but virtually till the end of the 19th century, the only opportunity to listen to music was to attend a live concert, played by musicians who were present in person on the stage. Listening to live music was a rare and unusual experience for the average person⁵⁵. Estate bands, family music-making, theater, and later opera stages and music at churches, were not the only forms of musical life in Lviv. Musical societies, singers' movements, military music, music schools, publishing and musical journalism were also present. Due to the revival of the concert movement, music magazines and publishing houses also flourished at that time.

The first constituted (that is having a statute, registered in due institution) associations of musicians in Lviv were set up in the 19th century – in the latter half – in large numbers⁵⁹. They were open for both professional and amateur musicians. Many private music schools and colleges were also established²⁹.

Popular Instruments

The piano, still known as a clavichord, was the most popular musical instrument in salons. A textbook published in Lviv in 1798, entitled *Principles and Rules of Practical Music on a Clavichord*, proved how common the instrument was. It was the first publication dedicated to teaching people how to play the clavichord in the Polish land.



27. Clavichord, the predecessor of the piano

The popularizing of musical education led to the spontaneous development of amateur, home music-making. It was supported by teachers' prolific musical productions, mainly for a piano and a voice accompanied by the piano; less abundant for other instruments. The musical pieces were usually small and simple, meant for music-lovers rather than for mature artists. They were often dedicated to girl and boy-tutees from the "upper class"¹¹.



28. Presumably J. Ruckgaber played a piano made by Christian Gottlieb Schroter

In burgher houses the ability to play the clavichord was essential for good manners, and music was an inseparable part of general education. Later piano manufacturing works had no problems with the market^{11,56}. Additionally, on many aristocratic estates the harp served as an instrument to accompany singers. In burgher houses the violin, flute as well as the guitar became popular thanks to the arrival of concerts by outstanding virtuosos¹¹.

Theater in Lviv

After the first partition of Poland in 1772, when Lviv came under Austrian reign, many Germans and Austrians came to settle for good. Apart from high officials and wealthy bourgeoisie, intellectuals also arrived in Lviv. The authorities cared for creating a good environment for the development of cultural life and entertainment for the German-speaking newcomers^{11,55}.

In 1776 a permanent theater was established. At first it was a German “privileged, imperial-oyal theater”. It staged plays and musical performances in the partitioners’ language, as well as mostly Italian operas. Soon, in the 80s of the 18th century, in order to ensure wider participation of the local public who did not speak German, more musical plays were performed. These plays consisted of pantomimes, ballets, operas, operettas and singspiels. In time, besides an Austrian group of German-speaking actors, a Polish troupe sprang up. From then on both names were commonly used: “German Theater” or “German Stage” and “Polish Theater” or “Polish Stage”. The Polish Theater staged mainly dramas and musical performances.

The German Theater maintained a good orchestra, managed by expert conductors: Wildner, Hoermann, Goebel, Mederitsch, a team of good singers, and sometimes even “excellent” artists. “Large and good company” played almost every day, staging valuable works of contemporary European repertoire^{11,55,56}.

Józef Elsner

In the years 1792-99 Józef Elsner was the bandmaster at the Lviv Theater. In co-operation with Wojciech Bogusławski, he staged the W.A. Mozart’s *Le nozze di Figaro* as early as in 1792, as well as *Die Zauberflöte* and *Don Giovanni* for the first time on the Polish stage in 1794.

Józef Elsner carried out duties of a bandmaster for both the Polish and German stages. Towards the end of the 18th century he was the central figure of Lviv musical life.

Of German origin, born in Wrocław, he was a composer, conductor and a teacher. Fryderyk Chopin was one of his



29. Józef Elsner after 1853, by Maksymilian Fajans

tutees, and Elsner openly admitted that “the tutee outgrew his maestro”. Although the time he spent in Lviv was relatively short (1792-99), it was Joseph Elsner who, as the first Polish composer, took an interest in Polish folk music and used it in his work. Besides pieces intended for home music-making, he also composed operas and symphonic music. So far only the opera *Król Łokietek* and fragments of *Jagiello w Tenczynie* have survived throughout the centuries, and some music composed for a military band, which was the first example of influence of military music tradition on the work of Polish composers in Lviv.

Thanks to the artists of the theater, musical life of the town livened up and performances outside the theater were held more often. Musicians also began making efforts towards creating their association, which could organize concerts for a wider public^{11,42,56}.

The Musical Academy of Józef Elsner

In 1796 J. Elsner temporarily lost his job at the theater. Soon he announced the setting up of a Musical Academy, a philharmonic association which would join amateur and professional musicians and would organize regular concerts for the Lviv public. Unfortunately, Elsner’s Academy did not last long. Soon he took up his duties at the Bogusławski Theater again, which left him no time for the Academy. He had to close it down after a few months (probably in 1797).

The Academy was the first attempt to institutionalize musical life. It organized concerts and guided activity in the cultural and educational fields^{11,28,29,55,56,59}.



30. Lviv in an old postcard: a monument to Fredro (formerly Akademicka Street)

Wojciech Bogusławski

In the years 1794-99 musical theater in Lviv was revived. Bogusławski, known to the Lviv public after his guest performance in 1789, organized a Polish Theater in a building rented from Francis Henry Bulla (a German entrepreneur) at the end of December 1794. In the years 1796-98 Bogusławski was an independent entrepreneur for two teams – Polish and German, and in 1796 he opened an amphitheater with three thousand seats in the Jabłonowski garden¹¹. In 1799 Bogusławski, and soon later Elsner, left Lviv and moved to Warsaw^{11,55}.

The Opera in Lviv

Agnieszka and Tadeusz Truskolaski, who came with their team from Warsaw in July 1780, finally brought a Polish opera theater to Lviv. It performed for three years until 1783¹¹.

Jan Nepomuk Kamiński

The gap left after Bogusławski's departure was soon filled by Jan Nepomuk Kamiński. As early as in the years 1800-03 he organized amateur performances in the Stanisław Wronowski palace. After being



forced to depart by authorities for six years, he returned to Lviv with new experience in organizing teams, which he gained during his work in the country. Soon he began organizing Polish plays. He started with eight performances a month, and later their number and regularity gradually increased. Thanks to Kamiński, the Polish theater worked permanently (opera and drama) from 1809. Its success was consolidated after the official permission given by the emperor Franz I in 1817. Jan Nepomuk Kamiński managed the Polish theater in the years 1809-42. He was the first to stage 16 plays by Alexander Fredro¹¹.

31. *Wojciech Bogusławski* by Józef Sonntag

The years 1810-20 were a period of exceptional prosperity for the musical stage. Outstanding artists, like Karol Lipiński and Stanisław Serwaczyński were musical directors and conductors in musical performances. The repertoire included mainly Polish works. Among over 30 premieres there were six operas by J. Elsner, nine by Karol Kurpiński, three by Karol Lipiński, two by Stanisław Serwaczyński and eleven comedy-operas and vaudeville plays by Ludwik Duszewski and Alojzy Żółkowski. *Cracovians and Highlanders* by Wojciech Bogusławski and Jan Stefani was re-staged a number of times. The foreign repertoire was rather humble: Francois-Adrien Boieldieu, Giovanni Paesiello, Valentino Fioravanti, Joseph Weigl and Wenzel Muller, which was understandable in view of the competition of the German theater.

After the death of Francis Henry Bulla, in the years 1819-24, Kaminski managed - as Bogusławski once did - the German theater as well. Continually contending with various problems, mainly financial, he remained the director of the theater until 1842. He then worked as an artistic manager, theater director and a playwright at Skarbkowski Theater till 1854¹¹.

The Skarbkowski Theater

The Skarbkowski Theater in Lviv was built in the years 1837-42 in Viennese classical style. It was designed by Pichl and Salzman and built on thousands of oak stilts sunken into the muddy ground. The construction of the theater was supervised in person by its founder, who gave most of his wealth towards the construction and maintenance of the place. Count Stanisław Skarbek (1780-1848), *sitting in an armchair and commanding the army of workers*¹¹.

The new theater was one of the largest and most modern in Europe at that time. Only The La Scala in Milan and The Hoftheater in Dresden had more seats in the auditorium. It was a large building with a roofed drive, a monument to the founder in vestibule (by P. Filippi) and balconies. The roof truss on the whole building was made by carpenter Michael Bybłów-Kiercak from the village of Dubice.

On the 28th of March, 1842, the work of the theater was inaugurated with a premiere of *Śluby panieńskie (Maidens' vows)* by Fredro. The Skarbkowski Theater was German out of necessity, but it got permission for three Polish performances a week. Count Skarbek himself managed the theater for six years with the help of J.N. Kamiński as an artistic director¹¹.

The year 1900, when the troupe of actors moved from The Skarbkowski Theater to the new building at Gołuchowskiego Square, was a groundbreaking period for Lviv theater. Soon the municipal authorities took over managing the theater and it began a new period of its development under the name of The Great Theater.

The design for the theater was made by the director of the Lviv Industrial School, professor Zygmunt Gogolewski. Construction began in June 1897. The building was located near the former Gołuchowskiego Square, and it closed the perspective of Wały Hetmańskie Street (The Hetman's Embankments Street), now Prospekt Swobody (The Freedom Avenue). T. Pawlikowski was the first director of the theater. Soon The Small Theater and The Novelty Theater were also opened¹¹.

Eminent Musicians in Lviv

Joseph Elsner was the central figure of musical life in Lviv at the end of the 18th century. By the beginning of the 19th century there were at least a few figures who imparted vivid colors to musical culture. They were outstanding musicians who visited Lviv with concerts, and frequently stayed to live and work there. Such prominent personages included: Johann Mederitsch called Gallus (an Austrian conductor and composer), who stayed in Lviv in the years 1803-12 and 1817-35, Franz Xavier



32. *The building of the Skarbkowski Theater, 1900, a watercolor by T. Rybrowski*

Wolfgang Amadeus Mozart (the youngest son of the great composer), violinists Karol Lipiński and Stanisław Serwaczyński, pianists and composers Jan Ruckgaber, Joseph Baszny (a Czech conductor and composer), Joseph Christofer Kessler and others^{11,28,55}.

Mozart of Lviv

Franz Xavier Wolfgang Amadeus Mozart (born July 26th, 1791, died July 29th, 1844), the youngest son of the great Viennese, was affiliated with Lviv and Eastern Galicia over a period of thirty years: from 1808 to 1838. He was a pianist, composer, conductor. He started off as a tutor at aristocrats' homes, and then began organizing concerts⁵⁸.

This is how Dmitrij Kołbin describes his story⁴⁵:

On the 26th of July in 1791, the last baby was born in the Mozart family – Franz Xavier Wolfgang; one of two surviving boys. Four months later, on the 5th of December, 1791, his father died.

Thanks to his great talent and professional help from his father's friends, Franz Xavier became a musician. In honor of her late husband, Constance Mozart added "Amadeus" to Franz Xavier Wolfgang's name. The name with which he signed his music: "Wolfgang Amadeus Mozart-son"⁴⁵.

Czech friends of W.A. Mozart senior, Jan Ladislav Dusik and his family, as well as the first biographer of the composer (former professor of philosophy at Prague University and Court counselor) Franz Nepomuk Niemetschek, helped in the up-bringing of Franz Xavier. Joseph Haydn also took care of him.

Young Mozart first studied piano playing with Sigismund von Neukomm (a follower of Joseph Haydn) and Johann Andreas Streicher. Later he studied with the famous piano virtuoso Johann Nepomuk Hummel (W.A. Mozart's follower). The abbot and pianist Joseph Vogler and Beethoven's tutor Johann Georg Albrechtsberger educated F.X. Mozart in composition. Moreover, Antonio Salieri who unsuccessfully competed with his father for fame, taught him singing and Italian⁴⁵.



33. *Franz Xavier Wolfgang Amadeus Mozart*

In 1807 Mozart-junior arrived in Lviv. At first he worked as a piano tutor in the homes of aristocrats; at the Baworowski family in Podkamień, and later at the Janiszewski family in Sarki. He then frequently played concerts at various estates¹¹. From his letter to his Viennese friend, Haubner, Justice of the Peace in Kanton:

[...] *For two months I have not been in Vienna in a great and magnificent residence, but I have stayed in Podkamień, a small town near Lviv. [...] How did this happen?*

[...] *A rich Polish count was seeking a master at playing the piano. He offered me good terms. I signed the contract and came here. Every day I give four hours of piano lessons and besides that I am free to practice as much as I want; for this I earn 1000 florens (Rhenish) in cash. Full room and board, supper and breakfast in company, accommodation in the count's manor house, firewood, a light and a laundress. I have two pupil-girls, diligent, and eager to learn. The count's daughters, the company of the whole family, the count, the countess, two grown-up sons and a priest – are all frank, agreeable people. I intend to stay here until I gain artistry through my own work. I am entirely devoted to composition. [...] My address: in service with count Victor Baworowski, passing through Lviv and Strzeliska to Podkamień⁴⁵.*

A few years later, in a letter to his brother Charles, who was living in Milan, Franz Xavier complained, that despite wonderful accommodation, the company of good people, the opportunity to practice the piano, he was becoming dull and unable to compose anything. That is why he exchanged the three-year stay at the Baworowski family (1808-11) to a similar service at the estate of countess Janiszewska in Sarki next to Bursztyn (1812-13)⁴⁵.

In 1810, and then in the years 1813-19, after a three-year *tournee* in Europe, F.X. Mozart worked in Lviv as a virtuoso, teacher and organizer of the musical life¹¹. During one of the concerts organized by Franz Xavier in Vienna, the musical creations of Fryderyk Chopin were presented to the public for the first time⁴⁵. After often very successful concerts in many towns (although not always bringing high income), cordial meetings with his mother, brother and aunt in Salzburg, as well as with many artists, he settled in Lviv and lived there from the year 1822 to 1838⁴⁵.



34. Wolfgang Amadeus Mozart, posthumous portrait by Barbara Krafft, 1819

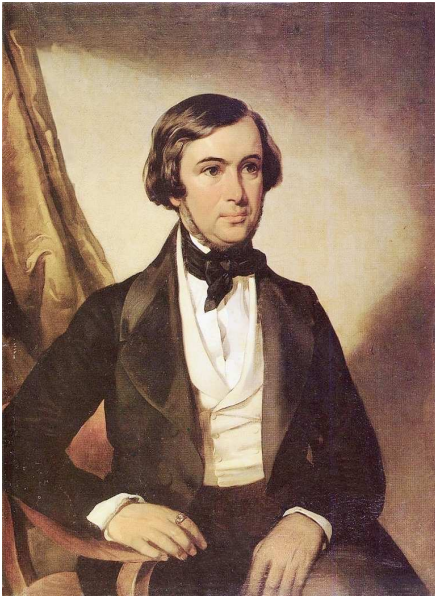
Friendship with Lipiński

The friendship between Mozart and Karol Lipiński seems worth mentioning. In his letter to Breitkopf & Härtel company he wrote (from Lviv, June 22nd, 1811): [...] *And now I am asking for favor for two of my friends who wanted to know if you could accept something from them for publishing. One of them, K. Lipiński (who plays the first violin here and conducts in the theater), is a promising young man and – which does not happen very often – an outstanding artist playing the violin and the cello. He wanted to ask you to publish a concerto duet for these two instruments*^{45,47}.

Karol Lipiński (1790-1861), a violin virtuoso, composer and conductor⁵⁵, was the second eminent figure of musical life in Lviv, besides F.X. Mozart.

In 1809 Jan Nepomuk Kamiński invited nineteen year old Lipiński, to work with the Theater Orchestra. He was successful and quickly got promoted. In 1810 he became a violinist with the Lviv Theater Orchestra. Soon he became concertmaster and in 1812 – a kapellmeister. He kept this position until 1814^{16,47}. F.X. Mozart also was a kapellmeister of the Lviv Theater for some time.

F.X. Mozart and K. Lipiński performed together in concerts. Mozart was interested in Lipiński's music, and in 1812 he wrote a piano transcription of *Quatre Polonoises de la Redoute* by Lipiński^{27,73}. Both musicians organized a choir of 80 -100 players, who in the years 1808-18 performed oratorian music in churches¹¹. In 1822 F.X. Mozart began attempts to set up a formal musical institution under the patronage of the governor, Count Hauer, but at that time he proved to be unsuccessful.



35. The portrait of Karol Lipiński by Alojzy Reichan, 1835

The Concerts of Karol Lipiński

Karol Lipiński was popular all over Europe. He played concerts in Lviv, Wołyń, Podole and the rest of Europe. On many occasions he visited Cracow, Wrocław, Leipzig, Berlin, Poznań and Vilnius, repeatedly returning to Lviv, where he worked as a teacher, a composer and a virtuoso violinist. Since he was so adored by listeners in Lviv, he performed there very often⁷³.

In 1817 he left for Italy via Koszyce, Budapest, Vienna and Ljubljana, playing concerts everywhere on his way, which was a typical life style for contemporary musicians. In 1818 he arrived at Piacenza in Italy and there he met Paganini. They performed together in concerts and both violinists were regarded as equally perfect. Consequently, “The Lviv Newspaper” called him “Paganini of the North”!

Subscription quartet evenings which were organized by Lipiński from 1824, became an important event in the cultural life of Lviv. The concerts began on the occasion of contracts – summer fairs, where the artist informed the music-lovers in person, via one of the Lviv newspapers (“Mnemosyne” N° 27, April 27th, 1824):

[...] *Willing to deliver a few pleasant evenings to the lovers of quartet music, I hereby inform you of my intentions to release subscriptions to six concerts, in which some selected music-lovers will take part. The concerts will be held in the Lewakowski hall. Because quartet music is not intended for large numbers of listeners, the quantity of subscriptions has been limited to 45. During each of the evenings, 3 quartets by outstanding composers – Haydn, Mozart, Beethoven, Romberg and others-will be performed* ⁷³.

In the years 1824-25 he successfully performed in Kiev (“Mnemosyne” 1825, N°16) and in Lviv (“Ruch Muzyczny” 1857, N°34) with the pianist, composer and later founder of the Galician Music Society, Jan Ruckgaber, who among other works composed *Piano Concerto* op. 37, dedicated to Lipiński.

Soon after his return to Lviv, Lipiński again went on artistic tour to the big cities of Poland, then Russia, Germany, Lithuania, Italy, Great Britain and Austria⁷³.

Lipiński became a promoter of symphonic music in Lviv and thanks to his attempts the public had the opportunity to hear *The Seventh Symphony* by Beethoven for the first time. During the same concert J.F. Mazas played his *French Barcarolle*⁷³. As a sign of admiration for Lipiński in Lviv, we can quote the magazine “Rozmaitości” from 1828^{42,47}: [...] *On the 19th of June this year, Mr. Karol Lipiński played a violin concert in the King’s Municipal Theater.*



36. Niccolò Paganini, oil on canvas by unknown artist, Italian school, 19th century

Days before the occasion all the boxes and seats were sold out. The Theater was over flown and many had to withdraw with regret, having found that all of the seats were taken. The public demanded at least one more concert, but Mr. Lipiński promised to give two concerts during the Sejm session in October this year.

In the year 1839 Lipiński became the royal bandmaster at Saxon court and the bandmaster of the opera orchestra in Dresden. He performed this function for over twenty years, at the same time working as a teacher and gradually restricting his journeys.

A few years later, in a blaze of glory as a great artist and Paganini's rival, in 1844 he arrived in Lviv and gave two concerts in the Skarbek Theater, accompanied on the piano by Joseph Kessler and the orchestra. He exhibited many of his own musical pieces with, above all, the *Military Concerto in D-major*. The Galician Musical Society (GMS) helped with the organization of both concerts. Lipiński valued the society very highly. Later he allocated a respectable bequest for the GMS in his last will. Although the prices for tickets to his concerts were very high, the theater was over flown every time and [...] *the public listened in utter silence to the delightful tones coming from under the maestro's hand*¹¹.

After his retirement in 1861, Karol Lipiński settled at his Urlów estate near Lviv, where he founded a music school for the gifted children of peasants. He died in December 1861.



37. Kiev in an old postcard



38. The title page of *Quatre Polonoises de la Redoute* by Lipiński in transcription for the piano by Franz Xavier Mozart, with the signature of J. Ruckgaber to attest the authenticity²⁷

The Society of St. Cecilia

Starting in May 1824, musicians and amateurs gathered every week for “vocal practice” under F.X. Mozart’s management. Karol Lipiński participated as a conductor.

In 1926 the music-making group organized formally as The Society of St. Cecilia, and soon a choir dedicated to the same saint was also formed¹¹. Saint Cecilia was the patron of many choirs, because she was supposed to care for sacred music⁵⁸. The Society and The Institute of Singing established at the society by Mozart and Lipiński were the first musical associations formed in Lviv⁵⁹.

The Viennese classic’s son devoted two and a half months to preparing choral and solo parts of the famous *Requiem*, a very complicated musical piece for the young and inexperienced amateur choir¹. In January 1826 after intensive rehearsals, the St. Cecilia’s Choir performed in Greek Catholic St. George’s Cathedral on the occasion of the 35th anniversary of Wolfgang Amadeus Mozart’s death⁴⁷.

A journalist of “Mnemosyne” described the event with full respect: [...] Mozart co-operated with many respectable musicians and amateurs in Lviv. We especially admire Mr. Lipiński – a virtuoso and composer, a well-known violinist, who participated in conducting the orchestra. We must admit that his performance was meaningful for the whole concert

(“Mnemosyne”, Lviv Jan. 23rd, 1826). Information about this concert was also published in “Allegemeine Musikalische Zeitung” in Leipzig (Feb. 21st, 1827, N° 8, col.143).¹

St. Cecilia’s Choir performed mainly sacred and secular classical music, often accompanied by the theater orchestra. Numerous artists, performers and composers, came from Austria and other countries to frequent concerts, then known as musical academies^{1,42,55,59,61}.

Every year, especially during the Holy Week, concerts of sacred music were held, organized and conducted by significant musicians, among others by bandmasters Augustyn Tomasz Braun and Wojciech Smaciarzyński. As well as teachers and composers Mieczysław Rudkowski and Jan Urban. Also Józef Baszny, the bandmaster at the Cathedral Basilica¹¹ joined in the work.

Mozart-junior was also a friend of the bandmaster and composer Johann Mederitsch (“Gallus”) with whom he had studied composition. In his letter on December 25th, 1827, to Ignaz Moscheles he writes: [...] *that 73-year-old man [...] is the best counter-pointer of our century*⁴⁵.

On the 12th of April, 1828, a large review, signed “Reinhold”, was published in the newspaper “Mnemosyne” (Kirchenmusik): [...] *on the 4th of April the St. Cecilia’s Choir under the general management of its founder F.X. Mozart, performed “Stabat mater” by the admirable composer known under the name of “Gallus”, Sir Giovanni Mederitsch in the St. George’s Cathedral in Lviv. [...] The performance of this*



39. St. George’s Cathedral in an old postcard

*masterpiece was presented at the right level and it conveyed the entire composition well. Sir F.X. Mozart, as usual, managed everything, and thanks to the present and similar occasions contributed to the general satisfaction of Lviv's public, and that is why we are so eager to express our veneration. He is the founder of St. Cecilia's Choir*⁴⁵.

The interest in choral music was also noticeable in the work of young Mozart. At that time his cantata *The First Spring Day*, dedicated to princess Caroline Augusta, became very popular ("Mnemosyne" 1828, N^o 35, Sept. 22nd, p.140)⁶¹.

The Twilight of The Society of St. Cecilia

In 1829 the Society of St. Cecilia suspended its activity. The premiere of the *Mass* by Mederitsch-Gallus, on the 15th of August ("Mnemosyne" 1829, N^o 69, Sept. 4th, p. 276) was held under the management of the new favorite of Lviv residents – the Cathedral's bandmaster, composer and organizer of musical events – Joseph Baszny⁶¹.

The activity of the Society of St. Cecilia faded out completely around 1833, when many of its members had left Lviv.

Amateur and professional choirs were very popular then, but this one was the first one to have confirmed a code and worked as a formal institution. Many followers were later based on its model⁵⁸

Friendship with the Baroni Family

In the 20s and 30s of the 19th century Mozart taught the daughter of the Court governor's counselor - Ludwik Kaetan Baroni Cavalcabo - how to play the piano. Julia later became a well-known pianist.

In one of his letters to his "dear good mother" (on January 16th, 1828,) Mozart-junior describes the great success of his cantatas in the concert at the Lviv archbishop's and the participation of his tutee [...] *the young girl Baroni, who played "Rondo brilliant" by Hummel, and Serwaczyński (a violinist) who completed the concert with a wonderful performance of "Polonaise" by Meyerbeer*⁶¹.

The home of Ludwik Kaetan Baroni Cavalcabo was a center of music-making thanks to his wife Josephine. Mozart's friendship with the Baroni family lasted for a long time, perhaps he was thinking about a member of that family while he wrote to Alojzy Fuchs (a famous collector of Mozart's autographs) on the 19th of October, 1836: [...] *Would you please give my friend Baroni my warmest regards.*

In 1838 Mozart-junior returned to Vienna (probably because of climatic reasons). In 1841 he became the first director of Mozarteum in



40. *Vienna in an old postcard*

Salzburg. He made friends with Robert Schumann, Joseph Spaun and Franz Grillparzer, who after Mozart's death wrote a poem-epitaph. In 1842 Mozart performed as a pianist and a conductor for the last time. In the winter of 1843 he fell ill and died in July the next year during his therapy in Karlsbad, at the age of 35⁴⁵. Josephine Baroni Cavalcabo di Castiglioni paid for his funeral and gravestone. She inherited his music manuscripts and many autographs by his great father^{18,19,20,21,45}.

Sacred music

There were good orchestras and choirs at the Basilica of the Latin Cathedral during that time. These were led by "music directors" such as Jacek Kocipiński and Józef Baszny, followed by Jan Piotrowski after his death in 1844. Henryk Jarecki, Piotr Smolski and others participated as well. The Greek Catholic cathedral dedicated to St. George co-operated for many years with bandmaster and composer Waclaw Rolleczek, as well as the Armenian Cathedral through Józef Frodl and Jakub Hössly. The music at the Dominicans' Corpus Christi Church was at a high level as well; eminent musicians like Szczepan Jabłoński, Stanisław Serwaczyński, Augustyn Tomasz Braun, Józef Frodl and Władysław Bogdański, in the lead.

The Lviv churches were a place for making music both for musically educated amateurs ("noble dilettantes", as they were then called) and for professionals. They often prepared and performed outstanding works of sacred music¹¹.

Early Romanticism in Galicia Regional and Historical Background

Galicia was a region of dynamic development for many cultures and numerous nations. Not only Ukrainian, Polish and Austrian cultures, but also smaller societies such as Armenian, Jewish, Czech, Hungarian, Romanian, as well as others. The history of the region is very stormy. Lands were passed under the rule of different states and every nation created its own distinctive culture^{39,42}.

For the Austro-Hungarian Empire Galicia at the end of the 18th and beginning of the 19th century was a new province and Austrian cultural centers dominated the musical life of the region. Some of

the Austrian composers, like Franz Xavier Mozart, Józef Baszny, Jan Ruckgaber, Johann Gallus Mederitsch, Joseph Kessler or Józef Elsner, adapted well to the Polish environment, adjusting to its traditions, customs and even language (for instance Józef Elsner and Jan Ruckgaber)⁴².

Austrian culture in Lviv was rather provincial and it took example from Vienna as well as Paris and Berlin to some extent. This was especially noticeable in the work of the German theater in Lviv and in some music. For example in the performances of Wolfgang Amadeus Mozart-junior and Jan Ruckgaber^{39,42}. Artists in Lviv mostly followed the pattern of German, or rather Viennese Romanticism, based on the work of one of the first Romantics – Franz Schubert. The also followed other less known, but very popular composers of that time, who lived and worked in Vienna³⁹.

Development of Musical Societies

Compared to previous times, the number of listeners and participants of musical events increased. Gradually there was an emergence of “musician - activists” and “organizers of musical life”. Associations of music lovers and artistic salons sprang up, gathering members of different social classes. Art turned out to be a stimulus for the democratization of social contacts^{39,42}. A new wave of “musician - activists” and “musical organizers” was slowly becoming prevalent.

Jan Ruckgaber was an outstanding activist of this new kind.



41. Young Johann Sebastian Bach, a portrait by Johann Ernst Rentsch senior, ca 1715



42. Lviv in an old postcard: the Jews

Development of the Romantic style

The development of painting, architecture and literature in the last three decades of the 19th century spread over a wider range of subjects and genres than before³⁹.

During the Romantic period poets, musicians, and painters reached for aesthetics connected with folklore, the world of legends, myths, and fairy tales. Not to mention an interest for lyrical moods and subtle feelings which poeticized the modest joys of everyday life. The latter direction was soon named the Biedermeier tendency.

Historical inspirations was another area important for artists of the time. In the Romantic period independent composers' schools sprang up practically in all the countries of Europe.

In Galicia, early Romanticism gained great admiration. Popular magazines published articles on Romantic art. Features of the new style appeared in the Lviv musical theater and in concert life. It was then that Karol Lipiński reached the peak of his creativity. In a Polish environment he laid foundations for the rise of national Romanticism, which was fully embodied in the work of Fryderyk Chopin^{39,42}.

Two Directions

There were two main directions in the development of the Romantic style. One was showed in the aspiration to distinguish national style and underline national identity. The other headed for the integration of foreign and national influences^{39,42}.



43. *The portrait of Adam Mickiewicz on the Ajudahu rock by Walenty Wańkiewicz 1827–1828,*

The Creation of a National Style

The increased interest in folklore and important events in national history were signs of shaping national style in Polish culture. That meant for instance, writing concert versions of folk dances and songs and transforming their characteristic melodic patterns, rhythms and genres. In Lviv circles, where cultural life was concentrated on music-making in aristocratic salons, the folk-salon forms of manifesting “folk character” with lyrical trains, dreaming moods and ethnographically decorated images were easily accepted⁴².

Ukrainian culture however, concentrated around religious centers.

Clergymen like the bishop of Przemyśl, Iwan Śniegurski (1784-1846), – one of the creators of the composers’ school in Przemyśl – were organizers of cultural and musical life. Other clergymen, like aforementioned Michał Werbicki and Iwan Ławriwski, were not only authors of both sacred and secular pieces of music, but also music for the theater and salon songs with the accompaniment of the guitar⁴². The most important were sacred genres of music of patriotic character and “singspiels” referring to the local customs and traditions of that time; focusing aspirations for determining national identity. Simultaneously the popularity of secular genres increased, and in Ukrainian circles many choral societies and organizations flourished³⁹.

The Merging of Foreign influence

The second direction, merging the expression system of European Romanticism with the threads of many national traditions (with folklore components), developed no less actively. The rhythms of Polish dances like the polonaise or mazurka were seen in songs, piano or orchestra works and in operas. Additionally, the melodic patterns of Ukrainian folk songs were present in the music of many Ukrainian composers. The use of those was not only the manifestation of the artist’s individual style but also an effect of the influence of functional music⁴².

The popularity of music by Polish, Austrian and Czech composers, with Polish and Ukrainian folk melodic patterns, finds its attest in the reviews published at that time in Polish and German press.

2 de tempo

pou finit

Ty fujarko brzmij po drzewach, niech pska-ja, liście,
 Wtedy wiosem i las chorem zagra uroczyscie;
 Wra wiosem zagra, jakby przy niedziale
 Tak piosnka kochanki, serca rozwe-se-le!

A wice skrzypki i fujarka na gzymsy gwarzdca,
 Razem grajcie, zgodnie, zwawo, a muzyka zdzicie!

Salez skrzypki grajcie huwnie, Wioła ~~szed~~ dwoich poniesie,
 Najbrzyczek razna lasy, stowiki sa, w lecie;
 Stowiki sa, w lecie, na dziobkach ra-nu-ca,
 I cala natura szadza, wice smu-ca!
 A gdy inuwo jua skonczymy, wlede na doznych
 Wrazym Bogu piosnke swieta, stozym w upominek!

44. Lyrics for the song in the Polish language, a manuscript by J. Ruckgaber

The Press in Lviv

Musical life was often a subject of interest for the Galician press. Tadeusz Błaszczyk writes that news on domestic and foreign musical events, and achievements of eminent composers and performers were often described in the Lviv press, like “Gazeta Lwowska”, “Dziennik Mód Paryskich”, “Tygodnik Polski”, “Dziennik Literacki”, “Nowiny”, “Przyjaciół Domowy”, and especially in “Rozmaitości Lwowskie”, a fortnight “Gazeta Lwowska’s” supplement, in “Gazeta Narodowa”, “Kurier Lwowski”, “Gazeta Poranna”, “Dziennik Polski”, “Przegląd” and “Słowo Polskie”. Also theater performances including musicals and concerts were reviewed on a regular basis¹¹.

Journalists, writers and theater or musical columnists were usually not deeply educated in music, and so their reviews were often dilettantish and conveyed mainly the emotional feelings of the listener. The writers who published their articles most often were: Stanisław Przyłęcki, Juliusz Starkel, and also popular in Lviv: Józef Dzierzkowski, Jan Zachariasiewicz and Leszek Dunin-Borkowski. The poets Stanisław Jaszowski, Wincenty Pol and Kornel Ujejski were lively interested in music. Waclaw Dunder



45. *Panorama of Lviv in an old postcard*

and Karol Szajnocha wrote about folk music.

Theater reviews were often signed by Waclaw Zaleski or Jan Dobrzański, and Jan Lam, Bronisław and Władysław Łozińscy frequently commented on the theaters' repertoire policy. Lviv critics like Władysław Zawadzki and Kazimierz Czapelski sent their reports on musical life in Lviv to Warsaw magazines, like "Tygodnik Ilustrowany"¹¹.

In the latter half of the 19th century the level of musical reviews significantly increased. Writers like Władysław Bogdański, Walery Wysocki, Bolesław Czerwieński, Maurycy Sieber, Stanisław Niewiadomski, Jan Gall, Seweryn Berson, Edmund Walter, Franciszek Neuhauser, had wide knowledge of music. There were some new magazines dedicated mainly to music: "Przegląd Muzyczny" edited by Rudolf Schwarz in 1877, "Muzyka Kościelna" edited by the Reverend Leonard Solecki in the years 1881-83, and - a magazine of wider range, but also interested in music - "Wiadomości Artystyczne" published in the years 1897-1900 by Mieczysław Sołtys, and then by Stanisław Bursa¹¹.

A lot of information in this study comes from "Gazeta Lwowska" and "Mnemosyne".

ROZMAITOŚCI.

We Czwartek

N^{ro}. 7.

17. Stycznia 1822.

Konstantynopol.

Konstantynopol leży pod 41 stop. szer. północ. a 28° 59' dług. wschod. na samym końcu spadzistości, którą tworzy część wzniosłych pagórków; ponad brzegi czarnego morza, kanału, i morza marmoryjskiego łańcuchem ciągnących się i górę Haemus z Rhodope łączących. Co do zewnętrznego kształtu tych wzgórzów, uważają ziemioznawcy, że łańcuch pagórków ku północnej stronie portu spada w przykrą pochyłość, lecz od południa ku morzu marmoryjskiemu, tém nieznaczniey zamienia się w przyiemną płaszczyznę. Dla tegoż były czwarte części domów téj stolicy małą widok na morze. Obszerne w mieście doliny, które bystrość wody ze wzgórzów podczas ulęwy spadającej powymulała, są pełne zrzodeł i dzielą miasto na 7 pagórków. W tym względzie Konstantynopol ma nieiakię z dawnym Rzymem podobieństwo.

