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**BASES OF FORMATION OF FORTEPIANO CONCERT-PERFORMANCE
TRADITIONS IN WESTERN UKRAINE IN THE CONTEXT OF POLITICAL SOCIO-
CULTURAL PROCESSES**

The article is dedicated to consideration of the main bases for formation of fortepiano concert-performance traditions of the Western Ukraine in the context of polynational sociocultural processes. Historical, political and social factors serving as basis for formation of polycultural art traditions on the lands of the Western Ukraine are traced.

Keywords: concert-performance tradition, polynational sociocultural processes, Lviv fortepiano school.

The study of the piano art of Western Ukraine as an integral part of the artistic processes of Ukraine is a unique example of not only preservation and implementation of the national idea, but also its development and enrichment within the terms of various by state structure, multi-ethnic, multi-national and multi-religious social environment. The phenomenon of cultural-historical processes of Northern Bukovina and Northern Bessarabia (Khotyn county), Eastern Galicia and Transcarpathia is that they actually were part of the Great Ukraine (meaning Kyiv, and then Galicia-Volyn state) during short historical periods.

The consequence of the entry of these territories into various state institutions is the inclusion of their artistic (in particular, musical) spheres into multicultural processes. The history of musical culture in Western Ukraine (which includes the territory of Eastern Galicia, Northern Bukovina and Transcarpathia) is a vivid testimony of creative mutual influences of Ukrainian, Austrian, Polish, Czech, Hungarian, German and other vectors of European tradition. The three main groups of factors make a unique advantage for this situation. The first of these is ethnic, due to the adjacency of several ethnographic regions and the interaction of cultural influences of Poles, Czechs, Hungarians, Romanians, Slovaks, Germans, Russians, Moldovans. Thus, for example, the national composition of the population of Bukovina in 1887 was 42% of Rusyns (Ukrainians), 32.5% of Romanians, 12% of Jews, 8% of Germans, 3% of Poles, 1.7% of Hungarians, 0,5% of Armenians and 0,3% of Czechs¹.

¹ For comparison: nowadays the national composition of population of Chernivtsi Oblast is the following: Ukrainian (75,0%), Romanians (12,7%), Moldavian (7,3%), Russian (7,3%), Polish (0,3%), Belarusian (0,2%) and Jews (0,2%).

In Eastern Galicia, at the beginning of the twentieth century, Rusyns (Ukrainians) made out 64,5%, Poles – 21,0%, Jews – 13,7%, Germans – 0,3%. In addition to the prevailing Ukrainian population in Transcarpathia, Hungarians (the majority in the southern part of the region and larger cities), Jews (traditionally higher percentage than in any other part of Ukraine, both in cities (26%) and in in villages (11%)), Germans (they created 7 small colonies in the mountains) and Romanians (were gathered in 4 large villages to the North of Siogot).

The second one is historical-political: the territories of Zakarpattia² in different times were parts of Hungary, Transylvania, Austria-Hungary – 1919), Czechoslovakia (1919-1939), Hungary (1939 – 1944) again and USSR (since 1944);

The lands of Bukovina - in addition to the Principality of Galicia-Volhynia - belonged to Hungary (1340-50-ies), the Moldavian principality (1360's), Russia (1769-1775), and during the investigated period from 1775-1918 - to the Austro-Hungarian monarchy (as district³, region and since 1849 – as dukedom, bordering with Galicia on the North, with Romania and Bessarabia on South and East⁴, Romania (since 1918) and USSR (1940 Northern Bukovina). The region of Galicia largest by area was a part of the Kingdom of Galicia-Volhynia, Poland (1340-1349, 1387-1772, 1921-1939), Hungary (1372-1387), Austria-Hungary (1772-1918) and USSR (since 1939).

The third factor of the uniqueness of multicultural interactions forms is the cross-sectional location of these territories due to geographical conditions (for example, the Zakarpattia Oblast borders on Slovakia, Poland, Hungary, Romania, Lviv and Ivano-Frankivsk Oblasts in Ukraine).

