



Jan Ruckgaber, a bust by Chardigny, 1855 r. (family achieve)

Ewa Michalik
Andrzej Ruckgaber

Jan Ruckgaber

The Forgotten Composer

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

Second edition, revised and completed, Warsaw, 2020

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Published under the Imprint of the Authors, Warsaw 2016

Second edition, revised and completed, Warsaw 2020

ISBN 978-83-944400-1-5

Jan Ruckgaber / ii

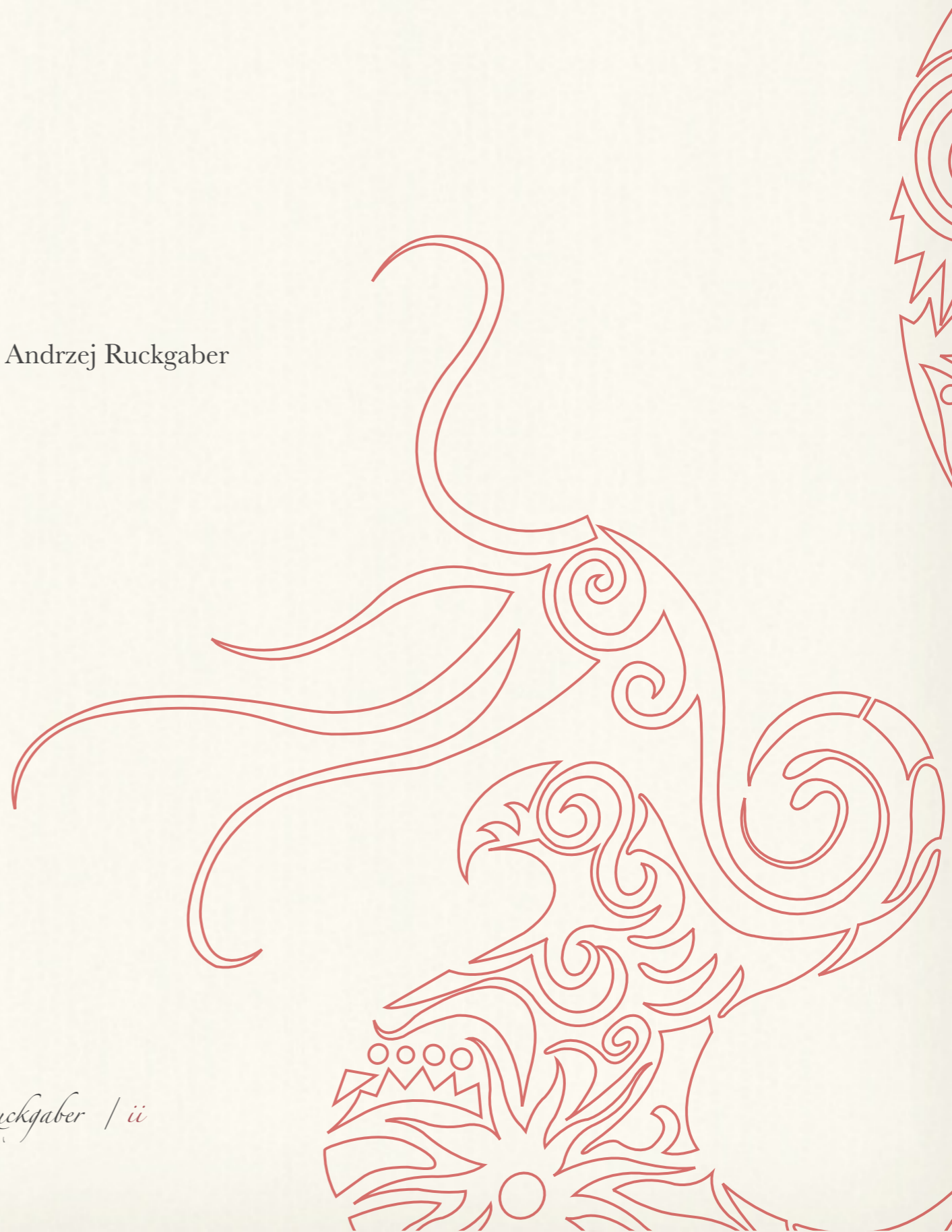


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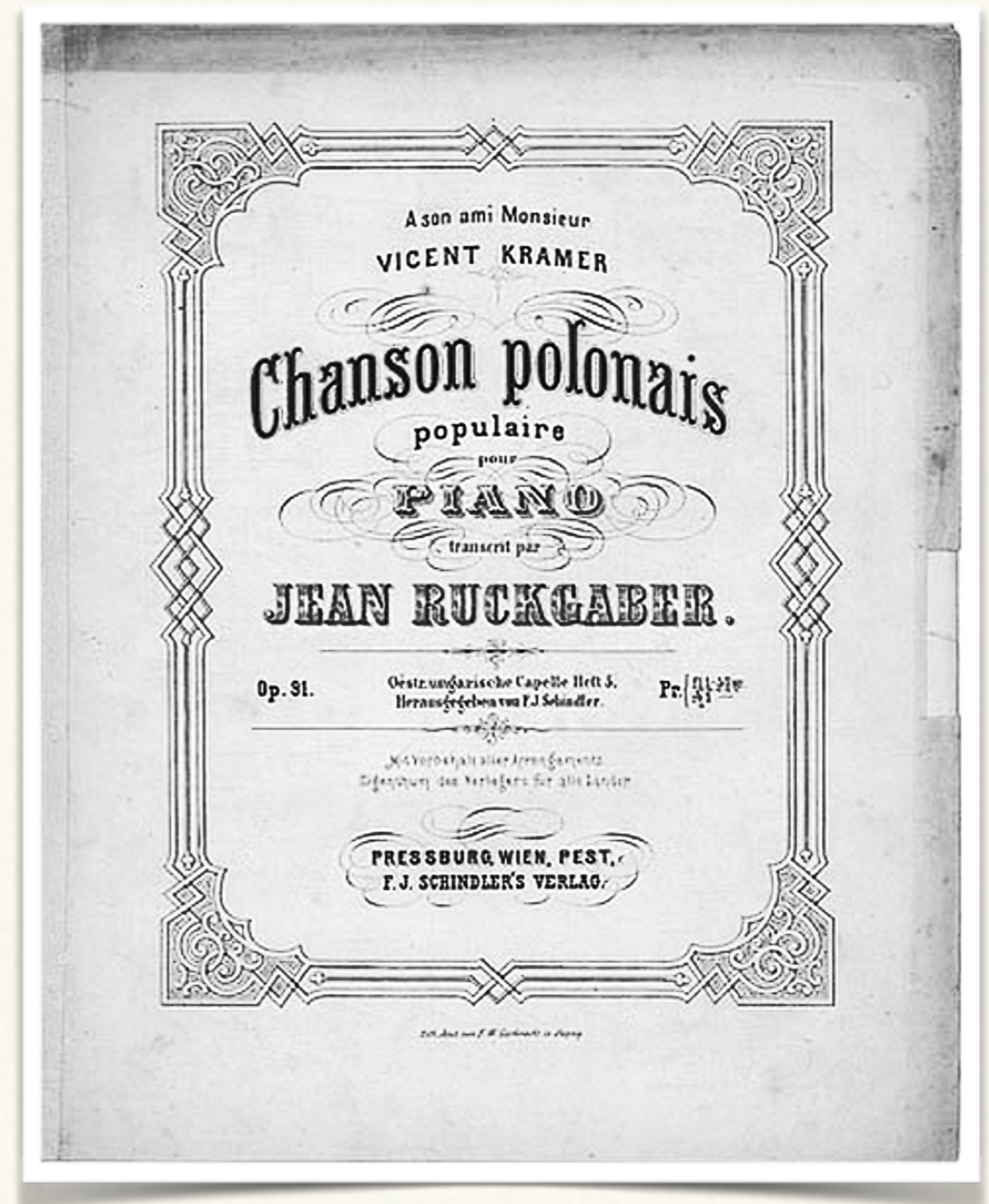
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*Chanson polonais populaire, op. 91,
pour piano transcript par Jean Ruckgaber (family archive)*

Introduction

My name is Ruckgaber, Andrzej Ruckgaber. I was born in Poland and I certainly feel Polish, but the foreign name has always made me think of the origin of my family.

Curiosity, but also the family tale of my great-great-grandfather, Jan Ruckgaber, a famous 19th century pianist and composer, who lived in Lviv, now nearly entirely forgotten, has inspired me to look into his biography myself.

He was a popular musician, teacher and promoter of musical life. Jean - Johann - Jan Ruckgaber, born as a Frenchman, adopted by an Austrian, lived in Lviv - a Polish town, but under the crown of the Austro-Hungarian Monarchy, because Poland did not exist on the map of Europe then.

We consider him a Pole, but his parents were French aristocrats who fled to Vienna in the days of the French Revolution. When his father was killed in the Battle of Wagram, Jean, then a boy of ten, was adopted by his tutor, an Austrian named Joseph Ruckgaber, whose surname is now also mine. He spent most of his lifetime in Lviv.

When Poland gained independence in 1918, Ruckgaber's descendants moved to Warsaw, carrying with them the family story about their famous grandfather: the composer.

The story of his life seems well worth telling, and his fate is almost symbolic in the context of the turbulent history of Europe.



The Ruckgaber family, 1955

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 (family archive)

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 also described the archives, where more authentic materials are housed, still waiting to be explored in great detail.

We have compiled the most complete so far list of his musical works.

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.

*Ewa Michalik and Andrzej Ruckgaber,
the composer's great-great-grandson
Warsaw, August 2020*



*Middle-Eastern Europe in the years 1815-1866
(<http://www.emersonkent.com>, Jan. 2015)*



Ewa Michalik and Andrzej Ruckgaber, Zakopane 2005 (family archive)

Chapter 1 Life

Young Years

Ancestry

Jean (later Johann and Jan), the son of a French nobleman, Jean de Montalban, was born in Vienna on the 21st of November, 1799, and was baptised in St. Stephen's Cathedral.

