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THE INFLUENCE OF CONCERT TOURS ON THE DEVELOPMENT OF THE PIANO ART OF THE WESTERN UKRAINIAN REGION IN THE 19TH CENTURY.

Objective. The research is connected with the analysis of the tour-concert activity of outstanding European figures and the study of their influence on the formation of the Western-Ukrainian piano tradition, which, thanks to its historical, cultural and semantic features, relies on a specifically transformed Western European performing model. **The methodology of the study** is the simultaneous application of historical, cultural, musicological analytical and executive interpretation approaches. This methodological direction allows us to disclose and analyze the influence of the concert tours of European artists on the formation of the piano performing arts of Ukraine. **The scientific novelty** of the work is to cover the tour and concert activity of representatives of European piano art in the Western European region during the 19th century, analyze the influence of individual achievements of outstanding European art representatives on the formation of the national tradition in the field of piano performance and pedagogy. **Conclusions.** The analysis of concert-performing traditions, including tours of outstanding European and Western pianists in the panorama of piano performances of regional, national and international levels, makes it possible to reach certain generalizations. The professionalization of the concert-tour practice of the XIX century created the basis for the intensification of the performances of the guest performers in the Western Ukrainian lands, greatly expanded the representation of various performing traditions.

Keywords: West-Ukrainian piano tradition, touring and concert activity, piano performance, West-Ukrainian piano school.

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Вплив гастрольно-концертної діяльності на становлення фортепіанного мистецтва західноукраїнського регіону у XIX столітті

Мета роботи. Дослідження пов'язане з аналізом гастрольно-концертної діяльності видатних європейських митців та дослідженні їх впливу на формування західноукраїнської фортепіанної традиції, яка завдяки своїм історико-культурним та семантичним особливостям спирається на специфічно трансформовану західноєвропейську виконавську модель. **Методологія** дослідження полягає в одночасному застосуванні історико-культурного, музикознавчого аналітичного та виконавського інтерпретаційного підходів. Зазначений методологічний напрям дає змогу розкрити та проаналізувати вплив гастрольно-концертної діяльності європейських митців на формування фортепіанного виконавського мистецтва України. **Наукова новизна** роботи полягає у висвітленні гастрольно-концертної діяльності представників європейського фортепіанного мистецтва у Західноєвропейському регіоні на протязі XIX століття, аналізі впливів індивідуальних здобутків видатних представників європейського мистецтва на формування національної традиції у галузі фортепіанного виконавства та педагогіки. **Висновки.** Аналіз концертно-виконавських традицій, у тому числі гастрольні виступи визначних європейських та західноукраїнських піаністів у панорамі фортепіанного виконавства регіонального, національного та міжнародного рівня, дає можливість вийти на певні узагальнення. Професіоналізація концертно-гастрольної практики XIX століття створила підґрунтя для інтенсифікації виступів гастролерів на західноукраїнських землях, що значно розширило представництво різних виконавських традицій.

Ключові слова: західноукраїнська фортепіанна традиція, гастрольно-концертна діяльність, виконавства, фортепіанне виконавство, західноукраїнська фортепіанна школа.

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Влияние гастрольного-концертной деятельности на становление фортепианного искусства западноукраинского региона в XIX веке.

Цель работы. Исследование связано с анализом гастрольно-концертной деятельности выдающихся европейских деятелей и исследовании их влияния на формирование западноукраинской фортепианной традиции, которая благодаря своим историко-культурным и семантическим особенностям опирается на специфически трансформированную западноевропейскую исполнительскую модель. **Методология исследования** заключается в одновременном применении историко-культурного, музыковедческого аналитического и исполнительного интерпретационного подходов. Указанное

методологическое направление позволяет раскрыть и проанализировать влияние гастрольно-концертной деятельности европейских художников на формирование фортепианного исполнительского искусства Украины. **Научная новизна работы** заключается в освещении гастрольно-концертной деятельности представителей европейского фортепианного искусства в Западноевропейском регионе на протяжении XIX века, анализе влияния индивидуальных достижений выдающихся представителей европейского искусства на формирование национальной традиции в области фортепианного исполнительства и педагогики. **Выводы.** Анализ концертно-исполнительских традиций, в том числе гастрольных выступлений выдающихся европейских и западно-пианистов в панораме фортепианного исполнительства регионального, национального и международного уровня, дает возможность выйти на определенные обобщения. Профессионализация концертно-гастрольной практики XIX века создала основу для интенсификации выступлений гастролеров на западноукраинских землях, значительно расширило представительство различных исполнительских традиций.