Thus, the scale of the phenomenon of polyculturalism in Western Ukrainian territories is due to the composition of the population, which in different proportions unites a number of nations and ethnic groups, forms of government, according to which different grounds for the

² Zakarpattia, while being a part of various states, in different times had the following names: Marchia Ruthenorum, Felsx Magyarorszag, Eszakkéleti felvidek, Karpatorszag, Karpatalja, Ruszinszko, Karpatenland, Karpatenrussland, Ruthenien, Karpatho-Ukraine, Ruska Krajna, Podkarpatsko, Rusinsko, Podkarpatska Rus, Karpatorusko, Karpatsky kraj, Podkarpatska zem, Podkarpatsky kraj, Podkarpatska Ukrajina, Potyssia Rus, Ruska Kraina, Podkarpatie, Podkarpatska Rus, Zemlia Podkarpatskaia, Karpatorossia, Karpatska Rus, Rus Okraina, Russkaia Zemlia, Podkarpatskyi Krai, Russian Krai, Pidkarpattia, Zakarpattia, Carpathian Ukraine, Zakarpattia Oblast [7, c. 5].

³ By the Decree of Court Chancellery dated November 01, 1786, Regional Administration of Bukovyna was formed and headed by a Regional Elder (Kraishauptmann) with its center in Chernivtsi and subordinating to Lviv Governorate [4, page 110]

⁴ Bukovina gained the status of independent dukedom, having left the subordination to Galicia. Under the Constitution 1849 Krai Sejm and Government headed by Krai President were formed here..

dominance of certain nations and the peculiarities of cultural development conditions at different historical stages and geographical location were formed, which led to a much more intensive exchange of artistic values within adjacent territories. This phenomenon was well noted by Adalbert Grzhymali, a long-term Director of the “Society for Musical Art Development in Bukovina”, in his memorial work “Thirty Years of Music in Bukovina” in the period when the region was a part of the Austrian Empire: "Austria is a heterogeneous whole. Each people is only a link of a great chain, which unites all peoples in common life, in the general case in the field of culture "[8, page 35-36].

Historical, political and social factors served as the basis for formation of multicultural artistic traditions on the lands of Western Ukraine. As a result of three partitions of Poland in 1772, 1793 and 1795, Galicia (in the status of the Kingdom of Galicia and Lodomeria) became part of the Austrian Empire of the Habsburgs. From the first years of the Austrian administration during the period of the annexation of Bukovina to the Habsburg Empire, immigrants from different parts of the country, primarily from Germany, were invited here to strengthen the German influence in the province⁵. These were the families of state servants: officials and military, later - teachers, representatives of the church, governors of state estates, merchants, artisans, workers, and others. "Manifestations of the influence brought by the German colonists and officials of German culture were observed in the development of both material and spiritual culture of the region. At the same time in cities of Bukovina development of German culture had a much greater influence on the cultural life of other national groups" [3]. At the same time, since the beginning of the Austrian authorities, intensive immigration to the Bukovina and Northern Bessarabia of Romanians from Moldavia and Semigrode began. Please note that the national delineation in the Bukovyna territories was milder. The Bukovina Orthodox Church was under the significant influence of the Romanians, who, together with the Romanized Ukrainians, were the majority of the church (hence the Orthodox church did not

⁵In the end of XVIII century a legal base for German colonization of underpopulated lands, in the first turn Galicia and Bukovina. ON September 17, 1781 “Migration Patent” was published, under which benefits were provided to all foreigners wishing to migrate to the territory of Austria. On October 13, 1781, Kaiser issued “Tolerance Patent” by which he guaranteed the commons of non-Catholic and Orthodox Christians a civil equity with Catholic majority of population and freedom of belief. On October 20 of the same year the Kaiser’s “Religious Tolerance Patent” that removed confessional obstacle for free in-move of numerous migrants from German Protestant principalities.

play the role of "wake-ups" of Bukovynian Ukrainians during the time of the national renaissance of the Slavic peoples).

Another characteristic manifestation of the above-mentioned processes was the massive migration of the Czechs to Ukraine, which was also one of the forms of the national movement, the response to the creation of a dual monarchy in 1867 and the intensification of the Germanization trends in the Czech lands (A. Popov, in particular, mentions this) [5, page 9]. Thus, in particular, in Galicia, the first settlers from the Czech Republic appeared at the time of the Principality of Galicia-Volhynia. The majority of the Czechs came to Lviv from 1772 to 1918, when Galicia, as well as the Czech Republic, was part of Austria-Hungary. These were representatives of various layers of society, including those of culture and science. This diverse Czech life has attracted numerous cultural and scientific figures in Lviv. The number of Czechs permanently living in Lviv reached 1000 people. In general, the expansion of the national composition of the province led to the resettlement of tens of thousands of Germans, Czechs, Hungarians, Croats, Italians.