Some 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. Jean de Montalban - father, fled his homeland to avoid the terror of the French Revolution and settled in Vienna. A few years later, he was killed in the Battle of Wagram on the 5th or 6th of July, 1809, as an Austrian officer. Not much is known about the composer's mother besides her name: Anna née Felber.



St. Stephen's Cathedral in Vienna, 1830 by Eduard Gurk
(<http://pl.wikipedia.org>, 2015)



The Battle of Wagram 1809, watercolour by Julius Kossak 1867
(<http://mediainformacyjne.com>, 2015)

After the death of his father, ten-year-old Jean was adopted by his Austrian 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.

At first Jean used his adoptive father's surname as a stage name, but as he became popular he kept the name.

Many years later, in his testament he expressed the will to return to his true surname, but this has never been fulfilled. His French Christian name – Jean - was later altered to Johann and Jan. Because “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.

Education

Jan Ruckgaber began his musical education in Vienna with Johann Nepomuk Hummel, who 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 enrol 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.



*Young Jan Ruckgaber, by an unknown author
(<http://uk.wikipedia.org>, 2015)*

First Concerts

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.

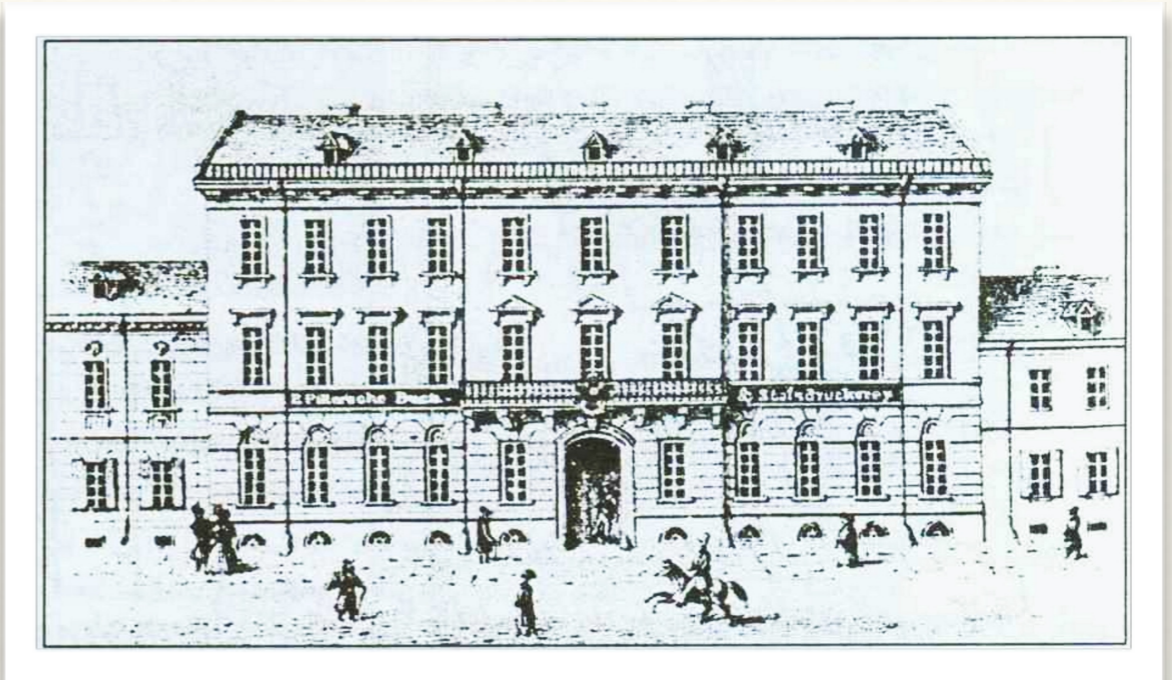
After his stay in Lviv the pianist went on a tour of Galicia, where he not only played concerts, but also gave music lessons in landowners’ homes.

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 as a pianist local musicians.

The young man never expected Galicia to become his new homeland where he would experience popularity and success⁸⁶.

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 Kaczkowski is going to host a great vocal-instrumental concert with the help of Mr Ruckgaber – an artist of rare proficiency.*



The building of the Pillers' printing house at 3 Łyczakowska Street in Lviv, a lithograph by K. Auer, ca 1846-47 (<http://www.lwowe.com.pl>, 2015)

In the years 1824-25 J. Ruckgaber participated as an accompanist in Karol Lipiński's subscription concerts. 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. 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.

Stabilisation

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* (*Appearance of Spirits*) staged in 1826, gained him general recognition and fame.

The chronicle of Jan Ruckgaber's performances can be easily traced – time notices about his concerts appeared in the Lviv press on a 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 Theatre on the evening of Wednesday, June 11th. More over, 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 acquaintances.

Jan Ruckgaber's life became then definitely connected with Lviv.

His talent, energy, diligence and commitment soon brought the revival of musical life in Lviv. It was time, when 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 concerts and the public could enjoy the widest range of excellent music²⁹.



*Sentiments D'Enthousiasme de la Galicie, pour les memorables journées d'Octobre de 1851
Oeuvre 50 (family archive)*

Family

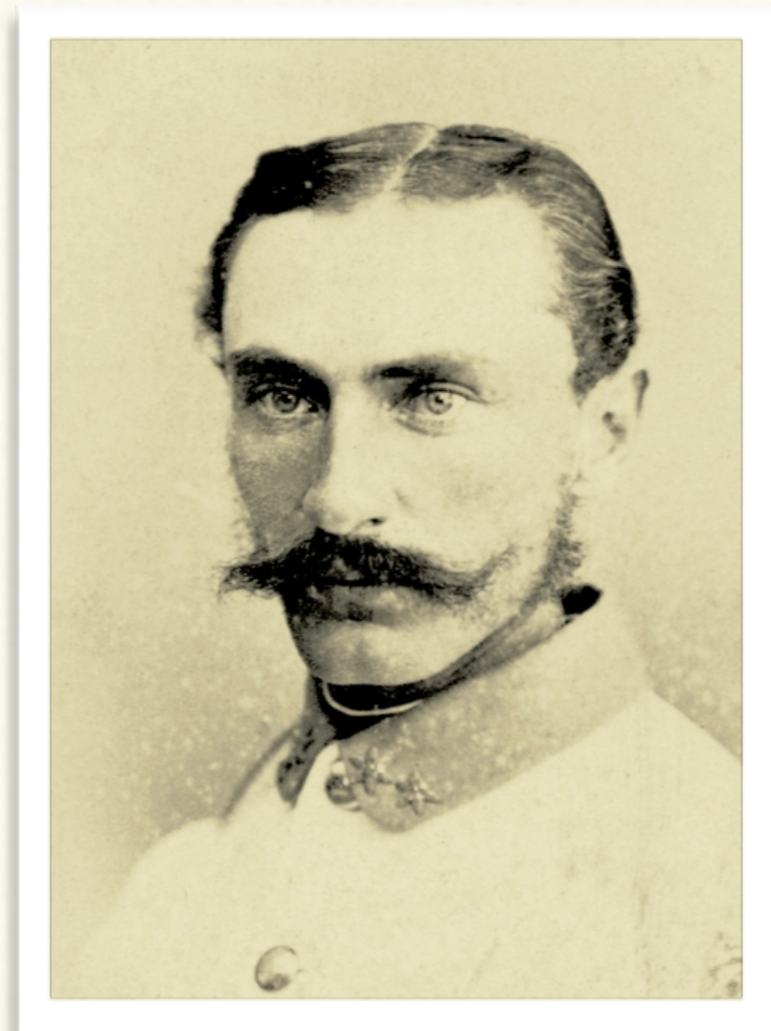
On the 15th of August 1834, at the age of nearly 35, Jan Ruckgaber married Maria Xavier Markl, who was born in Lviv, on the 8th of August 1819. She was the daughter of a Hungarian baron John Markl and a Polish woman Jane née Balewicz.

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 jeweller. 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.

After parting with his wife he left Lviv in 1862 and headed for the region of Wołoszczyzna. For five years he worked as a music tutor for the families of local notables and he composed his music^{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.



Ernest Ruckgaber, a real photo (family archive)

Professional Achievements

Jan Ruckgaber was a charismatic and outstanding figure in the history of the town. Ruckgaber played piano concerts in many European towns.

In the mid - 1840s, in Paris he met Fryderyk Chopin. 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, who returned the favour with a dedication on one of his pieces of music. Its copy went missing during the war.