Ключевые слова: западноукраинская фортепианная традиция, гастрольно-концертная деятельность, фортепианное исполнительство, западноукраинская фортепианная школа.

Relevancy. Formation of Western Ukrainian piano tradition is inextricably linked with development of concert tour of representatives of outstanding European piano schools. Together with the public appearances of foreign professionals, who for a long time linked their performance and pedagogical work with these lands, she formed the tastes of the listening audience, served as a field of demonstration of methodological and pedagogical achievements of national and author schools, technical and interpretive equipment, familiarity with repertoire tendencies and composer innovations in the field of piano literature.

The purpose of the work. The research is connected with the analysis of the tour and concert activity of prominent European artists and the study of their influence on the formation of a Western Ukrainian piano tradition, which, due to its historical-cultural and semantic features, is based on a specifically transformed Western European performance model. The first half of the nineteenth century is characterized by a few performances by pianists-entertainers, which become significant events of artistic life. Visiting concerts of touring musicians took place with private initiative of the leaders of musical societies and leading local musicians. The earliest attempts to centralize concert life include foundation of the Music Academy – the organization of the philharmonic type, the Polish musician Josef (Juzef) Elsner – later the first director of the Warsaw Conservatory and the teacher of Frederic Chopin. Having arrived in Lviv in 1792 (in the period of high activity of immigration processes), he, in addition to the principal duties of the director and conductor of Lviv theaters, turned himself into a teacher and author of a number of piano compositions. The Academy, in a short time of functioning, laid the foundations for centralizing the efforts of professionals and amateur music lovers in organized music.

Among the most marked with media feedbacks performances of Polish, Czech and Austrian pianists of this period in Galicia there is the performance of the nine-year-old

pianist Joseph Krogulsky (March 14, 1826 on the stage of the city theater), the monthly tour of Hungarian F. Liszt, which covered Galicia and Bukovina (Lviv, Stanislaviv, Chernivtsi, 1847), there were also concerts by mentor of K. Mikuly F. Kolberg, S. Boyler, M. Shimanovska, F. Chuzhinska, J. Clippsh, A. Herzberg, T. Doeler, Anton, Apolinari and Stanislaw Kontzy, Gottlieb, Knapp, Dore, Dooszyl, Milian, Kramer, Kellerman¹.

Among performers, the figures are of especial importance who exhibit the leading principles of European pianistry by their activities. These, of course, include the figure of J. N. Hummel. “Hummel very actively gave concerts as a pianist, with a successful performance on all major stages of Europe – from England to Russia, the most performed works by V. A. Mozart and his own. In 1822, most likely, on the invitation of his former student, Franz Xaver Mozart, who had been in the capital of Galicia for almost fifteen years, also acted with *clavierabend* in Lviv, about which there were references in the press” [10; 14].

While still studying abroad, he began to come to Lviv as a concert musician who received musical education in Vienna and Paris, the student of Ya. N. Hummel – J. Rukhaber. In particular, in the twenties of the nineteenth century, he performed in Lviv as a soloist and chamber player in the ensemble with Polish violinist Karol Lipinsky.

Along with the presence of performers, the public concert activity is characterized by Lviv local educated concert pianists-lovers: student of F. K. Mozart Baroness Julia Baroni-Cavalcabo, S. Dulskaya, G. Lonchinskaya. The most famous from the historical point of view is the performance debut in Lviv of Theodore Leshetitskyi, an outstanding pianist-performer and pedagogue-methodologist, whose artistic foundations will become one of the most widely represented in the western Ukrainian territories in the second half of XX century – early XX century. “... the most prominent piano teacher of Vienna at the end of the XIX century has become not one of the Listians, but the disciple of Cherni – Theodore Leshetitsky. Theodore Leshetitsky (Leschetizky, 1830-1915) was the son of a Czech musician, he was born in Galicia. While being 9 years old, he gave his first concert in Lviv under the direction of Fr. K. Mozart, and the systematic concert career of an adult musician began in Vienna in the 1840's” [3, 60].