Miasto owe, w starożytności pod nazwiskiem *Byzantium* znane, wzniosło się i załudniło zbyt prędko od 330 roku, kiedy pierwszy Cesarz chrześcijański *Konstantyn W.* zwróciwszy na korzystne położenie onegoż swoją uwagę, obrał je na siedzibę monarchów i rząd państwa rzymskiego tam przeniósł. Konstantyna nadał mu imię *Nowego Rzymu*, wskazując w tém przeznaczenie onegoż do ubiegania się o sławę i korzyści, które sprzyjały dawnéj stolicy państwa

cych świata. Lud atoli nazwał je Konstantynopolem; czyli miastem Konstantyna. Miano to zatrzymali Persowie, Arabi a nawet i Turcy; ponieważ i w języku rządowym Porty otomanskiey i na monetach, inaczej je nie mianują, iak Konstantiniah. Turcy zowią je także *Istambol*, to samo, co mięscem żyznym, po naszymu *Stambuł*.

Owe pagórki, na których miasto rozłożone — owe pyszne meczety cesarskie, ich okazałe kopuły i szczytne minarety — owe różnobarbnie malowane domy, odcienione cyprysami i przey inne zawsze zieleniące się krzewy — dalej pałace naksztaft amfiteatrów wzniesione i widok na prost portu niezliczonymi zewsząd gondofami i okrętami ożywionego — nakoniec prawdziwie malowny widok nieprzezyrzanej okolicy — wszystko to razem przedstawia oku naypiękniejszy i nawspanialszy obraz na ziemi.

Powaby tego miasta dla patrzącego zdaleka, są równie ruamięciami jego oczy, iak zwodniczem dla umysłu jego wyobrażenie o obszerném państwie, którego stolicą iest Konstantynopol.

Wnet znika to piérwsze omamienie, skoro się mu bliżey przypatrzy. Smętne uczucie napęlnia duszę podróźniącego, kiedy dziwić się zewnetrznym powobóm stolicy i szczęśliwemu położeniu, co ią na królowę wszystkich innych przeznaczyło, widzi nakoniec ulice wąskie, krzywe, brudne i źle brukowane; domy z drzewa, kamienia lub gliny, tylko częściami ozdobne;

46. "Rozmaitości", "Gazeta Lwowska's" extra, № 7, 1822

"Gazeta Lwowska"

In 1810 Austrian authorities issued permission for the publishing of "Gazeta Lwowska" in the Polish, although it was an official newspaper of the Empire-King's Governor's office, established by Austrian officials: the Kratter brothers. The first issue was published on April 2nd, 1811. To enhance its sales from January 27th, 1817, it was accompanied by a supplement "Rozmaitości", edited by Jan Nepomucen Kamiński⁵⁵.

In 1911 "Gazeta Lwowska" celebrated its 100th anniversary, and it was issued until 1939. For over 100 years it played a significant role in Galician cultural life. At first it appeared twice a week, and from 1816 – 3 and 4 times a week. In the years 1815-30 it was the most important newspaper to represent a direction compatible with Viennese policy in Galicia.

N^{ro}. I.
GAZETA LWOWSKA.

z Lwowa dnia 2go Kwietnia 1811. Roku
we Wtorek.

Dnia 25. p. m. JP. Jan Michał Wittenbau w Mieście Dingelring w Bawaryi roku 1711 urodzony, mający teraz lat 100, a J. Pani Franciszka z Czarneckich Wittenbau w Nowém Mieście roku 1723 urodzona, mająca lat 88. odebrali powtorne błogosławieństwo ślubne w Kościele XX. Dominikanów, w przytomności Familii i wielu widzów. Szanowna ta para żyje już z sobą lat 70.

z Wiednia dnia 24. Marca.

Dziś z rana przybył tu Szef Szwadronu Nobelleau, Adjuwant komendującego w Strazburgu Jenerała Dywizyi Desbureaux, wysłany kurjerem z tą wiadomością:

Opis depeszy telegraficznej z Paryża dnia 20 Marca 1811, nadeszły tego samego dnia o godzinie 1 po południu do Strazburga.

„Administratorowie Lénii telegraficznych, do Dyrektora Telegrafów w Strazburgu..”

„Najjaśniejsza Cesarzowa Francuzów, dziś z rana o godzinie otę szczęśliwie powiła Syna. Donieś WMé Pan o tém władzóm cywilnym i wojskowym..”

Kurjerowie prosto z Paryża wystąpi, zapewne dopiero spo 48 godzinach, obszerniejszą wiadomość o tém nadér przyiemém zdarzeniu przywiozą.

Ceny żywności nieposzły w górę, owsem spodziewamy się, że wiele trzeci znacznie stanieć.

Wiadomość w zagranicznych gazetach niemieckich zawarta: iakoby na o-

soby za fałszowanie bankocetłów are szutowane już wypadł wyrok, iest bez fundamentu.

Pogoda iest bardzo piękna. Zaczynają już nymować wiejskie pomieszkania, lecz dla wielkiej liczby osób nymujących, czynsze znacznie w górę poszły.

Mówia że Cesarzowa Jeymość część lata w Döbling przepędzi. Kurs na giełdzie z dnia do dnia się polepsza.

dnia 25. Marca.

Przeszły nocy przybył tu z Paryża o 12. godzinie Cesarsko-Austryacki Maior Baron de Tettenborn z potwierdzeniem téy nader przyiemney wiadomości, że Najjaśniejsza Cesarzowa Francuzów szczęśliwie powiła syna. Opuścił ón Paryż 20 b. m. to iest w dzień rozwiązania Cesarzowej Jency, o godzinie 2 po południu, a zatem odbył tę daleką drogę w czterech dniach i 10 godzinach.

Podług doniesienia tego, Cesarzowa Jeymość miała bardzo szczęśliwy połóg Nowo narodzony Xiążę iest bardzo mocnym i zdrowym, i miał podług zwyczaju w Francyi, w wieczór tego samego dnia którego się narodził chrzest z wody-otrzymać. Uroczysta zaś ceremonia chrztu dopiero za sześć niedzieli w kościele Metropolitałym nastąpi.

Dziś z rana przybył tu także Cesarsko-francuski goniec gabinetowy, z temiz samemi wiadomościami.



47. The first issue of "Gazeta Lwowska"

In 1918 "Gazeta Lwowska" was the oldest newspaper in Lviv. It belonged to the National Ossoliński Institution and it was printed in Władysław Łoziński's printing house, which was established in 1817 specially for "Gazeta Lwowska". After 1921 it was printed by Drukarnia Polska (the Polish Printing House).

It was "Gazeta Lwowska" which over so many years accompanied Jan Ruckgaber's life and activity in Lviv⁵⁵.

"Mnemosyne"

Another valuable source of information was published in the years 1824-40, a German magazine named "Mnemosyne", which was dedicated to musical events. The full title of the magazine was: "Mnemosyne. Galizische Abendblatt für gebildete Leser" ("Mnemosyne. The Galician evening newspaper for enlightened readers").



M N E M O S Y N E galizisches Abendblatt für gebildete Leser.

Nro. 1. Lemberg, Dienstag, den 1. Jänner 1839.

G A L I C I A N T O T A .

FerDinanDo AVgVsto

RegnI AVstrIae

CaesarI HereDIarIo

ReCta TVentI

saLVs GLorIaqVe

PerennIs.

Fl. S. C. Klemesch.

Der erste Tag des Jahres.

Eben wieder ist ein Jahr hinabgeronnen
Zum stillen Ocean der Ewigkeit;
Ein neues Jahr hat abermal begonnen,
Und strömt — gleich jenen, — fort ins Meer der Zeit.

Es auch der Mensch: erscheint auf der Erde
Mit — schnellsten Flug's — er durch die Lebensbahn;
Entschwunden ist er, und an seine Häute
Knüpft wieder sich ein neues Leben an.

Doch nicht Vernichten auf den Weg vom Staube
Ist unser denkend Wesen eingeschickelt:
Es lebt in ihm ein heilig-erworbener Glaube,
Der seinen Geist zu hehren Tugenden lenkt.

Denn nicht genügt ihm jene nied're Stufe,
Wo bloß die Thiernatur sich selig nennt;
Geprüft und rein folgt er dem höhern Rufe,
Der nimmer ihn vom Jit' der Klarheit trennt.

Woh! ihm, der nie von dieser Seite weicht,
Und steh'rig mit aus ewigen Kampf' heros:
Sein Erprob, der den Siegestrang ihm treibt,
Setzt ihn zum ew'gen Straßtenlicht empor.

J. C. d' E. —

48. The "Mnemosyne" magazine

The title was symbolic in itself. According to Greek mythology, Mnemosyne was the goddess of memory and mother to the nine Muses. Aleksander Zawadzki, an outstanding expert in natural history, a scientist and writer, was the founder and editor of the magazine for practically the whole period of its existence. He was also an author of many studies on the flora, fauna and Galician customs and ceremonies.

“Mnemosyne” was a magazine about culture, meant to widen the artistic and academic horizons of its readers. It not only presented the artistic activity of musicians and the Society of St. Cecilia, but – especially – the work of the German stage of the Austrian Theater in Lviv. In the 30s of the 19th century it described concerts of the newly established Society of Music Friends and the beginnings of the Galician Music Society⁵⁹. “Mnemosyne” published reviews of musical events, reports, announcements and repertoire timetables. Another part was a “musical calendar”: biography notes on popular musicians, news from all over

**PIEŚNI
POLSKIE I RUSKIE
LUB
GALICYJSKIEGO.**

Z MUZYKĄ INSTRUMENTOWĄ
PRZEZ
KAROLA LIPIŃSKIEGO
ZEBRAŁ I WYDAŁ
WACŁAW Z OLESKA.

488ff-3

Jeżeli się zaczynaemy czytać pieśń, to
nie, a czytamy tylko w jej utworze, godka
pomocą naprzód to pieśń, które wziętych
napiętej zgodzie w z dnochem usłysze, ale
niebo są naprzędzają togo rodzaju po-
rządkiem.

Brodziński.

WE LWOWIE,
NARŁADEM FRANCISZKA MILLERA.
1833.

49. The title page of a book of folk songs Published by Waclaw from Olesko

Europe, announcements on guest performances and concert routes of famous artists as well as obituaries.

They also published problem articles on music styles, performances, history and folklore. In some issues one can even find literary works on music and notes about non-musical events, like information about an arrival of an important person or about a Christmas ball⁶¹. For example in the annual volumes of 1835 and 1836, it published a German translation of the Ukrainian folk song *The Slave woman*, telling the story of Roxolana, the Turkish sultan Sulejman's wife, and reviews of the famous book *Polish and Russian Songs of the Galician People*.

"Mnemosyne" was one of a few German magazines on the subject of art, published in Galicia during the Austrian-Hungarian Empire in the 19th century⁶¹.



50. Portrait of Stanisław Serwaczyński, a lithograph taken in Pest, H. Piątkowski's archive

Virtuosos in Lviv The Violinists

In the year 1824, when “Mnemosyne” was established, Lviv dwellers witnessed a real descent of virtuosos. The violinist were in first place. In February 1824, Karol Lipiński visited Lviv once more, only to give a great concert on the 4th of February. As a form of advertisement, “Mnemosyne” published his biography. The performer himself issued sincere thanks for his public⁶¹. A month later the magazine announced a concert of the great “Master of the Violin”,

Jan Fereol Mazas from the conservatory in Paris. His two performances – on the 17th and 28th of September – were held on the stage of the municipal theater (“Mnemosyne” 1824, No 24, Sept. 27th, p. 96). “Mnemosyne” 1824, No 51, March, 29th p. 206, brings information about the Lviv theater orchestra, which was a regular participant of music “academies”⁶¹.

The performances of another outstanding Polish violinist, Stanisław Serwaczyński, were also very popular. Like Lipiński, he was a conductor with the theater orchestra. He started his virtuoso career in Lviv in 1819. He was then willingly listened to when he arrived from Vienna in 1832, and later when he came from Lublin two more times. It is there that he was continually active as a teacher.

In 1824 another violinist, Ignaz Schuppanzigh, started organizing subscription concerts of quartet music, mainly of Viennese classics. He also took part in the first attempts to create a music society in Lviv. The idea was later realized in establishing the Galician Music Society¹¹.

Pianism in Lviv

The latter half of the 19th and the beginning of the 20th century were the golden period for pianism in Lviv, the so called “Paris of the East”.

The Lviv pianism school, started by F.X.W. Mozart, J. Ruckgaber and J.C. Kessler, having received a powerful impulse for its development from Karol Mikuli, who brought onto Polish ground Chopin’s tradition of



51. Portrait of Jan Ruckgaber from the 1830s

performance and pedagogy, was able to educate a long line of talented pianists-virtuosos and teachers

Later, perfecting their skills in Weimar, Vienna, Paris, Leipzig, Warsaw, Cracow, Prague and other music centers, they passed their knowledge, performance traditions and pedagogy to numerous tutees, followers and continuators. Thanks to them the Lviv piano school adopted a modern methodology based on the work of the most eminent masters of world pianism, like F. Chopin, F. Liszt, A. Rubinstein and others⁴⁹.

Musical Education

Home Music Tuition

Young musicians usually started their career with concerts in landowners' salons and with giving piano lessons. Because the interest for music increased also in towns, teaching was a good source of income, ensuring means sufficient enough for them to work on compositions during their spare time^{11,54}. Besides the basic work in the theater, at music schools, at the university, at musical societies and so on, they gave private lessons. It was an additional (only sometimes – main) source of income¹¹.

There were Polish as well as foreign tutors among the teachers. Besides the Lipiński brothers, Feliks and Karol, and J.C. Kessler, there were such artists as Józef Elsner, Franz Xavier Wolfgang Mozart, probably also Fereol Mazas and Ignaz Schuppanzigh (during his visits to Lviv), Augustyn Tomasz Braun, Johann Mederitsch Gallus, Józef Baszny and Jan Ruckgaber. Eminent pianists Szczepan Jabłoński, Wincenty Lemoch, Jan Milan, Stefan Wiethe and Teodozja Papara, violinist brothers Feliks and Karol Stanisław Serwaczynski, and cello player Ferdynand Kremes. The composer Karol Kurpiński spent the years 1808-10 as a music tutor at Edward baron Rastawiecki's home in Lviv. Some others are also well worth mentioning, like J.N. Nowakowski, L. Marek, K. Kozłowski, K. Mikuli, H. Jarecki, I. F. Guniewicz, W. Smaciarzyński, A. and A. Souvestrowie, S. Niewiadomski, W. Wysocki, J. Gall, J. Laurecka, M. Sołtys, Z. Kozłowska, H. Ottawowa, A. Chybiński etc.

The Beginnings of Organized Music Education

The beginnings of professional music education reach as far back as the 14th century (the first school was opened around 1382 and the second around 1446), to monastic schools, both Roman catholic and Eastern Orthodox rites, whose curriculum included a subject generally named "music". Then it was nearly exclusively sacred music. Musicians working in municipal service occasionally also gave individual music lessons, as they were obliged to leave behind a sufficient amount of successors⁵⁶. The Uspieński (Stawropigijski) brotherhood and school in Lviv played a special role in creating and developing music culture. It was opened in 1585.

Music had a special place among the other branches of knowledge (the seven liberal arts) and special attention was turned towards choral singing. Musical notation for polyphonic singing was also studied²⁸. The widest music teaching curriculum was realized and established in 1615, at Jesuit College Music Hall. It became a prototype for future music schools. Music Hall was the first specialist music school where education was carried out following the example of Italian conservatories of the time.



52. *The M.W. Łysenko Lviv National Music Academy*

Similar music halls existed also by other monastic centers^{28,56}.

The 18th century belief that elementary knowledge of singing or playing an instrument should be obligatory in general education of higher classes was carried on into the 1800s.

The most important incentive for the development of musical education was the inflow of Austrian settlers to Lviv after the first partition of Poland. Government functionaries, officials, military men, and teachers demanded the creation of suitable conditions for cultural life. That was the time when periodicals were started. The University which was first organized in 1661 as a Jesuit Academy, was re-established⁵⁶.

As early as in the 19th century, Józef Baszny managed a choral singing school by the Basilica of Roman-Catholic Cathedral in Lviv. It was similar in character to the Singing Institute by the Society of St. Cecilia, which existed in the years 1826-29, and was organized by the “Mozart of Lviv”, Franz Xavier Wolfgang Amadeus. In 1840 a music school was opened by the Galician Music Society, and later it made a firm foundation for the Conservatoire by GMS¹¹. (*See also Chapter 5*)

The Conservatoire, established in 1853 by the Galician Music Society is still working. It presently functions under the name of the M.W. Łysenko Lviv National Music Academy (LNMA). Its history is described in a separate chapter. (*See also Chapter 6*).

VARIATIONS
sur une Walse de
M. LE COMTE DE GALLENBERG
pour le
Piano Forte
composés et dédiés
à M^{lle} Marie Kratter
 PAR
J. RUCKGABER
Op. 30.

N^o 4689.

Propriété des Éditeurs.

Pr. 1 fl. 50 kr.

Enregistré aux Archives de l'Union.

MAYENCE ET ANVERS

Chez les Fils de B. Schott.

*Dépôt général de notre Fonds de Musique
 à Leipzig, chez G^{te} Haertel. à Vienne, chez H. F. Müller.*

53. Variations sur une Walse, Op. 30, April 1838

À MADemoiselle

Camille de Rozborska.

M A Z U R K A

pour le
PIANO
par

Jean Ruckgaber.

Oeuvre 62.

N° 11949.

Propriété de l'Éditeur.

Prix 1/2 M.

Enregistré aux Archives de l'Union.

V I E N N E,

chez Charles Haslinger ci-devant Tobie,

Éditeur de Musique etc. de la Cour Imp. et R.^{le}

Leipsic, chez B. Hermann.

54. Mazurka pour le Piano, Oeuvre 62

Chapter 3

The Role of Landed Gentry and the Origins of the Galician Intelligentsia

In the First Republic of Poland

In popular perspective a town is a place whose inhabitants earn their living in non-agricultural trades. Up until the 17th century the feature distinguishing European towns were their defensive walls³⁶.

A majority of Polish towns were very different from those patterns. In the center and in the west of the country, the town limits were mainly outlined by an earth trench. In the east, even small towns and villages had powerful wooden-earth fortifications. The reason behind their construction were the frequent wars in the areas and the need for shelter for the dwellers of the surrounding estates and villages³⁶.

The gentry in the I Republic of Poland did not aspire to settle in towns. Property magnates in the country and patricians in towns alike lived on the power they exercised and the public offices they held. They were not attracted by the manorial lifestyle. The poorer gentry sought improvement in their living standards on magnates' estates, while the less wealthy townsmen attempted to make office careers in towns.

The conditions did not favor the relocation of people³⁶. The gentry regarded towns as places to meet, do business and realize their growing cultural needs.



55. Lviv in an old photo: the Clowy Square (formerly Bandurskiego Square)

Lviv occasionally attracted citizens from all over the region because of its political, military and religious institutions. Crowds arrived during royal visits or when they sought shelter from Tatar, Turkish or Cossack threats.

The gentlefolk who engaged in trade with their own products (wood or corn), which was, according to them, acceptable for the gentry, settled in towns to do business. Many bought properties in towns and adopted town charter without the loss of the gentry's privileges. Only craft work resulted in the resignation of the nobility, unless it was carefully concealed³⁶.

Social expansion of the gentry, buying out town properties and competing effectively with townsmen did not increase until the latter half of the 18th century. It was the partition of Poland which brought significant changes in the field³⁶.

Galicia after the First Partition of Poland

After the first partition of Poland in 1772, Galicia became a part of the Austrian Empire. The incorporation brought Austrian cultural centers closer and intensified western influences in Galicia⁵⁵.

The city of Lviv became the capital of the province. It is where all the government and military authorities were located, which in time replaced the traditional district offices.

In the year 1772, Lviv had only 22 546 inhabitants. Due to the change of the state authorities, numerous Austrian dignitaries, officials and military men with families fled into the town. At the beginning of the 19th century the number of residents rose to over 40 thousand, which made Lviv the third biggest town in the Habsburg Empire³⁶.

The partitioners' administrative machine needed a lot of office workers. Fluency in the German language and knowledge of Austrian law were an essential requirements for candidates for office posts. At first the Polish gentry were not considered suitable for the jobs as they were used to a different administrative system, were inclined to argue and they spoke only Polish. Germans and Germanized Czechs flocked into Lviv and other smaller towns in Galicia, seeking new prospects for office careers. Knowledge of the local language was not required, just obedience and eagerness to realize Viennese policy³⁶.

The landed gentry disliked the need for frequent visits to the local administration offices. Unfortunately, all important matters were dealt with in the province's capital, and most gentry lived outside the town.

The attraction of living in Lviv grew along with the liberalization of the Viennese policy. Civil servants needed to stay in Lviv on a

permanent basis. After all, it was here that the State Parliament (Sejm) gathered once a year and, although its competence was only symbolic, it gave the gentry sense of influence on the rule over the country.

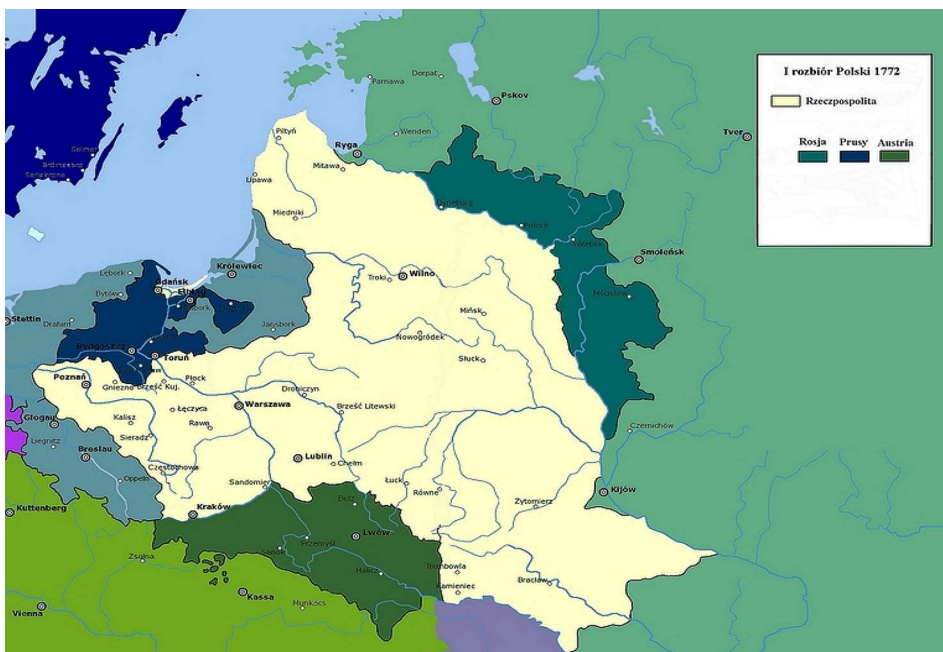
Polish aristocrats gradually took over higher offices. The poorer gentry occupied lower posts, making their living on the clerks' earnings. Most of them rented apartments to live in, some – getting rid of the remains of their indebted estates – bought houses, and aristocracy built palaces in town³⁶.

Germanization

The Austrian rule over Galicia at the end of the 18th and in the beginning of the 19th centuries was passing under the banner of Germanization of everyday life, starting with education through the introduction of German as the official language, ending with the theater and other arts.

Repolonization

However, the plan of Germanization collapsed in time because the mainly Polish townspeople retained their language and national identity⁵⁵ and willingly participated in public life¹¹.



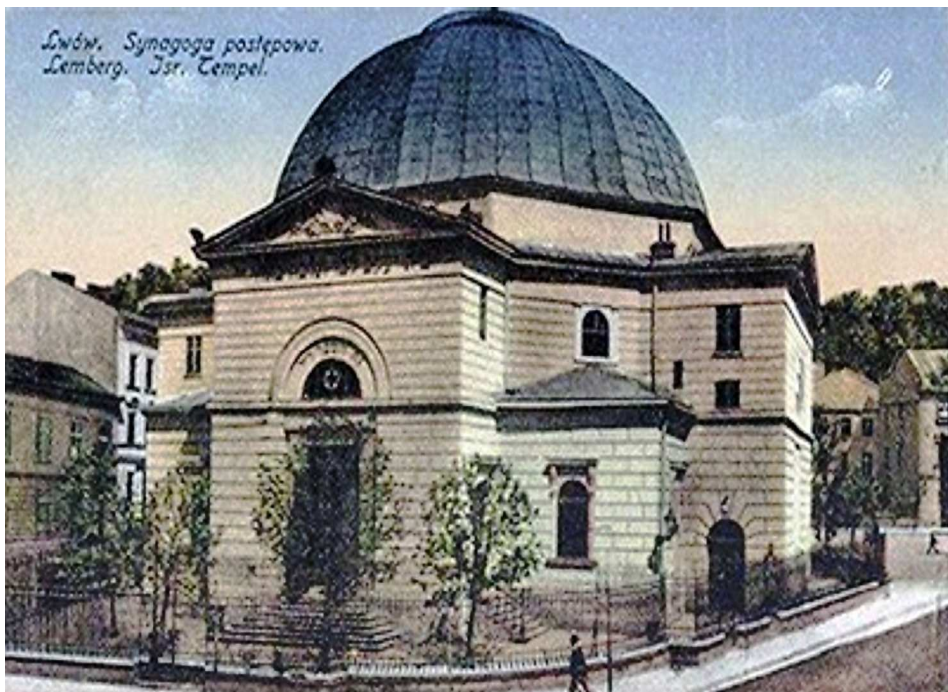
56. Territories occupied by the three superpowers in the first partition of Poland in 1772

Leszek Mazepa writes: [...] *the plan of Germanization did not succeed. Already at the end of the 18th century Polish culture had such great and overwhelming influence on the foreigners coming to Lviv, that in time they identified with Polish townspeople*⁵⁵.

Austrian officials and businessmen flocking to Galicia, hoping for careers or with an aim to carry out the Germanization policy of the Austrian government, could not resist these tendencies. The newcomers soon melted into Polish society and the next generation often became fervent Polish patriots⁵⁵.

It was a worldwide phenomenon: most Austrians who came to Germanize the local people became Polonized by family connections, or due to the fascination for the local culture melted into the society, as multiethnic, multicultural and multi-religious as it was, contrary to the official policy of the Viennese court⁵⁵.

Later some outstanding figures of Polish science and culture, like the Estreichers and the Rejchans, Wincenty Pol, Karol Szajnocha, Jan Lam, Franciszek Pillner and others, came from among the Austrian and German settlers⁷³.



57. Lviv in an old postcard: *The Progressive Synagogue*

Social Changes After the Downfall of the Republic of Poland

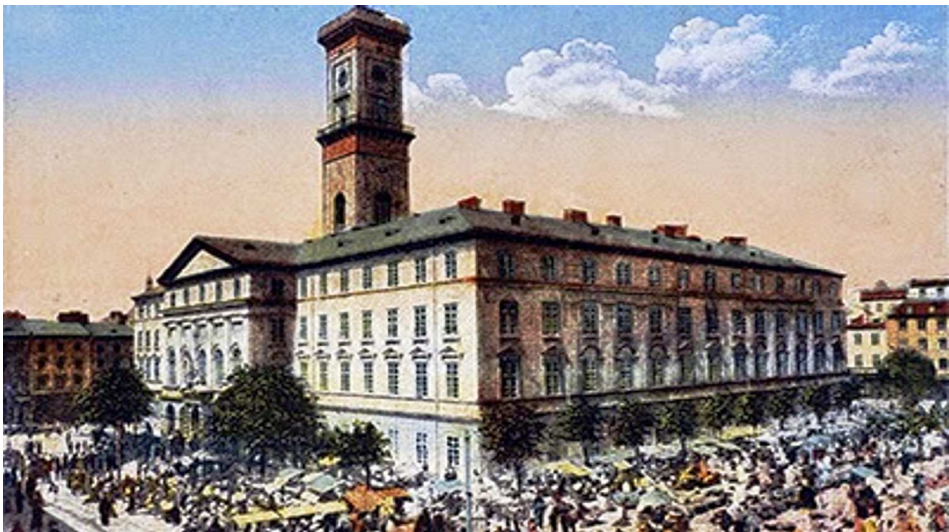
Despite the fall of the Polish Republic, the two largest cities of the territory annexed by Austria – Lviv and Cracow - still offered a good environment for the development of social, religious and national life.

In both cities there appeared a class of landowners, connected with the town only because of the public institutions placed there. Schools and colleges provided the gentry youth with opportunities of education unavailable on their estates. In Austrian bureaucratic systems “good birth” did help with careers, still qualifications were a must. Gentry families settled during the time of their children's education in Lviv or Cracow. Usually it was just a mother with children because the father was busy running the estate. Only the richest could afford to educate their children abroad³⁶.

The Origins of the Intelligentsia Class

The landed gentry moving to towns were materially diversified. Some of them lived just as the townsmen. As a group however, they shattered the traditional local order, increased competition, and revived social life. They took up jobs that were not always advisable for people of “noble birth”. Having lost their country estates, they sought sources of maintenance for their families in town.

The second generation of gentry descendants were already apprenticed to craftsmen or merchants, and married townswomen. They were soon found among clerks, teachers, housing managers, and cashiers.



58. Lviv in an old postcard: The Town Hall

Declassed leaseholders, estate workers and brokers, gradually taking over many posts in municipal authorities, made a new social class – “the proletariat of clerical intelligentsia”⁷³. At the end of the 19th century Galician offices, especially medium and lower posts were nearly all taken by impoverished or declassed former landowners³⁶.

Their legal and material status was no other than that of the rest of the town’s society, but in private they observed different ethic and social norms. The gentry background provided them with easier promotions, while their private manorial customs brought a life of the past to their newly purchased tenement houses: not always better, but obviously different³⁶.

The Predominant Position of Manorial Culture

The gentry flocking to towns, due to their large numbers and especially their culture, wielded gradually increasing influence on town life. They also set lifestyle trends readily followed by other classes. The culture of the gentry not only entered the city walls, but it soon dominated the traditional, much weaker bourgeois culture as well³⁶.

Contrary to Warsaw, where the rich financial bourgeoisie married aristocrats and built their palaces next to ones of the gentry, in Galicia there was an obvious gap between the landowners’ class, even the declassed gentry, and the rest of society. Thresholds of aristocratic salons could only be crossed by the richest group of intelligentsia: university professors³⁶.



59. Lviv in a modern photo: The Piller's Building in Wynnyczenki Street

Rich landowners formed a separate group in the society of Lviv. Life in a small space resulted in intensifying social life and the novelty of artistic salons, which attracted the finest exponents of art, culture and science. Since at that time artists traveled with performances all over Europe, the visitors and the trends coming from Vienna were especially well received in the homes of Polish aristocracy³⁶.

The city dwellers followed the magnates' lifestyle. Patterns of noble culture emanated from newly built residences and functioned among the intelligentsia. They were attractive for the bourgeoisie aspiring to a better social status. In imitating landowners' customs, artistic salons were opened and small farms were bought next to the towns. Chamber evenings were organized at homes and public "academies", where concerts with varied programs were regularly held⁷³.

Manorial Architecture

The landowners culture had a great impact on the life of Lviv and Cracow over the whole of the 19th century. Most of the residences and palaces still standing were built during that time. In Lviv, architects used to design numerous large palace-park complexes (like the residence of the Potocki family or the Sapieha family on Kopernika Street), while in Cracow, squeezed up within the city walls, they focused all attention on the shape of the building itself. Nevertheless, the palaces of the Puszet



60. Lviv in an old postcard: the Market Square

family (on Starowiślna Street), the Pudłowski family (on Kolejowa Street), or the Czartoryski family (on Św. Jana Street) matched the Cracow scenery very well³⁶.

We can mention at least ten significant families who settled in Cracow, like the Lanckoroński family, the Małachowski, the Mieroszewski, the Popiel, the Stadnicki, the Wielopolski, and the Zamoyski families. Old magnate families also resided near Wawel Hill. For example, the dukes of the Lubomirski and Jabłonowski families, the counts of the Potocki family from Krzeszowice, the Tarnowski and the Wodzicki families.

In Lviv palaces of the Potocki family from Łańcut and the Sapieha family from Krasiczyn (on Kopernika Street), the Badeni family (on 3 Maja Street), the Gołuchowski family (on Mickiewicza Street, at the edge of the present I. Franko's Park), Adam Lubomirski (on Kraszewskiego Street) and Dunin-Borkowski families (on Słowackiego Street) could be seen. To the East of the town center there were palaces of the Miączyński family (on Łyczakowska Street), Siemieński and Count Comello family (on Piekarska Street), the Czartoryski family's palace (formerly the property of the Sieniawski family), the Zamoyski and Maurycy Dzieduszycki families (all on Zielona Street). The Governor's and Archbishop's palaces and the residence of Włodzimierz Dzieduszycki on Kurkowa Street were built in the first half of the 19th century.



61. Lviv in an old photo: the Halicki Square

At the end of the 19th century, villas with gardens often resembling little palaces came into fashion. The owners of nearly all of the mentioned properties had important political or administrative positions in Galicia and they needed to stay in Lviv on a permanent basis³⁶.

The landed gentry built or bought palaces and houses not only for their own use. The Potocki family founded the construction of laborers' houses near Cracow. Similarly, till the end of the year 1913, near Lviv a laborers' settlement of as many as 51 houses was built³⁶.

Economical and Political Domination of the Landed Gentry

Financial position, besides higher culture, determined the predominant role of the landed gentry in the life of 19th century Lviv and Cracow. In the weakly economically developed Galicia, the capital of a few rich landowners' families could determine the development of its two biggest cities.

No less predominant was also the political position of the landed gentry. By controlling a few significant press titles they could also shape public opinion. Holding most of the managerial positions in the country, the gentry shaped the state policy and they did not need to contend for power in order to influence the life of the town.

The culture of the gentry was as attractive as to make the townspeople see their careers in buying landed estates and aristocratic titles (see the Helcl or Kirchmajer families); joining the landed gentry class.



62. In an old photo: The Gotuchowski family's palace in Skala

Although the income earned by the best barrister chambers or notary offices was comparable to that earned by land ownership, at the same time it was more reliable because it was not dependent on the weather. Financial success drew professionals only towards manor estates.

For example: The Solicitor Chamber's President, Marcei Madeyski, earned his fortune as a lawyer, but his family led a typical life for landed gentry in the village of Parchacz near Krystynopol.

No wonder that their descendants felt no bonds with bourgeois culture and they invested their inherited fortunes in landed properties.

Galicia after Gaining Autonomy in the Year 1867

In the 19th century, the development of many European cities depended mainly on the economical expansion of the bourgeoisie, which was quickly growing in numbers.

In Cracow or Lviv however, it was different. In both cities strong bourgeoisie did not come into existence, but the intelligentsia and the lower middle class were the predominant groups. Extreme positions in society were occupied by landowners' families on one hand and by proletarian ones on the other³⁶.

The landowners' share in property ownership was inversely proportional to the numerical strength of the group. In 1890 one third of the houses around the Market Square in Cracow belonged to landowners. Additionally, the neighboring streets were filled with other aristocrats' palaces.



63. Lviv in an old photo: Zielona Street

Other groups of landowners engaged in the speculative turnover brought traditional positive values along with equally traditional faults to the new environment³⁶.

Landowners' were not interested in investing capital in industry. The cities lacked capital big enough to stimulate industrial development and there were no offers attractive for foreign capital. A single craftsman's money was not sufficient to transform his workshop into a factory, while a rich landowner thought investing in industrial production as incompatible with his honour!

Moreover, in Cracow there was no institution to finance industrial development, as most banks in Galicia directed their offer to landowners, and in towns mainly to the most reliable client, that is an owner of a fixed property.

Thus, landowners' dominance played a negative role, postponing the industrialisation of the biggest cities in Galicia³⁶.