For Transcarpathia, the adoption of the law "On Equality of Nations" by the Hungarian State Assembly in 1868 was earthshaking, in it the national minorities were formally recognized as equal to the title Hungarian nation, the essence of which was the presumption that all Hungarian citizens constitute one undivided Hungarian nation and is it equal members. Thus, this law has accelerated offensive magyarization, aimed at refusal from aspirations of a number of peoples of the kingdom to achieve national autonomy or even the federation (such ideas were put forward by the leaders of national communities of Croats, Serbs, Romanians, Slovaks and Ukrainians).

The inclusion of the Slavic lands to the Habsburg monarchy in some way influenced not only their overall economic, social and cultural development, but also the nature of the relationship with the peoples of the monarchy, including the Ukrainians of Transcarpathia, Galicia and Bukovina, which led to the growth of national consciousness. This influence manifests itself in different ways (through state policy, through personal relationships, etc.). The most widely and variously it manifested in *the field of culture*, primarily in education and science.

But here, these polynomial influences acquire distinctive forms, appearing far beyond the territorial principle and entering autonomous forms of interaction and synthesis. This was due to the fact that the above-mentioned reforms led to the formation of a two-state state - Austria-Hungary and the transformation of the absolute monarchy into a constitutional one. For the Ukrainian national movement, the 60's and 80's of the nineteenth century were characterized by a change of stages – the transition from the "enlightenment" to the "political", on the edge of the 80s-90s qualitative changes took places in all areas of public life.

Due to the imperial reforms of Maria Theresa and Joseph II in the spirit of the policy of enlightened absolutism, the situation of Western Ukrainians under the rule of the Habsburgs (70-80s of the XVIII century) considerably improved. It was thanks to them that the Greek-Catholic clergy, which had the status of a public Ukrainian elite, began to support the Viennese government (this movement was called "Ruthenians"). From the political and cultural point of view, it was historically conditioned, since the interests of Ukrainians coincided with the Austrians' desire to weaken the influence of Poland in Galicia and Hungary in Zakarpattia.

During this period, the petition of the Greek Catholic clergy of Transcarpathia and Galicia to the Viennese government about protection against the oppression of Rusyn-Ukrainians by local Catholics and their recognition as individual people were effective. Positive changes in the field of education being subject to the church were connected with them.

Vienna becomes the center of Ukrainian-Slavic cultural-educational and scientific relations. Ukrainian students, while in Vienna, were able to study their own history and culture. Important centers of Ukrainian national and cultural life at the end of the seventeenth and early nineteenth centuries. There were special higher religious schools in Vienna, in which the newest Ukrainian intellectual and spiritual leaders were formed. They became the first to conduct clerical duties in Ukrainian and to undertake development of educational didactic and methodological literature, popularization and enlightenment concerning cultural and national movements of the Slavic peoples, etc.

In its turn, an important role in the dissemination of progressive ideas was played by the personal contacts of student youth, thanks to which development of the connections of the Slavic peoples with Ukrainians took place in the territory of the Habsburg state. In order to create opportunities for the Greek Catholic clergy to obtain higher education alongside the

Theresian Academy, the University of Vienna, in Vienna in 1774 the General Greek Catholic Seminary ("Barbareum") was opened on the initiative of Maria Theresa at the Church of St. Barbara. During the reign of Joseph II, it was closed, but instead seminaries were created directly on the western land, in Lviv and Uzhhorod, as well as activity of Lviv University was restored (since 1784), during which the "Studium Ruthenium" ("Rusyn Institute", existing in 1787-1809) with studies for Rusyns-Ukrainians in the Church Slavonic language.

During studies at educational institutions of Vienna, Bratislava, Zagreb, Prague and other cities of the Austrian monarchy famous for their educational and cultural traditions, students from Western Ukraine were members of numerous groups and societies, contributed to development of pedagogical thought, academic life, and promoted the spreading of knowledge about their homeland, its culture.