Particular attention is deserved by a place in the formation of the piano tradition of this period of the Austrian universal musician J. C. Kessler. Analyzing the nature and direction of

¹ Initials of a number of performers are absent in both documents and scientific sources.

his work, we reach the conclusion that it is a component of a complicated synthetic complex created by the Galician musical culture through the introduction made by J. Ruckgur, F. K. Mozart, J. Tower, K. Mikul, K. Lipinsky, I. Schuppanzigh, J. Mederich-Gallus etc., thanks to long periods of work as teachers, performers, conductors, chamber and orchestra collectives participants, composers, artistic life participants and organizers. The European experience, brought to these areas of life, enriched the country with its assets and developments of various national cultures. Against this backdrop, the figure of K. J. Kessler appears as one of the leading contemporary musicians of Europe in the galaxy.

J. K. Kessler often participated in charity events. In the Lviv period, he became an active member of the Galician Society of Music Fans (then called “Galizischer Musikverein”), and subsequently became a member of his directorate. In 1859, after the departure of the musician to Vienna, he was elected as honoured member of the Society, which changed the name to the Galician Music Society (in the period 1858-1919 it was called “Galicyjskie Towarzystwo Muzyczne”, hereinafter referred to as the GMT) [9, 40-46].

In 1840, J. K. Kessler presented GMT Society the score of the oratorio “Creation of the World” by J. Haydn in German and English [12], which for a long time was in the repertory of the concert programs of the artistic association. In 1855 the artist left Lviv, conducting a charitable concert in favor of the gospel community in the redut hall of the Count Skrabko [13].

While being aware of the needs of the professionalization of the concert life, the Austrian artist became a conductor, chamberist, accompanist, soloist and mentor of the younger generation of concert pianists, among whom the names of Alexander Zarytsky, S. Dunytsky and others were preserved.

As a Member of the GMT Board, J. K. Kessler joined the festival meeting of F. Liszt, taking part in the preparation and organization of the implementation of the welcome cantatas (presumably the authorship of J. Rukgaber) in his honor.

Herzen Liszt’s tours on the lands of Western Ukraine were of particular importance, highlighting the geographical scope of the covered cells, the importance of concert events, the influence on the processes of dissemination of Liszt’s principles of concert performance and the interest of his pedagogical system. Prominent Hungarian composer F. Liszt held one of the months of the tour in 1847 in Lviv, accepting the invitation of the director of the Galician Music Society of composer and pianist J. Rukgaber. His concert performances took

place in three halls: in the Hall of the Galician Music Society (17, 20, 26 April); in a charity concert at the Count Skarbka theater, which became the most massive artistic event of this tour (May 2), and in the library hall of Ossolinsky Scientific Institute (April 27). In addition to solo programs, he performed in a duet with pianist Sofia Borer, violinist and composer Felix Lipinsky (brother of the famous Karol Lipinsky), performed concerts by K. M. Weber for piano and orchestra, and directed the Great Symphony (Symphony No. 5) by L. Beethoven. His programs featured works, transcriptions and paraphrases of V. Belin, L. Beethoven, C. M. Weber, A. Vitana, G. Donizetti, V. A. Mozart, J. Rossini, F. Chopin, F. Schubert, F. Lipinsky, Lviv composer J. K. Kessler and his own original opuses. Taking into account the importance of programs, and the “genius artistry” of the performance noted by the press [cit. at 5, 191], respectful interpretation of the Hungarian musician of the opuses of the Lviv composer is evident².

F. Liszt presented choral GMT in Lvov with the score of the four-person male choir “Reiterlied” (“The Song of the Rider”) with dedication, and later under the impression of Galicia's trip he orchestrated “Galician Dances” – a suite for the piano in 4 hands, the Zhytomyr composer Juliusz Zarembski, that, in particular, included Ukrainian folk songs “Gandzia”, “Good evening, girl, where do you go?” (the work was found in 1996 in a private collection in Brussels) [1, 209-216; 4, 119-124; 5, 189-195].

Among the figures who fundamentally shaped the nature of the concert practice in Galicia and Bukovina was a Czech musician who came from the musical Bukovina family L. Marek, who in the early 1870s settled in Lviv and, being a convinced L'histant, appeared himself as a vivid and distinctive interpreter and organizer of artistic life.