New Vocational Societies

After the new law on associations was passed (1867), numerous new organizations sprang up in Lviv, like the Society for Popular Education, the Pedagogic Society or the Society for Higher Educational Institutions. Similar initiatives soon spread all over the country. Also, previously established associations developed rapidly, like the Galician Music Society⁸².



64. *Lviv in a modern photo: the Wasyl Stefanyk Lviv National Academic Library of Ukraine, formerly the Ossolineum*

New Financial Institutions

After the 1860s many financial institutions were established in Galicia. They were located mainly in the two biggest towns and although they were rather prepared to serve the landed gentry, they revived the economy of Cracow and Lviv. For example it was the Galician Mortgage Bank, whose aim was to stimulate the development of small industry and trade and to offer credits to Galician craftsmen who lacked capital³⁶.

It was the landowners' initiative which started the native insurance and fire companies. The Society for Mutual Insurance ("Florianka"), established in Cracow in 1861 contributed to establishing the Voluntary Fire Brigade and the Mutual Assistance Fund.

Landowners also willingly introduced technological innovations in their houses or apartments, they supported building municipal facilities, like sewage and water supply systems, gas and later electric lighting and telephones, at the same time actively contributing to the Europeanization of the town³⁶.

Charitable Activities

Providing care for the people working at a landed estate was the landowner's responsibility. It included the functions of an insurance company, like giving material to rebuild a burnt house, health care (in large estates the owner kept a doctor and bought all the needed medicines)



65. Lviv in an old photo: Łysenki Street (formerly Kurkowa Street and Św. Antoniego Square)

and retirement funds (retired workers received pensions). Duties of this kind were not regulated by law, and so quality of the care depended on the landlord and their financial status.

Rich landowners settling in towns realized those responsibilities by participating in various charitable activities. It can be said that the main activity of “high society” ladies was charity work³⁶.

New Political Parties

Simultaneously with the autonomy of Galicia, some new political parties appeared. These were firstly based on landowner and bourgeois circles (people’s and socialist parties were not formed until the end of the century). Their activity was concentrated in Lviv, near the local authorities and representative institutions. Thus, the political image of the town was shaped based on the traditions of the gentry³⁶.

Manorial Patronage in Lviv

Landowners’ capital became a foundation for the patronage of the culture. Regardless of the reasons it must be said that thanks to the financial means of aristocracy and rich landowners most of the significant cultural investments in both cities came into existence in the 19th century³⁶.



66. Lviv in an old photo: Salomei Kruszelnickiej Street (formerly Kraszewskiego Street)



67. *In an old postcard: The Panorama of Lviv*

As early as in the first half of the 19th century, the first theater building was constructed in Lviv, by the means of Count Stanisław Sarbek's Foundation. Soon later the Ossolineum was built. The National Ossoliński Institution was funded by Count Józef Maksymilian Ossoliński, who gave the state his book collection, amounting to about 36 thousand books, manuscripts, drawings, maps and the like.

One of the richest Galician aristocrats, Count Włodzimierz Dzieduszycki, created from scratch and entirely with his own money, the Natural History Museum, the biggest one in that part of Europe. As the collections grew, he allocated bigger and bigger sums of money to maintain the institution, and in 1868 he placed it in a specially purchased house on Teatralna Street.

... and in Cracow

In Cracow things were similar. Władysław Czartoryski transferred collections (gathered by his family over generations) from Paris to Cracow and in 1876 he started The Czartoryski Family Museum. In 1904 Adam and Włodzimiera Szolayski gave a house in Szczepański Square to the museum.

At present it is housing a collection of Polish art from the 14th-18th centuries.

It also stored the Japanese art collection of Feliks Mangghi Jasiński before it was moved to a new building.

Many of these investments still serve the public.

*Demem hochgeschätztem Herrn
Herrn Doctor Ritter Charles Mayer
gewidmet.*



3

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pour

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Chapter 4

The Galician Music Society

The Precursors of the Galician Music Society

The aspirations of the Lviv elite to set up a society which joined professional musicians and amateurs, then called “dilletantes”, in order to play music together, was inspired by at least four popular personalities of musical life: Józef Elsner, Johann Mederitsch, Karol Lipiński and Franz Xavier Wolfgang Amadeus Mozart.

Józef Elsner’s Musical Academy, open in the years 1796-97 and active in the years 1826-33, F.X. Mozart’s Society of St. Cecilia, together with the Singing Institute established by the Society of St. Cecilia by Mozart Lipiński, were the first musical societies in Lviv⁵⁹.

(See also Chapter 2)

The Society of Music Friends

The Society of Music Friends (Gesellschaft der Musikfreunde), established by Jan Ruckgaber and F.X. Mozart⁵⁶, started its informal activity in 1834, and according to Irina Antoniuk⁴ even in 1823. When the Society came to life exactly – is not known, because it was not formally recognized by the authorities at the time. At the beginning of January 1836 the magazine “Mnemosyne” published two pieces of information on the subject. The first one announced that [...] *on the 4th of the current month (that is January) the local Society of Music Friends held a great concert for The Institute for the Poor.* They also announced that the society, with the composer and pianist Jan Ruckgaber in the lead, gathered about a hundred amateurs (“Mnemosyne”, 1836, N^o 4, January 9, page 15). And later: [...] *On the 22nd of the current month, with numerous presence, the fourth rehearsal was held At the Society of Music Friends* (“Mnemosyne”, 1836, N^o 51, April 30, page 206). Based on this information we can suppose that the Society was established in 1835.

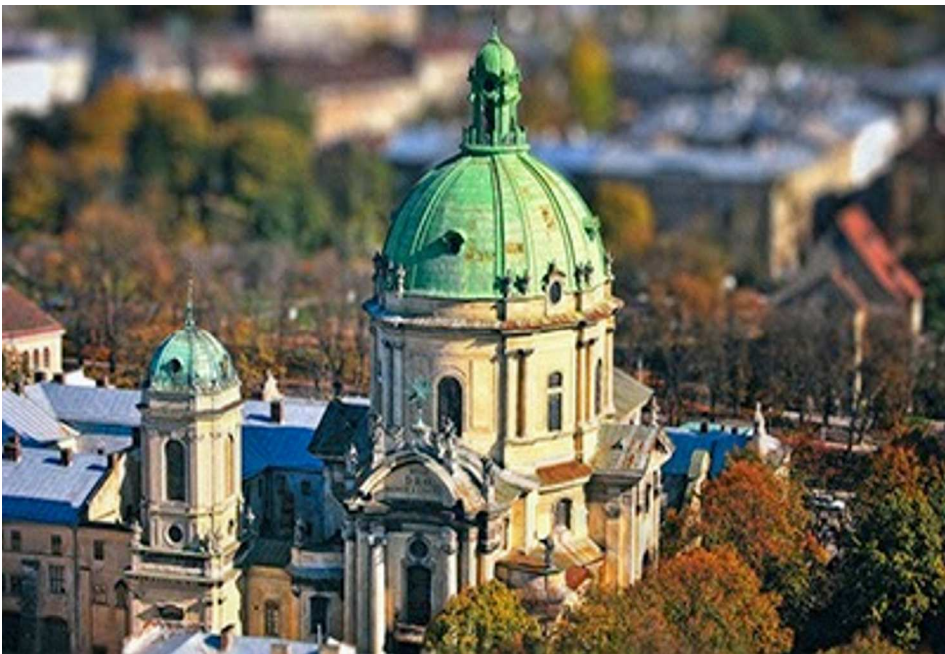


70. Franz Xavier Wolfgang Mozart, a portrait by Karl Gottlieb Schweikart, 1825

The Society of Music Friends often held public concerts, and in the years 1836-38 – regularly. The musicians, unaided, performed works of symphonic, chamber and oratorian music⁵⁹. The concerts were sometimes enhanced with the performances of artists of such considerable stature as the violinists Karol and Feliks Lipiński, Stanisław Serwaczyński, Tytus Jachimowski, cellist Samuel Kossowski, the pianists F. X. W. Mozart, Jan Ruckgaber, Joseph Christopher Kessler, flutist Michał Jackowski, French horn player Vincenz Kittrey, conductor and composer Józef Baszny, many Lviv singers, and also some guest performers⁵⁸.

Among the musicians who performed in Lviv in the first half of the 19th century we can also find such names as Lviv amateur pianists (and sometimes composers): J. Milan, M. Madeyski; violinists: R. Braun, J. Boehm, making guest appearances - violinists: H. Vieuxtemps, J.F. Mazas, T. Kuczyński, I. Schuppanzigh; pianists: F. Liszt, M. Szymanowska, J. Krogulski, I. Tedesco, F. Kunz, J. Grünberg, S. Bohrer; cellists: S. Kossowski, J. Wagner, M. Bauer, Bagge, amateur F. Kremes; double bass player A. Dall’Occa, guitarist J. Plesner, oboist A. Petschacher, the Kałski family – pianist Antoni, violinist Apolinary; singer Eugenia and many other singers, men and women – mainly from the Lviv theatre, besides visitors, for example as outstanding as Angelica Catalani.

The concerts were conducted by professionals, like K. Lipiński,



71. Lviv in a modern photo: the Dominicans' Church

J. Baszny, F.X.W. Mozart, J. Ernesti, V. Rolleček, Wyskoczil, J. Mederitsch – Gallus, and by amateurs, like K. Hunglinger, F. Piątkowski, J. Promiński, E. Polletin and others.⁵⁹

Most of the mentioned artists were not born in Lviv but they spent a significant part of their lifetime in the capital of Galicia and Lodomeria's Kingdom⁵⁸. The musicians adapted to the new circumstances and assimilated into local traditions, customs and speech. This was done without any harm to their loyalty for the Empire, or even for their patriotic attitude. This is proved, for example, in the Ruckgaber's musical piece *Z bogiem za ojczyznę (Mit Gott für's Vaterland)*.

The Galician Music Society

The establishment of the Society of Music Friends in 1834, which four years later was transformed into the Galician Music Society (GMS, Galizische Musikverein – GMV), was the most significant achievement Jan Ruckgaber's lifetime.

In 1838 Franz Xavier Mozart left for Vienna, and the pianist and teacher Jan Ruckgaber replaced him in the musical activity. From 1836 he organized (later with the help of Józef Baszny) concerts of symphonic and opera music with an orchestra and choirs comprised of mainly amateurs^{11,42}.

The statute of the new Society, still under the name of the Society of Music Friends, was written and presented to the highest authorities in April 1835. It was based on the experiences of the Society of St. Cecilia.

The statute determined the structure of the Society, its management, and requirements for its members. The aim of the Society was to develop and to promote music in the country, shape good taste of music, facilitate getting a thorough education in the art of music, and also to popularize musical literature.

The statute was approved by the emperor on the 14th of August, 1838, and the Society began to work officially. Soon it adopted the name of Galician Music Society (GMS).

Such a sequence of events was described in "Gazeta Lwowska" on the 8th of January, 1839²⁹. The endorsement of the Galician Music



72. A portrait of the Emperor Franz-Joseph in Uniform, oil on canvas, by Julius von Blaas

Society's Statute by the Court Office in 1838 was the culmination of at least a forty year struggle to establish a musical association in Lviv^{55,56,58}.

The Society worked under the direction of a unanimously elected art manager - Jan Ruckgaber, who was its first director, conductor of the orchestra and choirs and later the manager of a music school at the Society^{8,85}. He performed his duties with great enthusiasm.

That was the field for his activity for twenty years to come⁸⁶.

The First Concerts of the Galician Music Society

The first half of the 19th century brought significant development to the cultural life of Lviv and the whole region⁴². Tendencies which were popular at that time in Vienna, Paris and other musical centers of European culture, were introduced into Galician concert halls. A new, "synthetic" form of concert life was created, in which poetical declamation, dance and music were joined together. Often a series of concerts was held under a shared motto of a single artistic idea⁶⁹.

In the fall of 1839 the Galician Music Society announced a series of "Music exercises". The first of them was held on the 11th of September ("Mnemosyne", № 71,77, September 8th, October 3rd, 1839, pages 294, 318). The second evening took place on the 21st of September ("Mnemosyne", № 74 – Sept. 19th, 1839, p. 306). The general governor was present at the third concert, on the 6th of November ("Mnemosyne", № 86, 91, 3, November 21st, 1839, p. 354, 374). During the fourth musical evening the spectators were presented the *Overture* by the director of the Society, Jan Ruckgaber ("Mnemosyne", № 88, November 10th, 1839, p. 362).

On the 30th of November in the Ball Hall there was a performance of, among others, the *Symphony g-minor* by Mozart, a trio from the opera by Merkadante *Two rivals* transcribed for two pianos and four hands (performed Ruckgaber, Knapp, Dore, Doležal), the *Wandering song* by Proch for soprano (Cecylia Krawczykiewicz), the *Overture* by a member of the Society Dr. Prochaska ("Mnemosyne", № 93, 96, November 28th, December 8th, 1839, p. 382, 394)⁶¹. In "Mnemosyne" a short announcement was published about a charity concert of GMS, which was held on the 30th of January, 1849, in the Town Theater, with the participation of the "outstanding artists" S. Serwaczyński and J. Ruckgaber, who performed the *Variations* for the violin and the piano by Kalkbrenner and Lafont on a theme from the opera *Robert the Devil*⁵⁸.

In the series of concerts called "Musical Exercises" Ruckgaber was able to encourage about 100 people to take part in weekly meetings in at the Lviv Ball Hall. The authors' concerts whose right time did not

come until the end of 19th century, already then had enough incentive to inspire creativity in local composers⁴¹.

The achievements of the Society are easy to value based solely on the number of public performances. Already in 1840 four concerts and twelve “shows” were held⁴¹. The concerts’ programs included for example the *Symphony* by Ludwig van Beethoven and his oratorio *Christ on the Mount of Olives (Christus am Ölberge)*, a part of oratorio *The Creation* by Joseph Haydn, the oratorio *Saint Paul* by F. Mendelssohn, the ode-symphony *The Desert* by F. David and others. During big concerts sometimes the number of participants amounted to 300 musicians⁸⁶.

The Galician Music Society maintained regular contact with similar societies in other regions. They especially co-operated closely with the Bukowińskie Music Society in Czerniowce, where GMS’s musical school students often performed under the direction of Baszny⁶⁹.

Sources of Finance

The funds necessary to carry out the ambitious aims of the Society were delivered by wealthy citizens and local institutions. The most important role was played by civic patronage, which included Polish aristocrats, members of the local, judicial, academic and country authorities and artists.



73. The Potocki family's palace in Lviv

At the GMS they formed a General Assembly of members: supporting, active, honorary citizens and founders, who paid regular fees. Because the care for culture was then considered a matter of honor, every citizen of “unimpeachable fame” could become a supporting member of the Society (although they did not need to be music lovers). Any citizen of suitable musical education (which enabled them to participate in concert performances) could become an active member. Everyone should pay a suitable fee. Founding members were citizens, who [...] *once and for good paid a share of 1000 crowns* for the use of the Society.

The Galician Music Society received material support from patrons, whose names were often unknown (“Mnemosyne” № 88 – November 2nd, 1839 – p. 352). There is a paragraph about Aleksander Kamiński, an employee of the National Ossoliński Institute, who donated a collection of musical publications to the violin school at the Society (“Mnemosyne” № 91 – November 12th 1839 – p. 363-364).

The number of supporting members was different in various years; for example in the period between 1886-90 it varied between 111 and 128 people, later there was a clear decline (85-92), lasting until 1896, and then there was an increase again. The record number of supporting members was noted down from autumn in 1899 to the summer in 1900⁸².

Protectors

The Galician Music Society always had protectors, usually aristocrats or the Emperor’s governors. In the first years of GMS activity (1838-48) the protectors were mainly dukes, archdukes, governors and representatives of the higher religious clergy. Among the board members of the Society there also were representatives of various social groups, Galician governors, members of local parliament and “country councils”, judicature, prosecutors, police, university professors and outstanding physicians. Their presence gave the Society an elite character, raising its prestige. At the same time membership of the Society became more prestigious, which, consequently, enhanced its financial security⁵¹.

Music School at the Galician Music Society

The Society cared for musical education from the very beginning. Already in the first Statute of the Galician Music Society it was said, that [...] *If, in time, the Society’s resources allow, music teachers paid by the Society will be appointed. They will give free lessons of harmonics, playing the instruments and singing.* That was a new direction in their activity, exceeding the functions of the former music salons, an example

of transforming amateur organizations into professional educational institutions^{29,41,69}.

In 1839, only a few months after the Society was established, a music school called the “Educational Institute” or “Educational Company” was opened. At the same time the GMS laid a foundation under organized musical education in Lviv.

The school was established based on the previously organized singing courses, in which 16 boys and girls took part. It was opened under the name of the Music Institute on the 15th of October, 1839, for 60 pupils, with another 16 places for girls and boys – pupils of the second course (“Mnemosyne” N^o 84, October 19th, 1839, p. 336)^{56,61,62}. At first the school was mainly intended for the preparation of vocalists for amateur choirs¹¹.

The activity of the Society gave rise to such interest in the town that reviews after its concerts were written by Mehofer himself – then the chief editor of “Mnemosyne” magazine⁶¹.

In the members’ list, published in 1840, it is said, that Leopold von Sacher-Masoch was the director of the educational institution at the GMS, and that the music (that is artistic) director was Jan Ruckgaber⁸⁷. Although he was a brilliant pianist, he only lectured on theoretical subjects, but there was no piano class there. The GMS cared mainly for the development of their symphony orchestra and the choir. Józef Baszny was Ruckgaber’s deputy, then a composer and bandmaster at the Lviv Roman-Catholic metropolitan cathedral⁵³.

As early as in the school year 1840/41 the Educational Institution had a “violin class”, a “singing class” and “wind instruments class”⁸⁶. In 1841 a class of oboe, clarinet, and French horn was opened for a group for about 20 boys. Furthermore, in 1842/43 a “cello class” and “contrabass class” were also organized.

Solo singing was taught by an opera singer, known from the Austrian Theatre in Lviv – Henrietta de la Roche. She was an honorary member of the philharmonic



74. A monument to Leopold Sacher-Masoch in Lviv

societies in Venice, Bologna and Graz, and though she worked for the GMS for only a year, the school soon presented a mixed choir, capable of performing the difficult oratorian-cantata works. Filip Broch was the violin teacher, and Karol Brunhöfer – wind instruments⁴¹. Also Henryk Ruff and a young writer and composer Ludwik Ritter de Rittersberg were teachers. On Ruckgaber's own initiative a course of theory and history of music was planned¹¹.

The number of students grew for the first three years, and then it gradually fell to a mere 34. Wind instrument and cello classes worked in some years only. A contrabass class existed only in 1843.

After 10 years, in 1848, the revolutionary events of the Spring of Nations ceased the activity of the school at the GMS⁴¹.

Further Concert Activity of the GMS

In 1841 Franciszek Ksawery Piątkowski, a Lviv barrister, an amateur, but a thoroughly educated violinist and conductor, was appointed the director of the GMS's concerts.

He was an active member of the society from 1838. He co-operated, especially in the late 1840s, with other equally sophisticated amateur-conductors, like Józef Promiński, a magistrate official, or Karol Hunglinger, a professor at the Technical Academy.

Among the active members there were also professional musicians, like the violinist and composer Feliks Lipiński, the younger brother of Karol, pianist, teacher and composer Jan Milan, and above all, an outstanding pianist and composer, Joseph Christopher Kessler. Kessler was a German, who lived in Poland for 35 years, 25 in Lviv. As a virtuoso, an accompanist and a teacher he rendered especially great service to the society, organizing symphonic and chamber concerts, in which he participated as a conductor of his own and others' music.

Under Piątkowski's and other Society members' baton, the orchestra and choirs performed oratorios, like *The Creation* by Joseph Haydn, *Saint Paul* by Feliks Mendelssohn, *The Demolition of Jerusalem* by Ferdinand Hiller, *The Desert* by Felicien Cesar David, *The Lord's Resurrection* by Sigismund Neukomm, and many symphonic works, like *The Pastoral Symphony* by Ludwik van Beethoven^{11,86}.

The period of most prosperity for the Galician Music Society and cultural life came in the years 1842-48. At that time the society held tens of concerts, festivities, charity events and organized numerous musical meetings. Ruckgaber invited the most eminent musicians in Europe to perform. The Lviv public was most impressed by violinist Bedřich

Smetana (1843), pianist Libra Ottawa (1844), violinist Heinrich Ernst (1845), cellist Marek Bauer (1843) and pianist Leopold Mayer (1843). But it was Ferenc Liszt who performing for the whole month at the turn of April and May, 1847, broke records of popularity. His stay in Lviv took place due to the initiative of the GMS and of Ruckgaber, who knew him personally⁶⁵. Ruckgaber himself played concerts in many European cities, especially in Paris, where in the 1840s he met Fryderyk Chopin⁸⁵. (See also *Ferenc Liszt's Concerts in Galicia* in Chapter 1)

The Springtime of the Peoples

The turbulent wave of the revolutionary events of 1848, generally called the Spring of Nations, spread over the whole territory of the Austrian Empire and raised a wide echo in Galicia⁵¹. In the years 1832-48 Lviv was a center of pro-independence conspiracy, a terrain of activity of The Great Emigration's emissaries, a hotbed of underground organizations.

In the spring of 1848, and then in the coming months, the tension and resistance of the multinational people of Lviv grew continuously. They fought against the Austrian regime for their social and national rights. Repressions intensified, however it was a time of widely manifested Polish identity. In 1848, soon after the outbreak of revolution in Vienna – the citizens of Lviv, with F. Smółka (recently released from prison) in the lead, submitted "an address" to the Emperor, demanding guaranteed rights for the Polish nation, an autonomy, use of the Polish language at schools and offices, Polish office-workers and army (let me say – that was "modest"). They also announced Polish willingness to form an alliance with Austria.

In the meantime, marches went along the streets of Lviv every



75. *The fire of Lviv in 1848, a painting by L. Jablonowski*

day, the town lived and breathed the manifestations, and services were solemnly celebrated in churches. For a while there came a thaw. The Austrians released political prisoners, abolished censorship, Vienna allowed the formation of “The National Guard” in Polish uniforms and under Polish command.

Unfortunately, it was only a short dream about freedom⁵¹.

In November 1848 the Austrian military commandant of Lviv – Gen. Hemmerstein ordered a shellfire of the town. The center was seriously damaged under a hail of missiles. The university building and its library, with valuable Polish material and antique books, were burnt down, the same happened with the technical university, the town hall, the theater.

This is how “Echo Muzyczne”(1880, N^o 3, p.20) describes those events: [...] *Riots and political events of 1848 were not without impact on the fate of the Music Society, which already in 1845 started its decline due to the general chaos and material failure. The building where the society was housed was one of the first burnt in the fire of November 1848, and the whole library and musical instruments were burnt as well.*

Now it is known that a part of the GMS library’s collection survived⁶.

The Galician Music Society suspended its activity. The Society’s work, as well as the town’s cultural life withered. Only sometimes local amateurs and visiting musicians gave concerts⁸⁶.

The Rebirth of the Galician Music Society

[...] *After such severe blows, and with regard to the widespread excitement with political affairs, the remaining handful of amateurs could not even think about re-gathering the society. Only in 1851, at the request of the society's members, His Majesty ordered a one-time donation, aimed at resurrecting the institution. It restarted its activity with a concert in the building of the Count Skarbek Theater, in December 1853. In 1854 the music school was reopened* “Echo Muzyczne”(1880, N^o 3, p.20).



76. A lancer of The National Guard in Lviv in 1848, an illustration by Julius Kossak

The New Name and Statute of the Society

In June 1852 the press informed the public (“Gazeta Lwowska”, June 24th, 1852, № 143), that the Galician Music Society was renewed as [...] The Society for the Development of Music in Galicia – SDMG (Das Verein zur Beförderung der Tonkunst in Galizien)^{53,56} announcing the [...] *opening of a conservatoire with the beginning of the new school year [...]* and, that on personal order by the Emperor Franz Joseph I the school was to receive a valuable present: a three volume collection of J. S. Bach’s works^{29,51}.

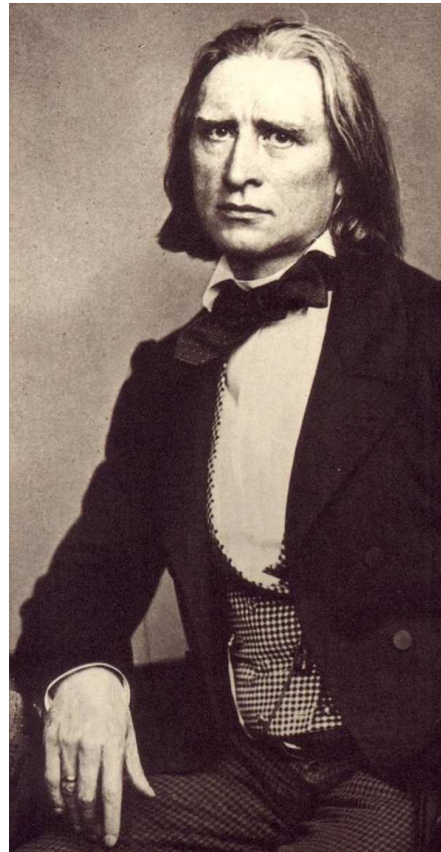
On the 4th of December, 1853, the new management of the society was constituted¹¹. J. Ruckgaber was again elected as the artistic director and the first conductor of the society⁵⁶.

In co-operation with The Czech Music Society and The Music Society in Vienna, thanks to, among others, Ruckgaber’s efforts, a new statute was worked out and approved. A new aim was worded: [...] *creating a conservatoire, which would educate organists, singers, vocalists, orchestral musicians, and if possible – concertmasters*⁵¹.

The document included 17 paragraphs^{29,51}. The first paragraph, according to the text printed in 1853, says:

The Society for the Development of Music in Galicia adopts as its aim:

- 1) establishing an educational institution under the name of a conservatoire, to train as many as possible organists, vocalists, orchestral musicians, and in case of outstanding talents – soloists*
- 2) stimulating interests in music and music making by presenting sound performances of musical works, and also by educating by the means of choirs, which will prepare participants for individual public performances.*



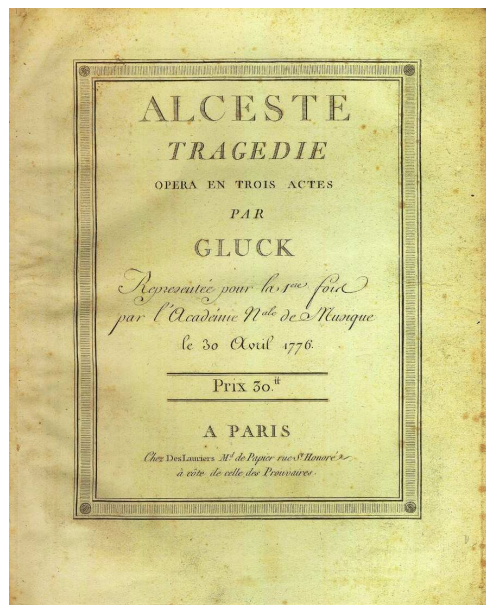
77. Liszt in a photo
by Franz Hanfstaengl, 1858

In a K. Hepflinhen's letter for the Austrian Emperor's governor in Galicia, Count A. Gołuchowski (a GMS protector) on July 4th, 1852, we can read that [...] *the Music Society, which is still restricted to organizing musical events only, should on August 1st, 1852 become a National Educational Institution* [...]. Further it says, that till the end of August tenders were invited for the position of a director of the Conservatoire, which could start its activity [...] *in the coming school year*. In his answer on November 23rd, 1852, Count Gołuchowski announced that the Home Office in agreement with the Ministry of Education, based on the decision N°26791 from January of that year, approved the new statute for the society⁵¹.

The society re-started work at the turn of the years 1853-54. J. Ruckgaber was again elected artistic director. He had led the society from the very beginning in 1834 (or, reportedly, even earlier), he had been its artistic director, managed its orchestra and choirs, as well as the society's first music school from 1840^{56,85}.

New active members of the society included secretary Edward Polletin, Edward Bauer and Adolf Pfeiffer, all three of them performing as conductors in symphonic concerts. A remaining member of the previous period was Ruckgaber's deputy from 1848, Józef Promiński who often conducted symphonic concerts, starting with the inaugural concert in the Skarbkowski Theater in December 1853. This amateur musician, who had already bought some music for the GMS Library in the past, once more bought and donated the autographs of some very unique pieces, such as the first edition of the opera *Alcesta* by Glück, dated in 1769. There he wrote: [...] *To the Music Society in Lviv given by J. Promiński*.

Concert activity was soon restarted and under Ruckgaber's direction the orchestra prepared many symphonic works and fragments of operas, including the overture to *The summer night's dream* and the *piano concerto G-minor* by F. Mendelssohn, the *Fourth symphony* by L. van



78. The title page of the score of the opera "Alcesta" by Glück, 1776

Beethoven, oratorio *The Creation* by J. Haydn and symphonic ode *The Desert* by F.C. David^{12,86}. In 1856 in a great concert on the centenary of W.A. Mozart's birth, he performed many works by the composer with the joined orchestras and choirs of the society and the Skarbkowski Theater.

In the concerts' programs there were often Viennese classics, including *The Pastoral Symphony* by Ludwik van Beethoven and his oratorio *Christ on the Mount of Olives (Christus am Ölberge)*, the oratorio *Saint Paul* by Feliks Mendelssohn and *The Destruction of Jerusalem* by Ferdinand Hiller¹¹. The repertoire also included works by Hektor Berlioz, Fryderyk Chopin, Jan Waclaw Kalliwoda, Gioacchino Rossini, Siegmund Thalberg. In special concerts of sacred music there were performances of, for example, the *Miserere* by Gregorio Allegri, *The Mass* by F. S. Wiethe and *The Seven Last Words of Our Saviour On the Cross* by Joseph Haydn.

Other spaces in town were chosen for the needs of concerts and rehearsals – the so called Ball Halls in the Skarbkowski Theatre, rooms in the Town Hall, the shooting range and others. The most beautiful spaces were the rooms in the Theater, and concerts held in a hall of the "People's Home"⁵¹.



79. The "Reduta Hall" in the Skarbkowski Theater

The Conservatoire at SDMG / GMS

On the 1st of May, 1854, the music school at SDMG was reopened, this time as a Conservatoire¹¹. At first it was led under the direction of Ruckgaber, and then Gorgon, and after 1858 – Karol Mikuli.

In the subsequent years known composers such as Mieczysław Sołtys, Adam Sołtys, Henryk Melzer, Tadeusz Majerski, Jan Gall and Józef Koffler worked for the SDMG Conservatoire. Besides teaching theoretical subjects (harmonics, counterpoint, instrumentation, analysis of music forms), Sołtys and Koffler taught composition as well.
(See also Chapter 5.)

The Music Library

From the very beginning of the GMS Jan Ruckgaber gathered repertoire and organized a music library, which was even enriched when the conservatoire at the society was established.

His own works published in print or as manuscripts, were also housed in that library and remained there until after his death. Most of the composer's preserved manuscripts are presently stored in the W. Stefanyk Lviv National Academic Library of Ukraine and in the library of the M.W. Łysenko Lviv National Music Academy.



80. Wasyl Stefanyk Lviv National Academic Library of Ukraine, formerly Ossolineum

The Further Work of the GMS

The society remained the center of musical life in the country. In the years 1853-59 the GMS worked under the name of the Society for the Development of Music in Galicia (SDMG) and in 1860 it returned to its original name the Galician Music Society.

The artistic directors of the reborn GMS were: Jan Ruckgaber (1838-42, 1853-56), the amateurs, who also conducted the concerts – Franciszek Piątkowski, Józef Promiński and Karol Hunglinger (1842 - 48), an organist and teacher Traugott Gorgon (1856-58), Karol Mikuli (1858-87), from 1887 – Rudolf Schwarz, from 1899 to 1929 – Mieczysław Sołtys, and in years 1929-39 – his son Adam Sołtys.

After the Retirement of Jan Ruckgaber

In 1857 due to his bad health Ruckgaber retired from his work for the society and became devoted to teaching and composing only¹².

In the same year a reorganization of the society was carried out, which was so promising that in a few days the number of “supporting members” grew to 300. Many figures of great authority were elected to the management of the society, which created hope, [...] *that the Music Society will soon observe a fast and positive development and, having reinforced its powers, will consolidate the musical institution, that is the Conservatoire, which we lacked in our country* (“Nowiny”, 1855, December 18th, N° 150, p.583). However, there was a need to find an outstanding musician, favored with authority and capable of undertaking this task⁵¹.

Karol Mikuli

After the Ruckgaber’s retirement and a short period of management by Ruckgaber’s deputy – Gorgon, it was Karol Mikuli, a born in Bukovina pianist-virtuoso, who in 1858 was appointed the artistic director and conductor for the GMS. He was an experienced and outstanding musician, a pianist, composer and conductor, one of the most eminent tutees of F. Chopin and the heir of his methodology



81. Karol Mikuli

in piano playing. Mikuli's direction of the Galician Music Society started a period of stabilization which lasted for nearly 30 years¹¹.

The situation of the society significantly improved. The concerts' programs included works by native composers more often. For the first time in Lviv there were performances of: the *Mass* and oratorio *Widma* (based on the second part of *Dziady* by A. Mickiewicz) by Stanisław Moniuszko, the second part of the oratorio *Św. Wojciech* by Albert Sowiński, the *Requiem* by Józef K. Piotrowski, the *Psalmy* by Mikołaj Gomółka, the *Hymn do Bogurodzicy* by Karol Kozłowski, the *O salutaris Hostia* by Karol Mikuli, the symphonies: by Stanisław Duniecki (C-major), by Ignacy F. Dobrzyński (c-minor) and Karol Lipiński (c-minor), fragments of a symphony by Władysław Żeleński, works by Józef Nowakowski, Karol Lipiński, Kazimierz Lubomirski, Ignacy Feliks Dobrzyński and others^{11,86}.

The tradition of regular concerts and musical evenings, thoroughly consolidated already before the arrival of Mikuli, lasted for the whole latter half of the 19th century. The society organized 10 "musical evenings" a year, dedicated mainly to chamber music and soloists' performances, as well as 4-7 concerts with the participation of soloists, the choir and the orchestra.

Many ambitious oratorian and symphonic works were performed: the *Stabat Mater* by Giovanni Battista Pergolesi, Emanuel d'Astorgi, the *Requiem* by Luigi Cherubini, Nicola Zingarelli, Johannes Verhulst, Giuseppe Verdi, the *Mass B-major* by Wolfgang Amadeus Mozart, *Atalie* and *Landa Sion* by Feliks Mendelssohn¹¹. The core of the repertoire within symphonic and chamber music was, as usual, the eminent works of European composers like Johan Sebastian Bach, Georg Friedrich Haendl, Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, Robert Schumann, Johann Nepomuk Hummel, Feliks Mendelssohn, Ferdynand Hiller, Napoleon-Henri Reber, Anton G. Rubinstein and others.

From 1878 Rudolf Schwarz- an organist, teacher, and former student of Mikuli - helped Karol Mikuli as the artistic director's assistant. He had been a member of the society for many years and from 1869 he directed its choirs, organized musical mornings and helped Mikuli as a conductor, for example by preparing together a new performance of *Atalia* by Feliks Mendelssohn¹¹. (See also Chapter 5.)

”Chopin-mania”

Although many musical critics emphasized his great services to the musical life in Lviv, Karol Mikuli never won the hearts of the public. He was widely criticized for the conservatism in his repertoire policy and for not having enough interest in Polish music¹¹.