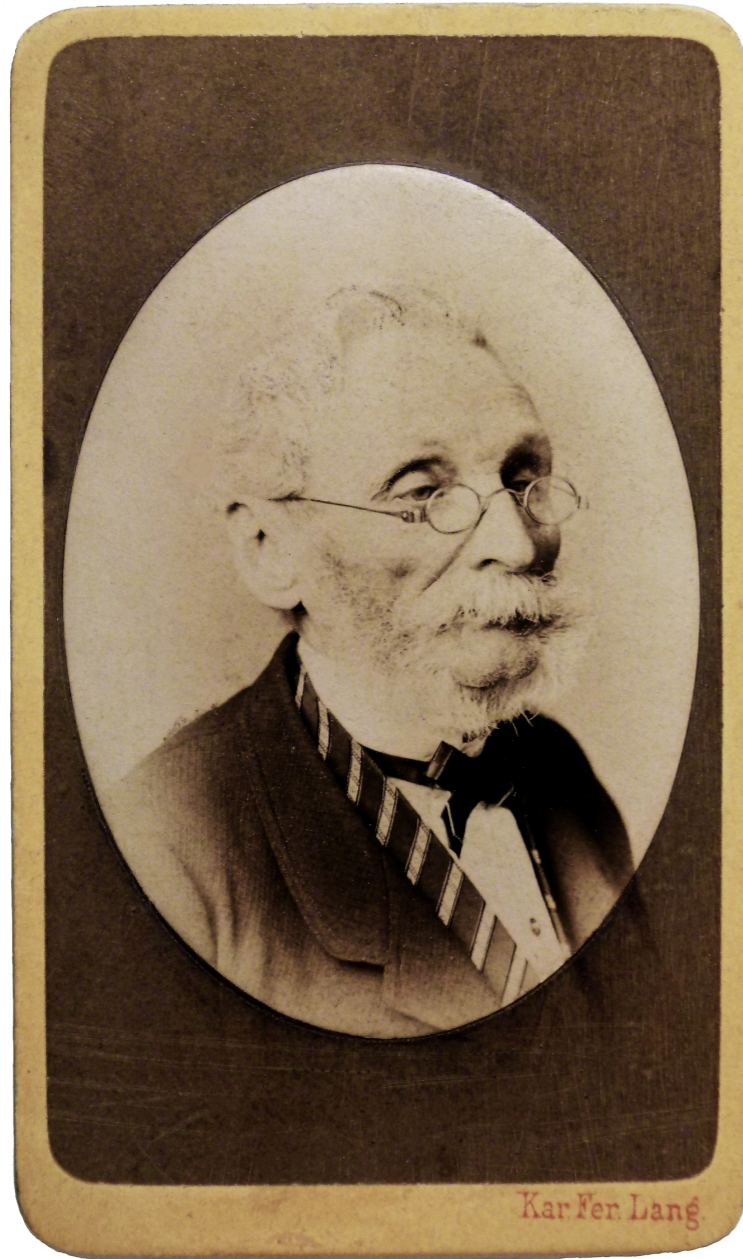
In Paris, Ruckgaber met also Ferenc Liszt, an eminent Hungarian composer and pianist, who gave a series of concerts in Lviv in the spring of 1847^{65,86}.

During over fifty years of his public activity, Jan Ruckgaber educated three generations of musicians and music-lovers.

From scratch did he organise the Galician Music Society.

He laid the foundation under professional music education in Lviv, starting Music School in 1839 and, a few years later, a Conservatoire, which works till the present days, now under the name of the Lviv National Music Academy.

Once popular, forgotten for years, perhaps now he will find his place in the public memory.



Jan Ruckgaber, a real photo, family archive

Decline Years

In 1857, due to his illness, and also because of some conflicts with new management, Ruckgaber withdrew from working for the Society.

He retired from the work in which he was so successful – public and organisational activities. But he still worked as a tutor and composer..

After parting with his wife, in 1862 he left Lviv.

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

Jan Ruckgaber died in Lviv, on the 5th of January 1876, in the house at 5 Strzelecki Square. He was buried at the Łyczakowski Cemetery, in Jane's husband's parents', Joseph and Anna Schier's, family tomb.

[...] *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. 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 of Wołoszczyzna 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 to Lwiv and settled with his married daughter, he soon departed from this 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 Lwiv 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 before his death he was still giving piano lessons and working on a Canon. May his ashes rest in peace!

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 defence of her mother's good memory and thus the only link to recovery the family surname broke.



*Jan Ruckgaber's monument in the Łyczakowski Cemetery in Lwiv
(Photo by Michał Piekarski)*

Chapter 2

Work

The Galician Music Society

The aspirations of the Lviv elite to set up a society which joined professional musicians and amateurs, in order to play music together, were 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 and Lipiński, were the first musical societies in Lviv.

In 1834 Jan Ruckgaber and F.X. Mozart set up the Society of the Friends of Music (Gesellschaft der Musikfreunde), which soon became a foundation for The Galician Music Society.



Franciszek Ksawery Wolfgang Mozart, son
(<http://zaxid.net/news/>)

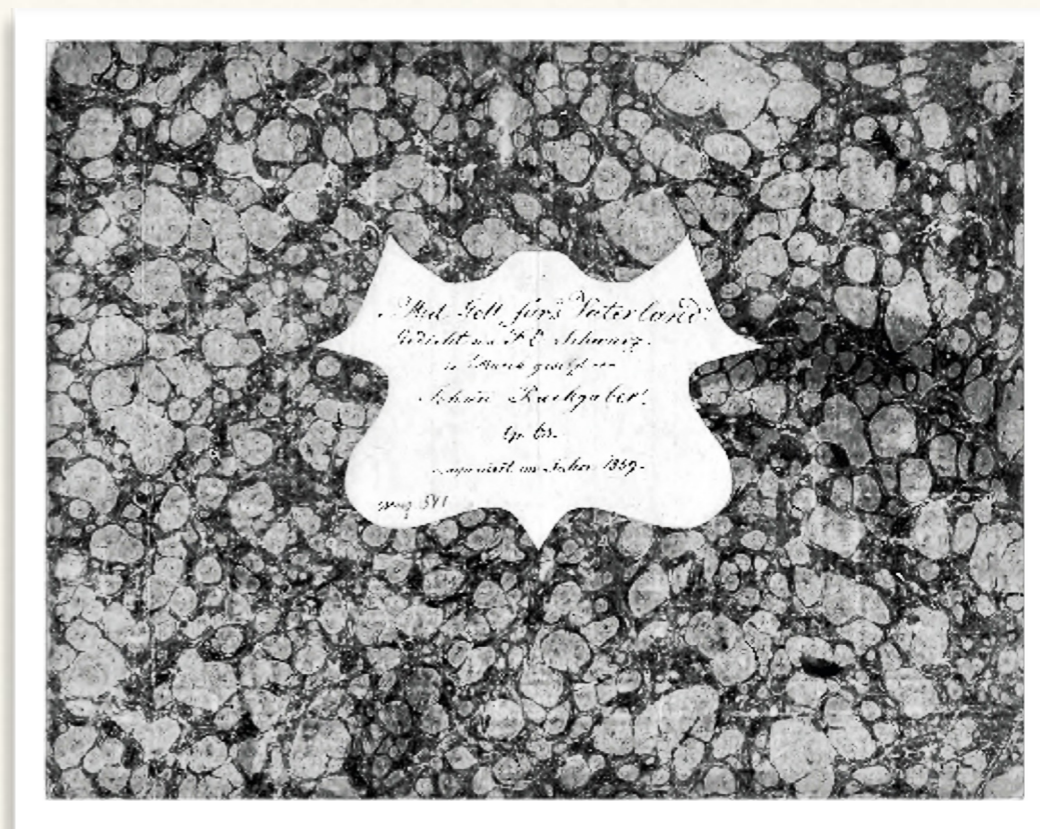
The Statute of the Society of Friends of Music, which described the structure, management and the rules of membership, was written and presented to the authorities in April 1835⁸⁶.

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 Friends of Music held a great concert for The Institute for the Poor.* They also informed that the *Society, with the composer and pianist Jan Ruckgaber in the lead, gathered about a hundred amateurs* ("Mnemosyne", 1836, No 4, January 9, page 15).

At the end of September 1836, the great *Serenade* by Ruckgaber became a specific overture to the establishment of the Society of the Friends of Music ("Mnemosyne" 1836, No 76, October 6th, p. 304).

In the years 1836-38 the Society regularly held public concerts, when works of symphonic, chamber and oratorian music⁵⁹ were performed. The concerts were often enhanced with appearances of 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.

Many of the mentioned artists were not born in Lviv. But without any harm to their loyalty for the Empire, or even for their patriotic attitude, they assimilated into local traditions, customs and speech. This is proved, for example, in the Ruckgaber's musical piece *Z bogiem za ojczyznę (Mit Gott für's Vaterland)*.



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 ⁶⁹

Registration

The Galician Music Society (GMS, Galizische Musikverein – GMV) was officially registered on the 14th of August 1838.

Later in 1838 Franz Xavier Mozart left for Vienna, and Jan Ruckgaber replaced him at work. In the years 1838-42, he was the art manager, the conductor of the orchestra and choirs and later the manager of a music school at the Society, established in 1839.

Soon the Society started organising weekly musical meetings in which amateur musicians performed music by Mozart, Beethoven and others. Ruckgaber's energy encouraged nearly a hundred music-lovers from amongst the local cultural elite to play music together. Along with some concerts the public listened to poetry by Adam Mickiewicz.

At that time the tendencies, popular in Vienna and Paris, 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 idea.

On May 16th, 1839, Ruckgaber conducted the first official concert by the Galician Music Society. 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, 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.

In the fall of 1839 the spectators were presented the *Overture* by the director of the Society, Jan Ruckgaber ("Mnemosyne", No 88, November 10th, 1839, p. 362).

The achievements of the Society are easy to value based solely on the number of public performances. In 1840 alone four concerts and twelve "shows" were held. The programs included for example the oratorio *Christ on the Mount of Olives* by Ludwig van Beethoven, a part of oratorio *The Creation* by Joseph Haydn, the oratorio *Saint Paul* by F. Mendelssohn, and others. During big concerts sometimes the number of participants amounted to 300 musicians.



Vienna in an old postcard (www.google.pl, 2015)

Sources of Finance

The means 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 elite and country authorities and artists. Their presence at the GMS General Assembly gave the Society an elite character. At the same time membership of the Society became more prestigious.

Members of the Society paid regular fees. Care for culture was then considered a matter of honor. Any citizen of suitable musical education, which enabled them to participate in concert performances, having paid a suitable fee, could become an active member of the Society. Founding members were citizens, who [...] *once and for good paid a share of 1000 crowns for the use of The Society.*



Lviv in an old postcard: a monument to Adam Mickiewicz
(<http://strubcina.org>, 2015)

Music School

In 1839, only a few months after the Society was established, a music school was opened under the name of Music Institute, for 60 pupils, with another 16 places for girls and boys (“Mnemosyne” No 84, October 19th, 1839, p. 336).