Having deeply experienced the virtuoso-concert manner of Listivska interpretation and the principles of piano pedagogy at adult age, L. Marek retained his loyalty to them in the future, as opposed to the nuances and psychological spiritual work determined by following the principles of Chopin, taken from K. Mikul and his followers. However, close to F. List was his social position – active organizational activity (the work of the artistic director of the Musical Society of Male Singing “Harmony”, conducting a school of playing wind instruments for the purpose of completing a full-scale orchestral composition, forming a school of piano playing as a cell of the Listian tradition in Galicia, with the involvement of

² We shall note, that the compositions by J. K. Kessler were met in the repertoire of young Hungarian composer since his first Paris tours in 1820s, in the programs of mixed concerts created for aristocratic saloons under payable recommendations of J. Rossini being responsible for creating and complying with them [2, 11]

advanced teaching staff), the educational and educational nature of the programs, popularization of the best examples of the world classics (first of all, works by L. Beethoven and F. Liszt), direct participation in formation of the regional tradition of chamber music and concert tours, creation of multi-genre musical compositions focused on real performance potential.

On the basis of the Polish periodicals, L. Mazepa investigated the pianist's constant participation in chamber music concerts of Lviv aristocrats and notable burghers arranged in the houses of the Shimonovich family, Count Baronys, Adam-Voitsjeh Tsybulsky, Count Leopold and Jozef Stozhenskys (who were excellent violinists-chamber instrument players), etc., in which professional musicians and educated amateurs from Lviv (K. Mikuly, L. Marek, Lapchinsky, Ernesty, Gebelt, Plianert) and touring performers (G. and Yu. Venyavsky, N. Bnearnetsky) were involved [9, 36].

His great merit was that he constantly maintained contacts with well-known foreign musicians, thanks to which the Lviv listeners heard such outstanding pianists as K. Tausig, G. von Bülov, A. Rubinstein, and also A. Barbie, V. Merzhvinsky, Lucca and many famous singers. His villa became the center of active artistic life [6, 43-46; 8, 25-26].

The tour of the guest performers was important for formation of tastes and preferences of an educated and prepared audience, besides, personal artistic contacts often had an impact on the future fate of novice pianists. Thus, for example, the choice of a teacher for M. Rosenthal was influenced by the demarche K. Mikul and his 30 students during the performance of G. von Bylov in Lviv at the Count Scrabanka Theater (invited by his competitor L. Marek). The other tourist, R. Josephie, a student of F. Liszt, after listening to the play of this wunderkind invited him to study in Vienna. After a joint concert, K. Mikul (a solo and an organized trio that gave weekly concerts in the big hall of the Lviv City Hall) and the 13-year-old M. Rosenthal during the A. Mickiewicz Festival, the Galician Diet allocated a young scholar an annual scholarship to improve his skills in size 300 guilders.

After a tour of the cities of Russia, Poland, Hungary, Romania, the performance of L. Marek in Lviv as a soloist was held in 1854 in the program of GMT concert, in which the Fantasy for the piano by E. Prudent was performed on themes from the opera Lucia di Leimtermur Fantasia on Donizetti's Lucia di Lammermoor Op. 8 [9, 49].

In 1872 the pianist traveled to Weimar to study F. Liszt, successfully concluding in Germany and Austria in 1872 -1873. In 1873, the pianist performed brilliantly in Vienna in a

long concert tour. Since then, the mentor's compositions (primarily rhapsodies and paraphrases) have become a constant component of his repertoire. Subsequently, in the Austrian capital, L. Marek took classes on the analysis of musical forms in Hans von Bülow, thus mastering classical music and, in particular, the works of L. Beethoven. This brought him the fame of one of the best performers of this composer's piano heritage in the future.

Subsequently, in the 1870's, the musical life of Lviv, concert performances and musical education were influenced by the sharp confrontation between the Chopin's performing-pedagogical traditions, which consistently introduced and promoted K. Mikul, to the principles of spectacular-virtuosic style F. Liszt (in particular, L. Marek – a student of C. Mikul and F. Liszt, a brilliant performer and founder of the piano musical school). In the future, the list of the pupils of the outstanding pianist and teacher was extended by R. Schwartz, V. Inzhelacinsky, S. Nevyadomsky, F. Neuhauser and alternative by L. Marek and M. Rosenthal. This confrontation was reflected in the contemporary artistic periodicals as the war of the parties of “Marxists” and “Mikulists”.