With F. Chopin's tutee Karol Mikuli in the lead, the renewed Galician Music Society along with the whole of Galicia, fell into total “Chopin-mania”. This not only lasted during Mikuli's management of 30 years, but continued with the help of numerous students and followers until 1939¹¹.



82. *Ferenc Liszt at the piano*

Ludwik Marek

One of the students turned out to be a “dissenter” and after his studies with K. Mikuli he continued his education with F. Liszt. It was Ludwik Marek (1837-93), a pianist, a composer and a teacher, born in Tarnopol in a mixed Czech-Polish family.

At first he was educated by his father, an owner of a private music school in Lviv. Later he continued his education with K. Mikuli at the GMS Conservatoire and then, as a mature, 35-year-old musician with his own music school, he went to Weimar to study with F. Liszt and Hans von Bülow (who he was friends with for the rest of his life)³⁷.

As a virtuoso Ludwik Marek represented a different performing style than Mikuli's, which gained him a wide circle of supporters. He also competed with the agency's activity, conducted by Mikuli within the society, who used to invite, as a private manager, the most eminent artists of the time. Their rivalry intensified even more when Marek took up the artistic management of the Lviv Music Society “Harmony”, trying to make of it, by the way – ineffectively, a competition for the Galician Music Society¹¹.

The contrasting of “Chopin's” and “Liszt's” style of piano performance caused intrigues in the music life of Lviv of the 70s and 80s of the 19th century and it brought a conflict between the teacher, K. Mikuli and his former student, L. Marek – a conflict which lasted until the death of the latter³⁷.

Jan Karol Gall

The smear campaigns in the press provoked Karol Mikuli to give away the responsibility of organizing the society's public concerts to a young conductor and composer from Cracow, Jan Karol Gall, who had recently arrived from Germany. Karol Mikuli retained the position of artistic director of the society and as the manager of the Conservatoire.

However, Gall's management did not last long. Because of misunderstandings with Mikuli, he resigned in 1886, leaving behind, thanks to a few ambitiously planned concerts, a memory of a thoroughly educated musician and a talented conductor¹¹.

Rudolf Schwarz

Karol Mikuli, tired of feuds and intrigues, finally parted with the society in 1887. The position of artistic director and conductor was taken up by his collaborator, Rudolf Schwarz¹¹. In the years 1887-99 (for 12 years) he was the director of the GMS and the Conservatoire at the society.

He introduced an organ class and a pedagogue course for pianists, as well as a new curriculum for separate subjects, compulsory and optional. The subjects taught then at the Conservatoire were: general music principles, choral singing, harmonics, history of music, piano playing, declamation, Italian and French, and playing in a symphonic and chamber orchestra. As an extra-curricular activity one could also study harmonics, history and aesthetics of music, counterpoint and composition⁵⁶.

In 1892 the GMS participated in the International Music and Theater Exhibition in Vienna. Various musical relics, as manuscripts, portraits and instruments were exposed⁵⁷. In the same year of 1892, a GMS Concert Agency was formed which took over the duties connected with keeping up contacts with eminent foreign artists and with organizing their concerts in Lviv. Later, from 1908 the Agency worked as the Galician Concert Office, popularly named after its talented manager who raised the level of guest performances on an entirely new height, the Maksymilian Turek Concert Office⁴⁹.

During the concerts under the baton of Rudolf Schwarz performances of, among others, the *St. Matthew Passion* by Johann Sebastian Bach, the *Messiah* by Georg Friedrich Händel, *The Creation* by Joseph Haydn, the *Paradise and the Peri* by Robert Schumann, *St. Elizabeth* by Ferenc Liszt, *Olaf Trygwason* by Edward Grieg. Eminent soloists participated in these concerts, such as Salomea Kruszelnicka and Eugenia Strassern. In 1895 Schwarz also prepared a world premiere of oratorio *Śluby Królewskie (Rogal Vowes)* by Mieczysław Soltys, who also was a former Mikuli's tutee and Schwarz's successor as the director of the Galician Music Society¹¹.



83. Lviv in an old photo: Wynyeczynki Street (formerly Czarnieckiego Street)

In the year 1892/3 Rudolf Schwarz presented an issue to the board of needing a new building for the society and the Conservatoire. In the same year a property was bought, at 3 Chorażczyzny Street (now – 7 Czajkowskiego Street), with the surface area of 380 square meters, where the new building was to be constructed together with a concert hall for 1500 seats, ten boxes and a dress circle, according to the design by architect Kazimierz Piekarski.

However Rudolf Schwarz was not able to complete the construction which was started in 1895. It was Mieczysław Sołtys, who opened the new building for the GMS⁵¹. (*See also Chapter 5.*)

Mieczysław Sołtys

In 1899 after overcoming his rival Henryk Melcer (who was also an outstanding pianist) in a fierce fight, Mieczysław Sołtys brought the society into the 20th century¹¹. He served as the GMS and Conservatoire director until 1929. During his term the curriculum was widened, solfeggio teaching was introduced for all classes, as well as a course of acting on stage, dancing and history of pianism. (*See also Chapter 5*)

The New Seat of the GMS

Director Mieczysław Sołtys managed to complete the construction of a new building for the society⁵⁷. In 1906 it came into use, the GMS and the Conservatoire were housed there, and in 1910 a new concert hall, with excellent acoustics and new organ made by the company of the Rygier Brothers from Egendorf, was put into use.

Presently the Lviv Philharmonic is placed there, and the GMS concert hall was given the name of S. Ludkiewicz. The Great Concert Hall of the GMS Conservatoire was blessed on the 27th of November, 1910, in a very solemn celebration. On the occasion of the inaugural concerts and in many following performances it was observed with great joy that the hall, besides nice design and comfort, had an excellent acoustics as well.⁵¹



84. Lviv in a modern photo: the building of the GMS and its Conservatoire, constructed in 1910 (at present the Lviv Philharmonic)

The Convention of Polish Musicians

During the 23rd -28th of October, 1910, the first Convention of Polish Musicians took place in the GMS building. It was held in order to celebrate the 100th anniversary of the birth of Fryderyk Chopin and the 500th anniversary of the battle of Grunwald.

Stanisław Niewiadomski was the manager of this great event^{49,51}. The chairman of the convention, Ignacy Paderewski, made a fiery, patriotic speech, which raised Poles' spirits⁴⁹. During the week Paderewski, with his former student E. Szelling and Lviv virtuoso Maurycy Rosenthal, took part in a series of monographic Chopinist programs on the stage of the Skarbkowski Theater.

World War I

All the achievements and successes in musical activity were stopped by the military actions of World War I, which foiled the work of the GMS and its conservatoire and brought it to decline, especially during the Russian occupation⁵¹. For that one and many other institutions, it was a time of severe crisis. (*See also Chapter 5.*)



85. World War I in an Austrian postcard, 1915

The Polish Music Society

When Poland gained independence in 1918, from 1919 the name “The Polish Music Society” came into common use. Although the name was not officially approved until the 12th of April, 1939, it was used from the beginning of the twenty-year period between the wars⁵⁷.

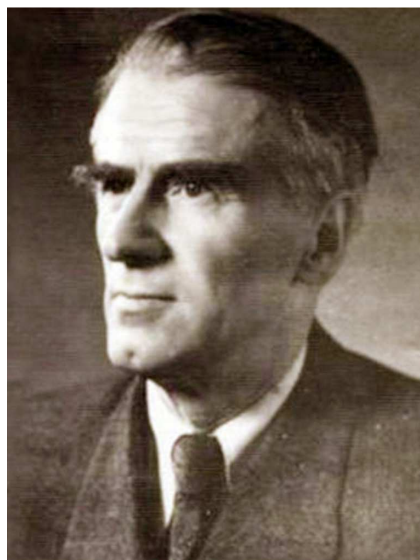
In the middle of the twenty-year period there came a time of full bloom for the GMS and its conservatoire. Unfortunately, it did not last long because of the spreading global economic crisis of the end of the 1920s.

In accordance with its statute, the society still organized numerous concerts, but compared to other musical societies’ its offer seemed more modest, although its level was still the highest.

Adam Soltys

In 1929 the position of artistic director at the GMS was taken over by Adam Soltys, Mieczysław’s son, a composer, a conductor, a musicologist and a teacher, a gifted organizer of musical life. He was a graduate of the GMS Conservatoire and the Music Academy in Berlin, and a doctor in musicology, although the Soviet Higher Attestation Commission did not approve his degree.

He happened to work in one of the hardest periods in the history of the society. The Polish Music Society (PMS), which for a few decades had been the leading center of musical culture in independent Poland, began to lose its foundations. In the beginning of the 1930s because of the worldwide crisis, the opera theater stopped working. The PMS did not have funds to organize concerts or to maintain the building. During the period between the wars there was no theater in Lviv, no orchestra, no choir or music school which received funds from the state government. Fierce competition for spectators curbed the normal development of art and culture. The number of Conservatoire students and its budget disastrously decreased. *(See Chapter 5)*



86. Adam Soltys

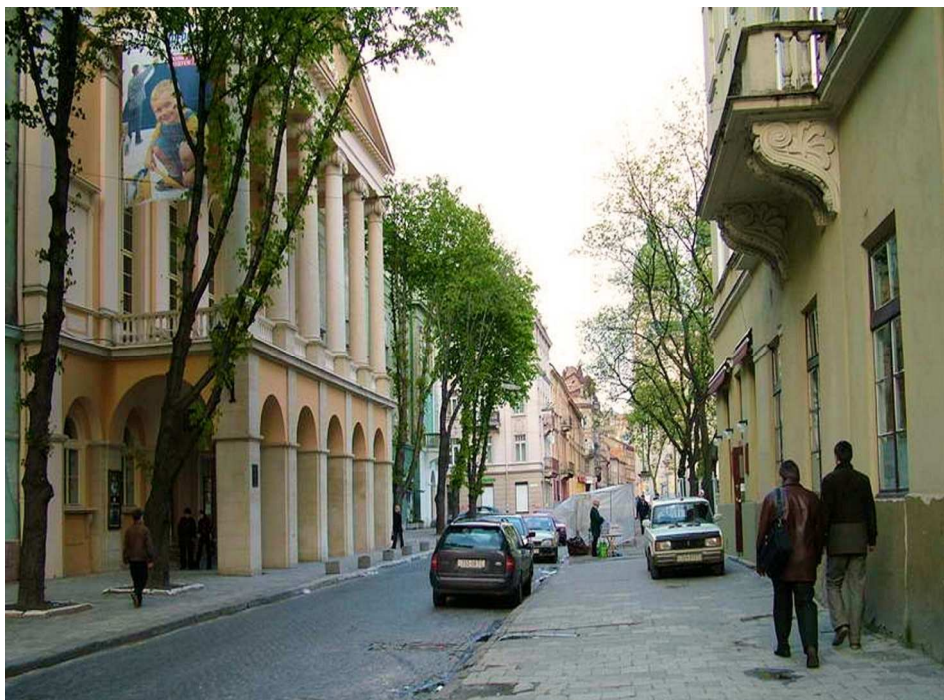
The End of the Polish Music Society

The Polish Music Society worked until the Bolsheviks occupied Lviv in September 1939. Later the communist authorities exploited the difficulties of the society for propaganda reasons, presenting the negative occurrences as examples of the “decline of bourgeois art”, crossing out all of its achievements⁵⁷.

The Meaning of the GMS

The Galician Music Society existed for 100 years – from 1838 to 1939, from 1919 as the Polish Music Society. It was the most important institution for the popularization of music and for organizing musical life in Lviv and Galicia in the 19th and beginning of the 20th century.

Opening a Music School in 1839, and in 1853 – the Conservatoire, the Galician Music Society laid the foundation of professional music education in Lviv and it became its precursor in Galicia. Over its 50 years of activity the Galician Music Society under the direction of Mikuli, Schwarz and Softys, gave the public in Lviv the opportunity to hear works by the most eminent Polish and European composers. Numerous concerts



87. Lviv in a modern photo: the entrance to The Skarbkowski Theater, 2005

were supplemented by occasional events, most of them for charity, organized under a patronage of the local aristocracy, for example of Count Józef Starzyński, Princess Sapieżyna, or Countess Potocka. The concerts were held, for example, on the occasion of anniversaries of outstanding figures of Polish culture: Mikołaj Kopernik, Jan Kochanowski, Fryderyk Chopin. There were also monographic concerts, dedicated to works by Johan Sebastian Bach, Wolfgang Amadeus Mozart, Ludwik van Beethoven, Fryderyk Chopin, and also concerts of contemporary musicians, Polish and foreign, like Johannes Brahms, Cecile Chaminade, Aleksander Zarzycki, Zygmunt Noskowski, or the repeated concerts of works by Władysław Żeleński¹¹.

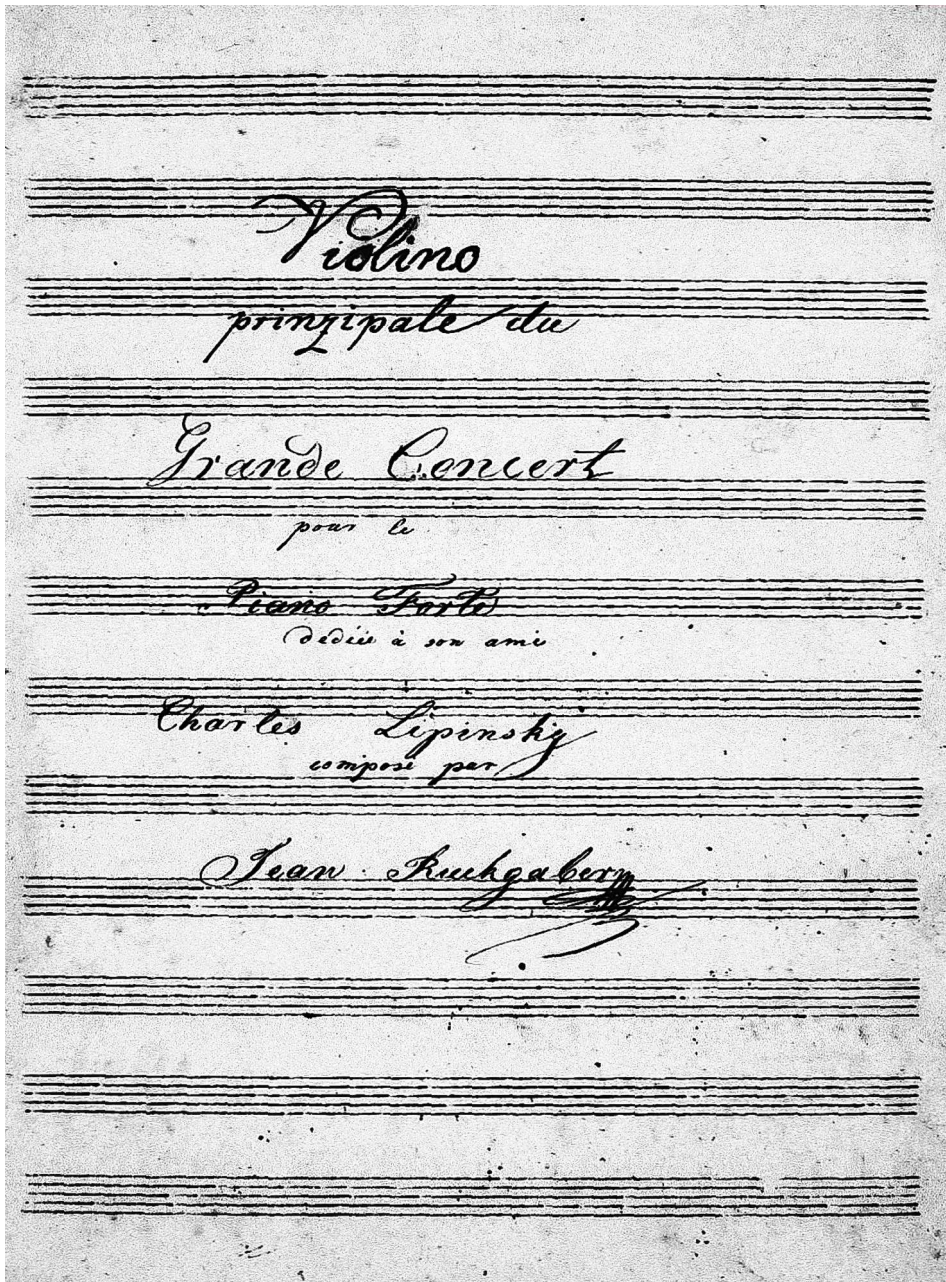
The Galician Music Society became a pattern for similar societies in many towns of Galicia⁵⁹, all of which contributed to the development of music education, culture and public taste for music in the region⁴⁹.



Legend: Europe 1929-1938

- | | | |
|----------------------------------|----------------------|--------------------------------------|
| 1) Persia (Iran) | 10) Albania | 19) Belgium |
| 2) British Mandate of Palestine | 11) Istria (Italy) | 20) Balearic Islands (Spain) |
| 3) Cyprus (British Crown Colony) | 12) Sicily (Italy) | 21) Andorra |
| 4) Rhodes and Dodecanese (Italy) | 13) Sardinia (Italy) | 22) Northern Ireland (UK) |
| 5) Crete (Greece) | 14) Corsica (France) | 23) Gibraltar (British Crown Colony) |
| 6) East Prussia (Germany) | 15) Switzerland | 24) Spanish Marocco (Spain) |
| 7) Free City of Danzig | 16) Liechtenstein | 25) Lithuania |
| 8) Aland Islands (Finland) | 17) Luxembourg | 26) Greece |
| 9) Gotland (Sweden) | 18) Netherlands | 27) British Mandate of Iraq |

88. *Europe after World War I, 1929-1938*



89. Premier Concert pour Piano – forte, op. 20 avec l'accompagnement de grande Orchestre. 1872

Chapter 5

The Conservatoire of the Galician Music Society

The Decision to Set up a Conservatoire

In 1851 Karl Hepflinhen-Bergendorf, a former deputy director of the society, and Jan Ruckgaber, its first music director, began the efforts to re-establish the activity of the society after the break caused by the destruction during the Springtime of the Nations^{29,51}.

In a detailed report, approved at the general meeting of music lovers it was stated, that on the 4th of November, 1851, the Emperor Franz Joseph I donated 2000 guildens for the Galician Music Society, about which [...] *Sir Carl von Hepflinhen-Bergendorf, a governor's adviser and the head of the Galician Music Society, was informed in a decree № 4131 dated on the 16th of November, 1851, and was summoned to make any necessary effort [...], to reconstruct the Galician Music Society, damaged in the disastrous year 1848.*

In the paragraph referring to music education it is stated, that [...] *at first* (that is in the 1840s – the author's note) (the society) *considered musical education a matter of secondary importance* (while) *now it will be one of the priorities of the institution because its interests will not be in musical performance only, but in widely understood music education as well, which is to be spread all over the country* (that is – the kingdom of Galicia – the author's note)⁵¹.

Sir Carl von Hepflinhen-Bergendorf was the head of the Lviv municipal council, a honorary citizen of the town of Lviv, the director of Lviv shelters for the poor and a member of the Galician Association of Savings Funds⁵¹.

On the 14th of February, 1852, in the conference hall of the Lviv municipality, the Board of the Society, under the lead of the mayor Carl Hepflinhen-Bergendorf – a music lover, who as early as in the 1840s sat on the GMS's board - decided not only to restore the activity of the society, but also to establish a conservatoire by it as well.

In March 1852 "Gazeta Lwowska" (N^o 69, March 24th, 1852) wrote: [...] *Under the direction and in co-operation with the best music forces of our town, on the 4th and 7th of April, in the Ball Hall of the Skarbek Theater, two concerts will be held. The income of which will be partially donated to the local charities, and partially to help with the foundation of a music conservatoire in Galicia, which is meant to be set up. [...]* His Imperial-Royal Highness understood the need and the meaning of establishing a national educational institution in our country

[...] and donated 2 thousand guldens, and Count Goluchowski accepted the protectorate over the institution.

The academic year was scheduled to start on the 1st of October, 1852, but lack of financial resources, quarters and office services caused a delay. Nevertheless, the process of creating the administration and recruitment of teachers was started^{29,51}.

The Conservatoire

The Conservatoire actually already started its work in 1853, when the organization activities began.

On the 1st May, 1854, educational classes were ceremonially inaugurated⁵¹. Classes of singing, the violin and the cello were officially opened. Some posters were printed for the occasion, which invited to take part in the inauguration ceremonies and to enroll in the school²⁹.

Schools of each subject are divided between three classes to which students will be assigned according to their knowledge of music. Singing hours for girls are separated from the hours for men [...].

The management will spare no efforts or work in order to raise the level of the institution to perfection, compared to other known institutions of this kind in other provinces of the monarchy.

In September of the same year the first “displays” (that is public concerts) of the Conservatoire students took place⁵⁶.

The Conservatoire at the Society for the Development of Music in Galicia (SDMG) (or the Galician Music Society – GMS, because this name was used both before 1851 and after 1860) was one of the oldest in Europe, older than, among others, the conservatoire in Petersburg (established in 1862) and in Moscow (1864)⁵¹.



91. Count Agenor Goluchowski senior, a lithograph by Józef Kriehuber, 1859

Cadets

Students of music schools in Lviv in the 19th and at the beginning of the 20th century were called “cadets” or “pupils”. Only those learning at state universities were referred to as “students” or “academics”. Also students of music schools in other European towns were called “pupils”, not “students”⁵¹.

Professors

The professors of the SDMG Conservatoire were: Henrietta de la Roche (singing for girls, dramatic singing, opera class, aesthetics and history of music), Albert (Wojciech) Smaciarzyński (boys’ and men’s singing, choral singing, theory of music and organ), Wojciech Smoszyński (solo and choral singing), August Braun (the violin), Jan Józef Wollman (the cello), Józef Jericka (the violin) and Karl Brunhöfer (the wind instruments)⁵¹.

Quarters

From 1854 SMDG rented quarters for the conservatoire on the second (according to later standards: the third – the author’s note) floor of the Augustowicz family’s house at 122 Ormiański Boulevard. Also, the society's office found its housing there. In 1861 the school moved to the Uleniecki family’s palace in Galicki Square (it was probably the building opposite the Daniło Galicki monument, formerly used by the Municipal Library). In the years 1877/78 the quarters were no longer



92. Lviv in an old photo: Ormiańska Street

sufficient for the growing requirements of the conservatoire. Thus, a three-year contract was signed with “the People’s Home” to rent its concert hall and 8 other rooms. Although they were not perfect (including a very small concert hall), the contract was later renewed. The last rooms rented by the society and the conservatoire were also in the little bit uncomfortable building of the Skarbkowski Theater^{29,51}.

The Ruckgaber Era (1853-1856)

Jan Ruckgaber was elected the first director of the conservatoire for the years 1853-56^{29,53,56}. Establishing the conservatoire at SDMG was his crowning achievement on the road to organizing professional music education in Lviv.

At first it was a small institution. In 1854 there were 43 students, while in the next year – 90⁵⁶. At the beginning only a few subjects were taught: the laws of music, playing the piano and solo or choral singing¹¹.

The SDMG Conservatoire became a pioneer of higher music education and its name in the first period was not relevant to its level of teaching. The term “higher music school” was not correct for a universal institution – not only because of the number of obligatory subjects, but also some optional subjects, which were introduced later. The initial achievements were rather modest, due to, among others, an unfortunate choice of the teaching staff. Although J. Ruckgaber was a brilliant – as it was said – pianist, a good composer and organizer of music life in Lviv, as an artistic director of the educational institution he showed some ineptitude and he fulfilled his duties unwillingly because they had been imposed on him by the board of the society. The first years of the SDMG Conservatoire's activity were a time of quest for their own model of work⁵¹.

In 1857 J. Ruckgaber withdrew from public activity because of poor health and then he only worked as a teacher and composer⁵⁶.



93. Jan Ruckgaber (a bust by a sculptor Chardigny, 1855)

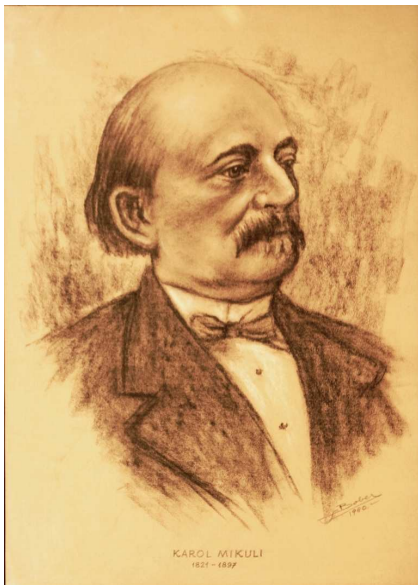
The Gorgon Era (1856-58)

The next director of the SDMG and the Conservatoire was organist Traugott Gorgon (1856-58), whose management was judged as unsuccessful. He was a musician of a modest talent and he did not ensure the right level at the conservatoire. During the activity of the first two artistic directors the conservatoire went through a hard time. The management of the conservatoire was aware of that, which is proved by a remark in the first paragraph of the changed statute approved on the 14th of June, 1857: [...] *the society will aspire to gain in time the full status of a music conservatoire*⁵¹.

The Mikuli Era (1858-87)

The board of the society pinned great hopes to re-build the music school into a full conservatoire on two well known Lviv pianists – Józef Wieniawski (Henryk's brother), who turned down the offer of the director's position, and 39-year old Karol Mikuli – an ardent admirer and promoter of the music and art of Fryderyk Chopin. Mikuli was one of his best tutees, an assistant who carefully put down the methodological instructions of his master⁵¹.

Karol Mikuli (born October 20th, 1821, in Czerniowce, died on the May 21st, 1897, in Lviv) became the director of The Society for



94. Karol Mikuli, a portrait from the series *Armenians' Portraits* by Stanislaw Bober

Development of Music in Galicia and the Conservatoire in 1858. There were 90 “cadets” studying then. The arrival of the experienced and sophisticated musician, pianist, composer and conductor, provided a strong impetus for the conservatoire to develop^{29,51}. During Mikuli's management the conservatoire introduced a pedagogical course, increased the number of students, and significantly raised the level of teaching^{51,56}. In 1859 for the first time a piano class was opened²⁹. Mikuli himself taught harmonics, counterpoint and composition. Teaching composition as a separate discipline was actually started in Lviv in April 1858²⁸. The number of students rose steadily (90 in 1858, 267 – in 1874, 390 – in 1885)²⁹.

Regulations and Curriculums

School “regulations”, that is documents defining rights and duties of students and professors were formulated and approved. Detailed syllabuses were worked out. On the 1st of July, 1870, student “music displays” (public performances) were started and later they were regularly held twice a year²⁹.

Teachers

With time the scope of learning was widened, and in 1859 a full range of subjects was introduced: theory of music, harmonics, solo and choral singing, playing the organ, the piano and stringed instruments. For a long time, however, there was no class for wind instruments.

The teachers included: Gorgon, Smaciarzyński and Mikuli – who taught theory and harmonics, Ruckgaber, and then Mikuli – playing the piano, Braun and Pleiner – playing the violin, Goebelt – the cello. The teachers of solo and choral singing were: Henrietta La Roche, Julia Ambros de Rechtenberg, Gustaw Pfink, Georg Seiler, Luigi Dalia Casa, Samuel de Lange, Jakub Hössly, Mieczysław Rudkowski and Franciszek Gerbic. Organ classes were led by Gorgon and Smaciarzyński¹¹. Mikuli was the soul of the whole school, an outstanding teacher who for many years ensured the right level of education for pianists. Temporarily he also taught singing, managed the choir and a special class for teachers. Lower piano classes were led by: Wilhelm Stengel, Karol Kozłowski, Antoni Ostrowski, Wincenty Sierosławski, Władysław Wszelaczyński, Wilhelmina Malisz, Stanisław Niewiadomski, Franciszek Neuhauser. Playing the violin, after Braun and Pleiner was taught by Mieczysław Starzewski, Karol Kozłowski and Zygmunt Bruckmann, and after 1883 by an expert teacher, an educator of generations of Lviv violinists, Maurycy Wolfsthal, with the help of Franciszek Jackl at the end of the century. After Goebelt cello was taught by Daniel de Lange, Jan Wollman and Alois Śladek. The organ class was led by Schwarz, Pfink and Sołtys, and the course in theory was managed, after Gorgon and Smaciarzyński – by Rudkowski, Schwarz, Sołtys, Neuhauser and Niewiadomski, the lower course in harmonics – by Słomkowski, the higher one – by Mikuli, and after him by Schwarz and Sołtys¹¹.

During K. Mikuli’s management some outstanding teachers started working for the Conservatoire, like Ludwik Marek, Rudolf Schwarz (organ class), Walery Wysocki (solo singing class), Henryk Jarecki (composition class), Franciszek Słodkowski (piano class), Wincenty Sierosławski (choral singing) and others. Some of them, for example Marek, Wszelaczyński and Schwarz were former students of Mikuli⁵¹.

The situation of vocal education radically improved in 1885, when the singing classes at the conservatoire was taken over by an expert teacher, a creator of his own original method of teaching – Walery Wysocki, who, working to the very end of his life in 1907, educated the whole host of brilliant vocalists¹¹. They joined the Lviv opera. Some especially worth mentioning are: Eugenia Strassern, Irena Bohuss, Salomea Kruszelnicka, Jan Korolewicz, Aleksander Myszuga, Mikołaj Lewicki, Gabriel Górski. Choral singing was at first taught mainly by the solo singing teachers, and later by Sierosławski, Cetwiński, Stanisław Bursa and Niewiadomski, who also gave lectures on the history of music.

In later years such well known composers as Mieczysław Sołtys, Adam Sołtys, Henryk Melcer, Tadeusz Majerski, Jan Gall, and Józef Koffler worked for the GMS Conservatoire. Besides the theoretical subjects (harmonics, counterpoint, instrumentation, analysis of music forms) Sołtys and Koffler also taught composition. Some of them (Sołtys, Koffler, Majerski) continued their educational activity in the Łysenko National Conservatoire in Lviv after the year 1939. Many well known Polish and Ukrainian composers were educated by the GMS Conservatoire, like Denis Siczynski, Jarosław Jarosławienko (Vinckovski), Eugeniusz Kozak, M. and A. Sołtys, Tadeusz Jarecki, Stanisław Niewiadomski and others²⁸.

Polish as a Lecture Language

K. Mikuli was the first director, who [...] *instead of the current German, introduced Polish as a lecture language*⁵¹, in which not only Mikuli but also professor of singing, Luigi Dalia Casa, gave his lectures. The latter had great influence on the education of numerous teachers – pianists (and not only pianists) in Lviv and the other towns of Galicia, who in time contributed to establishing many music schools⁵¹.

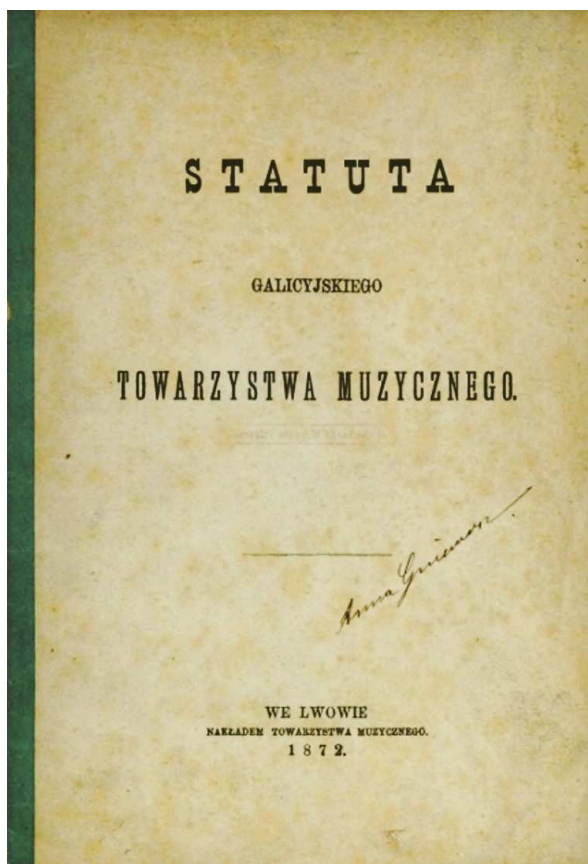
The Official Status of the Conservatoire

In the year 1880 the Conservatoire of the Galician Music Society received an official status, approved in a decree N^o 48036 of the Emperor's Governor in Lviv from the 18th of September, 1880, on the basis of a statute, which had been enacted on the 15th of May, 1880^{29,51,56,57,58}. It was a legal document which formally re-newed the previous one from nearly thirty years before. The internal system of the conservatoire did not change significantly but on the outside – its prestige was enhanced, underlining its meaning for the cultural life of the town and the country⁵¹.

The conservatoire educated many musicians, organizers of musical life and music teachers. The school could boast about the students –

composers, vocalists and virtuosos of high class, but the number of graduates playing orchestra instruments must have been rather modest if until World War I the only professional band (the theater orchestra) supplemented its ranks mainly with foreign newcomers – Czechs and Austrians^{11,56}. In the school year 1880/81 there were 13 professors, and 191 students who were learning to play the piano, the violin, the cello, the organ, solo and choral singing, harmonics – the subjects, which determined their specialty (here “harmonics” meant the whole course in theoretical knowledge, that is the theoretical specialty) – in the elementary, first, second, medium and higher department.

All the conservatoires at that time had a beginners, medium and higher level of learning. The number of students changed continually because some of them resigned during the school year for various reasons, sometimes material. However in the years 1858-87 the number of students grew from 90 and eventually reached 300⁵¹.



95. *The Statute of the Galician Music Society*

The Last Will of Karol Lipiński

Achieving the official status of a “conservatoire” was important because of Karol Lipiński’s bequest (from 20 years before) which granted the GMS Conservatoire part of his estate provided the school met certain formal conditions before the stated date. K. Lipiński bequeathed his property Urłów (at present the district of Tarnopol) divided in three parts between the conservatoires in Prague, Naples and Lviv.

The GMS was forced to place in its statute the requirements set before the educational institution by Karol Lipiński, in order to gain significant means for its development^{51,53}.

In 1880 the time for the realization of his will was coming. If the educational institution of the GMS - which until then had not reached official conservatoire status - had not come forward for the bequeathed funds, they would have to go to the state treasury. The society and the Galician Governor’s Office had to solve the problem quickly. With this decision Lipiński “pushed” the affair of “legalization” of the name ”conservatoire” for the institution.



96. Remains of the summer house of the Lipiński family in Urłów

Soon K. Lipiński's son – Gustaw - transferred the profits from the Urlów property and funds for three grants named after Karol and Regina (the composer's wife) Lipiński to the board of the GMS. The grants were allocated for three violinists in the above mentioned conservatoires, obliging each of them to perform one of the works by Karol Lipiński during their examinations. The grants were first awarded during the management of Rudolf Schwarz⁵¹.

School Reports

In the academic year 1881/82 school reports to mark the completion of education were introduced. In subsequent years those who achieved “excellent” marks only, were awarded prizes in form of books and music.

Later they were rewarded with “diplomas”, and from 1888 the winners of the yearly in-house performing competitions got bronze and silver medals along with their grades⁵¹.

Concert Activity during Mikuli's Management

Besides purely educational work, the GMS Conservatoire carried out a wide range of concerts. The latter were summarized in the yearly reports and in the press. The programs of the students' performances and the pieces of music they played prove their correct professional preparation and the high level of Conservatoire classes. For example, during the first GMS concert in 1873, a Conservatoire student A. Jarosławski played the second piano concerto by Beethoven with the accompaniment of the orchestra of the society⁵¹.

Karol Mikuli started an era of great popularity for learning to play the piano in Lviv. As a F. Chopin's assistant during Chopin's piano lessons in Paris, Mikuli had an opportunity to fathom out both his individual performing style – mostly his own compositions - and his work with the students while teaching methodology.