After returning to their native lands, the natives of Galicia, Bukovina and Transcarpathia became organizers of educational, artistic, scientific processes, and also manifested themselves in other Slavic lands of the monarchy. In the emigrant environment in Austria, ethnography, philology and history of Ukraine were widely studied. In the capital, professors from different universities of Ukraine regularly worked on scientific trips. In particular, Y. Fedkovych, S. Dashkevich, S. Vorobkevich and Austrian writers of the "Ukrainian school" made a significant contribution to the Austro-Ukrainian getting closer – K. E. Franzoz, E. R. Neubauer, L. A. Stauffe-Simiginovich, J. G. Obriest. Thanks to their efforts, Austrian publications contained works of Ukrainian writers, Austrian authors published materials on Ukrainian themes and popularized Ukrainian folklore. And vice versa, these prominent figures of Ukrainian and Austrian culture in the 60's and 80's of the nineteenth century. the foundations of such a unique phenomenon as the Bukovinian regional self-consciousness were laid, or, according to the later term, "Bukovynism". By explaining the content of this widely used term, V. Burdiak attributes the design of the model of coexistence of various ethnic groups in the presence of intense interethnic contacts became rather chronicle to refer to the regional consciousness of Bukovina and the embodiment of a high degree of ethnic tolerance in the concept of "Bukovynism" [1, p. 87-88].

Significant role in the exchange of cultural values played the holidays of Slavic culture, which were periodically held in Vienna by academic student societies, where, among other

participated, Ukrainian student societies "Sich" and "Bukovina" [6, p. 23-31]. Viennese "Slovanska beseda", formed in 1865, played a significant role in establishing and developing the Ukrainian-Slavic interrelationships. It organized the study of Slavic languages, arranged artistic exhibitions, concerts.

Austrian printing houses featured works of Ukrainian writers and poets, literary journals, musical compilations. Here Ukrainian periodicals, including the German edition, were printed, and a powerful library was created under the Viennese Sich Society.

Powerful and weighty manifestations of interaction of Czech cultural and artistic figures (including musicians) with the Ukrainian environment of the region. Lviv's architecture and art, its museums and libraries also have traces of Czech introductions. It is known that at the end of the XIV century, the Czech master Nicholas constructed a Dominican church and a monastery. In the middle of the eighteenth century, the painters from Brno Frantisek and Sebastian Ekstesyna painted the church of Peter and Paul the Order of Jesuits. Another Moravian-born - Ignatius Hambres (Chambray) (1753-1835) rebuilt the building of the Senyavsky arsenal (now the cabinet of arts of the Academy of Sciences of Ukraine in Lviv).

In Galicia in 1867, on the initiative of famous pedagogue Tomas Hokholushek (1828-1900), a community "Ruska Besida", which lasted until 1939, was established. Its members were not only Czechs and Slovaks, but also Ukrainians, Poles, Germans and even Italians. It conducted numerous cultural events and excursions, published the newspaper "Cheska Besida". In the interwar period, the Czechoslovak Consulate was also located in Lviv.

Karel Vladislav Zan (1812-1872), Evangelist Kosin (1827-1899), Jan Pravoslav Koubek (1805-1854), Matei Knaysel (1805-1890), Vaclav Dunder, Ludwig Feigl; famous writer and ethnographer, friend of Ivan Franko Frantisek Ritter, composer Karel Shebori (1843-1903), architect Karel Boublik, ethnographer Frantisek Krckec, musicians A. Sladek, F. Fugl, V. Kurtz and A. Hedwick, and also K. Kuchera , I. Jacques, teacher of Ivan Franko Sikor, prominent violinist F. Ondrzichek (1857-1922), conductor K. Kovarjovic (1862-1920), singer-baritone L. Stropnitsky and others lived in the city.

Alois Vondrashka participated in the construction of the Town Hall (1827-1835). The museums of Lviv contain works by famous Czech artists Karl Scresti (1610-1674), Jan Kupetsky (1667-1740) and Alphonse Mucha (1860-1939), as well as decorative and applied

arts. Thus, the Czech influence on the cultural and artistic life of Galicia was also remarkably significant and fruitful.

The theaters in Vienna, Chernivtsi, Lviv (taking into account all Ukrainian territories – also Kiev and Odessa), German, Czech, Romanian, Polish, Jewish choral unions and associations, interpreters, and exhibitors organized the promotion of cultural exchange. In Ukraine there were regular performances of Austrian authors and representatives of the peoples of the monarchy, performed by works of leading composers of different nations (primarily Austrian).