At age 14 he will make his debut in Vienna, performing F. Chopin's Second Concert with R. Joseph, variation of L. Beethoven in Minor, and Campanella F. Liszt. In this period, Romania tours so successfully that he becomes a pianist of the Romanian royal family (in 1902 he was awarded the highest order of this country, receive a distinction from the hands of the king). In October 1876 Vienna traveled to Ferencz Liszt, who, after hearing M. Rosenthal's play, accepted him as one of his students. In the period of studying at List, a young pianist performs in St. Petersburg, Warsaw, Paris and other cities. The executor maintained friendly relations with J. Brahms, R. Strauss, A. Rubinstein, G. von Bülow, K. San-Saens, J. Massneau and I. Albenis. In 1906, US President Theodore Roosevelt met Rosenthal at the White House. In 1912 the Austrian emperor Franz Josef I awarded him the title “Pianist of the Imperial Court”. Rosenthal spoke before King of Spain. However, the most memorable for him remained the performance before the Russian tsar Alexander II in Bucharest.

In Vienna in 1927, M. Rosenthal was unable to attend the benefit of Marcelina Sembri, who at the same time attended the lessons of theory, harmony with Professor Frantisek Slomkovsky and the piano at K. Mikul. At the end of the 1930s, the pianist performed with the conductor of the New York Philharmonic Arthur Rodzin (a former conductor of the Lviv Opera).

Taking care of activity and variety of artistic life, the city and kari president of **Bukovyna** Karl Ritter Umlauff von Frankwell invited specialists from Lviv – Franz Kolberg, Leopold von Meyer, Ignacio Tedesco – to perform at houses of local magnates. On his initiative, the city was visited by F. Liszt. A great influence on the development of the piano tradition of the region was caused by touring of the Hungarian pianist who arrived here in May 1947 from Lviv through Stanislaviv under the invitation of President K. R. Umlauff. It was Bukovina that became the next after Galicia region of a tour of the prominent pianist in 1847 (performances by Hungarian musicians took place on April 29-30 (May 12-13)³, in Chernivtsi). These were two concerts at the Moldavia Hotel⁴, owned by the father of Karol Mikula – merchant Jakob von Mikuly (then name “Under the Black Eagle” – in the oldest building No. 7 of Central Square, nowadays there are the premises of the Trade and Economic Institute). In his large hall there were two public concerts of the Hungarian musician (some of the money was donated by the performer to the disabled children), and one at the palace of Baron Eudoxia Gormuzati, private concerts in the Zagorsky's lawyer's house, Baron Y. von Mustyatsy's estate. Bukovinian listeners had the opportunity to hear F. Liszt's own compositions – one of the “Hungarian Rhapsodies”, “The Funeral” (in memory of the Lyons Weavers uprising) and “Campanella” from “The Grand Etudes for Paganini” (Grandes études de Paganini)⁵ cycle [11], transcription of the overture to Wilhelm Tell of J. Rossini and “Forest King” by F. Schubert, paraphrases of the opera by V. A. Mozart “Don-Juan”, “Moonlight Sonata” by L. Beethoven, a series of compositions by F. Chopin (polonaise Es-dur, waltzes, mazurka) and, traditionally, improvisation on a local theme – kolomyika and a number of improvisations at the request of the public.

The third concert performance of the Hungarian pianist took place in the palace of Baron Gormuzaki. In the house, the last guest was invited to listen to the play of the talented gypsy violinist-moshule Nicole Peak from Suceava (Mykola Sachavsky), as the artist studied the music of Hungarian Gypsies). A great impression on F. Liszt was caused the folk music violinist Aleko Zurtsuman, heard after a public performance in the estate of one of the local aristocrats in the village Glynnysia. The recorded melodies F. Liszt subsequently used in his

³ Volska claims May 11 (23) was the date of departure to Iasi.

⁴ Its owner was Jakob von Mikuly, the father of Karol Mikula (then name “Under the Black Eagle” – in the oldest building No. 7 of Central Square, nowadays there are the premises of the Trade and Economic Institute)

⁵ We should remind that the cycle was published in 1851. The cycle is reconsideration of more complicated version of 1837 being published under the name “Etudes of Transcendent Complicatedness for Paganini” (Études d'exécution transcendante d'après Paganini).

Hungarian rapsodians (in particular, “Funny dance”) [7, 23-25]. Soon afterwards, F. Liszt's student, Sofia Boyerer, was gave concerts in the city.

With the departure of K. Umlauf from Bukovina (1850), the state of concerts sharply declines despite the periodic attempts of local figures (including pianist K. Koenig) to restore the abandoned tradition and encourage the mastery of the instrument.