He made an important and extremely valuable contribution to the development of the knowledge of Chopin's work because he edited the first complete 17-volume collection of music by F. Chopin, published in Leipzig by F. Kistner's publishing house: *Friedr. Chopin's Pianoforte Werke redaktiert und mit Fingersatz versehen (zum grosten Teil nach des Autors Notienmgen) von Carl Mikuli - Kistner, Leipzig 1879*⁵¹.

A unique quality of this edition lies in the fact that it was based on personal notes made by the composer's tutee and assistant on editions of Chopin's music published in the master's time, in the years 1844-1847

(when Mikuli studied with Chopin in Paris). D. Potocka's collection includes the author's remarks with the participation of the composer's friends and tutees: M. Czartoryska, W. Rubio, and A. Francórnme. In the edition, the author's fingering and other remarks were faithfully kept, which is mentioned in the subtitle *Mostly according to the author's instructions* and an ample preface to that edition, characterizing the artistic figure of the composer, and revealing performing and pedagogic principles of Chopin⁴⁹.

Piano music played a more and more important role in concerts in Lviv. Not only thanks to Karol Mikuli himself, but also to his outstanding students, who later continued learning playing the piano outside Galicia. They gained recognition in Europe, and some of them returned to Lviv and started their own artistic and educational activity. [...] *Mikuli was not born Polish, but the fact that for nearly 40 years he worked for Polish musical culture, lets us count him among its outstanding representatives*⁴⁹.

Karol Mikuli introduced regular musical-declamatory evenings, and directed all of GMS activity towards creating the best musical taste possibly the widest group of listeners. He established a symphony orchestra, where besides widely known amateur musicians, a numerous group of Conservatoire teachers and students also took part. The presence of an orchestra let them perform a much wider range of music composed for a piano with an orchestra⁴⁹.

According to the list of pieces of music performed by the Galician Music Society under the art direction of Karol Mikuli from 1858 to 1884, published in 1884, during GMS concerts the Lviv public was presented the following piano compositions: 32 piano works by Chopin, among them the *Piano concertos e-moll and f-moll, Andante spianato e Polonaise, Piano concertos* by Bach (*C-dur* for 2 pianos, *d-moll* for 3 pianos, for 2 violins and a piano), by Beethoven (*C-dur, B-dur, c-moll, G-dur, Es-dur, Fantasia*), by Mozart (*Es-dur, c-moll, d-moll*, for 2 pianos), by Mendelsohn (*g-moll, d-moll, Capriccio h-moll, Allegro giocoso, Rondeau brillante*), Moscheles, Hummel, Schuman, Weber, Raff, Ries – in ten of them Mikuli performed as a soloist; 27 works for 2 pianos (Bach, Beethoven, Brahms, Bruch, Chopin, Handel, Herzogenburg, Hummel, Liszt, Mendelsohn, Moscheles, Raff, Reinecke, Rudorff, Singer, Saint-Saens, Scholz, Schumann, Weber), and numerous orchestra works transcribed (mainly by Mikuli) for 2, 3, 4 pianos, 14 pieces of music for a piano for 4 hands (Brahms, Dworak, Mikuli, Moszkowski. Nottebohm, Onslow, Schumann), innumerable solo compositions for a piano (Bach, Beethoven, Brahms, Clenienti, Dóhler, Heller, Henselt, Hummel, Kimberger, Liszt, Mendelshon, Mikuli, Moszkowski, Moscheles, Mozart, Prudent, Rossini, Rubinstein,

Scarlatti, Thalberg, Tausig, Vogt, Weber), 42 duets (violin, viola, cello, French horn, clarinet) with a piano, 63 trios (piano, violin, cello), 16 piano quartets and others. K. Mikuli in person took part in performing not only solo piano music, but he also played with instrumental bands.

Mikuli's Resignation

Thanks to Karol Mikuli the society experienced 30 years of stability. But in the year 1887, because of continual attacks by his opponents and poor health, Mikuli resigned as the director of the conservatoire and opened his own music school. Rudolf Schwarz became his successor²⁹.

The Students of Mikuli

Among the most outstanding of his pupils were piano virtuoso Ludwik Marek (later F. Liszt and H. Bülow's student, who started the Liszt tradition of piano schools in Lviv, opened and managed his own music school), excellent Polish piano virtuosos – Raul Koczalski, Maurycy Rosenthal, and Rudolf Schwarz – a teacher, organist, conductor and Mikuli's successor in the position of the GMS Conservatoire director in the years 1877-99. Also, pianist, good teacher and social activist Joanna



97. Lviv in a modern photo: the Boimów Chapel

Laurecka, Mieczysław Sołtys – a composer and conductor, director of the conservatoire in the years 1899-1929, Franciszek Neuhauser (a pianist – chamber musician, teacher, musical critic and scholar, author of works about Chopin), composers and educators - Stanisław Niewiadomski, Karol Stohl, Władysław Wszelaczyński, Aleksander Bogucki, Władysław Bogdański, Denys Siczyński – an outstanding Ukrainian composer, Wasyl Barwiński, another outstanding Ukrainian composer, pianist, teacher and social activist and many others.

L. Mazepa was able to find the names and surnames of over 130 of Mikuli's students in piano classes alone^{49,54}.

The Schwarz Era (1887-99)

In 1887, after Karol Mikuli's resignation, Rudolf Schwarz (1834-99) was appointed by open competition as the director of the conservatoire and remained in the position until his death⁵¹. Rudolf Schwarz was an organist, teacher, composer, theoretician and conductor.



98. Lviv in an old photo: the Uniwersytecki Square (formerly Marszałkowska Street)

Syllabuses

In the first year of his work he reformed the syllabus and so-called “regulations” of the conservatoire⁵¹. He also introduced an organ class and a pedagogy course for pianists, new syllabuses for various subjects, obligatory and optional. At that time the classes taught were: general principles of music, choral singing, harmonics, history of music, playing the piano, declamation, Italian and French, playing in an orchestra and chamber orchestra. Optionally one could also study harmonics, history and aesthetics of music, counterpoint and composition⁵⁶.

R. Schwarz’s management brought significant improvement and awakening of the educational process. Also student training was introduced in the field of orchestral and vocal-choral performance and the number of public concerts with “cadet displays”, was increased⁵¹.

Scholarships

Rudolf Schwarz especially cared for scholarships for the best students. During his management the Karol and Regina Lipiński scholarship was put into practice²⁹.



99. Lviv in an old photo: Waly Hetmańskie Street ca 1900 (Prospekt Swobody Street)



100. Lviv in an old photo: *The Prospekt Swobody Street (formerly Wały Hetmańskie)*

The absolute majority of GMS Conservatoire students paid for schooling, practically for each subject, especially for optional ones and for certificates and the use of the library. Only some received schooling for free. In time their number increased – the particularly talented, who got Karol Lipiński’s, Marcelina Zembrach-Kochańska’s, Józef Malinowski’s or other scholarships were exempted from payment. The privileges were granted by the Board of the GMS, the Municipality of Lviv, the Galician Parliament and others, while the conservatoire was maintained mainly with contributions from the “supporting members” of the society, students’ fees and subsidies from Galician Parliament⁵¹.

New Professors

At that time the conservatoire employed such musicians as Mieczysław Sołtys, Stanisław Niewiadomski, Henryk Melcer and Wilhelm Kurz. The school was building up a good reputation and prestige not only in Galicia and many Polish towns, but in Vienna and other European capitals as well. The conservatoire educated many pianists and violinists, and [...] *talented opera artists, performing on various stages, like Ms. Sztrassernówna and Kruszelnicka, or Mr. Górski.*⁵¹

In 1893 permanent contracts with professors were introduced, which ensured stability and was advantageous for them and for the

school. The decision also resulted in increasing the number of students. In an “Annual Report” for the year 1894/5 it was written about the exceptional success of “the instrumental practice class” (a chamber band) under the direction of a cello professor, Alojz Śladek. It was also underlined, that among 309 Conservatoire students 101 were exempt from payments⁵¹.

The Concert Office

The R. Schwarz’s management also brought along the successful organization of guest performances in Lviv.

In 1892 a GMS Concert Office was established in Lviv. Its task was to invite artists and organize concerts. The performances were held in the halls of the Town Hall, of the Ukrainian “Peoples’ Home”, of the Shooting Marksmen’s Fraternity, Sokół-Macierz, Town Casino and others.

The most prestigious concert halls were: the stage of the Skarbkowski Theater (until 1900), and later the Great Theater (Municipal), opened in the year 1900 and after 1910 – the Great and Small Concert Hall of Galicia, and after 1919 – the Polish Music Society where presently the National Philharmonic is located.

The Lviv Philharmonic – established in 1902, directed by Ludwik Heller - for many years the director of the Lviv Opera, and next by Leopold Lityński – from the very beginning carried out intense concert activity; competing with the GMS Concert Office. It worked in the building of the Skarbkowski Theater¹¹.

Many local and foreign pianists performed then with the Philharmonic Orchestra, like for example: Jerzy Lalewicz, Ignacy Friedman, Helena Ottawowa, Artur Rubinstein, Mieczysław Horszowski, Ignacy Paderewski, Leopold Godowski, Maurycy Rosenthal, Zygmunt Stojowski, Józef Śliwiński⁴⁹. The orchestra was conducted by Henryk Jarecki, Ludwik Vitězslav Čelanský, Henryk Melcer, and guest conductors as excellent as Gustaw Mahler and Richard Strauss¹¹.



101. Karol Lipiński, a drawing by M. Fajans

The New Building of the GMS and Conservatoire

At a board meeting in the year 1892/3 Rudolf Schwarz raised the question of the need for a new building for the society and the conservatoire. He led the society to the purchase of a sufficient property and started construction in 1895. Unfortunately, R. Schwarz did not live long enough to wait for the construction to be complete. It was his successor, director Mieczysław Sołtys⁵¹, who finished the task. (*See also Chapter 4*)

The Mieczysław Sołtys Era (1899-1929)

After the death of Rudolf Schwarz in 1899, professor Mieczysław Sołtys (1863-1929) was appointed by competition to the position of artistic director of the GMS and the Conservatoire. He was a highly regarded professor, a conductor and talented composer.

He started his music education at the GMS Conservatoire with Karol Mikuli (piano, counterpoint, music form, composition). He continued his study in the Viennese Conservatoire with F. Krenn, R. Hirszfeld and C. Saint-Saens (composition), Eugène Gigout (organ, counterpoint) in the Paris Conservatoire. At the GMS Conservatoire he taught piano, organ, composition and theoretical subjects.



102. The concert hall of the Lviv Philharmonic

Mieczysław Sołtys remained director of the GMS Conservatoire (after 1919 the Polish Music Society, PMS) for 30 years. Thanks to him the syllabus was widened, solfeggio was introduced for all fields of study as well as courses on stage acting, dance and the history of pianism^{29,51}.

The Reform of Mieczysław Sołtys

Already in the first year of Mieczysław Sołtys' work at the GMS Conservatoire, many significant changes were made²⁹: [...] *In the Conservatoire we can name a few well-thought-out changes, ordered by director Sołtys to benefit the institution. For example, the regulations were changed following the example of the Viennese Conservatoire and the syllabus was widened following the same example of the institution of such a good reputation. Another positive change was the construction of an orchestra consisting of Conservatoire students in order to take up concert productions*⁵¹.

In the year 1900 a magazine edited by M. Sołtys informed, that [...] *a pedagogical course will be opened for students intending to become piano teachers. During a two-year course there will be lectures on: general and specialist pedagogy, acoustics, knowledge of instruments, their build and work, as well as – playing in a team, orchestra practice, choral singing, harmonics, educational practice in piano classes and practical classes*⁵¹.



103. Lviv in a modern photo: the former Skarbkowski Theater, presently M. Zankowiecka Theater in Teatralna Street

In the same magazine yet another announcement was published: [...] *Before the students of piano classes performed only by playing piano solos. This year however, we heard piano productions with an orchestra accompaniment. This change introduced by M. Soltys, was greeted with respect because it showed that teaching piano is on one hand treated comprehensively and on the other – it leads to increased orchestra practice for students of the orchestra.*⁵¹

Other changes were introduced in the year 1902:

[...] *The concert committee, whose job is to award the alumni prizes, was entirely changed this year. It was ensured an objective character: besides the art director – experts from outside the circle of professors and members of the board were invited to take part. This year the following gentlemen were members of the committee: Stanisław Cetyński (the art director of the choral society “Lutnia-Macierz”), Jan Gall (the art director of the choral society “Echo-Macierz”), Henryk Jarecki (until a short time ago – the first conductor of the Lviv Opera), Wiktor Korn, Wiktor Malinowski and Anatol Wachnianyn (an outstanding Ukrainian musical activist, the first director of the Higher Music Institute).*⁵¹

Co-operation between the Polish and Ukrainian musicians and music institutions went very well. The contacts between A. Wachnianyn (who was elected to The GMS Board many times) and M. Soltys (who



104. Mieczysław Soltys

gave consultations on composition to young S. Ludkiewicz) were especially good. Soltys – up to the principle of mutuality – sometimes was a member of the examination committee at the Higher Music Institute⁵¹. Thanks to M. Soltys the conservatoire reached the apogee of its development. The number of students increased (from 380 in the first year to 575 in 1912/13 and to the record-breaking number 1237 in 1920/21), as well the number of professors (from 21 in 1899/1900 to 34 in 1913/14 and 65 in 1927/28). In 1911 the new “Syllabus” was worked out, two years after the new



105. Lviv, *The Skarbkowski Theatre*, 1905

“Regulations for the students”. Thanks to M. Sołtys, the Conservatoire employed many outstanding specialists, such as composer and pianist Ludomir Różycki, pianists Izabella De Liatur, Henryka Kozłowska, Michał Zadora, Maria Sołtysowa, Jerzy Palewicz, vocalists August Dianni, Zofia Kozłowska and others⁵¹.

During M. Sołtys’ management in 1911, a Lviv department of the Austrian Musical-Educational Society was opened (Österreichisches Musikpädagogisches Verband), which the professor managed together with known pianist and teacher Joanna Laurecka. The society united music teachers and students of music schools of various levels (in 1914 there were 62 music schools in Lviv) and private music teachers⁵¹.

A New Building for the GMS

The school year of 1906/7 was the first year when the Galician Music Society and its Conservatoire were installed in their own-although not entirely completed- building at 3 Chorążczyzny Street. However, another four years passed before the Great Concert Hall was ready⁵¹.

The Great Concert Hall was consecrated in 1910. At present it is the concert hall of the Lviv Philharmonic, named after S. Ludkiewicz, with an organ from the year 1910⁵¹.

Against the Background of European Conservatoires

In comparison with the known European ones, the GMS Conservatoire was in the lead, just behind the Petersburg, Viennese and Moscow conservatoires. The syllabuses were similar to the ones found at the Viennese Music Academy, “Schola cantorum” in Paris and the conservatoires in Berlin, Leipzig, Petersburg and Moscow⁵⁶. In 1908 the magazine “Młoda Muzyka” (“Young Music”) informed: *the Lviv Conservatoire, which with regard to the number of students and professors, is in third place among the Austrian conservatoires* (they must have meant the Viennese and Prague Conservatoires, which had the most students at the time), *started efforts to achieve the status of a state school*⁵¹. However, neither then, nor in the consecutive years of the Austrian period or in independent Poland (in 1919 a similar application was sent to the Ministry of Art and Culture in Warsaw, and in 1921 – to the Parliament and Government of the Polish Republic) the Conservatoire did not receive state patronage⁵¹.



106. Lviv in a modern photo: Lviv Philharmonic, formerly the Galician Music Society, building completed in 1910

World War I

Military activities of World War I thwarted the GMS and Conservatoire achievements, especially during the Russian occupation. For this one, as well as for many other institutions, a really hard time set in.

Many students and teachers were taken into the army, professors did not receive their earnings for some time, and later their pay was cut to one third. [...] *There were 14 professors, including the director who decided to stay and continue his work in Lviv. In October (1915) a decree by the authorities of the Russian occupation was issued which ordered shut down of all schools, and the professors were told to give private lessons in the homes of the few remaining students. In 1914/15 there were only 119 students at the conservatoire, but already in the next year their number rose to 356*⁵¹.

After the War

In 1916/17 [...] *the conservatoire started returning to normal life, which can be proved by the number of students (517). There were 26 professors and assistants. The following year the number of students rose to 925*⁵¹.

In the last year when the society worked under the name of the Galician Music Society – 1918/19 (later the society accepted the name of the Polish Music Society) – the mentioned below “Report” gave the following information⁵¹:



107. World War I, a Russian postcard: the Storming of Lviv, 1915

[...] *There were, in general, 1146 people enrolled (in the conservatoire), 698 of which in piano classes (14 in the concert course, 115 in the higher course, 206 in the medium course and 363 in the lower course), 277 in violin classes (3 in the concert course, 27 in the higher course, 74 in the medium course and 173 in the lower course), 58 in choral singing class, 20 in cello class, 8 in organ class, 6 in flute, 2 in French horn, 4 in trombone, 13 in oboe, 63 in the first year theory course, 104 in the second year, 61 in the first year harmonics course, 33 in the second year, 8 in counterpoint, 17 in the first year of the course history of music, 16 in the second year, 70 in choral singing, and 79 students in solfeggio. Additionally, there were 13 students in the teachers' course, 18 took piano as an optional subject, 39 took part in orchestral practice, and 27 studied transposing and reading scores. A school-leaving certificate and a diploma were handed to, among others: Lebliwna Anna, Szlaiferiwna Klara, Sidoriwna Zofia, Teleśnicka Zofia – all in prof. W. Kurz's piano class, while Budzanowska Mieczysława, Friszowa Stefania, Krochmalnicza Stefania, Szpigiel Joachim, Struszkiewiczziwna Janina, Zajac Rudolf, Załuczowska Zenobia received school-leaving certificates in the stagecraft.(...) The number of appearances amounted to 14, out those 7 were public including 3 choral performances (twice*



108. Lviv in an old photo: The Pillerowska Tenement, on the corner of Wynnyczenki and Lyczakowska Streets, built at the beginning of the 19th century. It was the property of a family of printers and lithographers, the Pillers. Later the Galician Music Society (from 1866) and the Conservatoire (after 1880) were housed there.

“Stabat Mater” by Pergolezi with orchestra, once “The Crimea Sonnets” by Moniuszko, one performance of the student orchestra and one public appearance of the stagecraft school in the municipal theater).

Based on the Order of the Ministry of Religions and Public Enlightenment from the year 1924, as the only music school in the region, the Polish Music Society Conservatoire received permission to hold state examinations for candidates for the posts of music teachers in secondary schools and teachers’ colleges⁵³.

The Adam Soltys Era (1929-39)

In 1929 Adam Soltys, Mieczysław’s brother, became the artistic director of the GMS. He was an energetic, excellently educated graduate of the GMS Conservatoire and the Music Academy in Berlin, a Doctor of Musicology.

He managed to save the conservatoire from a downfall. The institution then existed only on the modest donations from local authorities and from the supporting members of the society.

Unfortunately, when the Bolsheviks took Lviv in September 1939, the Polish Musical Society and its Conservatoire ceased to exist.

Changes arose caused by the rule of the Soviet Union and later, by the military actions of World War II.



109. Lviv in an old postcard: Halicki Square in Lviv, 1916 (family archive)

Private Music Schools in Lviv

During the period of about 80 years, (from 1839 to 1918) a European level of education developed in Lviv⁵⁶. Besides the Conservatoire at the Galician Music Society, the singing schools by the municipal theater, the school for organists and the singing schools by the Singing Society “Lutnia” and the school of playing orchestral instruments by the Music Society “Harmonia”, there were still numerous teachers’ colleges and private music schools in Lviv.

From 1855 singing was taught in all classes in elementary schools. Songbooks were a help in teaching. Two were published by Lviv teachers: Jan Czubski in 1880 and Edmund Urbanek in 1895. Singing was also taught as an obligatory subject in secondary schools.

Teachers’ circles were represented by: Józef Wygrzywalski, Wojciech Smaciarzyński, Gustaw Pfink, Waclaw Gallat, Wincenty Danek, Adolf Walter, Bronisław Wojnowski, Jan Lewicki, Feliks Szumlański, Marian Signio, Władysław Zbierzchowski, Antoni Uruski.



110. Adam Soltys before the year 1936, a photo by an unknown author

Music was also taught in girls' boarding schools, for instance in Barbara Zinkowska's "pension", where such musicians as Ruckgaber, Milan and Marek worked among teachers. Music education occupied a special position in the teachers' colleges for girls and boys, established in 1871.

The first to be established was the private school of Letycja Wilczopolska, but the most popular was (competing with the conservatoire) the music school of Ludwik Marek, which from 1870 educated crowds of pianists, and where, beside the director, worked such teachers as Stanisław Niewiadomski and Teodor Pollak.

In 1887 Karol Mikuli opened a private piano school, which he managed with the help of Neuhauser and Antoni Uruski, until his death in 1897. For many years Karol Kozłowski directed his own school. At the end of the 19th century Maksymilian Markus opened a violin school.

In the years 1868-85 Walery Wysocki had his own school of singing before he took up a class at the conservatoire. In the years 1885-93 a singing school existed led by Adelina Paschalis and August Souvestre and although it worked for only a few years, it educated many outstanding vocalists: Jadwiga Camillowa, Mira Heller, Maria Pawlików, Michalina Frenkiel, Władysław Floriański, Adam Okoński. A highly valued singing school was also the one managed by Paulina Stróżecka¹¹.



111. Lviv in a modern photo: Formerly the building of the M.W. Lysenko Higher Music Institute. From 2008 it houses the Lviv National Music School of St. Lutkiewicz

Despite an ample educational offer, private tutors played an important role in music education in Lviv till the end of the century. Among the piano teachers in the second half of the 19th century were: Franciszek Ksawery Turowicz, Walerian Bogucki, Ignacy Franciszek Guniewicz, Władysław Madurowicz, Albin Korytyński, Józef Fiala, Maksymilian Konopasek, Wilhelm Czerwiński, Barbara Gastlener, Joanna Laurecka, and many other tutors, who cannot even be mentioned by name¹¹.

Violin tutoring was represented by Mieczysław Starzewski, Franciszek Szypek, Marcelli Tyberg, Robert Posselt and Julian Pulikowski. Playing the cello was taught by Arnold Wolfsthal. Among the singing teachers some outstanding figures were: Henryk Jarecki, Władysław Bogdański, Adolf Peter, Maria Lederer, Tytus Tyc, Józefa Szlezgier¹¹.

In an extensive study L. Mazepa and T. Mazepa⁵⁷ give the number of over 150 music schools working in Lviv from the second half of the 19th century to the year 1939. [...] *Lviv had a record number of music schools (around 70 existing simultaneously in the year 1914). This fact accounts for an outstanding development in music education in the city, especially at the beginning of the 20th century* – as Leszek Mazepa later wrote^{49,54}.

There were about 40 “piano schools”, and in over 50 other schools playing the piano was a fundamental subject. Many of the teachers at those schools ensured their high level of education.



112. *The Orchestra of the Lviv National Music Academy*

For example, there were schools established by Józef and Ludwik Marek, L. Wilczopolska, J. Laurecka, Karol and Stefania Mikuli, H. Ottawowa, N. Szczycińska and S. Kasperek (Music College), J. Hłasiewiczówna (I. Friedman's Music College), J. Skrzydlewski (Music College), M. Sołtys and Z. Barwińska, M. Reiss (The Music Institute), Z. Setmajer, E. Wawnikiewicz-Tatarczuch, J. W. Zbierzchowski (in the name of I. Paderewski), R. Fiszler (The Lviv Private Music Institute), The Lviv Music Institute called The Anna Niementowska Conservatoire⁵⁶, the Higher Music Institute of Anatol Wachnianyn and others⁴⁹.
(See also Chapter 6.)

Summary of the GMS/PMS Conservatoire's Activity in Lviv

The Galician Music Society/Polish Music Society's Conservatoire in Lviv was the first serious educational institution not only in Galicia, but also (except for Prague) – in Eastern Europe. Together with its predecessor – the GMS music school, the Conservatoire became a pattern for many similar educational institutions⁵¹.

After World War II the Conservatoire took up its activity as the Lviv National Music Academy, described in Chapter 6.



113. The S. Kruszelnicka Opera in Lviv, the auditorium

A. S. A. S. ... la Princesse
Hélène



Princesse régnante
des principautés unies roumaines.

Fleurs Roumaines
Transcription
pour le Piano.
sur des airs Moldo - Valaques

par
Jean Ruckgaber
op. 75.

J'accepte la Dédication
Princesse H. Luiza



114. Fleurs Roumaines Transcription pour le Piano par Jean Ruckgaber op. 75, 1863

OUVERTURE

zur komischen Oper ~~der~~
Doctor und Apotheker
von
Josef

Ritter von Ritterdorf

für das

Piano Forte
zu 4 Hände

no. 40

Johann Bockgaber.

Op. 40

moz 484

115. Ouverture zur komischen Oper "Der Doctor und Apotheker", op. 40, von Josef Ritter von Ritterdorf, for 4 hands

Chapter 6

The History of the Lviv National Music Academy

Establishing the Lviv State Conservatoire

In December 1939, according to the Resolution of the People's Commissars Council of the Ukrainian Soviet Socialist Republic, the Lviv State Conservatoire (LSC) was established. Three Lviv conservatoires were included in this institution: the GMS Conservatoire, K. Szymanowski Conservatoire of Anna Niementowska and the Higher Music Institute. Besides those three institutions, the Musicology Unit of the Jan Kazimierz University was included into the new state academy, although it was not named in the document mentioned above.

The LSC is still running, becoming the Mykoła Witalijowycz Łysenko Lviv State Music Academy after 1999, and the M.W. Łysenko Lviv National Music Academy in 2008⁵³.

The Predecessors of the Music Academy in Lviv

The GMS Conservatoire

The first conservatoire chronologically was the GMS Conservatoire. Out of the three schools mentioned above it had the best reputation – it was the only one entitled to hold state examinations for students intending to work as music teachers in secondary schools and teachers' colleges⁵⁶.

We have described its history in a separate chapters. In chapter 5, entitled "The Conservatoire of the Galician Music Society" and also partly in chapter 4, "The Galician Music Society".

The Karol Szymanowski Lviv Music Conservatoire

The second chronologically incorporated institution was established in 1902, the institute of the pianist Anna Niementowska^{53,56}. In 1905, by a decree of the Galician Governor's Office, it was named the Lviv Music Institute (LMI). In 1910 LMI opened a Teachers' Music College in Lviv, which conducted a preparatory course for the state examination, comparable to Polish "matura" (exam for an A-level certificate).

The Lviv Music Institute was sometimes called the Anna Niementowska Conservatoire⁵⁶. When Poland gained independence after 1919, LMI re-organized syllabuses, engaged new teachers and received an official name for the college from the Ministry of Religions and Public Enlightenment⁵³.

In 1931 A. Niementowska got an agreement from Karol Szymanowski stating that the college would be named after him. Then the former Lviv Music Institute was named Karol Szymanowski Lviv Music Conservatoire (LMC)⁵³.

The Higher Music Institute

The third chronologically established school to be incorporated into the State Conservatoire, was the Higher Music Institute (HMI), the first really Ukrainian educational institution. Before that in the Russified Ukraine, which existed only as a geographic land and not as a political one, there was no music school where nearly all of the subjects were lectured in the local language. It was established in 1903 and it worked under the aegis of the Association of Music and Singing Societies, thanks to the efforts of Anatol Wachnianyn, who also became the first director of this institution^{28,53,56}.

In 1907 the Association of Music and Singing Societies changed its name to the Mykoła Witalijowycz Łysenko Music Society, after the most outstanding Ukrainian composer. After A. Wachnianyn's death in 1908, a pianist Olena Jasenyčka was temporarily appointed as director of the institute, and in the years 1910-14 Stanisław Ludkiewicz, one of the most eminent Ukrainian composers, became her successor. Then Wasyl Barwiński, a talented composer and a musical activist was appointed as the director and remained in the position until 1939. Barwiński took his



116. Karol Szymanowski

first steps in music as a student in Karol Mikuli's music school, and then he continued his studies with an eminent Czech pianist Wilhelm Kurz, who later became President of the Prague Conservatoire and was one of the leading figures in Lviv pianist schools of the 20th century⁴⁹. His methodological and performing principles were the basic guidelines of the Barwiński's educational conception. Barwiński was not only an organizer, social activist and teacher, but also a solo pianist, a chamber musician and a composer.

He made important changes in the personnel policy of the institute. He also improved the teaching system and methodology of music education.

He was able to combine the needs of teachers' education with the requirements of performance practice and the contemporary cultural life in Galicia. He started a self-contained piano school and created foundations for the national concert and educational piano repertoire for schools of different levels. He was also known as an author of highly artistic, modern in the respect for music language and patriotic chamber-instrumental works (mainly for the piano). His piano albums *Nasze słoneczko gra na fortepianie* (*Our sweetheart plays the piano*) and *Miniatury* (*Miniatures*) was used as educational material not only in the Higher Music Institute, but also in Polish music schools in Lviv.



117. Wasyl Barwiński

In 1912 after the death of M.W. Łysenko, the Higher Music Institute was named after him^{53,56}, and in 1916 it moved to its own, new, specially built edifice, where there were two concert halls with good acoustics: the Great and Small chamber concert halls. The M.W. Łysenko Higher Music Institute (HMI) was then the only Ukrainian music college⁴⁹.

The GMS Conservatoire and Karol Szymanowski LMC did not reach the level of university education until the 1930s, while the quality of education at HMI was a little more modest than in the latter two⁵³.

The Musicology Department

The Department of Musicology at Lviv University was opened in the years 1912-13, long before the era of soviet authority and soon after the opening of a musicology department at the Jagiellonian University, which was organized in 1911 by Z. Jachimecki, a former GMS Conservatoire student.

The Department of Musicology at the Jan Kazimierz University of Lviv (formerly a Department of Theory and History of Music and Unit of Musicology) was at first managed by its organizer, Adolf Chybiński⁵⁶. The department was also sometimes called an Institute of Musicology⁵³. Thanks to Adolf Chybiński the Department (Institute) of Musicology at Jan Kazimierz University, with its scholar-educational personnel and extremely valuable collections became the foundation for establishing a

Faculty of Musicology at the Lviv State Conservatoire, transformed later into a Faculty of Theory and History of Music. At the universities in the former soviet republics there was no musicology, but instead at conservatoires and music academies there existed faculties of theory and history of music.

In 1939 the Department of Musicology of at Lviv University was included, together with the three institutions mentioned before, into the newly formed State Conservatory.

The Lviv State Conservatoire

When in 1939 the Lviv State Conservatoire (LSC) was established, it comprised of the personnel and material possessions of the following institutions^{28,53}:

- the Conservatoire of the Polish Music Society (formerly the GMS),
- the Ukrainian, M.W. Łysenko Higher Music Institute,
- the K. Szymanowski Conservatoire,
- the Unit/Faculty of Musicology of the Lviv Jan Kazimierz University, which was named after Iwan Franko.

At the same time the following schools were established:

- the State Ukrainian Secondary Music School with a Polish Department (on the material and educational basis of the M.W. Łysenko Higher Music Institute);



118. The Concert Hall of the M.W. Łysenko Higher Music Institute

- the State Ukrainian Music School by the Conservatoire, as the germ of the future secondary music school (on the basis of the K. Szymanowski Conservatoire);
- three other music schools (on the basis of private music schools).

Wasył Barwiński, the former director of the HMI, was appointed the director of the LSC, and O. L. Breskin, a soviet musicologist, became his deputy for educational and academic affairs. His secret aim and assignment was to destroy any documentation, left behind after all the predecessors of the LSC – both Polish and the Ukrainian HMI. His purpose was to cover up the tracks of any activities of “bourgeois” institutions, and then to purge any recollection of their existence from memory⁵¹.

After Breskin was dismissed, his position was taken up by Józef Koffler, who was also the head of the Faculty of Composition, and prof. Dr. Adam Sołtys became the head of the “Polish Department”.

For the time of military operations between Germany and the Soviet Union (1941-44) the work of the conservatoire was stopped, and was not resumed before August 1944. After political changes most of the Polish teachers left for Poland. Few remained, among others A. Sołtys, T. Majerski



119. Lviv in an old postcard: the Jan Kazimierz University, 1920

(piano), A. Nikodemowicz (piano, composition), M. Tarnowiecka and A. Koziński (pianists), L. Mazepa (composition, conducting, theoretical subjects) and the manager of the Recording Studio, T. Szybalski, who managed to save a large proportion of the old documentation⁵³.

In 1944 the Lviv State Conservatoire was named after Mykoła Witalijowycz Łysenko. It was an effort to consolidate the claim of establishing the school in 1939, solely on the foundation of the M.W. Łysenko Higher Music Institute. In this way the historic past of this, as well as many other Lviv institutions was distorted⁵³. After the war, Wasyl Barwiński remained in the position of director at the conservatoire, but the Faculty of Composition was joined with Conducting²⁸.

Thus, between 1944 and the beginning of 1947 there was a Department of Composition and Conducting, managed by prof. Adam Soltys. Among employees there was Stanisław Ludkiewicz (at the same time he was the head of the Faculty of Theory and History of Music), Wasyl Barwinski, Mykoła Kołessa and others.

In 1947 Wasyl Barwinski fell victim to repression and he was sentenced to 25 years of labor-camp. After the political changes he was posthumously rehabilitated in 1963⁵³.



120. Lviv, a monument to Adam Mickiewicz



121. Lviv in a modern photo: the Lviv Opera at present

Yet in 1947, shortly before Wasyl Barwinski was arrested, management of the faculty was taken over by A. Soltys, who remained in the position for two years until the Department of Composition was again combined with the Faculty of the Theory of Music.

Between 1949 and 1973 the Faculty of Theory and Composition was managed by Stanisław Ludkiewicz. The Faculty of Composition was restored as a separate unit 1973 under the initiative of Leszek Mazepa – a composer and a musicologist, who was then the dean of the Faculty of Theory and Composition. From 1973 to 1975 Jewhen Kozak (1907-88) was the head of the faculty, and in 1975 management was taken over by Leszek Mazepa, who remained in the position until 1989²⁸.

In the years 1947-53 the LSC was directed by theoretician and polyphonist Siergiej Pawluczenko. Later, until 1965 the position was performed by an outstanding composer and conductor Mykoła Kołessa. In the years 1965-92 Zenon Daszak was the LSC President (formerly: director), and from 1992 to 1999 – the pianist Marija Kruszelnicka. During her management the conservatoire was transformed into the M.W. Łysenko Higher State Music Institute (HSMI), once again underlining its “only roots”⁵³.