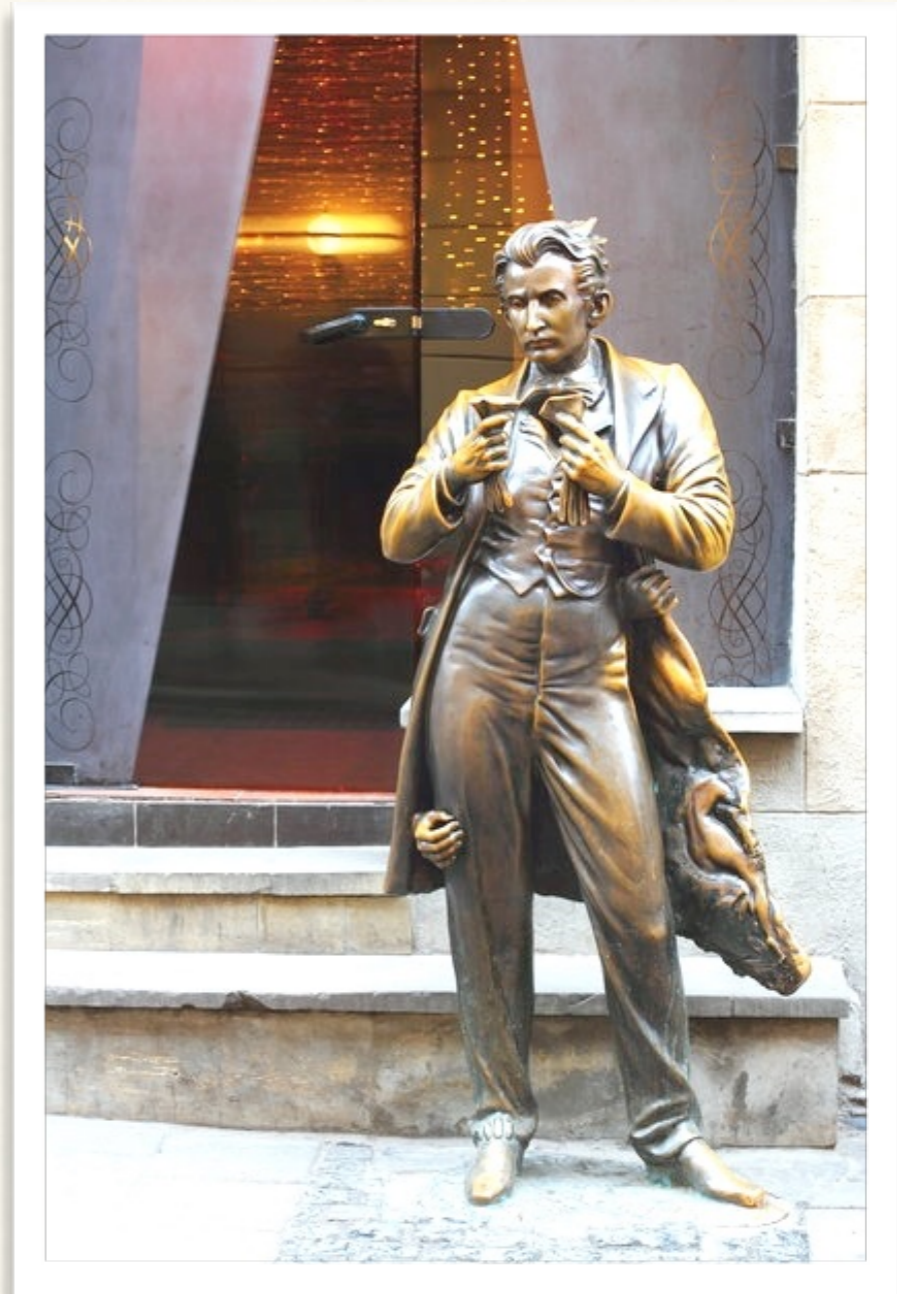
Leopold von Sacher-Masoch was the director of the institution., while was the artistic director. Although Jan Ruckgaber was a brilliant pianist, he only lectured on theoretical subjects, but there was no piano class there. The GMS cared mainly for the development of their symphony orchestra and the choir.

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 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 oratorical-cantata works. Filip Broch was the violin teacher, and Karol Brunhöfer taught playing the wind instruments. On Ruckgaber’s own initiative a course of theory and history of music was planned.

The period of best 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 organised numerous musical meetings.

Ruckgaber invited to perform in Lviv the most eminent musicians in Europe, like 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 performed for the whole month at the turn of April and May, 1847, broke records of popularity⁶⁵.

In 1848, the revolutionary events ceased the activity of the school at the GMS⁴¹.



*A monument to Leopold Sacher-Masoch in Lviv
(mybudowlancy.blogspot.com, 2015)*



The fire of Lviv in 1848, a painting by L. Jabłonowski

The Springtime of the Peoples

The turbulent wave of revolutionary events of 1848, generally called the Spring of the Peoples, spread over 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 organisations.

In 1848, soon after the outbreak of revolution in Vienna – the citizens of Lviv, with F. Smołka (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. They also announced Polish willingness to form an alliance with Austria.

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.



A lancer of The National Guard in Lviv in 1848, an illustration by Julius Kossak
(<http://pl.wikipedia.org>, 2015)

However, it was only a short dream about freedom. 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 theatre. Now it is known that a part of the GMS library’s collection survived.

The work of the Galician Music Society, as well as the town’s cultural life withered.

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 under the brilliant direction of Ruckgaber [...]. Experts considered the play of the violin team as particularly successful in *Scherzo* – the third movement, which bears the best testimony to the amateur orchestra.

The New Beginning

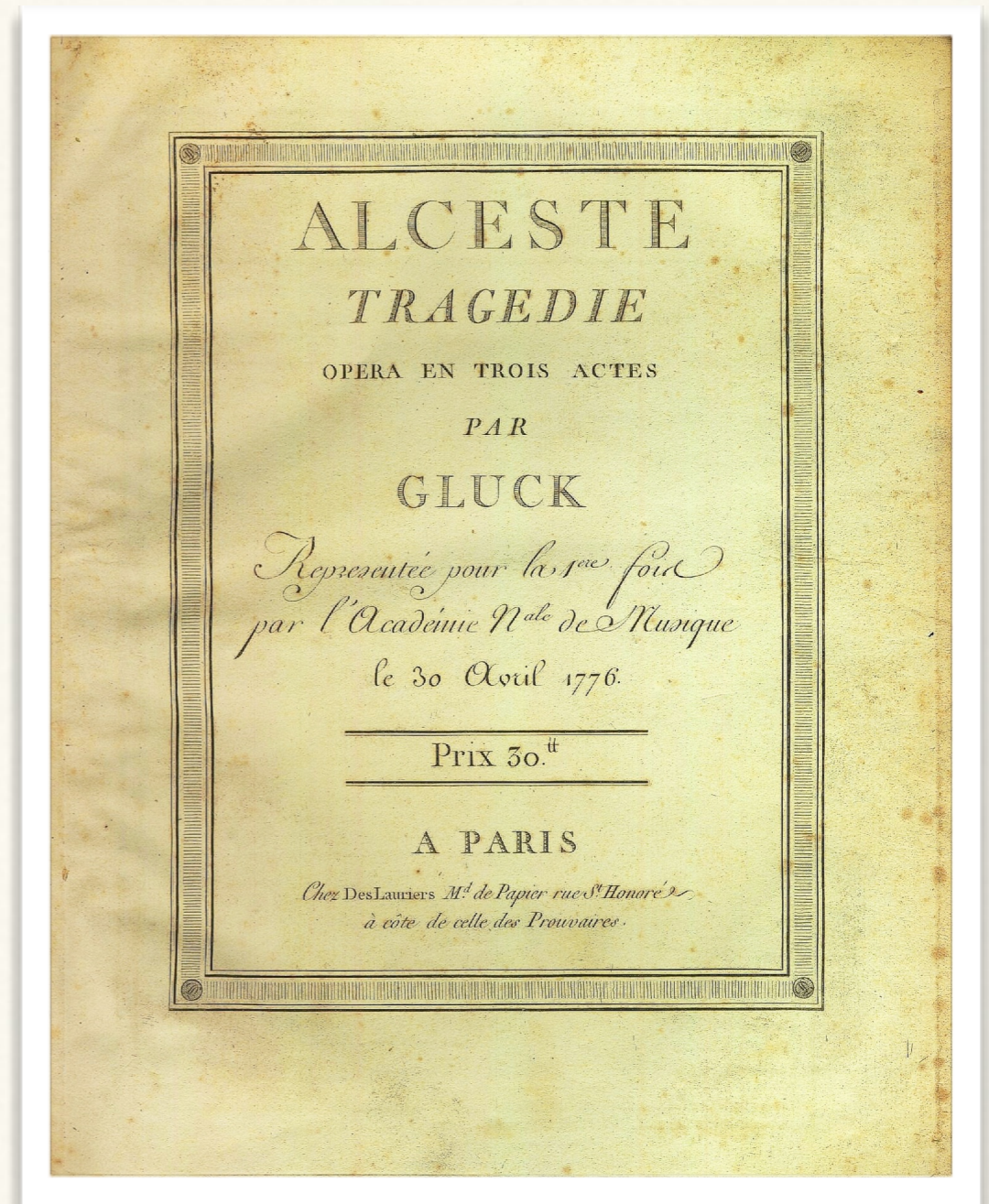
When the events had settled down, in June 1852, the Galician Music Society was renewed as The Society for the Development of Music in Galicia.