An important feature of the musical culture of Lviv was the close and fruitful interconnections with well-known Czech musicians - both touring and settled artists and pedagogues here. While Czech musicians living in Lviv, nourished the development of musical culture in these areas, Czech touring artists and collectives constantly visited the city with concerts.

Under the guidance of the Czech composer and conductor Y. Mederich detto Hallus, who for three decades since the beginning of the nineteenth century worked in Lviv, in 1803 the oratorio J. Haydn's "Seasons" performed by the efforts of local musicians and amateurs.

Noteworthy is the activity of Czech musicians Alois Nanke, Vincent Sersawa, and Ludwig Sedlyak, which took place in Lviv in the first half of the nineteenth century. In Volkov under Lviv for a long time lived Ludwik Cuba – the tireless opponent of rapprochement of the Slavic peoples.

Back in the end of the XIX century famous Czech musicians, conductors, violinists, composers Alois Sladek, Otakar Shevchik, Ludwik Chelyansky came to Galicia.

For many years, famous music figures worked in Lviv: pedagogue and pianist Will Hurtz, violinist Stanislav Krebs. An unforgettable impression remains during the interwar years from the concerts of talented Czech conductor Milan Zune.

Formation and establishment of Lviv piano school during the second half of the nineteenth and early twentieth centuries is impossible to imagine without deep links with well-known Czech musicians. At the turn of the XX century Lviv became one of the well-known musical centers, which clearly showed the interpenetration and mutual influence of Ukrainian and Czech musical cultures.

In its turn, representatives of Austrian, Czech, Romanian, Polish cultures experienced falling into Ukrainian music and folklore. In the repertoire of Lviv Opera House of the early twentieth century we find also works by the Czech composers "Sold Bride" and "Kiss" by B. Smetana, "In the Well" by B. Blodek. Subsequently, in 1903 Lviv hosted a tour of the People's Czechoslovak Opera from the city of Brno, in the performance of which the opera "Queen of Spades" by P. Tchaikovsky was staged in the city for the first time.

Ivan Zhytyaryuk refers the following factor among the factors influencing formation of the structure of the education system of Bukovina and Northern Bessarabia during the period of belonging to the Austrian empire: "... the political factor – the Austrian legislation and the Kaiser's policy in the field of education intended to ensure the power and unity of the monarchy through the nationalization of the education system, its improvement and intensification of Germanic measures, contributed to the spread of European approaches to the educational process of Austria and Bukovina;

- processes of national-cultural revival in a polyethnic state, that contributed to creation of legislative and organizational framework and conditions for opening of national primary and secondary schools in the province;

- historical experience and educational traditions of the Habsburg monarchy, which determined dominant classical elementary and secondary education of the region;

- pedagogical factor, whose purpose was to raise the educational level of citizens and the development of pedagogical thought" [2, pages 96-101].

Regional school education achieved significant development during this period. In the first years of the annexation of Bukovina to Austria, there were 6 voluntary schools in Chernivtsi, Putniki, Radovtsy, Serety, Suceava and Kimpolong, which within the terms of education were better than the "dyakivka" schools. For their support in 1785-1786, the Austrian government sent 1,000 copies of primers, 1000 account books, 1,000 Romanian-Moldavian catechisms and 2275 Ukrainian-German catechisms at the expense of the Orthodox religious fund [4].

Under the influence of socio-historical factors in the late XVIII - early XIX century in Galicia, there was a significant activation of musical-concert and theatrical life. The forms of music of the day were distinguished by the intensity and richness of forms. This period is

distinguished by exceptional significance of Austrian and German professional musicians, among whom a number contributed to the popularization and rooting of piano performance and pedagogy: as private educators, concert performers, organizers of new forms of artistic life featuring piano participation.

Piano compositions appear in the evenings of chamber vocal-instrumental music, aristocratic salon programs in the gentry families of Baron, Tsybulsky, Shimonovich, Stanzynsky.

One could refer Joseph Elsner to artists who contributed to the reorganization of the concert-making and the enrichment of piano creativity, who came to Lviv in 1792 as a private educator, became the initiator of the concert institution "Music Academy" that united the efforts of professionals and amateurs in the regular weekly concerts, he joined performance of chamber compositions and those for solo instruments with the orchestra, and as a member of the collective and as composer-creator of the concert and salon repertoire, including chamber-ensemble and piano ones (until leaving the city in 1799).

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