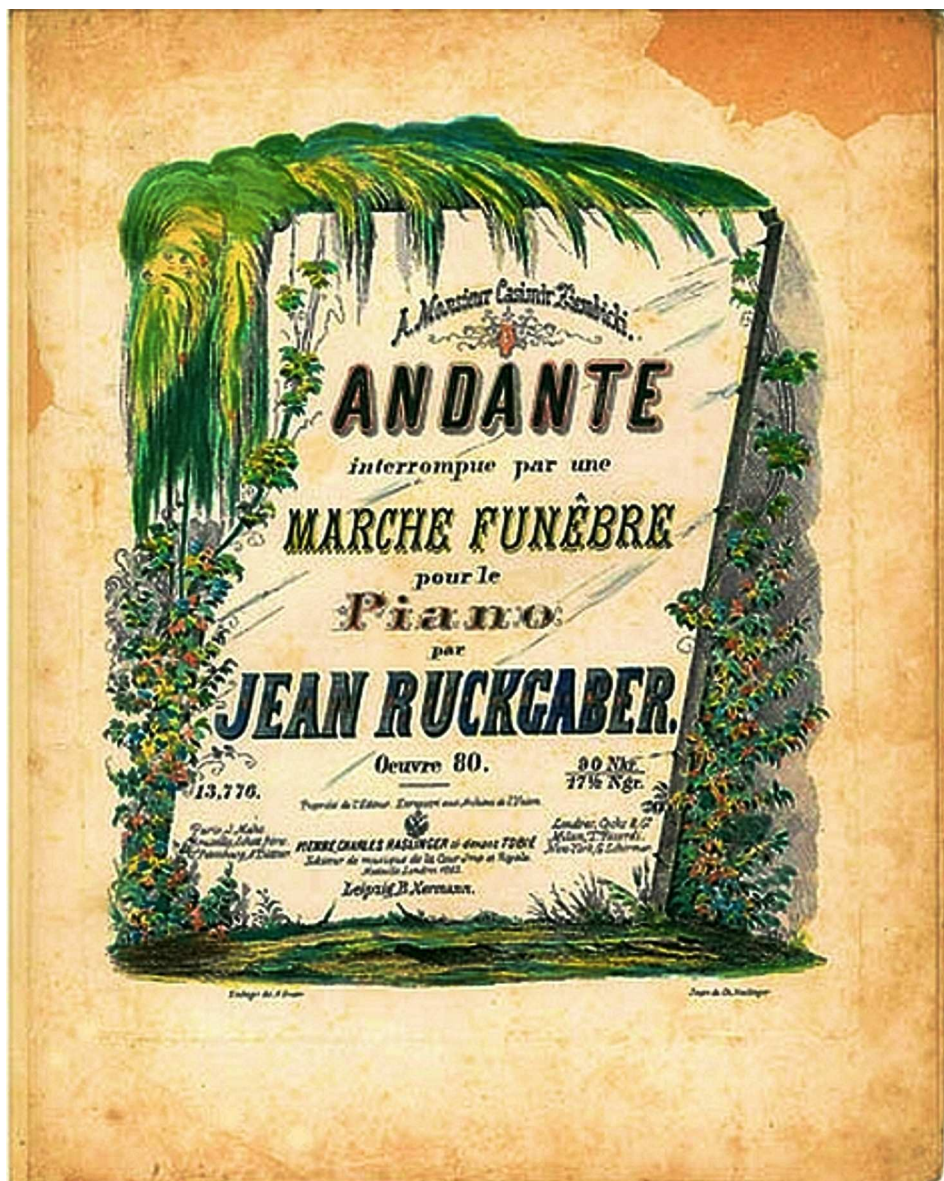


122. The Stanisław Ludkiewicz concert hall in the Lviv Philharmonic

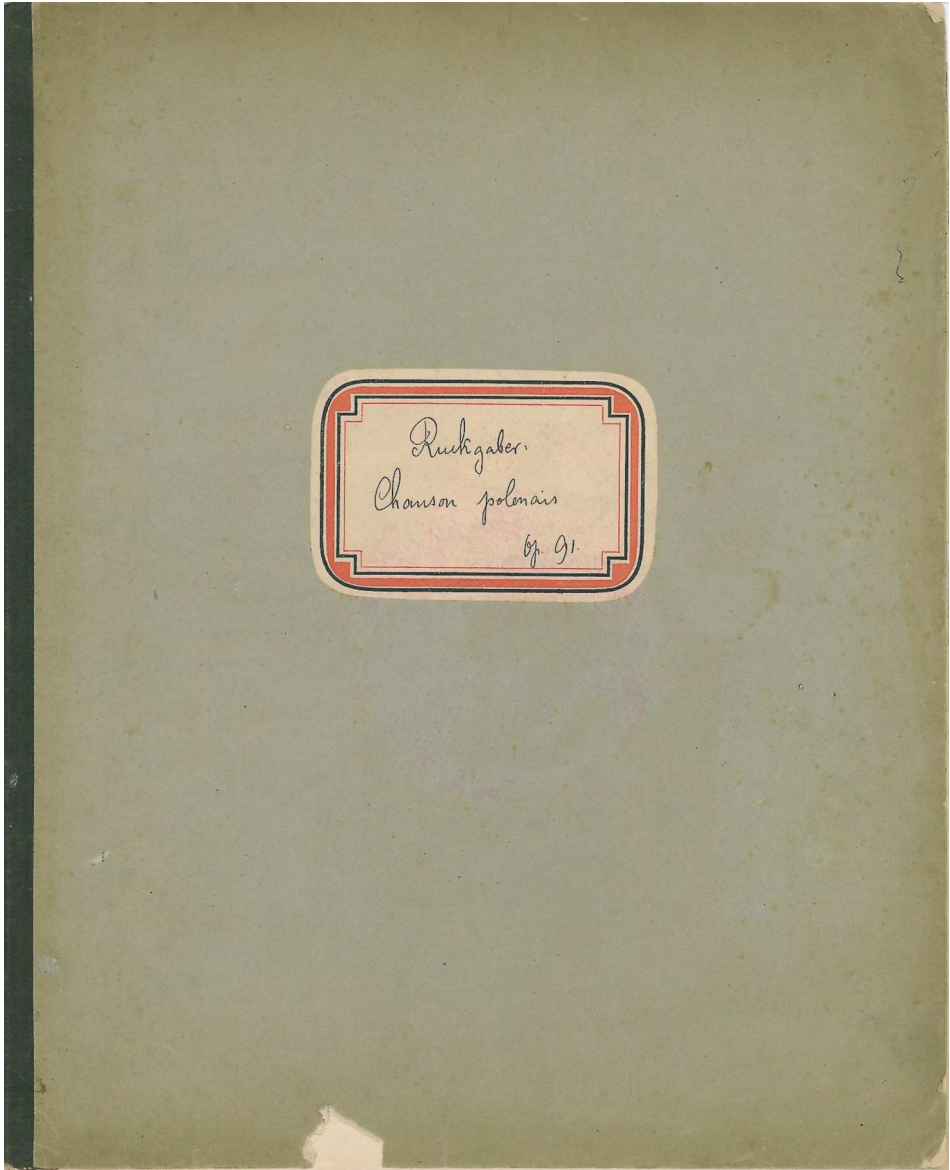
M.W. Łysenko Lviv National Music Academy - LNMA

In 1999 Ihor Pyłatiuk became the President of the institute. Thanks to him in the year 2000 the institute reached the status of an academy⁵³. In the years 2003-4 its true history was restored and the 150th anniversary of work of the M.W. Łysenko Lviv National Music Academy (LNMA) was celebrated.

For the last 50 years the academy has educated nearly 7000 professional musicians. It has become one of the most reputable colleges in modern Ukraine, with historic roots, traditions and a past which cannot be claimed by any other music school in the country.



123. Andante interrompue par une Marche Funèbre pour le Piano par Jean Ruckgaber Oeuvre 80. A. Monsieur Casimir Ziembicki



124. Chason polonaise - the cover

Chapter 7

The Musical Works of Jan Ruckgaber

An Artist and an Activist

Jan Ruckgaber (1799-1876), a composer, pianist, teacher, conductor and in general – one of the most active organizers of musical life, deserves a special place among the artists of Austrian descent who worked in Lviv in the first half of the 19th century.

As a founder of the Galician Music Society he played a fundamental role in creating music institutions which were so important for the town. Jan Ruckgaber contributed to the evolution of the musical profession from being a romantic, dependent on a patron, inspired composer, to a self-reliant, conscious artist, actively participating in creating a civic association, which strongly influenced public taste and artistic demand of the culture market⁶⁹.

For this reason in-depth and detailed research on Ruckgaber's legacy may be valuable not only because of its historical importance, but it can also enrich the modern interpretation and reception of his music.

Ruckgaber's work and music fully belong to the current of early Romanticism. His compositions reflected the leading aesthetic trends of the era.



125. Grande Ouverture pour grande Orchestre, composee et arrangee pour piano a 4 mains, Op. 63, a M. le comte Joseph Starzeński

Early Romanticism showed not only in seeking modes of expression and in transforming the canons of classicism, but also in the development of the so-called salon music, which in case of such genius men as Schubert or Weber, resulted in the poetization of this kind of music. The circle of musicians surrounding them was not large, but they created the foundation for a new style. Jan Ruckgaber also belonged there.

As a composer he was very prolific. He should be mentioned among the Austrian-Galician composers, like Franz Xavier Joseph Christopher Kessler, Johann Georg Anton Mederitsch (Gallus) and Ignaz Schuppanzigh^{24,41,69,85}.

In his chamber and instrumental compositions we can notice a reflection of the tendencies of early-romantic music, and also an active interest in new modes of expression and composing techniques - rather typical for provincial centers of culture which carefully observed the innovations and achievements of European cities. His music is an example of an attempt to adapt folk music and local traditions, at the same time enriching the palette of a variety of music and adapting typical melodic or dance folk components to the current style, compatible with the trends of the time⁸⁵.



126. Mazur pour le Piano à 6 mains. D-Dur, op. 56

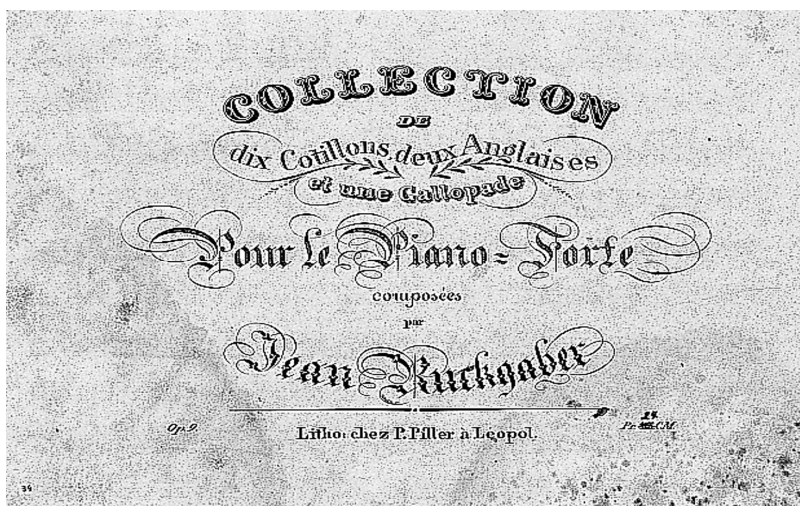
The Music Oeuvre

(See also the List of Jan Ruckgaber's Compositions)

The music legacy of Jan Ruckgaber is large and generous. In all it amounts to about 100 opuses. Jan Ruckgaber composed mainly piano music of salon character, drawing extensively on Polish folk music. His piano works were often truly masterful in form.

They must have been popular with the public, if they were published by the largest music companies in Leipzig, London, Brussels, Paris and Petersburg, not to mention Vienna, Warsaw and Lviv. One of such pieces of music, entitled *Ostatnie marzenie huzara*, op.72 (*The last hussar's dream*) was published in Paris, London, Petersburg, Milan, Brussels, Leipzig and New York. Illustrative music for the pantomime *Zadumany arlekin albo ukazanie się duchów* (*Pensive Harlequin or appearance of spirits*) from 1826, music for the staged in 1837 drama *Wybawca* (*The Savior*), overture for the opening of the Skarbkowski Theater (1842) and *Duo g-mol for the violin and piano* (op. 41) earned him popularity and fame¹².

Among 40 opuses, including over 60 pieces of music, which were published in the years 1826-73 under the imprint of national and foreign companies (for example the Franciszek Piller's publishing house in Lviv), there were fantasies, potpourris and variations on genuine themes or on themes from famous operas and other popular music of the era. That was the music mainly performed during the composer's time. It was easy, tuneful, light and nice, especially popular with listeners of not such refined tastes, music with clear qualities of the Romantic style, following the patterns of Schubert and Weber^{12, 69, 85}.



127. Collection de dix Cotillons: deux Anglaises et une Gallopade, op. 9

The most typical are the piano works, like *Impromptu* (op. 65), *Mazur* (op. 39), *Cavatina* (op. 91) and variations on genuine themes (op. 32). J. Ruckgaber used the music lexicon popular around the 1850 s. His music, for example vocal works, included exemplary, virtuoso passages – inherent attribute of the Romantic style. They had traditional harmonics and often consisted of a few movements of various character and an ending repeating the starting movement.

This type of instrumental and vocal chamber music, joining qualities of Romanticism and the “brillante” style, was at that time present also in F.X. Mozart’s (son) and Karol Lipiński’s works. In Ruckgaber’s music the influence of Lipiński is clear enough to be noticed. Their contacts resulted in just brilliant fragments⁸⁶.

Salon dances and “songs without words” are often dedicated to the aristocrats from Lviv society, and also to the Galician Music Society music school’s alumni, for example to Ignacy Edler, Emilia Laub, Marceli Madeyski, Idalia Rakowska, Maria from the Rodakowski family, Countess Zofia Siemińska (née Lewicka), Olga Zawadzka and others⁶⁹.

Instrumental chamber works by Ruckgaber are quite interesting. They have high artistic value and are an eminent example of the early Romantic style. Pieces of music inspired with folk themes belong to the most numerous group¹². The composer undoubtedly wanted to convey the uniqueness of the folk tradition and the character of the country, where he spent most of his lifetime, which attracted him with the beauty and originality of the traditional music⁸⁵.

He composed numerous piano, orchestral and vocal miniatures, as lyrical and characteristic scenes (op. 25, 53, 67, 71, 72, 81), in which he willingly used the motives of folk songs – Ukrainian and Polish, dumkas and cracoviennes – and in this way he belongs to pioneers. For example the early *Wariacje na tematy rosyjskie* (*Variationes sur une theme russe*) (op. 12)⁶⁹ fall into this category. As an explanation let us add that Ukrainians were then in Galicia called “Russians”, and their culture and traditions were referred to as “Russian”⁸⁵.

Moreover, Ruckgaber made efforts to present to the listeners various thematic fields and instrumental compositions, referring to fashionable themes of the time and music forms. Piano works for four hands, and even for eight hands are worth giving attention. A musical medley on some Polish themes, *Melange sur differents themes polonais: Piano a 8 mains*, may be an example of the kind. It refers to the genre of songs, selecting for them second rate sentimental German texts⁸⁵.



128. Title page of Duo for the violin and the piano, op. 41

À Monsieur le Chevalier
 Charles Karszewski
 à Athènes.

Souvenir de
MIROSLAWA.

pour le **PIANO** par

N^o 1. Scherzo
 .. 2. Mon désir.

Jean Ruckgaber

Oeuv. 71.

N^o 13.244.

Propriété de l'éditeur.
 Enregistré aux archives de l'Union.

80 Nkr.
 15 Ngr.

Vienne, Charles Haslinger ci-devant Tobie
 Editeur de musique de la Cour Imp. & R.
 Médaille Londres 1862.

Leipzig, B. Hermann.

Paris, L. Mayaud & C^o
 Bruxelles, Schott frères

Londres, Cocks & C^o
 Milan, T. Ricordi.

Petersbourg, A. Büttner.

A. Grube Vienne.

Imp. C. Haslinger.

As examples we should enumerate:

- *Pamiętka z Karpat* (*Souvenir des Carpates: Pensees Allegoriques et nationales*) (op. 74), an allegoric piano work, based on highland motives, where he transformed the melodies and rhythms characteristic for Ukrainian, Russian and Carpathian folk music,
- *Fleurs Roumaines* for the piano (op.75) (with Moldavian themes),
- *Pamiętka z Moldowy*: a suite of waltzes for the piano for four hands (op. 85) (*Souvenir des Bords de la Moldova: Suite de Valses: Piano a 4 mains*),
- *Melodies hongroises* for the piano and a voice (Hungarian themes),
- *Najpiękniejsze oczy* (*The most beautiful eyes*) (op. 67),
- *Moje życzenie* (*My wish*) (op. 71),
- a song *Leci liście z drzewa* (*Leaves are falling from the tree*),
- a dumka *Bili zimę całą* (*They beat all of Winter*), or *Wspomnienia znad brzegów Seretu* (*Memories from the Seret banks*) with motives of Ukrainian songs (op.81).

Jan Ruckgaber also used the typical elements of Polish music, firstly of folk dances, as cracovienne and mazurek, as well as the rather aristocratic polonaise¹⁵. Among the published works inspired by Polish folk music, there is⁶⁹:

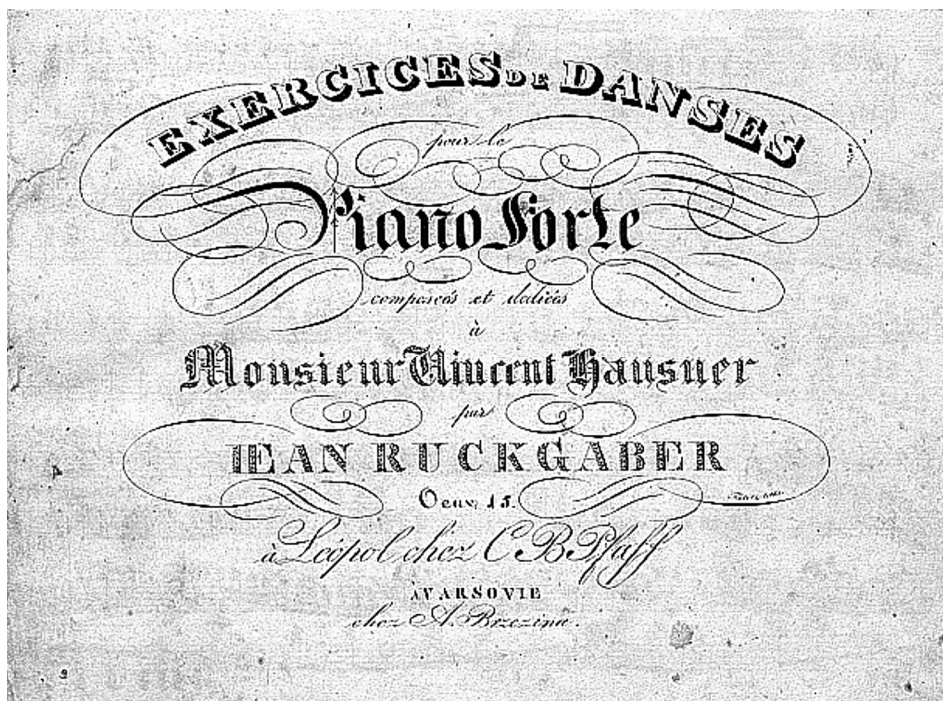


130. *Melange sur differents themes polonais pour piano a 8 mains*, op. 29

- *Wiązanka różnych melodii polskich (A pot-pourri of various Polish melodies)* (op. 29),
- 3 polonezy (3 polonaises) (op. 26 i 42),
- *Transkrypcja pieśni polskiej (A transcription of a Polish song)* (op. 46),
- 3 polki, (3 polkas)
- *Polka mazurka*,
- mazurka (op. 56),
- and over 27 mazurkas (op. 39, 42, 43, 54, 57), some with program titles, like *Lwówianka (A woman from Lviv)* or *Wspomnienie Korczyzna (The memory from Korczyn)*.

Ruckgaber also composed songs for a voice with the piano with Polish lyrics. After the November uprising he composed *pieśń Do mogił (Towards the graves)* to the words by Wincenty Pol. This patriotic song characterizes Ruckgaber's attitude towards his new homeland and to the national tragedy, which deeply affected him already as a first generation Pole^{12,23}.

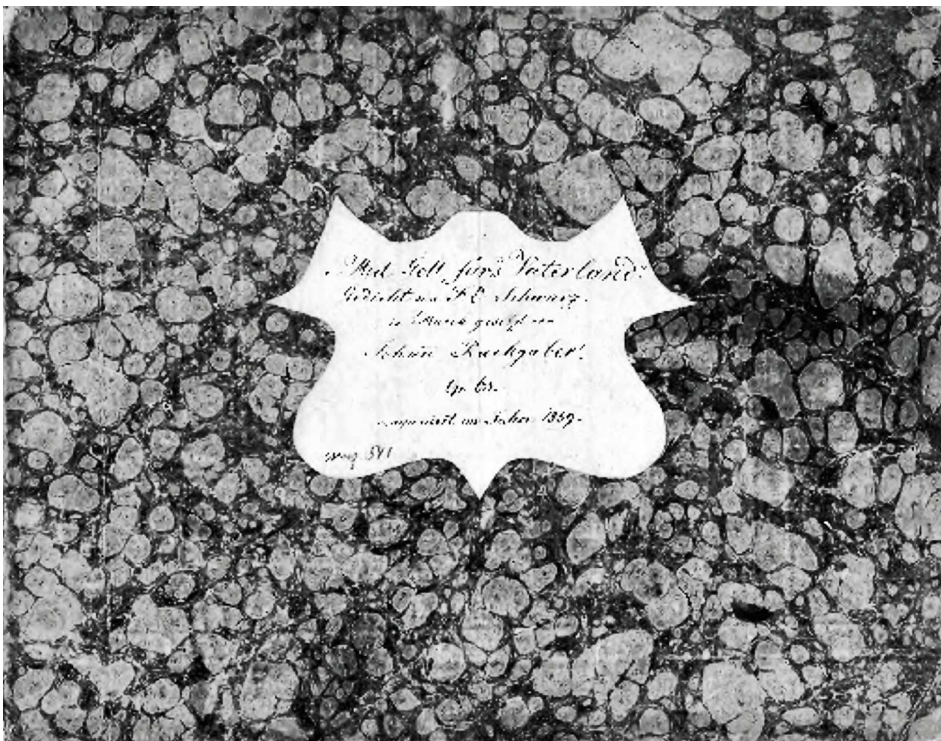
In the composer's oeuvre there are numerous large forms: sonatas, duos, concertos for solo instruments with the accompaniment of the piano, orchestral and choral compositions. Among the larger forms there are some worth noticing:



131. *Exercices de danses: pour le Piano forte, Op. 15. composees et dediees a Monsieur Vincent Hausner par Jean Ruckgaber*

- *Wielką Uwerturę (The Great Overture)* for a great symphonic orchestra (op.63),
- an overture to a comic opera *Doktor und Apotheker (A Doctor and a chemist)* by Józef Dittersdorf (op. 40),
- a cantata *Toast radosnego śpiewu (A Toast of a joyful song)* (op. 57).

Larger forms are less conventional, and they let the listener form an opinion about the degree of the composer’s mastery and his musical taste, although there some elements of emulation, banal and imitative, present. The *Duo for the violin and the piano* (op. 41), *Andante with a funeral march* (op.80) and the cantata *With God for the Homeland* – seem composed under the strong influence of Lipiński, in his brilliant virtuoso style⁴¹. It especially concerns the first of the mentioned works for the violin and the piano. In *Andante with a funeral march* however there is an interesting Beethoven-like tune (the funeral march was, undoubtedly, composed under the impression of the second movement of the Beethoven’s Symphony “*Eroica*”) while the cantata is a typical example of formal patriotic music, composed for “an occasion”⁸⁶.

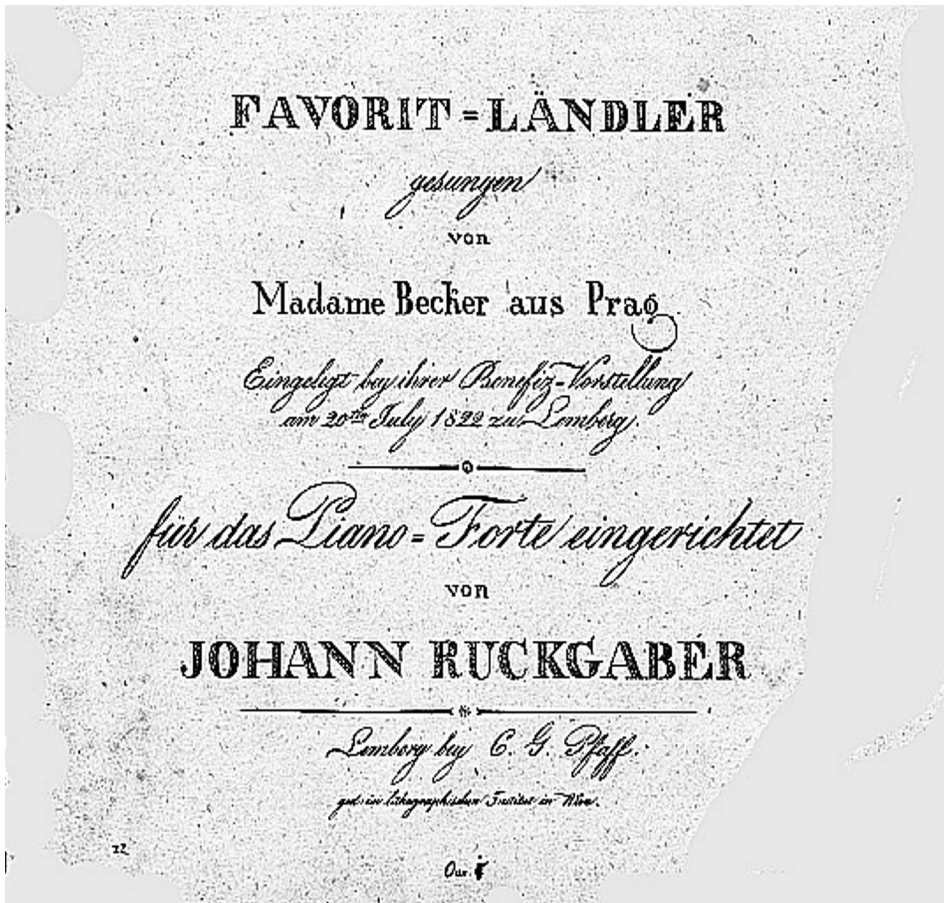


132. The cover of the manuscript of the cantata by Jan Ruckgaber “*Mit Gott für’s Vaterland*” (“*With God for the Homeland*”) (op. 63) to the words by F. E. Schwarz, 1859

Many pieces of music, which – as his contemporaries claimed – he performed in concerts with mastery, remained in the form of manuscripts. Besides the popular transcriptions of music for various instruments by famous composers of that time, (from Beethoven to Verdi) they comprise the most valuable part of the music legacy of Jan Ruckgaber⁸⁶.

Analysis of an Exemplary Piece of Music

In the Library of the M.W. Łysenko Lviv National Music Academy there is, among others, the *Duo for the violin and the piano op. 34* by Ruckgaber. It was M.O. Tkaczyk⁸⁵, who analyzed this piece of music in detail. Perhaps it is worth looking into this example, which apparently represents not only the way in which the composer thinks, but also artistic priorities, recognized by the Galician musicians and music-lovers in the first half of the 19th century.



133. Favorit-Ländler op. 1

of Schubert and Weber, while the wonderful line of floating melody indicates an affinity to the Italian *bel canto* style. It is worth reminding that the extended and complex melodic lines are typical rather for concert music, fantasies and the like, meant for a virtuoso, show performance. The mutual aim of both vocalists and instrumental virtuosos was to show in full the capabilities of their voice or the instrument. For this reason melodies of this kind can be found in the works of many artists of the time, like N. Paganini, K. Lipiński, F. Kalkbrenner, J. N. Hummel, and even young Chopin in his piano concertos.

However, in Ruckgaber's *divertissement* there are a few original features which allow us to distinguish this composition from other – numerous, spectacular but worthless pieces of music. What matters here is the use of elements from folk music and characteristic rhythm turns, similar to those in dance music, which once more confirms his close relations with Polish musicians and the families of Polish music-lovers – the aristocrats whose salons he visited and where he performed on a regular basis.

The second part of the composition is a typical example of a variation, which were not popular until *The symphonic études in form of variations* by Robert Schumann and *The serious variations* by F. Mendelssohn-Bartholdy were composed.



135. *Marche hongroise pour le Piano, composee par Jean Ruckgaber*

In the strict theme we can hear a reference to the *Knightly Romance*, and it reminds us of the motif from *Klavierstück* for the piano and orchestra by K. M. von Weber. At the beginning an austere presentation of choral chords gradually transforms into a more active phase, only to change into charming trills towards the end.

The variations treat the theme quite freely, changing it – especially at the end – nearly beyond recognition, leaving only the most important notes. It is interesting, that the composer himself mentions the number of variations in the first three, and later he only marks the changes of the tempo, according to the rules of the genre (for example: *Alla Marcia*) or just the length of changes.

Comparing with the first part, *divertissement*, the variations are more limited by the kind of presentation, that is they are not so demanding in the virtuoso regard, but they are samples of rather refined work on the motives and the theme. The trouble with performing them consists not really in the need to master various virtuoso techniques, but rather in the ability to show the integrity of the form, the consequences of the consecutive dramatic stages and the contrasts between the subsequent variations – “scenes”⁸⁵.

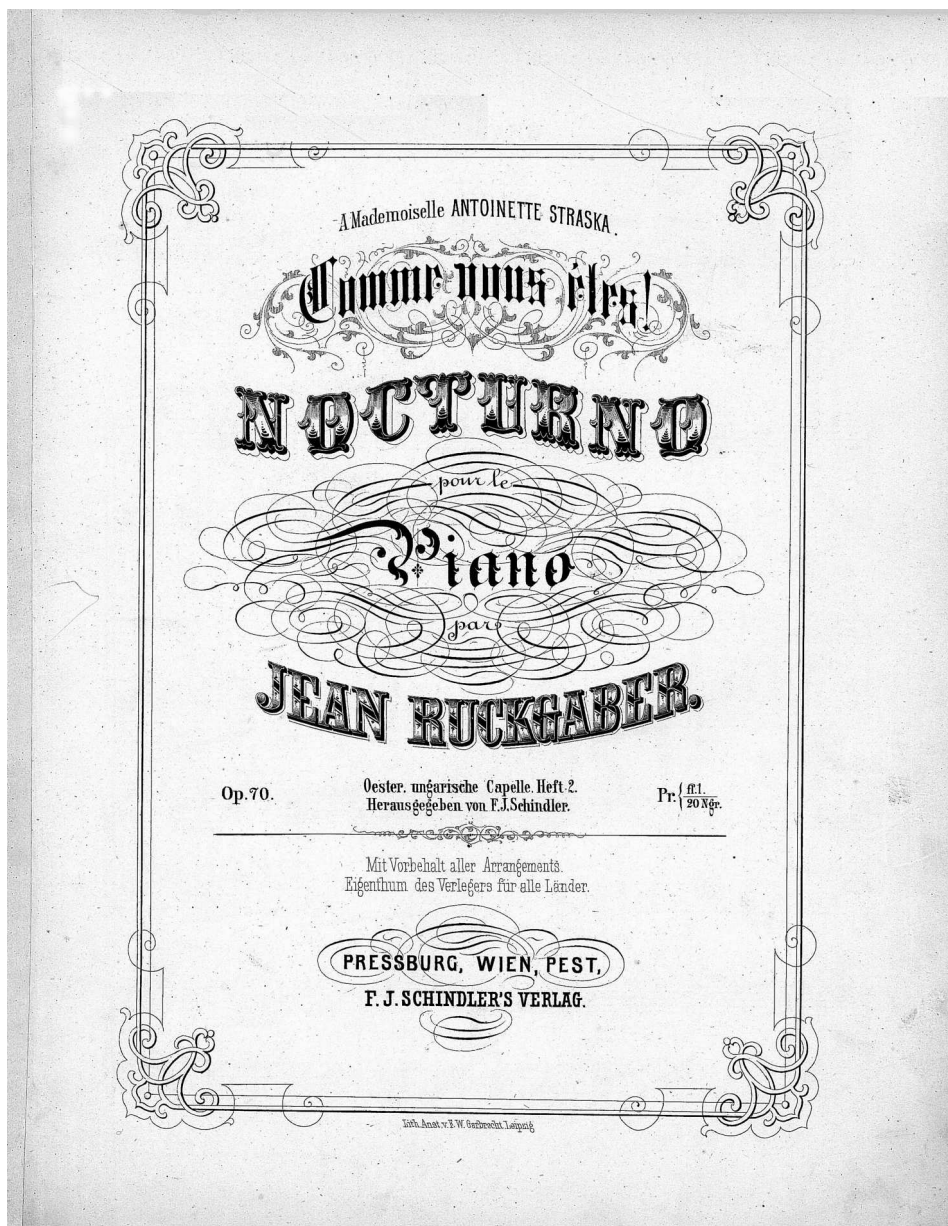
Unfinished Research

The music of Jan Ruckgaber, who lived and composed at the same time as Chopin, is presently entirely forgotten. He left over 300 pieces of music, which fortunately survived two world wars, but the research on his life and work has, so far, been merely fragmentary.

In the history of Austrian music, Jan Ruckgaber is not considered at all, except for a short note in the *Austrian Music Lexicon*⁸. In Ukrainian musicology he is better known^{3,4,5,6,7,9,35,37,38,39,40,41,42,45,46,47,48,61,69,70,85,86}, but in Polish musicology Ruckgaber’s contributions towards the development of musical culture is mentioned only in “*Słownik Muzyków Polskich*”⁸¹ (“*Dictionary of Polish Musicians*”) and in “*Polski słownik biograficzny*”¹³ (“*Polish Biographical Dictionary*”) (Leon Tadeusz Błaszczyk is the author of both entries), but his activity as a composer, teacher and organizer obviously deserves deeper study.

The *Musical Encyclopedia* by PWM does not mention his name.

Today it is not an exaggeration, that a thorough examination of his music would be interesting in a historical aspect and that his best works may be successfully presented to the modern public⁸⁶. Perhaps this work will make it easier for others to return his music to Polish culture.



136. Nocturno pour le Piano par Jean Ruckgaber Op. 70



137. *Salut à la Roumanie*, op. 75, *Pièce Concertant pour piano*, dédiée à M^{me} la Princesse régnante Helene Couza, published Jassy. Manuscript, on the title page a note: *J'accepte la dedication – Princesse H. Bonza, Jassy, Lithographie de Partheni*

à Madame
Catherine de Miclesco
née de Glogoveano.

Raoul-Polka

pour le Piano

par

J. Ruckgaber

Op. 67

13,520. Propriété de l'éditeur. 35 Nkr.
7 Ngr.

Enregistré aux archives de l'Union.

Vienne, Charles Haslinger ci-devant Tobie,
Editeur de musique de la Cour Imp. & R.^{te}
Médaille Londres 1862.
Leipzig B. Hermann.

Imp. C. Haslinger.

Grube, Vienne.

*Per Handlung des Verlegers
an die Herren Musik-Handlung
Hain & Co.
per h.*

138. Raoul – polka, op. 67

Chapter 8

The Musical Legacy of Ruckgaber in the Lviv Archives

Most of the preserved manuscripts of the composer are presently stored in the Wasyl Stefanyk Lviv National Academic Library of Ukraine. In the Library of the M.W. Łysenko Lviv National Music Academy there is a music collection from the Galician Music Society; a part of J. Ruckgaber's manuscripts and a part of his handwritten copies of other composers' music with their autographs³.

Some archive materials from the Galician Music Society are also housed in the Central State Historic Archive of Ukraine in Lviv, but there is no information about it including any materials concerning life or work of Jan Ruckgaber⁶⁹.

The Wasyl Stefanyk Lviv National Academic Library of Ukraine

The collection at the Wasyl Stefanyk Lviv National Academic Library of Ukraine includes about 42 000 manuscripts and prints, the oldest of which come from the end of the 18th century. The collection – with exceptional artistic and historic value – was formed from Ukrainian and Polish library collections of institutions and private people, which had been gathered in the musical circles of Galicia in the 19th century.

Printed music and manuscripts are placed in various units of the library (manuscripts, rare books, Ukrainian periodic publications), most of which had been gathered in the Tatiana and Omelian Antonowicz Art Palace. At present the collection is completed with the obligatory copies of all published music, through the way of donations and by the interchange of books⁶⁸.