The music school at the society was reopened on the 1st of May 1854, this time as a Conservatoire. At first it was again led by the director Jan Ruckgaber. Besides theoretical subjects, as harmonics, counterpoint, instrumentation and analysis of music forms, composition was taught as well.

On personal order by the Emperor Franz Joseph I the school received a three volume collection of J. S. Bach's works^{29,51}.

The Society's concert activity was soon restarted and under Ruckgaber's direction the orchestra prepared performance of symphonic works and fragments of operas, including the overture to *The Summer Night's Dream*, the oratorio *Saint Paul* and *The Piano Concerto G-minor* by F. Mendelssohn, the *Fourth* and *The Pastoral Symphonies* by L. van Beethoven and his oratorio *Christ on the Mount of Olives*, oratorio *The Creation* by J. Haydn and symphonic ode *The Desert* by F.C. David^{12,86}.

The repertoire also included works by Hector Berlioz, Fryderyk Chopin, Jan Wacław Kalliwoda, Gioacchino Rossini, Siegmund Thalberg. In special concerts of sacred music there were performances of, for example, the *Miserere* by Gregorio Allegri and *The Seven Last Words of Our Saviour On the Cross* by Joseph Haydn.



The title page of the score of the opera "Alceste" by Gluck, 1776
(www.wurlitzerbruck.com, 2015)



Karol Mikuli (dziedzictwo.ormianie.pl, 2015)

The Music Library

From the very beginning of the Society Ruckgaber gathered repertoire and organised a music library. For instance, his deputy, Józef Promiński, bought and donated the autographs of some very unique pieces, among them the first edition of the opera *Alcesta* by Gluck, dated in 1776.

Ruckgaber's own works as manuscripts or published in print, were also housed in that library and remained there until after his death.

Ruckgaber's Retirement

In 1857 Ruckgaber retired from work for the society and became devoted to teaching and composing only¹², however the society remained the center of musical life in the town. In 1860 it returned to its original name of the Galician Music Society.

The artistic directors of the reborn GMS were, after Jan Ruckgaber (1838-42, 1853-56), the amateurs: 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.

The New Seat of the GMS

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

Presently the place houses the Lviv Philharmonic and the Great Concert Hall of the GMS Conservatoire, was named after S. Ludkiewicz.

In October 1910, the first Convention of Polish Musicians took place in the GMS building. It was held in order to celebrate the 100th Fryderyk Chopin's birth anniversary and the 500th anniversary of the battle of Grunwald. The chairman of the convention, Ignacy Paderewski, made a fiery, patriotic speech, which raised Poles' spirits.



*Lviv in a modern photo: the building of the GMS
and its Conservatoire, constructed in 1910
(at present the Lviv Philharmonic)
(<http://www.dziennikpolski24.pl>, 2015))*



World War I, a Russian postcard: the Storming of Lviv, 1915, (<http://strubcina.org>, 2015)

World War I

The work of the GMS and its conservatoire was stopped by the military actions of World War I, which foiled its achievements and brought it to decline, especially during the Russian occupation.

The Polish Music Society

When Poland gained independence in 1918, from 1919, the Society's name was changed to "The Polish Music

Society (PMS)". The name was not officially approved until the 12th of April, 1939, it was commonly used during all the twenty-year period between the wars⁵⁷, when there came a time of full bloom for the PMS and its conservatoire. Good times, though, did not last long because of the global economic crisis of the end of the 1920s.

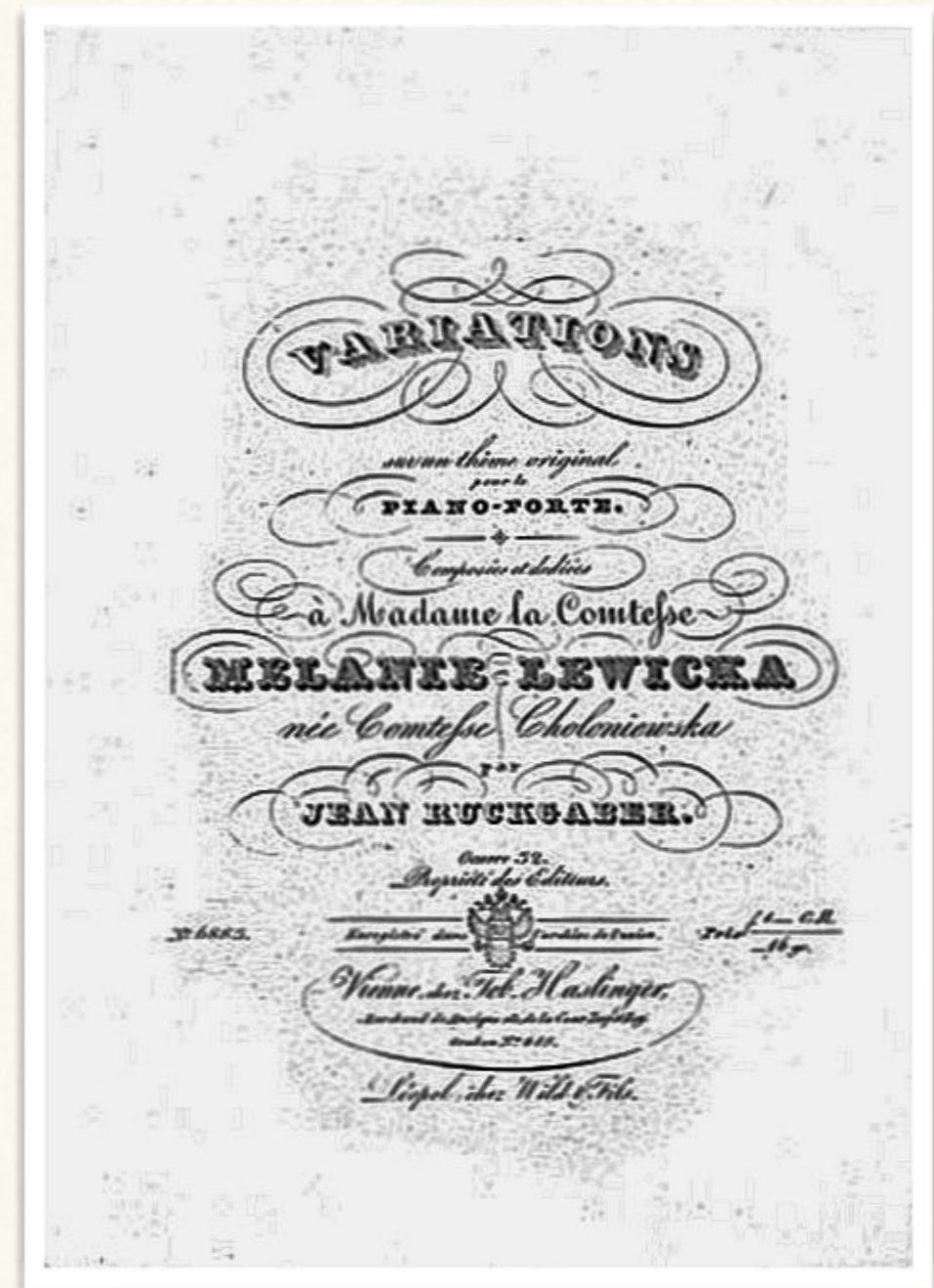
The Polish Music Society worked until the Bolsheviks occupied Lviv in September 1939. Later the communist authorities presented the Society as an example of the "decline of bourgeois art", crossing out all of its achievements.

The Meaning of the Galician Music Society

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

Numerous concerts organised by the Galician Music Society gave the public in Lviv opportunity to hear works by eminent European composers. The listeners enjoyed music by Johan Sebastian Bach, Wolfgang Amadeus Mozart, Ludwik van Beethoven, Fryderyk Chopin and many others.

Opening a Music School in 1839, and in 1853 – the Conservatoire, the Galician Music Society laid the foundation for professional music education in Lviv.