The foundation (May, 1876) and the opening of its own concert hall (December, 1877) of the Musical Society in Chernivtsi, until the 20th anniversary of the organization (1882) was marked by the participation in the program of celebrations of K. Mikul (and other representatives of the pedagogical composition of the Conservatory of the Galician Music Society in Lviv) and the execution of his works.

In 1879, under the invitation of the famous musician, Czech Adalbert (Vojteha) Grzhimali⁶ (1842 – 1908), head of the Society for Cultivating Musical Art in Bukovyna” (the speech took place on January 18 at the Society's House), Russian pianist, composer and conductor Anton Rubinstein arrived in Chernivtsi, whose program included: Overture “Egmont” by L. Beethoven, “Rondo” by V. A. Mozart, Aria and variations by G. F. Handel, Nocturne and Variations by F. Chopin, compositions by R. Schumann and F. Liszt and their own compositions – Barkarola and etudes. Note that Bukovinian admirers of musical art met earlier the work of A. Rubinstein. A year earlier in one of the concert programs of the Society in 1878, the “Waltz-Caprice” was performed here, dedicated by its composer to the heroes of the Russian-Turkish war 1877-1878.

Among the performances of Hungarian pianists on the territories of the Western Ukrainian region, a special place belongs to Transcarpathia. So, F. Liszt has repeatedly visited Mukacheve⁷, Uzhhorod (performed here in the restaurant “Golden Crown”) and Velikie Lazy⁸ in connection with friendly relations with Nandor Plotheni, where he performed in concert programs and saloon evenings, solo and duet with the owner (till 1867). We remind that with this musician the concert performances of the duet by E. Remeny and J. Brahms in the cities of the region are also connected.

⁶ Before his arrival to Chernivtsi, he worked as a symphonic orchestra conductor in Rotterdam (Holland) and Goteburg (Swiss), soon returned to his motherland, where at first he headed symphonic orchestra of Chezh National Theatre, later he was another conductor of German theatre in Prague.

⁷ F. Liszt with Mihaly Munkacsy – the head of Hungary realistic painting school, activist from Mukacheve. The latter has created “Ferencz Liszt Portrait”, and the composer dedicated his 16th “Hungarian Rapsody” [4, 123] to the painter.

⁸ On December 23, 2011 a monument to Ferencz Liszt was installed in front of the palace of Count Nandor Ploteni. Author of the monument – Transcarpathia sculptor Mykhailo Belen known with his works on Hungarian themes.

Conclusions. Analysis of concert-performance traditions (tour performances of prominent European and Western Ukraine pianists within the scope of piano performance of the regional, national and international level) gives the opportunity to make certain generalizations. Summarizing the foregoing, we emphasize that the nineteenth century is characterized by the tune of a number of innovative forms of piano concerts. While in the Polish environment, along with college programs, solo piano concertos were practiced, they become regular only with the root of this tradition in the practice of Ukrainian pianists. The concert performances of the performers of the region, which have already gained widespread recognition in the countries of Europe and on other continents, were an important means of forming the artistic demands of the audience and manifestation of patriotic civic stance. Their programs demonstrate a high technical level and serious interpretative tasks, have a powerful educational and aesthetic potential, directing the listener to a deep and thoughtful perception of a rich variety of repertoire.

Further professionalization of concert tours *in the late nineteenth century* created the basis for the intensification of performances by touring performers on Western Ukrainian lands, which greatly expanded the representation of various performing traditions. In particular, in Lviv, for this purpose, in 1892 GMT concert bureau was established to undertake administrative problems of organizing concerts in the city. During the period of 1882-1900 with its help such performers were invited as E. Schelling (1883), A. Rubinstein (1879), G. von Bulow (1872, 1887), O. Michalovsky (1879 and 1899), E. d'Albert (a number of programs in 1886-1888), I. Paderewski (1887), A. Greenfeld (1887), E. Sauer (1893). In 1880, the joint performances of Johannes Brahms and Jozef Joachim took place in Lviv [6, 17]. The above examples show the intensity of changes in the foundations and goals of concert activity, the principles of concertation, enrichment with their latest repertoire, focusing on its educational character, the consistent promotion of national and regional piano creativity, enrichment of the repertoire, which fundamentally changes the relationship between the performer and the target audience.

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