The Library was established in 1940, when the Lviv Unit of the Library of the Academy of Sciences of the Soviet Union was organized, and now it works as the Wasyl Stefanyk Lviv National Academic Library of Ukraine.

Among the Ukrainian institutions whose collections were joined here, there was: the library of the Szewczenko Academic Society in Lviv, the People's Home, The Orthodox Church Music Institute in Lviv and others. They were completed with private collections of such Ukrainian composers and musicians as J. Kiszakiewicz and Ostap Nyžankiwski.

The archive of music publications (there are over two thousand units), printed in Galicia in the 19th century and in the three first decades of the 20th century, with regard to its value and completeness of the material, is at present the biggest in Ukraine.

A significant part of the documents comes from Polish institutions and private libraries working in Galicia in the 19th and at the beginning of the 20th century, that is: the National Ossoliński Library, the Galician Music Society (later the Polish Music Society), the private library from the property of the Sapieha family in Krasiczyn, from the private collections of A. Plon, M. Januszewska, M. Treter and the scattered fragments of other private collections.

The archives of the library represent the musical cultures of Austria, Germany, Poland, Hungary, Slovakia, France, Russia and other European countries. Music interests of music-lovers influenced the development of publishing activity, regional libraries and the establishment of collections for the needs of social groups, differing in age and level of professionalism. The gathered music prints convey unique information about the publishing houses where they were issued, as for example the following: the reference music publishing house of L. Idzikovsky (Kiev), used in the choristers' society "Boyan" in Lviv and its branches in other Galician towns, the M. Kopko Music Library (Przemyśl), the Musical Publishing House of Borys Tyszczenko (Vienna), the Musical Publishing House of "Ukraine" of Jakub Orenshtajn (Kiev, Berlin, Leipzig), the Musical Publishing House at the Łysenko Society (Lviv), Peters (Leipzig, Berlin), Bote and Bock (Berlin, Poznań) Braytkopf and Hertel (Leipzig, Berlin, London), Hutheyl (Moscow), Bessela (St. Petersburg, Moscow), Davinhof (St. Petersburg), Bernard (St. Petersburg), Schlesinger (Berlin), Litolf (Braunschweig, New York), Stellovsky (St. Petersburg), Belyaev (Leipzig, Petersburg, Moscow), Jurgenson (Moscow) and others.

The musical works of the most eminent Viennese composers published in Galicia at the turn of the 18th and the 19th centuries - which are housed in the Library - awaken the special interest of modern scientists. They mainly come from the local publishing houses of Lviv entrepreneurs of German background (F. Piller, J. Schneider) and from Vienna and Leipzig⁶⁸.

The Ruckgaber Archive

The archive collection of Jan Ruckgaber (entitled: the Ruckgaber Archive) is stored in the Manuscript Branch of the W. Stefanyk Lviv National Academic Library of Ukraine, as "item 101" ("Fonds 101"). It consists of 24 archival units, manuscripts only, with over 200 autographs of music, and fragments of the composer's work (altogether 1800 pages of music). The store is closed, the collection is not being completed any more⁶⁹. Ruckgaber's collected manuscripts span from 1815 to 1872.

A Mademoiselle la Comtesse
Sophie de Lemirka.

5 2
Valses, Mazures
et une Polka
pour le
PIANO
PAR
Jean Ruckgaber.

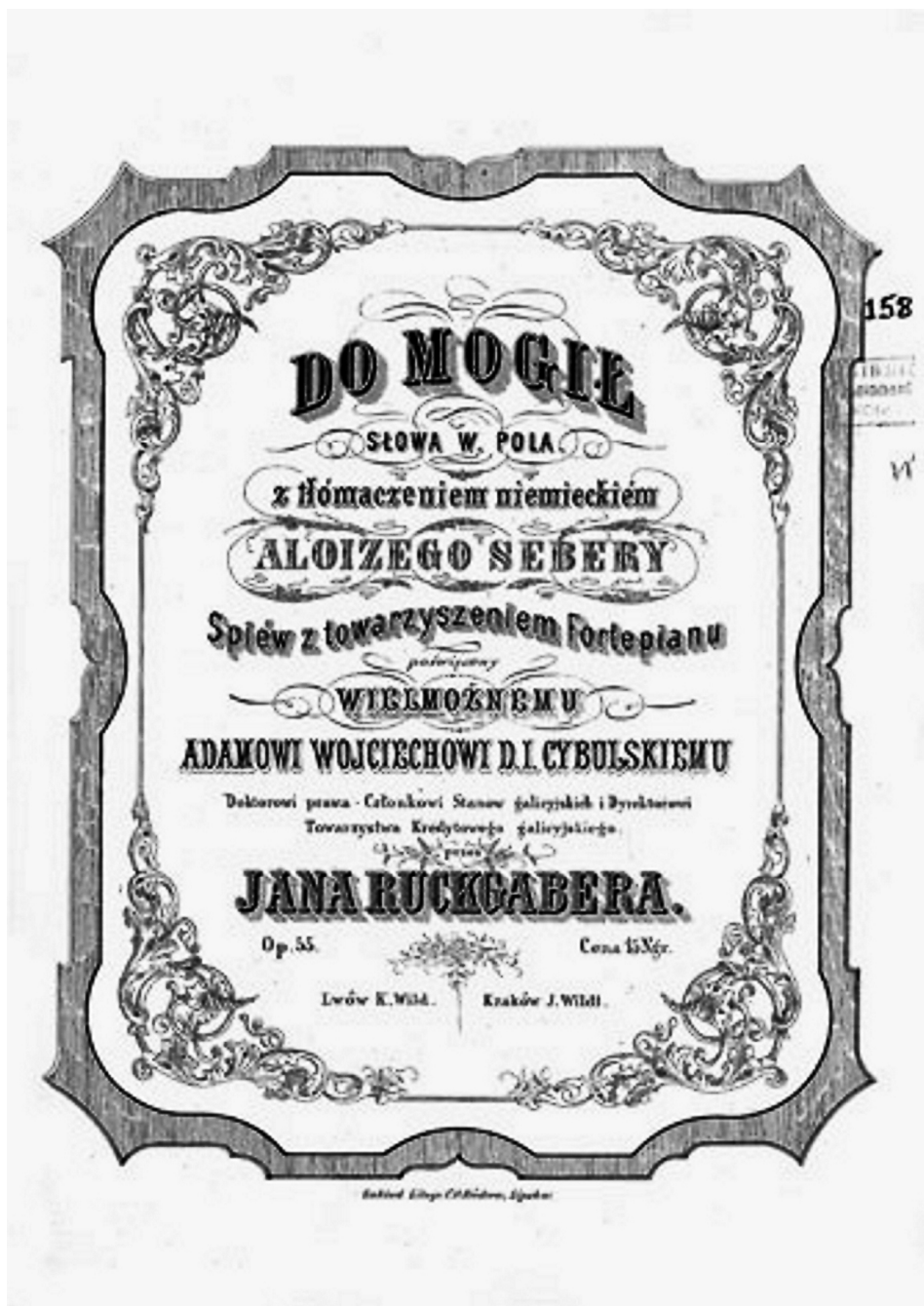
Ouv. 51. Prix 45z. C.M.

LÉOPOL, STANISLAWÓW & TARNÓW,
chez Jean Milikowski.

PRZEMYŚL,
chez les frères Jeleni.

1837

139. 5 Valses et 2 Mazures et une Polka, Op. 51 a M-elle la comtesse Sophie de Lemirka 1837, published Lviv, Milikowski, Vienna



140. Title page of the Song "Do Mogil" by Jan Ruckgaber with words by Wincenty Pol

They document all of his work as a composer. They are also an important source of information about the musical culture of Galicia in the 19th century⁶⁹.

Among others, the archive holds the following documents:

- the earliest manuscript is the complete autograph of the *Piano quintet in D-major* (op. 37) from 1815,
- the violin quartet composed in the last years of his life (1864),
- two duos for the violin and the piano (op. 34 and 41), which also belong to the early period,
- variations for the violin and the piano,
- duo for the flute and the piano,
- duo for the clarinet and the piano,
- the overture for the opening of the Skarbkowski theater (op. 65),
- *Cantus Firmus* with a double counterpoint for 3 voices (op. 45), composed in the year 1860, described as a “music curiosity”,
- *A series of preludes* (op. 104),
- *Valse brillante* (op. 84),
- a concerto for the clarinet (op. 105),
- *Dramatic scenes* for the piano (op. 65) (composed in 1861),
- *Songs without words* (op. 88);
- the overture to a musical drama *The Savior*,
- fugues, songs, concertos,
- the latest dated piece of music comes from 1872; it is *The First Piano Concerto* (op. 20), dedicated to Karol Lipiński, composed in Lviv.

The Ruckgaber Archive in W. Stefanyk Library has not been sufficiently cataloged or worked out. Only a small proportion of the preserved collection of the library (about 20 works) was restored in accordance with the international procedures of RISM (Répertoire International des Sources Musicales – the acronym RISM, International Catalog of Musical Sources. The aim of RISM is to document musical sources in archives all over the world: manuscripts and printed music, theoretical treatises, librettos.)^{50,69}.

The history of the archive itself is not documented either. It is known, that after Ruckgaber’s death in 1876 the collection remained in the possession of the Galician Music Society. Later the archive was handed over to the storehouse of the National Ossoliński Library in Lviv. In 1940 it was transferred to the Lviv branch of the Academic Library of the Ukrainian Academy of Sciences, which has since been named the W. Staefanyk Lviv National Academic Library of Ukraine⁶⁹.

In the 1980s there was a verification and an attempt to systematize the documents in Ruckgaber’s archive according to the genre of compositions.

For example, the manuscripts of choral music, romances, songs, music for the flute and the piano, clarinet and the piano or for the piano solo were divided into individual archival units. However, the systematization procedure was not carried out consistently. The archival units significantly differ in size. For example one of the units includes “Manuscript 1” only a mere 23 pages of the *Piano quintet* (op. 37), while the first volume of piano works (several dozen of individual works) consists of 237 pages of the archival unit “Manuscript 18”. At present, further research is not carried out because of the lack of finance⁶⁹.

The archive resources are not widely available for preservation reasons, although most of the materials are in good state. For international research the Ruckgaber Archive is open according to the Stefanyk Library regulations⁶⁹.

The Library of the M.W. Łysenko Lviv National Music Academy

The Library of the M.W. Łysenko Lviv National Music Academy (LNMA) belongs to the richest specialist book collections in West Ukraine. It houses about 200 thousand units, representing a few hundred years of Galician musical history. The pieces however represent and concern a larger area as well – Austria, Germany, Slovakia, Poland, Bohemia, France, Hungary and others. In the collection there are musical mementos which have been gathered from the late 16th to the early 20th century in Lviv and Galicia, a part of the Habsburg Empire at that time^{4,6}.

Establishing of the Library of the M.W. Łysenko Lviv National Music Academy

The Library was established with decision N^o 1545 made by the Council of People’s Commissars of the Soviet Union on the 19th of December, 1939. It stated, that upon establishing the State Conservatoire in Lviv, the material basis of three Lviv musical schools would be joined (details of these changes are described in chapter 6, entitled “The History of the Lviv National Music Academy”). The library collections of those three schools were also merged into the Library of the State Conservatoire in Lviv³.

Collections Included in the LNMA Library

The following collections were included in the common archive^{3,6}:

1. the collection of the Music Friends’ Society,
2. the collection of the Galician Music Society (GMS, the Conservatoire by GMS and a male choir by GMS). Research proved, that, on the contrary to previous anxiety, the documents from the first decade of

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Uniwersytetu Jagiellońskiego

d. r. 5019.



Pr. 1. Kor. 60 hal.

CRACOVIE
S. A. KRZYŻANOWSKI.

Wydawca: S. A. Krzyżanowski & Jan Cholewicki, Kraków, W. D. 1880

141. Marche Funèbre, published in 1880

A Madame
JEANETTE FRÄNCKEL
à Jassy.

IMPROMPTU
Scène dramatique
pour le
PIANO
par
JEAN RUCKGABER

Oeuvre 65.

Propriété de l'éditeur.
Enregistré aux Archives de l'Union.

923.

VIENNE, CHARLES HASLINGER ci-devant **TOBIE**
éditeur de musique de la Cour Imp. et R.^{le}
Médaille Londres 1862.

Paris, chez S. Richault.

Jassy, chez J. D. Maugsch.

142. Impromptu – Scène dramatique, As-Dur. op. 65

GMS's existence (1838-48) were not lost⁶. The GMS's music collection is the most significant for the history of musical life in Lviv during the whole of 19th century. It is one of the largest and the most important collections in the Library of M. Łysenko Music Academy. It fully reflects the concert, educational and social musical life of the town in the one hundred years of the society's work (1839 - 1939). The society's library had tens of thousands of pages of music, 9 thousand of which are now in the LNMA Library. The collection is diverse and among others includes³:

2a. the collection of music: Jan Ruckgaber gathered the performing repertoire and established the society's library as the first director and founder of the GMS.

The library contents was dependent on the concerts that the society held, the choice of repertoire for performances and the director's professional and private personal contacts. For example thanks to his friendship with F. Liszt the collection included: the score for a male choir for 4 voices *Reiterlied*, which F. Liszt dedicated to and personally donated to the GMS's choir in April 1847, a piano suite for 4 hands *Tańce Galicyjskie (Galician Dances)*, and thanks to Józef Promiński, the first edition of the opera *Alcesta* from 1769, by C.W. Glück, was also included in the GMS's library. It is now stored in the Library of M. W. Łysenko LNMA³.

2b. Karol Mikuli donated a complete edition of Chopin's works and music by Mozart, Corelli, J. Hummel, K. Lipiński, N. Hade (*Spring Fantasy*), S. Moniuszko, R. Schumann and others. Those scores have been signed by K. Mikuli, sometimes with the date of performance³.

2c. music for solo instruments and for the composition of instruments,

2d. assessments of orchestras and choirs,

2e. numerous autographs of known musicians and manuscripts of music,

2f. letters for members of the society³.

3. the library of the Polish Music Society (the heir of the GMS),

4. private collections:

4a. personal collections

- of teachers: Ruckgaber, Mikuli, Wszelaczyński, M. and A. Sołtys, K. Tarnawska, B. Franke, M. Szczupakiewicz, H. Ottawowa, R. Orlenka-Prokopowicz, A. Niementowska and others),
- Karol Lipiński,
- Franz Xavier Mozart,
- Adolf Chyliński,


- Borys Kudrik,

- Roman Sawicki,
 - Zinowij Lisek,
 - Bazyli Barwinowski,
 - Karl Rychter,
 - Sapieha from Krasiczyn,
- 4b. the collection of the King's Wawel Band from the 18th century,
- 4c. music with the stamp of Count Skarbek, Starzeński, Baworowski, Lewicki, Poniatowski, Czartoryski and Potocki.
5. over 5700 first editions and works published during the lifetime of the composers in the years 1743-1949.
6. manuscripts and unknown editions of works by the most eminent Lviv composers (J. Elsner, J. Baschny, J. Ruckgaber, K. Mikuli):
- the Library of LNMA contains the following manuscripts of J. Ruckgaber's music:
 - the overture to the oratorio *Paulus* for a symphonic orchestra from 1852. A copy of this score was given by the President of Ukraine, Leonid Kuczma, to his hosts during his visit to Austria in 2000³.
 - *Trzy Mazury (Three Mazurkas)* (op. 45) for the piano, Lviv: Tobias Haslinger,
 - *Melange* (op. 29) for the piano, Paris: B. Schott,
 - *Variations sur une Walse* (op. 30) f-moll, for the piano,
 - *Mayence et anvers: Chez les fils de B. Schott*.
 - music by Ukrainian composers (I. Ławriński, M. Werbicki, A. Wahnianyn and others) for the first time included to the programs of concerts held in 1863,
 - handwritten copies by professional European copyists, including members of the GMS, like J. Ruckgaber, K. Lipiński, K. Mikuli, J. Jarmusiewicz, Z. Noskowski, Z. Zieleniewicz, M. Karłowicz, J. Chomiński and others.
- Ruckgaber's signature is to be found, for example, on:
- *Ouverture a-moll*, Fräntzel Ferdinand (handwritten copy of the score, signed: J. Ruckgaber, Lemberg, 1838),
 - *Vierte Sinfonie*, Spor Louis (op. 86) Direktions-Stimme. Wien: Tobias Haslinger, (signed: J. Ruckgaber, 1846). Usually J. Ruckgaber placed his signature and the date of the performance in Lviv.
 - handbooks and other books on music: in the LNMA Library's collection there are unique books, published for the first time in the educational music institutions of Europe, in the Paris Conservatoire (1795) and in Brussels (1812): the first ever handbook on harmonics by Charl Catel (Catel Ch., *Traite d'harmonie*, Paris, 1802), where the study of harmonics is connected with

646. 1.68

Галицкіе Товариство Музичне
 GALICYSKIE TOWARISTWO MUZYCZNE
 WILNO

Souvenir à Ch. Wisniowski.



MARCHE FUNÈBRE
 pour le Pianoforte
 composée par
 JEAN RUCKGABER.

Oeuvre 48.

Depot, chez M. Wallblich & Rosenbaum,
 Transylvanie et Colmar,
 chez Mme. Müllerski.

Chaux-de-Fonds,
 chez F. Baumgartner.

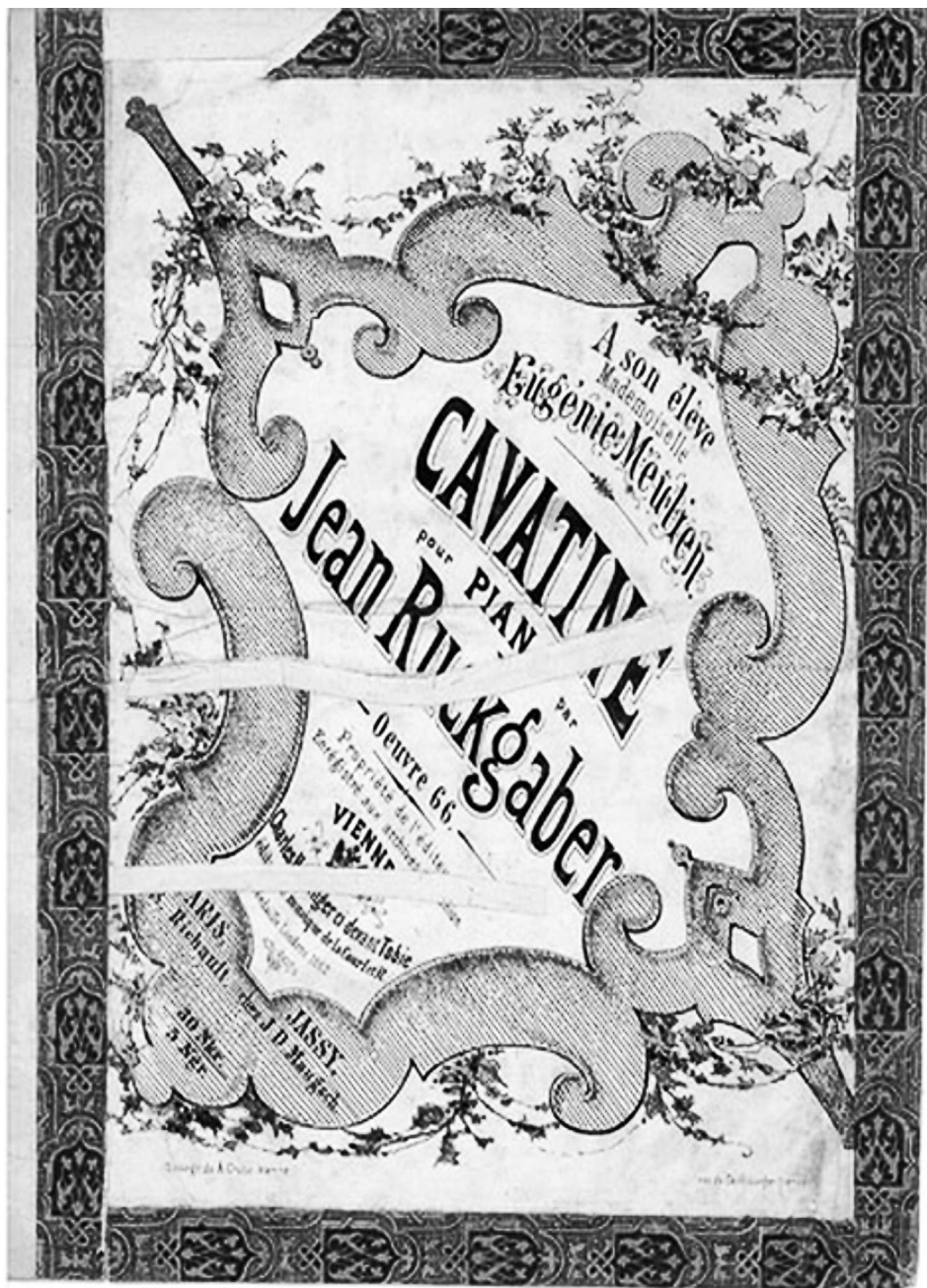
GALICYSKIE TOWARISTWO
 MUZYCZNE
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N. 67

143. Marche funebre pour le Pianoforte compose par Jean Ruckgaber, Oeuvre 48



144. Cavatine pour piano par Jean Ruckgaber, op. 66, à son élève Mademoiselle Eugénie Meulien

- work of French composers; the first handbook on solfeggio (*Solfeges d'Italie*, Paris, 1802; Carpentier A., *Petit solfege*, Paris, 1804; Panseron A., *Solfege*, Bruxelles, 1815), which was based on the work of Italian composers Scarlatti, Porpora, Durante; French – among others Catel and Hossek, a Polish handbook by J. Jarmusiewicz *Gregoriański chorał rytualny z objaśnieniami historycznymi* (*Gregorian ritual chorale with historical explanations*), as well as the first handbook on composition by a Galician author, composer, and teacher at the GMS conservatoire Jan Jarmusiewicz (J. Jarmusiewicz, *Nowy system Muzyki, czyli Gruntowne objaśnienie melodyi, harmonii i kompozycji muzykalnej* (*The New System of Music, or The Thorough Explanation of Melody, Harmony and Music Composition*, Vienna 1843)³,
- a handbook by L. Marek *Nowe ćwiczenia na fortepianie dla uzyskania właściwego uderzenia* (*New Practice for the Piano to Achieve the Right Stroke*) (1892),
 - the repertoire lists for the society's concerts in the years 1862-98⁶,
7. the collection of the K. Szymanowski Conservatoire,
 8. the collection of the M.W. Łysenko Higher Music Institute,
 9. the collection of the Musicology Institute at Lviv State University and the M.W. Łysenko Art Institute (1912–39)⁶,
 10. the collection of the St. Cecilia Society for Sacred Music (“Cecilienverein”) – a small, although unique collection of music of the society, containing music gathered mainly by F.X.W. Mozart and the Baron L. Kavalkabo family in the years 1826-29⁶.
 11. Collections of the choral societies:
 - Music Societies for Singers “Harmonia”, “Teorban”, “Lutnia”, “Surma”,
 - Zitherists’ Club in Lviv “Echo - Macierz”,
 - The Singers’ Twelve “Echo” in Lviv,
 - The “Bojan” Society,
 - The Society “Academic Choir Bandurist” in Lviv,
 - The Choir of Ukrainian Academic Gymnasiums,
 - The Club for the officials of the Post and Telegraph in Lviv,
 - health-resorts and sanatoriums of Dr. A. Majewski,
 - The Society of Music-lovers for the railway employees in Lviv,
 - choirs of the reserve officers in Lviv.
 12. The Library of the Jewish Music Society in Lviv,
 13. The Library of the Municipal Theater in Lviv,
 14. The Library of the Skarbkowski Theater,
 15. The Library of the M.W. Łysenko Music Society,

16. The Library of the Ukrainian Association of Professional Musicians in Lviv.
17. Library collections of music and secondary schools in Lviv were also an important element:
 - The Library of the Brothers' Help of the I. Paderewski and Sołtys Music Schools,
 - The Library of the Brothers' Help by the M. Kołessa music school,
 - The Library of the licensed school of Sabina Kasparek in Lviv,
 - The Library of the school of a female seminar,
 - The Library of the choir of the St. Anna "Kataryna" gymnasium, and others.

Division of the Collections in the Library of M.W. Łysenko LNMA

The collections in the Library of M.W. Łysenko LNMA were divided into 6 sections⁶:

1. The autograph collection – includes about 600 surnames of composers and performers from the years 1826-1939. Among those without a date there are probably even older ones. There are three units in the section:
 - autographs from personal music libraries, which provide information about their owners,
 - autographs, containing information on concerts and performers in Lviv,
 - handwritten copies, made by German and Lviv artists.
2. The collection of the early church editions from the 16th – 18th centuries, which include:
 - sacred songs,
 - tutorials for seminaries of various dioceses,
 - first editions of sacred music.
3. Music collections from Lviv book stores dating from the late 18th to the early 20th centuries.
4. Collections of Lviv institutions:
 - the collection of the St. Cecilia Society,
 - the collection of the GMS / PMS,
 - the collection of the Institute of Musicology at Lviv University.
5. Collections of the choral societies in Lviv at the end of the 19th century.
6. Private collections.



145. *Fleurs de Korczyn, Quadrilles pour le piano, op. 63, composées par Jean Ruckgaber, à Mademoiselle Natalie de Miclesco*

MÉLANGE
 sur différents Thèmes Polonais
composé pour le
Piano Forte
 et dédié
 à **MADAME**
HENRIETTE OLSZEWSKA
 née Comtesse Zabielska
 PAR
Jean Ruckgaber
 Oeuv. 29.

1800. ————— *Propriété des Éditeurs.* ————— *P. 1119. 4.*

Enregistré aux Archives de la Cour.

Mayence, Paris et Anvers

Chez les fils de B. Schott.

Personal Changes in the Management of the LNMA Library and Some Historical Facts

Political and personal changes in the LNMA Library management were very significant for the fate of the priceless collection in the possession of the institution. This is the LNMA Library management between the year 1939 and the present^{4,10}:

1. Zenon Popiel was the first manager of the library in the years 1939-1952. Besides managing the library, he became a member of the Jury of the First National Choir Contest in Galicia-held to celebrate the birth anniversary of T.H. Szewczenko-he also worked for the Choir Society "Bojan", where he sang and was secretary. On his own accord, selflessly, he copied music for choristers. In the library there are numerous copies made by Zenon Popiel. Their artistic title pages and beautiful handwriting created a pattern of book design for publishers. Unfortunately, in 1948, during Zenon Popiel's term, by the order of party management, the Wasyl Barwiński's manuscripts were burnt in the Conservatoire's yard, and moreover, Barwiński was "post factum" forced to sign an agreement to destroy his works.
2. Jarosława A. Kolody was the manager of the library in the years 1952 to 1975. She studied in the Liberal Arts Faculty of Lviv University where in 1935 she graduated with a Master of Arts in Philosophy. Later she studied musicology with professor A. Chybiński, and then at the Faculty of Physics and Mathematics of the Warsaw "Pedagogic" Institute. In the conservatoire she first worked as a librarian, the head of the Music History Office, and she lectured on general the history of music, acoustics and library science. During her management new scientific rules of research were introduced in the collection. Due to her consistent work towards the completeness and correctness of the indexes of publications and preserving the banned (by the authorities) collections of works by Ukrainian composers, she was accused of "bourgeois nationalism" and dismissed in 1975.
3. In 1975 r. the authorities forced the transfer of the first editions and manuscripts to the unit of special collections in the W. Stefanyk Library of the Ukrainian Academy of Sciences. At present this collection among the most valuable treasures of the library.
4. In the years 1975-76 Ludmiła Szulga took over managing the library (she studied history and theory of music in the M.W. Łysenko Lviv State Conservatoire, Faculty of Musicology). Since September 1976 she has been an older lecturer on the history of music.
5. In the years 1976-86 the library was managed by Lesa Kotynk, a graduate of the History and Theory Faculty of the M.W. Łysenko Lviv State Conservatoire, a musicologist. Since December 1987 she has worked as a music editor of Lviv television and as the President of the Wagner Society.

6. On the basis of an analysis of the archival librarian documents (yearly reports, orders and letters by Gławlit and Oblit for the years 1948-83, literature lists and detailed reports of the library board meetings) it was stated, that the collection suffered significant loss, not only because of natural wear and tear, but, above all, due to political and social reasons. Disrespect towards the monuments of national music culture, supporting the claim about the lesser value of Ukrainian cultural heritage resulted from the withdrawal (on Gławlit's orders) of dozens of tens of thousands of Ukrainian composers' works, among them – manuscripts by Barwiński and priceless documents of the GMS-PMS⁶. These were removed under the slogans of “harmfulness”, “nationalism”, “fascism”, and “formalism”.
7. From 1986 management of the library has been taken over by Irina Antoniuk, a graduate of the History and Theory Faculty of the M.W. Łysenko Lviv State Conservatoire, a musicologist. She had worked in the library since 1984, and as manager from 1986. In 2008 she got a doctorate in musicology with a PhD dissertation entitled: “The Collection of the Library of M.W. Łysenko LNMA in the Light of Historical and Cultural Processes in the Country”.

The Present Structure of the Library

There are three faculties in the Library:

- The faculty of license, reading room and foreign-language books,
- The faculty of acquiring and research on academic literature,
- The faculty of bibliography and cataloging.

In 2008 the library obtained the status of an academic library. On the basis of publications, manuscripts, copies and other collections, in 2008 there was an archive established at the Library which includes ancient collections up until the year 1939. The library employees have already finished their work on the card index of the ancient collections and at present are working on creating electronic catalogs and indexes.

Further Research

The collection of the Library of M.W. Łysenko LNMA not only documents the processes of historical and cultural development in the region, but also shows the important contributions of the musical culture of Lviv to European spiritual achievements and its central role in preserving the artistic heritage of one of the largest cultural centers in Europe^{3,4,10,50}.

Since 1939 the LNMA Library has been enriched with many other collections, which have not been taken into consideration in to-date research, thus the question about further academic research remains open. “*More detailed research on the archival collections of the music library of the M.W. Łysenko LNMA is an urgent task*”⁶.

3

POLKA

N^o 6 = Catherine Polka
et N^o 8 = Helene = Polka

^{deux}
à Madame Catherine de Miklesu

N^o 7 ^{deux} 7^o. Polka

à Mademoiselle 7^o de Hoguevans
à Craywa.

pour le

Piano

par

Jean Ruckgaber.

Op 67.

N^o 7. 8. 9.

N ^o 1 Bertha. Polka	N ^o 9 Burette. Polka
N ^o 2 Jeanette. "	N ^o 10 Pauline. "
N ^o 3 Rosa. "	N ^o 11 Johannis Braun.
N ^o 4 Dombrowsa. "	N ^o 12 Stefanie.
N ^o 5 Ruonsene. "	N ^o 13 Eugenie.
N ^o 6 Catharine. "	N ^o 14 Victor.
N ^o 7 7 ^o . "	N ^o 15 Ernst.
N ^o 8 Helene. "	N ^o 16 Que ne s'oublie pas.

muz. 621

Canon... in die Höhe
in die Tiefe.