*Variations sur un theme original. Oeuvre 32
(family archive)*

The Conservatoire and Music Academy

The Conservatoire

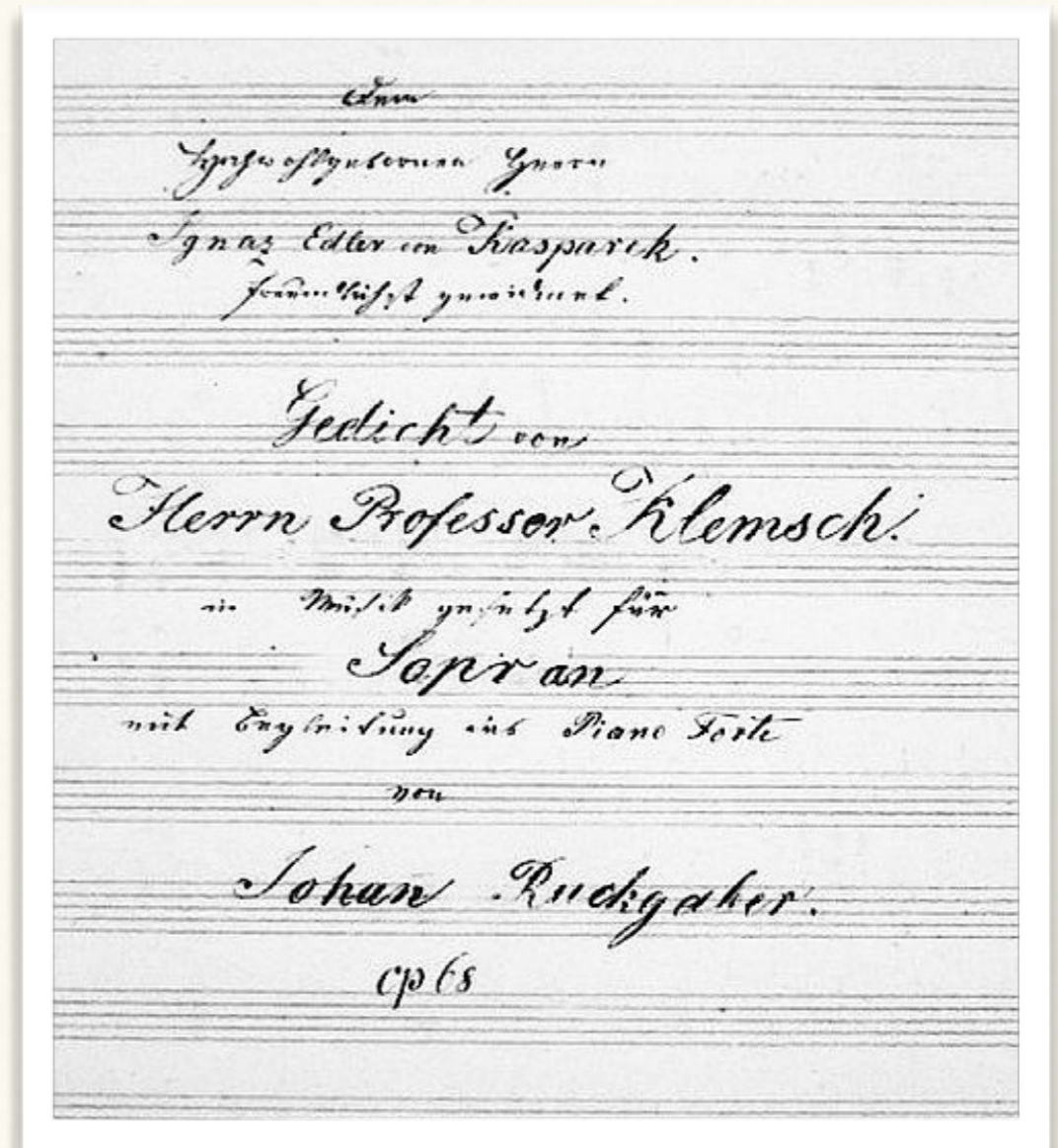
The Conservatoire at the Galician Music Society, opened on the 1st of May 1854, was one of the oldest in Europe, older than, among others, the conservatoires in Petersburg (established in 1862) and in Moscow (1864).

After the break in the activity of the Galician Music Society, caused by the disturbance during the Springtime of the Nations, in 1851, Karl Hepflinhen-Bergendorf, a former deputy director of the society, and Jan Ruckgaber began the efforts to re-establish the work of the society. In November 1851, the Emperor Franz Joseph I donated 2000 guildens for the Galician Music Society, and in February, 1852, the Board of the Society, decided not only to restore the activity of the society, but also to establish a conservatoire.

On the 1st May 1854, educational classes were ceremonially inaugurated. 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 enrol in the school. In September of the same year the first “displays” (that is public concerts) of the Conservatoire students took place.

The Conservatoire was the first professional institution for music education not only in Galicia, but also in the Eastern Europe, except for Prague. Together with its predecessor, the Music School at GMS, it became a model for similar educational institutions in the region.

Establishment of the Conservatoire was the most significant achievement of Ruckgaber in the area of professional music education in Lviv.



Kennst das Meer, op. 68 (family archive)

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 and solo or choral singing¹¹.

At first the Conservatoire was led by the director Jan Ruckgaber (1853-5629, 53, 56), then Traugott Gorgon (1856-58) and Karol Mikuli (1858-87), Rudolf Schwarz (1834-99), Mieczysław Sołtys (1899-1929) and Adam Sołtys (1929-39).

The professors of the Conservatoire were: Jan Ruckgaber (theory and composition), 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.

In the subsequent years composers such as Karol Mikuli, Mieczysław Sołtys, Adam Sołtys, Henryk Melzer, Tadeusz Majerski, Jan Gall and Józef Koffler worked for the Conservatoire. Karol Mikuli, [...] *instead of German, introduced Polish as a lecture language*⁵¹, a pedagogical course, and, in 1859 a piano class for the first time. In the year 1880 the Conservatoire received an official status, thus its prestige was

enhanced, underlining its meaning for the cultural life of the town and the country⁵¹.

Achieving the official status of a "conservatoire" was important because of Karol Lipiński's bequest (from 20 years before), which granted the GMS Conservatoire a third part of the income from his estate Urłów (at present the district of Tarnopol), provided the school met certain formal conditions before the stated date. The remaining two parts K. Lipiński bequeathed to the conservatoires in Prague and Naples .

Soon three grants named after Karol and Regina (the composer's wife) Lipiński were founded. They were first awarded during the management of Rudolf Schwarz.

Karol Mikuli 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*, Leipzig 1879.

Mikuli's successor, Rudolf Schwarz, especially cared for scholarships for the best students. 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 scholarships were exempted from payment.

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, but it was his successor, director Mieczysław Sołtys, who finished the task.

Mieczysław Sołtys remained director of the GMS Conservatoire for 30 years. During this time the Conservatoire reached the apogee of its development and 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 others.

In 1906, the GMS and the Conservatoire moved to a new building, and in 1910 a new concert hall, with excellent acoustics and new organ was put into use. Presently the Lviv Philharmonic is placed there⁵¹ and the concert hall was given the name of S. Ludkiewicz.

World War I thwarted the GMS and Conservatoire achievements. 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. In 1914/15 there were only 119 students.

In 1916/17 things started returning to normal. In the following year there were 26 professors and assistants and 925 students.



Lviv in an old photo: The Pillerowska Tenement, on the corner of Wynnyczenki and Łyczakowska 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. (www.rewasz.com.pl, 2015)

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' colleges.

In 1929 Adam Sołtys, Mieczysław's son, 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, but it existed only on the modest donations from local authorities and from the supporting members of the society.

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

After World War II, already in the Soviet Union, the Conservatoire took up its activity, after many organisational changes, as the Lviv National Music Academy.

The Lviv National Music Academy

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. Four Lviv institutions, with their staff and material base, were included in this Conservatoire:

- the GMS Conservatoire,
- K. Szymanowski Conservatoire,
- the Higher Music Institute, and,
- the Musicology Unit of the Jan Kazimierz University, presently the Ivan Franko's National University of Lviv.

The Lviv State Conservatoire (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 2008.

The GMS Conservatoire

Chronologically the first institution included was the GMS/PMS 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' colleges.

The Karol Szymanowski Lviv Music Conservatoire

Chronologically the second incorporated institution was Lviv Music Institute (LMI), sometimes called the Anna Niementowska's Conservatoire. When Poland gained independence, after 1919, LMI received an official name for the college. In 1931, with an agreement from Karol Szymanowski, the former Lviv Music Institute was named Karol Szymanowski Lviv Music Conservatoire (LMC).

The Higher Music Institute

The third school to be incorporated into the State Conservatoire, was the Higher Music Institute (HMI), the first really Ukrainian educational institution. It was established in 1903 and in 1912, after the death of M.W. Łysenko, the most outstanding Ukrainian composer, the Higher Music Institute was named after him.

The M.W. Lysenko Higher Music Institute (HMI) was then the only Ukrainian music college.

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.

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



*Formerly the building of the M.W. Łysenko Higher Music Institute.
From 2008 it houses the Lviv National Music School of St. Lutkiewicz
(<http://www.lvivcenter.org/pl/lia/themes/secession-city/>)*

World War II

For the time of war between Germany and the Soviet Union (1941-44) the work of the conservatoire was stopped, and was not resumed before August 1944.

Most of the Polish teachers left for Poland. Few remained, among others A. Sołtys, T. Majerski (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 documentation.

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 distorted.

Return to the true history

After many years and changing fortunes the Conservatoire still works, becoming the M. Łysenko Lviv State Musical Academy after 1999, and taking the name of M. Łysenko Lviv National Musical Academy from 2008. In the year 2000 the institute reached the status of an Academy.

In the years 2003-4 its true history was restored, and recently, as the M.W. Łysenko Lviv National Music Academy (LNMA), the institution, once established by Jan Ruckgaber, celebrated its 150th anniversary.

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.



*The M.W. Łysenko Lviv National Music Academy
(<http://strubcina.org>, 2015)*

Chapter 3

Music in Lviv

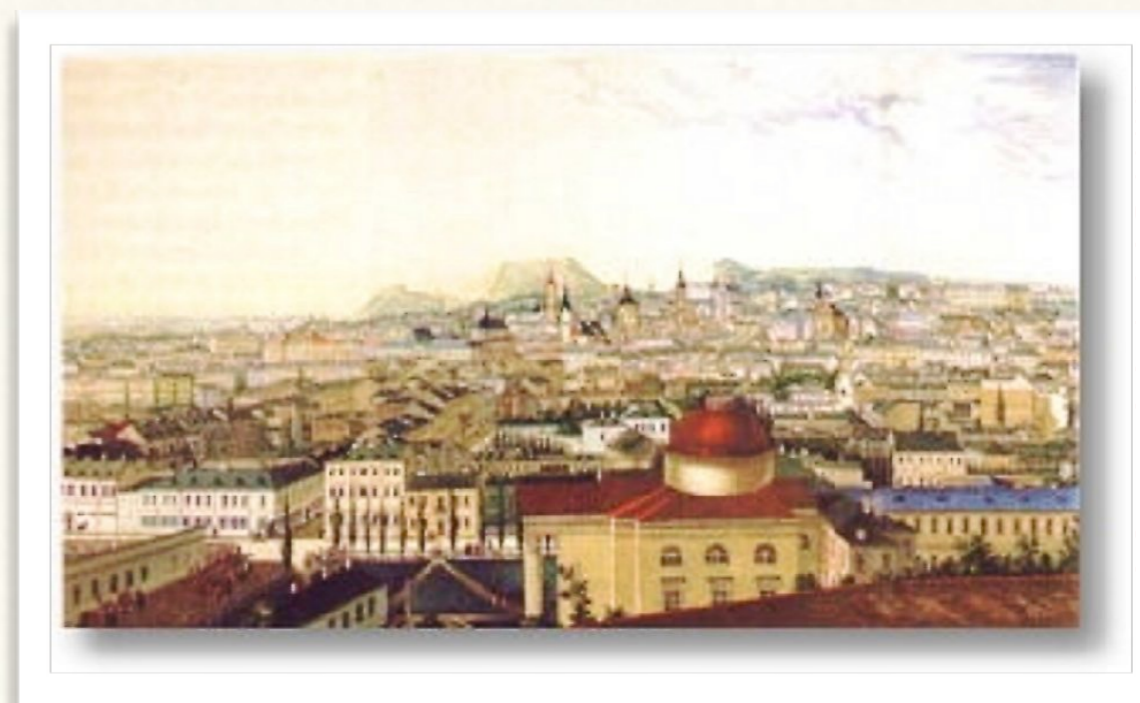
Distant Past

The culture of Lviv and Galicia developed at the meeting point of many cultures, the intersection of the main trade routes from the East to the West. Musical life thrived from the ancient past.

As early as in the 15th century, there was an instrumental band attached to the musicians' guild.

At the end of the 16th century, a so-called Musicians' Fraternity which consisted of lay musicians who performed mainly in churches, but often also played secular and popular music to grace celebrations, weddings and banquets. Also, 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 and 18th centuries music was present above all in churches, monasteries and magnates' manor houses. The Dominicans' monastery in Lviv was one of the main centres of musical life.



The Panorama of Lviv in an old postcard
(<http://www.lsl.lviv.ua>, 2015)

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. Sometimes there were a few bands on one estate, and even ballet and theatre 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, also with folk musicians.

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 person.



Lviv in a modern photo: the Dominicans' Church
(<http://strubcina.org>, 2015)

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.

The popularising of musical education led to the spontaneous development of amateur, home music making.

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.

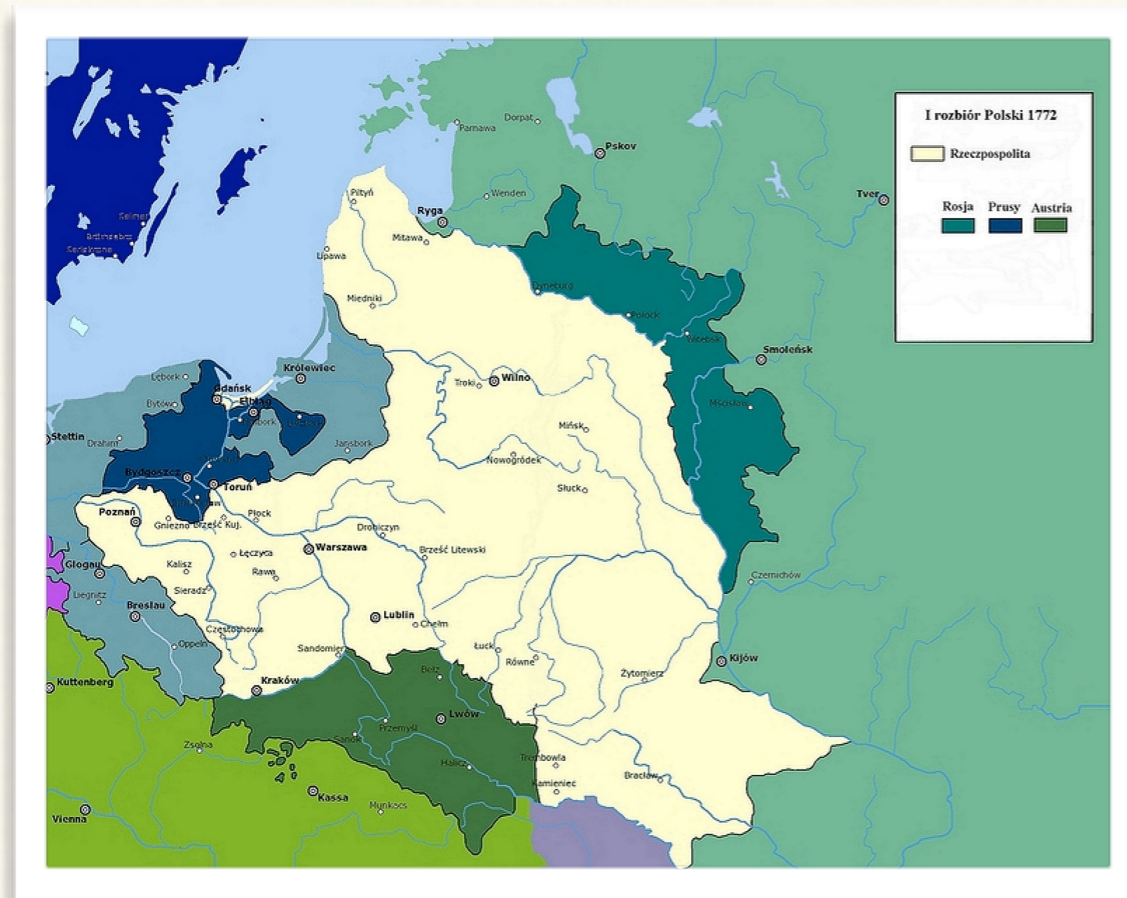
Additionally, on many aristocratic estates the harp served as an instrument to accompany singers. In burgher houses the violin, flute as well as the guitar became popular thanks to the arrival of concerts by outstanding virtuosos.



Clavichord, the predecessor of the piano
(<http://muzea.malopolska.pl>, 2015)

Theatre in Lviv

After the first partition of Poland in 1772, when Lviv came under Austrian reign, many Germans and Austrians settled here for good. Apart from high officials and wealthy bourgeoisie, intellectuals also arrived in Lviv.



Poland after the first partition in 1772 (<http://pl.wikipedia.org>, 2015)

The authorities cared for creating a good environment for the development of cultural life and entertainment for the German-speaking newcomers.

In 1776 a permanent theatre was established. At first it was a German “privileged, imperial-royal theatre”. 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 sing-spiels.

In time, besides an Austrian group of German-speaking actors, a Polish troupe sprang up. From then on both names were commonly used: “German Theatre” or “German Stage” and “Polish Theatre” or “Polish Stage”. The Polish Theatre staged mainly dramas and musical performances.

Józef Elsner

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

Of German origin, born in Wroclaw, he was a composer, conductor and a teacher. Fryderyk Chopin was one of his tutees, and Elsner openly admitted, "*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 *Jagietło w Tenczynie* have survived throughout the centuries.

The Musical Academy of Józef Elsner

In 1796 J. Elsner temporarily lost his job at the theatre. Soon he announced the setting up of a Musical Academy, a philharmonic association, which would join amateur and professional musicians and would organise regular concerts for the Lviv public.

Unfortunately, Elsner's Academy did not last long. Soon he took up his duties at the Bogusławski Theatre 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 institutionalise musical life.



Józef Elsner after 1853, by Maksymilian Fajans
(<http://pl.wikipedia.org>, 2015)



Wojciech Bogusławski by Józef Sonntag
(culture.pl, 2015)

Wojciech Bogusławski

In the years 1794-99 musical theatre in Lviv was revived.

Bogusławski, known to the Lviv public after his guest performance in 1789, organised a Polish Theatre 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 garden.

In 1799 Bogusławski, and soon later Elsner, left Lviv and moved to Warsaw.

The Opera in Lviv

Agnieszka and Tadeusz Truskolaski, who came with their team from Warsaw in July 1780, finally brought a Polish opera theatre to Lviv.

It performed for three years until 1783.

Jan Nepomuk Kamiński

The gap left after Bogusławski's departure was soon filled by Jan Nepomuk Kamiński. Thanks to Kamiński, the Polish theatre worked permanently (opera and drama) from 1809.

He was the first to stage 16 plays by Alexander Fredro. Jan Nepomuk Kamiński managed the Polish theatre in the years 1809-42.



*Lviv in an old postcard: a monument to Aleksander Fredro
(<http://strubcina.org>, 2015)*

The Skarbkowski Theatre

The Skarbkowski Theatre in Lviv was built in the years 1837-42 in Viennese classical style. The new theatre 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.

It was built on thousands of oak stilts sunken into the muddy ground. The construction of the theatre was supervised in person by its founder, count Stanisław Skarbek

(1780-1848), who gave most of his wealth towards the construction and maintenance of the place.

On the 28th of March, 1842, the work of the theatre was inaugurated with a premiere of *Śluby panińskie* (*Maidens' vows*) by Fredro. The Skarbkowski Theatre was German out of necessity, but it got permission for three Polish performances a week.

The year 1900, when the troupe of actors moved from The Skarbkowski Theatre to the new building, was a groundbreaking period for Lviv theatre. Soon it began a new period of its development under the name of The Great Theatre.



The Skarbkowski Theatre, 1900, a watercolour by T. Rybrowski
(<http://pl.wikipedia.org>, 2015)

Eminent Musicians in Lviv

Just like 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 that imparted vivid colours to musical culture.

They were outstanding musicians who visited Lviv with concerts, and frequently stayed to live and work there, such as Franz Xavier Wolfgang Amadeus Mozart (the youngest son of the great composer), pianists and composers Jan Ruckgaber, Joseph Baszny (a Czech conductor and composer), Joseph Christofer Kessler, Johann Mederitsch called Gallus (an Austrian conductor and composer), who stayed in Lviv in the years 1803-12 and 1817-35, violinists Karol Lipiński and Stanisław Serwaczyński, and others.