Cantus firmus

in Doppel Contrapunkte
in 2-stimmiger Schreibart
für zwei Stimmen
tempo ist von

3-stimmiger Cantus firmus in 2-stimmiger
in 2-stimmiger Schreibart
in 2-stimmiger Schreibart
in 2-stimmiger Schreibart

op 45

Abbildung

1860

1860

148. Canon...Cantus Firmus in doppelcontrapunkte, op. 45 for 3 voices, composed in Świtawów, Galicia in 1860, *musikalisches Curiosum*

The List of JAN RUCKGABER's Compositions

Sources:

1. Osadca Olga: "Der Archivbestand Johann (Jan) Ruckgaber in der L'vivs'ka naukowa biblioteka im. V. Stefanyka" Musik-Sammlungen: Speicher interkultureller Prozesse, Teilband B, Franz Steiner Verlag, Stuttgart 2007, p. 344 – 356¹
2. List of Ruckgaber's compositions stored until 1939 in the Ossoliński National Institution in Lviv, made by J. Ruckgaber, the grandson²
3. The Faculty of Musicology of the Warsaw University³
4. The Catalogue of microfilms received from the Stefanyk Library [stored in the Faculty of Musicology of the Warsaw University]⁴
5. Family archive⁵
6. The National Library, Warsaw⁶
7. The Austrian National Library <http://www.worldcat.org/>⁷

Music for the Piano with an Orchestra

1. *Rondo de concert As-Dur*, op. 17, Piano et Orchestre, 1853, J. Ruckgaber, manuscript^{1,2,3}
2. *Partition des grandes variations sur un thème polonais*, op. 18, pour piano avec l'accomp. de tout l'orchestre, manuscript^{1,2,3,4}
3. *Premier concert pour pianoforte, avec l'accompagnement de grand orchestre*, op. 20, 1872, manuscript^{1,2,3,4}
4. *Grande ouverture pour grand orchestre, arrangée pour 4 mains (piano)*, op. 65, (*Overture for opening the Skarbkowski Theatre*, composed in Korczyn in August 1856)^{1,2,3,4,5-fragments}.
5. *Adagio de concert*, op. 38, en mi-mineur, piano avec l'orchestre^{1,2,3,4}
6. *Rondo de concert, pianoforte avec l'accompagnement de grand orchestre*, op. 40, score, manuscript^{2,3}
7. *Rondo de concert, fort. z całą orkiestrą*, op. 41, manuscript^{3,4}
8. *Two marches dedicated to the Lviv National Guard*, op. 44, ca 1850^{1,2,3,4,7}
9. *Adagio pour piano seul avec l'orchestre*, op. 82, manuscript^{1,2}

Music for a Chamber Orchestra:

1. *Quintet pour piano*, op. 37, im Jahre 1815^{1,2}
2. *2 Streichquartetten*, op. 87, 7 April 1864, manuscript^{1,2,3}

Music for the Piano:

1. *Mazur pour piano D-dur*, op. 1, à M-lle Doris Renzhausen, manuscript^{1,2,3,7}
2. *Polonaise pour le pianoforte, A-moll*, op. 2, à M-lle Octavie de Festenburg, manuscript ca 1825^{1,3,4,6}

3. *Polonaise pour le pianoforte, D-moll, op. 3*, dédié à Jacques Bauer, manu-script^{1,3,4,6}
4. *Polonaise pour le pianoforte, F-moll, op. 4*, dédié à M-me la comtesse de Preptowska, manuscript^{1,3,4,6}
5. *III Cotillons, pour le pianoforte*
À M-me Ksawera Ruckgaber wyd. Piller - Lwów, 1923 r.
6. *VII Cotillons, op. 5*, déd. à M-lle Xavière de Rylska^{2,6}
7. *IX Variations pour piano, op. 6*, à M-elle Caroline de Rylska, manuscript^{2,3,4}
8. *Variations sur un thème "Robin de Bois", op. 6*, pour piano, par Charles Marie Weber, manuscript^{1,2,3,4}
9. *Polonaise, op. 7*, dédié à M-lle W. Schneikert²
10. *Marcia favorite de Generali Garibaldi pour piano, op. 7*, composita n'ell Maestro I.J. Rossini a Milano, manuscript²
11. *Collection de 4 polonaises, 10 valse avec trio, 1 quadrille, 2 galloppes et 5 cotillons, op. 8*, par J. Ruckgaber et J. Baschny, 1926²
12. *Charme du carnaval, op. 9*, dédié à M-lle comte Hortense Małachowska, manuscript⁶
13. *Grand marche, for 4 hands, op. 10*, à monsieur le comte de Fresnel, général de la chevalerie, commandant gén. en Galizie, manuscript^{1,2,3,4}
14. *Exercices de danses de l'année 1826, op. 11*, composées par A. Braun et J. Ruckgaber²
15. *Collection des danses, op. 12*, dédiée à M-lle la comtesse Eveline Dzieduszycka²
16. *2 polka, op. 12*²
17. *Variations sur un thème russe, op. 12*, fort. à M-lle la comtesse Angelique Morszkowska, manuscript^{1,2,3}
18. *N⁰⁰ 2 Grande marche pour le pianoforte à 4 mains, op. 13*, composée par J. Ruckgaber^{1,2,3}
19. *Exercices de danses, op. 13*, déd. à M-elle Melanie de Uruska²
20. *Liebes Zweifel, op. 13*, Fortepiano..von Johan Ruckgaber^{2,3}
21. *Eugenie – polka, op. 13*, à M-elle Eugenie Mehlieu, manuscript²
22. *Mazur – Favorit, op. 14*, à M-elle Hélène de Gregoreska²
23. *Fantasia sur un thème de l'opéra, "La dame blanche", G-moll, op. 14*, fort. à M-me la princesse Hélène Ponińska, manuscript^{1,2}
24. *Fantaisie tirée de l'opéra "Le dame blanche", op. 15*, à M-me Louise Piller, manuscript^{1,2}
25. *Exercices de danses pour le pianoforte, op. 15*, composées et dédiées à Monsieur Vincent Hausner par Jean Ruckgaber, ca 1830⁶
26. *Marche de Moïse variée, op. 15*³

27. *Polonaise pour pianoforte, D-dur, op. 16*, exécutée dans la salle des redoutes à Léopol. composée et arrangée par Jean Ruckgaber^{1,3,4,6}
28. *Valses, op. 17*, for the piano composées et dédiées à Mademoiselle Isabelle de Jendrzewicz par Jean Ruckgaber, ca 1835^{2,6}
29. *Grande marche, op. 17*, for 4 hands à son excellence le général de Bikard, manuscript^{1,2,3,4}
30. *Rondo sur les motifs de "Zalmira" par Rossini, op. 18*, piano, 1866, Rondo um Jahre 1824, manuscript^{1,2,3}
31. *Polonaise, mazures, cotillions, valse et galloppe - pianoforte, op. 18*, déd. à Henriette de Chamietz⁶
32. *Grandes variations sur un thème du ballet "Nina" F-dur, op. 19*, piano, à M-sieur le célèbre compositeur Gallus, manuscript^{1,2,3}
33. *Polonaise pour le pianoforte, op. 19*, composée et dédiée à M-lle Emilie Scharfnagel par Jean Ruckgaber, ca 1835⁶
34. *La Melancolica 3^{ieme} nocturno pour le piano, op. 19*, par Jean Ruckgaber aussi avec des paroles pour le chant^{2,3}
35. *Rondo sur un thème de l'opéra "Zalmira" de Rossini, pour piano, op. 20*, Composée par Jean Ruckgaber, manuscript^{1,2,3,4}
36. *Mazur et galoppe, op. 21*, à M-me Caroline ...bowska née de Balewska²
37. *Musique pour les amusements des danses, op. 22*, meante dans la sale des Redoutes à M-me Julie Goldschmidt²
38. *Musique pour les amusements des danses, op. 23*, dans la sale des Redoutes, à M-me la comtesse Theresie de Głogowska²
39. *Fantaisie sur les thèmes de l'opéra "Il Graciono" de Meyerbeer, op. 24*, p. Pfte. à M-me Josephine Niemirowska, 1837^{2,7}
40. *Mélange tiré de l'opéra "Fra Diavolo", op. 25*, [de Daniel François Auber]. à M-me Marie de Rodakowska^{1,2}
41. *Einzugsmarsch zur Jungfrau von Orléan, op. 25*, eine romantische Tragödie v. Schiller, für Orchester und Piano, manuscript^{1,2,3,4}
42. *Variations sur un thème original, op. 26*, à M-me la comtesse Julie de Sulatycka^{2,3,7}
43. *L'agrément du Carnaval, op. 27*, à M-me Emilie Laub, 1858^{1,2}
44. *Danses pour piano, op. 27*, à M-lle Henriette de Chamies, manuscript²
45. *Lwowianka, mazur, op. 27*, déd. à M. Vincent Daner²
46. *Mazurka, op. 28*, piano. à M-me Comtesse Haeltenschmidt^{2,7}
47. *Mélange sur différentes thèmes polonais pour piano à 8 mains, op. 29*, manuscript^{1,2,3,4,5,7}
48. *Duo à 8 mains ou pour 4, piano, op. 29*, manuscript²
49. *Rondo de concert pour piano, op. 30*^{2,3,4}

50. *Variations sur une valse*, **op. 30**, de Mr le comte de Gallenberg pour le pianoforte composées et dédiées à M-lle Marie Kratter par J. Ruckgaber, 1838^{2,5,7}
51. *Poutpourri tirée de l'opéra "Belizario" par Donizetti*, **op. 30**, à M-me Octavie Lewakowska, 1863, manuscript^{1,2,3,4}
52. *Mazurka et 6 quadrilles*, **op. 31**, à M-me la comtesse Julie Głogowska²
53. *Variations sur un thème original pour le pianoforte*, **op. 32**, composées et dédiées à Madame la comtesse Melanie Lewicka nee comtesse Choloniewska par Jean Ruckgaber, 1836^{4,5,7}
54. *Variations sur un thème de l'opéra "Norma" de Bellini*, **op. 33**, for the piano, à M-me la comtesse Idalie Rakowska, Februar 1837^{2,7}
55. *Air Polonais varié*, **op. 34**, à M-me la comtesse Leonore Karwicka, 1836^{2,7}
56. *Souvenir de Bellini*, **op. 35**, à M-lle la comtesse Justine Markowska, 1836^{2,7}
57. *Souvenir de "Huguenots" de Meyerbeer*, **op. 36**, Phantasie, à M-me Angeline de Zielińska, 1837^{2,7}
58. *Prélude et prière pour l'orgue ou piano*, **op. 36**, à son ami M-sieur Victor de Sellgey, manuscript^{1,2,3}
59. *Beautés de "Huguenots" de Meyerbeer*, **op. 37**, piano, à M-lle Isidore de Kaczanowicz^{2,5}
60. *Fantasia ou Potpourri*, **op. 38**, sur des motifs de l'opéra "Postillon de Lonjumeau" musique d'Adam, for the piano, à M-lle Fanny Kratter, 1838^{2,7}
61. *9 Mazurów*, **op. 39**, déd. à M-me Honorie de Komorowska née comtesse Chotoniewska²
62. *Ouverture zur komischen Oper "Der Doctor und Apotheker"*, **op. 40**, von Josef Ritter von Ritterdorf, for 4 hands, manuscript^{1,2,3}
63. *6 Quadrilles for the piano*, **op. 40**, à M-me Amalie Eder²
64. *Concertuspour le piano*, **op. 40**⁴
65. *3 Mazures à Mons. Fr. Chopin*, **op. 41**^{1,2}
66. *Rondo de concert*, **op. 41**^{3,4}
67. *Polonaise et 3 mazures*, **op. 42**, déd. à son Altesse Regals Monseigneur l'archiduc Ferdinand Charles Este- Prime de Modena^{1,2}
68. *3 mazury i 6 kadryli*, **op. 45**, à M-me Frederique Théophile Teresa Comtesse Moszyńska née Elen. Moszyńska^{1,2,5}
69. *Cantus Firmus*, **op. 45**, with a double counterpoint for 3 voices, 1860, described as a "music curiosity"^{2,3,4}
70. *"Pod gwiazdami"*, **op. 46**²
71. *Nocturne*, **op. 47**, fortep. dédié à mon ami, Artur Głogowski²

72. *3 Fuges en mi-mineur, re-mineur et mi-mineur et cantus fur mus, contrepont à 3 voix pour piano, op. 48*, à son ami Monsieur Francois Candella^{2,3}
73. *Marche funèbre pour le pianoforte, op. 48*, composée par Jean Ruckgaber, Souvenir à Th. Wiśniowski^{5,7}
74. *Andante pour le pianoforte As-dur, op. 48*, manuscript^{1,2,3,4}
75. *Souvenir de l'opéra "Mina" de Thomas, op. 49*,
déd. à M-me Victorine de Vassilka²
76. *Fuga en sol-mineur pour piano, op. 50*,
à M-sieur Jacques de Kobervein, manuscript²
77. *Sentiments d'enthousiasme de la Galicie pour les mémorables journées d'octobre de 1851, op. 50*, Danses pour le piano dédiées à son excellence madame la comtesse Marie Gołuchowska née comtesse Baworowska Dame de la Croix étoilée par Jean Ruckgaber⁵
78. *Scherzo pour piano, op. 50*^{1,2,3,4}
79. *Canon à deux voix pour piano, op. 50*, manuscript²
80. *Fuga en sol-mineur pour piano, op. 50*,
à M-sieur Jacques de Kobervein, manuscript²
81. *5 valse, 2 mazures et une polka pour piano* par Jean Ruckgaber,
op. 51, à mademoiselle la comtesse Sophie Lewicka⁵
82. *Quadrilles sur des airs favoris de l'opéra "Indra" de Flotow, op. 52*, déd. à son ami M-sieur Alfred Reiss²
83. *Penices romans sans paroles, op. 53*, déd. à M-lle Olga de Zawadzka^{1,2,7}
84. *Ouverture de mélodrama "Le Sauveur", op. 53*, pour l'orchestre,
arrangée pour piano à 4 mains, "Encantée" dans les concerts de la Société Philharmonique de Léopol, manuscript^{1,2,3,4}
85. *3 mazures, op. 54*, à son ami Edmond Juristowski²
86. *Fuga in 4 parties... pour le pianoforte, op. 54*^{2,3,4}
87. *Fuga à 3 parties en mi-maieur, pour piano, op. 55*, manuscript^{2,3,4}
88. *Mazur à 6 mains D-dur, op. 56*^{1,2,3,4}
89. *Grande marche pour le piano, op. 56*^{1,2,3,4}
90. *"Souvenir de Korczyn", op. 57*, dans les Karpathes, Mazur déd. à M-lle Michalina Woraczyńska²
91. *Szamszurka – polka, op. 58*, déd. à son ami Frederic Prohaska, published in Lviv, by Kallenbach, in Vienna, Warsaw, Kiev by Friedlein^{1,2,3,4}
92. *Polka – mazurka, op. 59*, à M-me de Tustanowska née Cybulska,
published in Kijów, Kamieniec Podolski, Żytomierz by Kocipiński²
93. *Impromptu, op. 59*²
94. *Cavatina et andante de l'opéra "Zalmira" à 4 mains, op. 59*,
manuscript^{1,2}

95. *Frantzl – polka et mazur tremblante*, **op. 59**, fort. à M-me Rose de Dobrzycka, 1859, manuscript^{1,2,3,4}
96. *Mazurka de salon*, **op. 60**, à Madame la princesse F. née Radziwiłł F. Marcelina Czartoryska^{2,3}
97. *Polka*, **op. 61**, à M-lle Maria Lewakowski²
98. *Mazurka pour le piano* par Jean Ruckgaber, **op. 62**, à Mademoiselle Camille de Rozborska⁵
99. *Fleurs de Korczyn, Quadrilles pour le piano*, **op. 63**, composées par Jean Ruckgaber, à Mademoiselle Natalie de Miclesco^{2,5}
100. *Une fleur de salon – Impromptu-vals*, **op. 64**, déd. à M-sieur Antoine Kocipiński²
101. *Grande marche pour piano*, **op. 64**, au Corps des Officiers du Regiment N^o.65^{1,2,3,4}
102. *4-tième fugue à 3 voix pour pianoforte*, **op. 64**, manuscript^{2,3,4}
103. *4 Mazurka élégante, piano, B-dur*, **op. 65**, à son ami le chevalier Marcelli Madeyski, manuscript^{1,2,3,4}
104. *Impromptu, scène dramatique pour piano*, **op. 65**, à M-me Jeanette Franckel à Jassy, 1861, manuscript^{1,2,3,5}
105. *Souvenir des Karpathes*, **op. 65**, Pensées allégoriques et nationales pour le piano par Jean Ruckgaber³
106. *Cavatine pour piano* par Jean Ruckgaber, **op. 66**, à son élève Mademoiselle Eugénie Meulien^{2,5,7}
107. *Souvenir de Chervithesti, 6 Quadrilles pour piano*, **op. 66**, manuscript^{1,2,3}
108. *Polka pour le piano No. 5*, **op. 67**, composée par Jean Ruckgaber^{2,3}
109. *3 polka No. 6*, **op. 67**, fort. Catherine, à M-me Catherine Miclesco, née de Glogoveano, Nr.7 “Zoe” à M-lle Zoe de Glogoveano, à Crajova, Nr.8 – “Hélène” à M-me Hélène de Miclesco, manuscript^{1,2,3,4}
110. *Johanis Braunn et Stefanie Polka pour le Piano*, **op. 67** composée par Jean Ruckgaber^{2,3}
111. *Raoul – polka*, **op. 67**, pour le piano par J. Ruckgaber, à Madame Catherine de Miclesco née de Glogoveano^{2,5}
112. *Le Traînage, polka*, **op. 68**, déd. à M-me la comtesse Sophie Siemieńska née comtesse Lewiska²
113. *Les plus beaux yeux: mélodie de Stigelli*, **op. 67**, 1885⁷
114. *Grande polonaise A-moll*, **op. 68**, fort. à M-me Zoe de Balsch, née de Stouza^{1,2}
115. *7 mazurkas for the Deaf and Mute Institution*, **op. 69**²
 - 1) for countess Baworowska
 - 2) for countess Jabłonowska
 - 3) for countess Siemieńska

- 4) for countess Julii Głogowska
 5) for Louise Kratter
 6) for grf. Mier
 7) for countess Emilia Jabłonowska
116. **Canon op. 69**, piano, manuscript²
 117. **Nocturno pour piano, op. 70**, à M-lle Emilie Loder "Comme vous êtes"^{2,3,4,5}
 118. **Souvenir de Mirosława, op. 71**, 1) Scherzo 2) Mon desir à M-sieur Charles Karszewski à Athenes, 1862^{2,5,7}
 119. **6 Etudes pour piano, op. 72**, à M-me Babette Linkowska, manuscript^{1,2}
 120. **Le dernier des hussards, rêverie, op. 72**, déd. à M-lle Emilie Loder^{1,2,5,7}
 121. **Alla Potride-contredanses tirées de l'opéra "Stradella" et "Le cheval de bronne", op. 73**, à M-lle la comt. Séverine Sienińska²
 122. **Valse brillante, A-dur, op. 73**, fortep. à M-lle Helene Wywodzoff, manuscript^{1,2,3}
 123. **6 Etudes pour piano, op. 73**, à M-sieur Casimir de Ziembicki, manuscript^{1,2}
 124. **2 Etudes pour piano, op. 74**, manuscript^{1,2}
 125. **Souvenir des Karpathes, Pensées megoriques et nationales, op. 74**, piano, à M-lle Eveline de Żebrowska, née Niemirowska, manuscript^{1,2,3}
 126. **Fleurs roumaines, op. 75**, Transcriptions sur des airs Moldo-Valaques par Jean Ruckgaber, 1863^{1,3,4}
 127. **Marche favorite variée pour le pianoforte, op. 75**^{2,3,4}
 128. **Raoul – polka, op. 75**, déd. à M-me Caththerine Miclessio née de Glogovoeano⁷
 129. **Mazurka pour le piano à 4 mains C-Dur, op. 75**, par Jean Ruckgaber^{1,2,3,4}
 130. **Pensée fugitive, souvenir de Skole, B-Dur, op. 76**, à M-lle Clarisse Carr, manuscript^{1,2,3,4}
 131. **Souvenir de belles dames de Dombrowa, Polka N^o. 4**, piano, manuscript^{2,3}
 132. **Jeanette – polka, Nr. 8** déd. à ma très chère fille par son père Jean Ruckgaber, fort., manuscript^{2,3}
 133. **Salut à la Roumanie, op. 75**, pièce concertante pour piano, dédiée à M-me la princesse regnante Hélène Conza, manuscript^{1,2,3}
 134. **Mondnacht aus der Alpe, H-Dur, op. 77**, für Pianoforte von Johann Ruckgaber, Gewidmet der Graferin Ursula Golejewska^{1,3,4}
 135. **Suite des masures pour piano, op. 77** par Jean Ruckgaber^{1,2,3}
 136. **Nachtfahrt um Königssee, nocturne, op. 78**, manuscript^{1,2,3,4}
 137. **Doppel Fuge im 4 stimmigen Kontrapunkt für Piano oder Orgel zu 4 Hände, op. 78**, 1863, manuscript²

138. *4-ème mazurka de salon, pour piano, op. 78*, à M-sieur son ami le chevalier Marcel Madeyski, manuscript^{1,2,3,4}
139. *Mazurka, op. 79*, déd. à M-lle Sophie Suchodolska²
140. *Pauline-polka pour piano, Nr 10, op. 79*, par Jean Ruckgaber a M-me Paulina Brühl, manuscript^{1,2,3,4}
141. *Ernst-polka, No 1, Victor – Polka No 2, op. 79*, à mon bien aimé fils, manuscript^{2,3}
142. *Bertha – polka, op. 79*, à M-lle Bertha Lodner, manuscript²
143. *La fidèle Jeanette, polka, No 8, op. 79*, à ma chère fille Jeanette Schier, fort., manuscript^{2,3}
144. *Marche de l'opéra "Moisée" par Rossini, op. 79* transcrit pour le piano par Jean Ruckgaber,^{2,3,4}
145. *Andante interrompue par une marche funèbre pour piano, op. 80*, par Jean Ruckgaber, à Monsieur Casimir Ziembicki, 1862⁵
146. *Souvenir des bords de Sereth. op. 81*, Valse avec Code, Valse à 4 mains à Monsieur Alexandre Rakovitz à Jassy, manuscript^{1,2,3,7}
147. *Fuga, op. 82*³
148. *Esmeralde – mazurka élégante, Es-dur, op. 83*, piano, manuscript^{1,2}
149. *"Mimi" valse brillante, pour piano, A-dur, op. 84*, à M-me la princesse Marie Czetwertyńska, née comt. Uruska, manuscript^{1,2,3,4}
150. *Au Général Garibaldi grande marche à 4 mains, op. 84*, fort., manuscript^{1,2,3,4}
151. *3 Marches à 4 mains, op. 84*, piano, à sa fille Jeanette R., manuscript^{1,2,3,4}
152. *Souvenir de bords de la Moldowa suite des valse pour piano, op. 85*, à Mademoiselle Natalie de Mana a Roman, manuscript^{1,2,3,5}
153. *Le songe, Fantaisie dramatique pour piano Des-dur, op. 87*, à M-sieur le Docteur et Professeur Weber de Ebenhof, manuscript^{1,2,3}
154. *3(6) Lieder ohne Worte für...Piano, op. 88*, komponiert von Johann Ruckgaber, manuscript, Cahier I a) Chor der Studenten b) Chor der Monnen c) Chor der Krueger – Cahier II a) Dumka b) Mazurka c) Venezianisches Gondollied^{1,2,3,4}
155. *Sonate pour piano, Es-dur, op. 89*, à M-lle Esmeralde de Stourze, manuscript^{1,2,3,4}
156. *Nocturne Es-Dur, op. 90*, Herrn Carl Haslinger. Pianoforte. (Klav.) Ruckgaber, Jean^{2,3,4,7}
157. *3-me Sonate du 2-de Quatuor transcripste pour piano, op. 91*, Roman, 1864, manuscript^{1,2,3,4}
158. *Chanson polonais populaire, op. 91*, à son ami Vincent Kramer^{2,5}
159. *Mazur, B-dur, op. 104*, à M-elle Berta Lodner, manuscript^{1,2,3,4}
160. *Rondo fantastique pour piano, As-dur, op. 104*, manuscript^{1,2}

161. *Préludes dans toutes les tons de Major et Mi-mineur*, op. 104, Piano, manuscript, 1873^{1,2,3}
162. *Szenen aus den 4 Jahreszeiten*, op. 123, Für das Pianoforte illustriert. Klav.)⁷
163. *Lieblings-Mazuren Ihrer Majestät der Kaiserin von Russland*. Für das Pianoforte allein⁷
164. *Iste Lieblings-Mazur Ihrer Majestät der Kaiserin von Russland* von Joh. Ruckgaber⁷
165. *2te Lieblings-Mazur Ihrer Majestät der Kaiserin von Russland*. Für das Pianoforte zu 4 Händen. Ruckgaber, Johann 1840⁷
166. *3te Lieblings-Mazur Ihrer Majestät der Kaiserin von Russland*. Für das Pianoforte zu 4 Händen Ruckgaber, Johann 1840⁷
167. *Marche hongroise pour le piano*, composée par Jean Ruckgaber, N° 4, manuscript⁵
168. *Nocturno A-dur*¹
169. *Music for 4 hands without a title*, manuscript²
170. “*Rien ne s’oublie pas*” *polka No 16*, piano, à Mr. Casimir Ziembinski, manuscript^{2,3}
171. *III Cotillons pour le pianoforte* à M-me Ksawera Ruckgaber, published in Lviv 1923²
172. *Wanderlieder valse* composed for a lawyers’ ball in 1854, in Klagenfurt²
173. *2 mesures et une marche*^{2,3,4}
174. *Mazur A-dur*. Music for the piano¹
175. *Nachtfahrt am Königssee, Es-dur*. Music for the piano, J. Ruckgaber, Nocturne, Breslau^{1,2,3,4}
176. *Mélodies Valaques de Roumanie A-moll* – Recueil de danses et d’airs valaques, transcrits pour piano par J.A. Washmann. Transcrits pour sa très chère fille, Jeanette par son père Jean Ruckgaber, 1863, manuscript^{1,2,3,4}
177. *Polonaise, composée a Husiatyne en Pologne*, 1840, manuscript^{1,2}

Music for the Violin and the Piano:

1. *Variations sur un thème original*, op. 32, for the piano. à M-me la comtesse Melanie Laricka, née Comtesse Chotomowska^{1,2,3,4}
2. *Duo pour piano et violon*, op. 34, Noch fehlenden gedenkte Musikalien: L’agrément du Carneval²
3. *Duo pour piano et violon*, op. 41, dédié à Monsieur le Chevalier Leopold de Sacher Masoch par Jean Ruckgaber., *Divertissement*^{1,2,5}
4. *Duo*, op. 44¹

Music for the Flute and the Piano:

1. *Fantaisie brillante pour czakan avec flûte douce et piano, op. 33*, à son ami M-sieur Zenon Heller, manuscript^{1,2}
2. *Introduction et variations pour czakan ou flûte et piano op. 34*, à M-sieur Leon Heller, 1833, manuscript^{1,2,3}
3. *Duo pour flûte et piano sur un thème de “Rigoletto” et le grand air d’“Ernani”, par Verdi, E-dur, op. 92*, manuscript^{1,2}

Music for the Clarinet and the Piano:

1. *Nocturne Es-dur, op. 90*^{1,3,4}
2. *Sonate pour piano et clarinette en Si-bémol, op. 22*, pour Luis Beethoven, transcript J. Ruckgaber, **op. 97**, manuscript^{1,2,3}
3. *Duo pour piano et clarinette in B, op. 18*^{1,2}
4. *Concert pour la clarinette in Re-maieur, avec piano, op. 105*, manuscript^{1,2,3}

Music for the Guitar and the Piano:

1. *Duo violon et guitare, op. 12*, par Magseder, arrangée pour piano et guitare, à son ami Charles Zehn., manuscript^{1,2}

Music for the Choir:

1. *Hoch- und Lustgesang-Cantate Es-dur, op. 57*, (Dr. Rappaport)^{1,2,3}
2. *Mit Gott fürs Vaterland, op. 63*, gedicht v. F.t.Schwarz Musik v. Jan Ruckgaber, 1859^{1,2,3,4}
3. *Trauerlied, op. 67*, – Gesangbuch für Chor, Componiert von Johann Ruckgaber, 1859^{1,2,3}
4. *Volks – Hymne “Gott erhalte, Gott beschütze” As-dur, op. 70*, für Männerchor, à son ami M-sieur général de génie Frederic Jakob de Raustein, Chevalier des plusiers grandes ordres^{1,2,3}

Music for the Voice and the Piano:

1. *Chanson chantée, op. 1*, par Madame Becker³
2. *Favorit-Ländler A-dur, op. 1*, voice, piano, von Johann Ruckgaber, 1822^{6,7}
3. **3 Lieder op. 2, 3, 4**, 1) *Abgelebte Tago* 2) *Herzenblick* 3) *Der Trompeter*, manuscript^{1,2,3,4}
4. **2 Lieder**^{1,2,3,4}
 - 1) *Mein Herz, op. 5*, v. R. Lobres, für Alt mit Piano
 - 2) *R. 1812, op. 6*, v. Ludwig Relstab aus dem historischen Romance – voice and the piano – manuscript

5. **3 Gedichte von Theodor Badody , H-dur, As-dur, op. 9**, für Gesang und Piano Forte Begleitung von Johan Ruckgaber, manuscript^{1,2,3,4}
6. **Der Schifferknabe, op. 10**, Gedicht v. Alois Sebers, Tenor mit Piano Begleitung von Johan Ruckgaber^{1,2,3,4}
7. **Der Augenblick, op. 11**, dicht. von Alois Sebera, C-dur, Gesang u. Piano^{1,2}
8. **3 krakowiakes pour 2 voix avec l'accompagnement du piano, op. 12**, words by Wasylewski, "*Zapomniane skrzyпки moje*" à M-me Madejska. The secondo, words by Wasylewski, à M-lle Malvina et Frédéric Kramer, comme souvenir à leur père Vincent Kramer en haute estime par l'auteur, The third... **Resignation Lied, op. 32**, manuscript^{1,2,3,4}
9. **Liebesaneifel**, Lied von H. Grafen v. Dauern, **op. 13**, rekopis (*Ziebes Zweifel Zind*) von ... Deuern in .. Mit Fortepiano ... von Johan Ruckgaber^{2,3}
10. **Mazure tirée de la chanson, "La Bajadère", op. 18**, à M-lle Stephanie d'Augustynowicz²
11. 1) **La Mélancholica, 3-ème nocturno, B-moll, op. 19**, piano avec des paroles pour le chant^{1,2,3}
 2) **Möge mich ein zweites mal nie bereiten ein solches Schicksal**, 1861, manuscript²
12. **Du bist ein Engel, op. 21**, ged. v Alois Sebera, Gesang u. Piano^{1,2}
13. **Romance pour le chant et piano, As-dur, op. 23**, à Monsieur le chevalier Anibal Ghegheril, manuscript^{1,2,3}
14. **Das Fischleinlied, G-dur, op. 24**, sopran oder tenor, 1861^{1,2,3,4}
15. **Es schicht sich nicht, op. 26**, Gedicht von F. Elholtz, voice and piano, manuscript^{1,2,3,4}
16. **Wanda, op. 26**, Gedicht von Elholte, voice and piano, manuscript^{1,2,3}
17. **Do mogił, op. 55**, words by Wincenty Pol with German translation by Alojzy Sebera, voice and piano^{2,5}
18. **Différentes compositions pour le chant, op. 61, 62, 63, 64, 65, à 66, 67, 68, 69**, composées dans l'année 1857, 1958 et 1859²
 Nr.1-2 Volkshymne, for 4 male voices and the piano.
 2) Der Frühling, romance, voice and piano, manuscript, 1857
 3) Altes und Neues aue der Verse des wandelten, 1858
 4) Gedicht von Moritz Saphier – for a voice
19. **Das Vater Unser nebst Ave Maria, op. 65**, fur ... Piano Forte ... , Hochgebornen Frau Grafen Sophie Siemińska Lewicka componist von Johan Ruckgaber, voice and piano or the organ, Frau Josephine von Rubikowska, manuscript^{1,2,3}
20. **Altes und Neues – Gesang u. Piano, op. 66**, (op.8) und der Verse des vandelten Aglers, komponiert und übertragrt für Piano, manuscript^{1,2}

21. ***Kennst das Meer*, op. 68**,..., Ignaz Edler von Kasperek, Gedicht ...für Bariton mit Forte Piano Begleitung, Johan Ruckgaber^{3,5}
22. ***Gensdarmenlied, D-Dur*, op. 69**, von Teodor Sincovicz R. K Oberl.18 Gendarme – Begrisse Bass mit Piano^{1,2,3,4}
23. ***3 Mélodies hongroises*, op. 69**, (Paroles de Jean Nep. Vogl). à son altese Monseigneur le Prime Emil de Wittgenstein transcrites pour le Piano. Par .., par Jean Ruckgaber^{1,2,3,4}
24. ***Verlassene Lied und Piano No 30*, op. 70**, M. Lanne Cassina gewidmet, manuscript²
25. ***Chanson polonais populaire*, op. 91**, pour piano transcript par Jean Ruckgaber⁵
26. ***2 songs***:^{2,3,5}
 - 1) *Hans und Grete*, op. 91,
 - 2) *Der Himmelschlüssel*, op. 91, voice and piano, à M-me Catherine de Miclesco, née Glogoveano
27. ***Aus Immer Munchkausen*, op. 92**, voice and piano, manuscript²
28. ***3 Lieder*, op. 94**,^{1,2,3} (v. Gaudi, Ludwig Uhland, Rudolph Labres). (Es-Dur, F-Dur, As-Dur), à M-me Catherine Mialesco, voice and piano
 - 1) Resignation
 - 2) Hans und Grete
 - 3) Mein Herz, manuscript
29. 1) ***Das erste Weib aus Engels Philosophie für die Welt*, op. 97**, Gesang–Piano^{1,2}
 - 2) *Sachsisches Kriegs*, lied, 1866, manuscript^{1,2}
30. ***Wir wollen deutsch sein den deutschen Brüdern in Schleswig – Holstein - Lauenburg*** für Chor 2 Tenor nur 2 Basse in von Johan Ruckgaber, op. 20, N⁰⁰ 2 ***Die Thräne*** Gedicht von Mafnerpianoforte , von Johan Ruckgaber, op. 99^{2,3}
31. ***2 Chansons russes***²
32. ***Tenor solo zur Cantate***, manuscript^{2,3}
33. ***Sonate pour le piano*** par Jean Ruckgaber transcript du 2 de Bas tenor³
34. 1. ***Krakowiak “Leci liście z drzewa”*** for voice and piano – à M-lle Idalie Rakowska^{1,2,3,4}
 2. ***Dumka “Bili zimę całą”*** – for voice and piano– manuscript^{1,2,3,4}

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Robert Szreder - violin, Elżbieta Sobkowicz - piano

Do mogil op. 55 - a song for the voice and piano;

Jerzy Sergiusz Adamczewski - baritone, Tatiana Woytaszewska - piano;

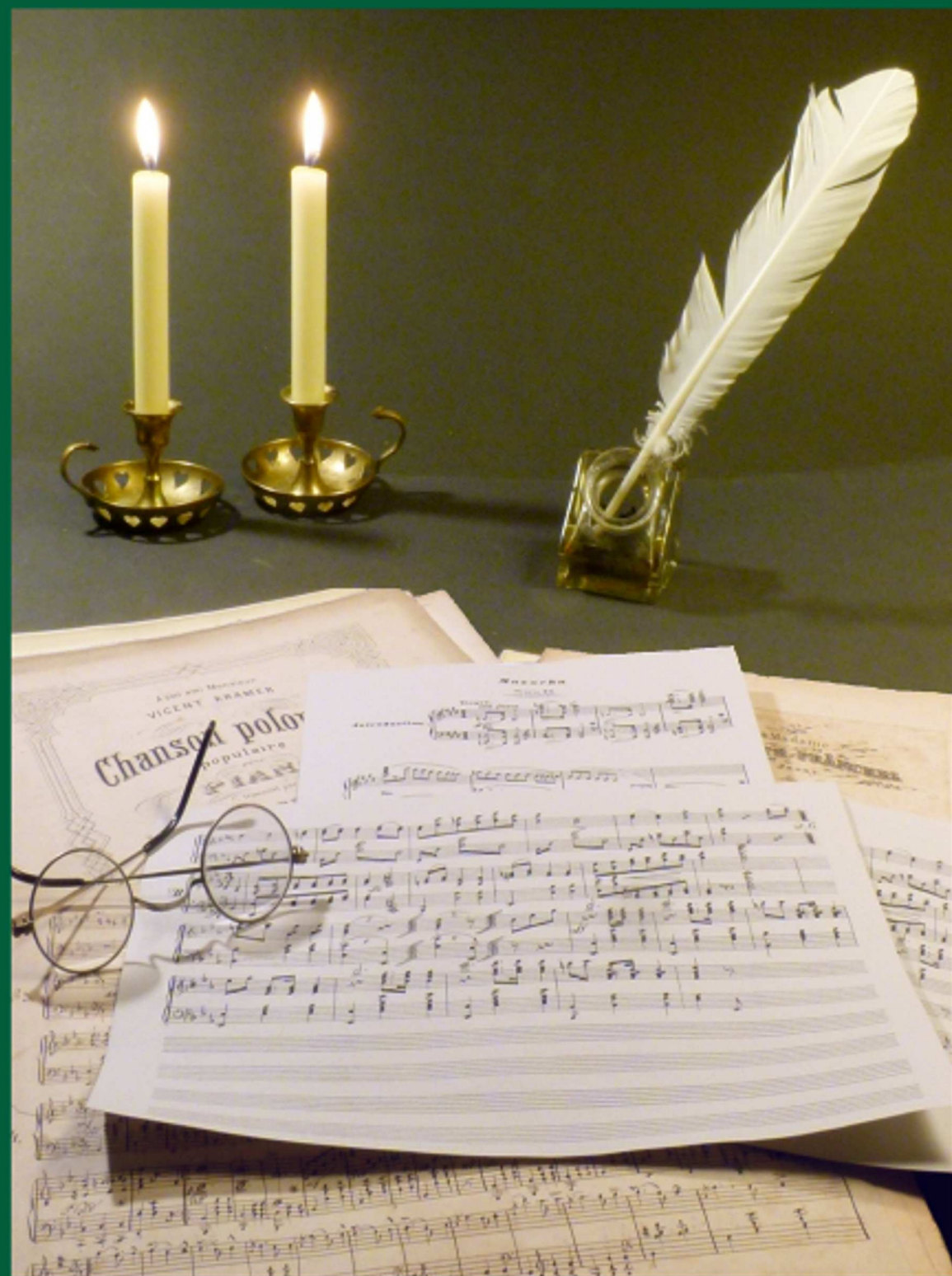
Wincenty Pol - lyrics

Mazurek E-dur - for the piano, played by Tatiana Woytaszewska

12 variations op 26 - for the piano, played by Milan Jeleń from Czech Republic

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<i>Souvenir de Mirosława Oeuvre 71</i>	family archive
<i>Variations Oeuvre 30</i>	family archive
<i>Variations Oeuvre 32</i>	family archive
<i>Walses Op. 85</i>	family archive
<i>Dwa marsze</i>	The National Library of Poland
<i>Kotyliony Op. 5</i>	The National Library of Poland
<i>Landler Op. 1</i>	The National Library of Poland
<i>Polonezy Op. 2, Op. 3, Op. 4, Op. 16</i>	The National Library of Poland
<i>Polonezy Op. 19 Lemberg, Op. 19 Leopold</i>	The National Library of Poland
<i>Tańce Op. 9, Op. 15, Op. 18</i>	The National Library of Poland
<i>Walce Op. 17</i>	The National Library of Poland
<i>Marche Funabre</i>	The Jagiellonian Library, Cracow



1799 - 1876