Mozart of Lviv

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



Franz Xavier Wolfgang Mozart, a portrait by Karl Gottlieb Schweikart, 1825
(<https://commons.wikimedia.org>, 2015)

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 and Ruckgaber's tutor). 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 Italian.

In 1807 Mozart-junior arrived in Lviv. At first he worked as a piano tutor in the homes of aristocrats. He then frequently played concerts at various estates.

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 organised by Franz Xavier in Vienna, the musical creations of Fryderyk Chopin were presented to the public for the first time. After often very successful concerts in many towns, he settled in Lviv and lived there from the year 1822 to 1838.

The Society of St. Cecilia

Starting in May 1824, musicians and amateurs gathered every week for "vocal practice" under F.X. Mozart's management. 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 formed. Saint Cecilia was the patron of many choirs, because she was supposed to care for sacred music. The Society and The Institute of Singing established at the society by Mozart and Lipiński were the first musical associations formed in Lviv.

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 death, performing his famous *Requiem*.

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

In 1838 Mozart-junior returned to Vienna. In 1841 he became the first director of Mozarteum in Salzburg. 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, at the age of 53.

Karol Lipiński

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

F.X. Mozart and K. Lipiński performed together in some concerts. Lipiński also participated in Mozart's concerts as a conductor. Both musicians organised a choir of 80-100 singers, who in the years 1808-18 performed oratorian music in churches.

Mozart was interested in Lipiński's music, and in 1812 he wrote a piano transcription of *Quatre Polonoises de la Redoute* by Lipiński.

Karol Lipiński played concerts and was popular all over Europe. On many occasions he visited Cracow, Wrocław, Leipzig, Berlin, Poznań and Vilnius, repeatedly returning to Lviv, where, since he was so adored by the listeners, he performed very often. 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 organised by Lipiński from 1824, became an important event in the cultural life of Lviv. The concerts began on the occasion of



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

contracts – summer fairs. 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.

In the years 1824-25 he successfully performed with Jan Ruckgaber, who dedicated to Lipiński his *Piano Concerto op. 37*.

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

Early Romanticism in Galicia

Regional and Historical Background

For the Austro- Hungarian Empire Galicia at the end of the 18th and beginning of the 19th century was a new province. It 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



Lviv in an old postcard: the Jews (<http://strubcina.org>, 2015)

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.

Artists in Lviv took example from Vienna as well as Paris and Berlin. This was especially noticeable in the work of the German theatre in Lviv and in some music, for example in the performances of Wolfgang Amadeus Mozart-junior and Jan Ruckgaber. They mostly followed the pattern of German, or rather Viennese Romanticism, based on the work of one of the first Romantics – Franz Schubert.

Development of Musical Societies

Compared to previous times, the number of listeners and participants of musical events increased. Associations of music lovers and artistic salons sprang up. A new wave of "musician-activists" and "musical organisers" was slowly becoming prevalent.

Jan Ruckgaber was an activist of this new kind.

Development of the Romantic Style

During the Romantic period, in the last three decades of the 19th century, poets, musicians, and painters reached for aesthetics connected with folklore, the world of legends, myths, and fairy tales. An interest rose for lyrical moods and subtle feelings, which poeticised the modest joys of everyday life. Historical inspirations were another area important for artists of the time.

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

Two Directions

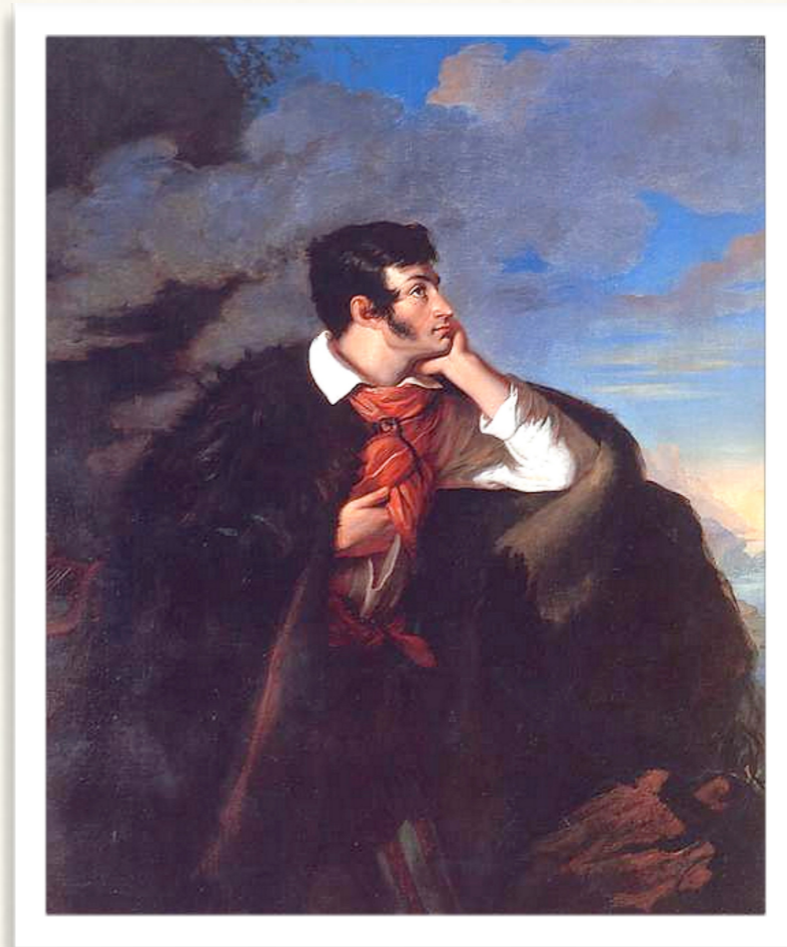
There were two main directions in the development of the Romantic style. One was showed in the aspiration to distinguish national style and underline national identity, while the other headed for the integration of foreign influences.

The increased interest in folklore and important historical events were signs of shaping national style in Polish culture. Concert versions of folk dances and songs were written and their characteristic melodic patterns, rhythms and genres were transformed.

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 accepted.

The second direction, merging the expression system of European Romanticism with the threads of 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.

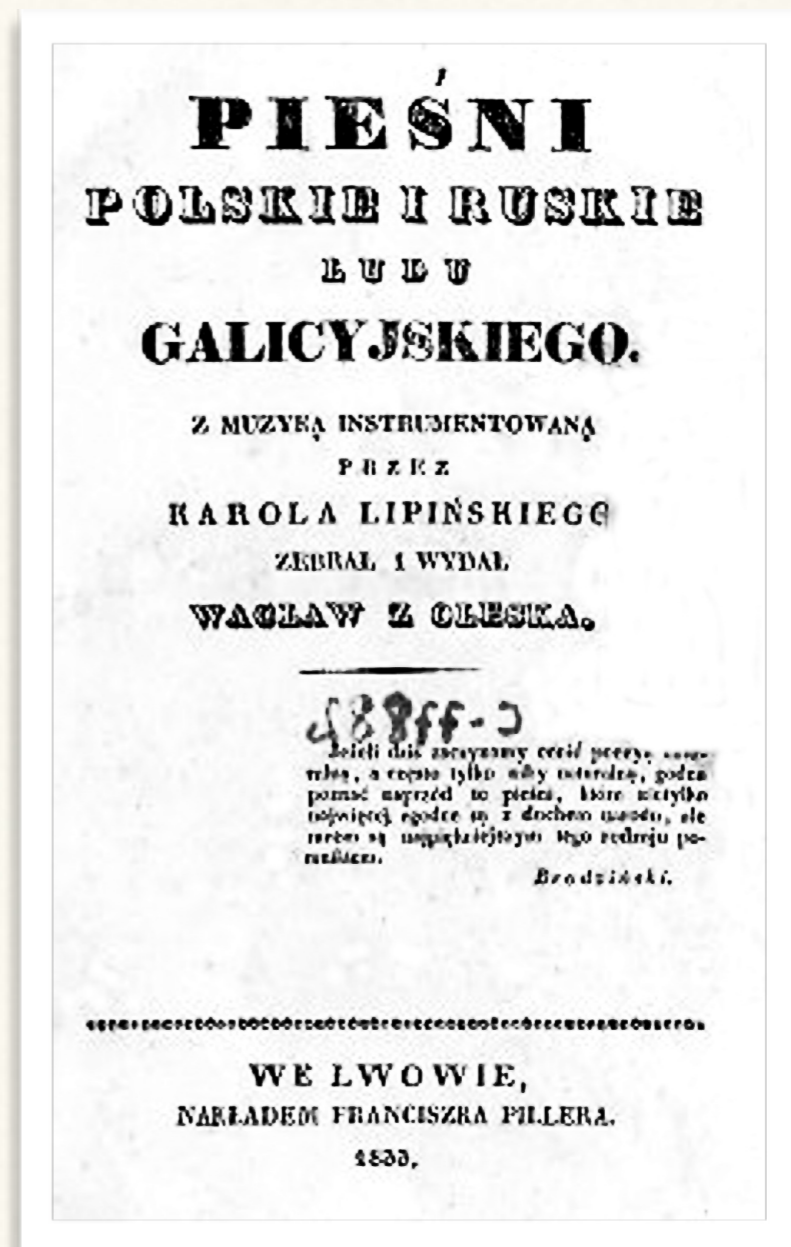


*The portrait of Adam Mickiewicz on the Ajudahu Rock
by Walenty Wańkowicz 1827–1828
(<http://pl.wikipedia.org>, 2015)*

The Press in Lviv

Musical life was often a subject of interest for the Galician press. 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 theatre performances including musicals and concerts were reviewed on a regular basis.

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



*The title page of a book of folk songs
published by Wacław from Olesko
(<http://dlibra.biblioteka.tarnow.pl>, 2015)*

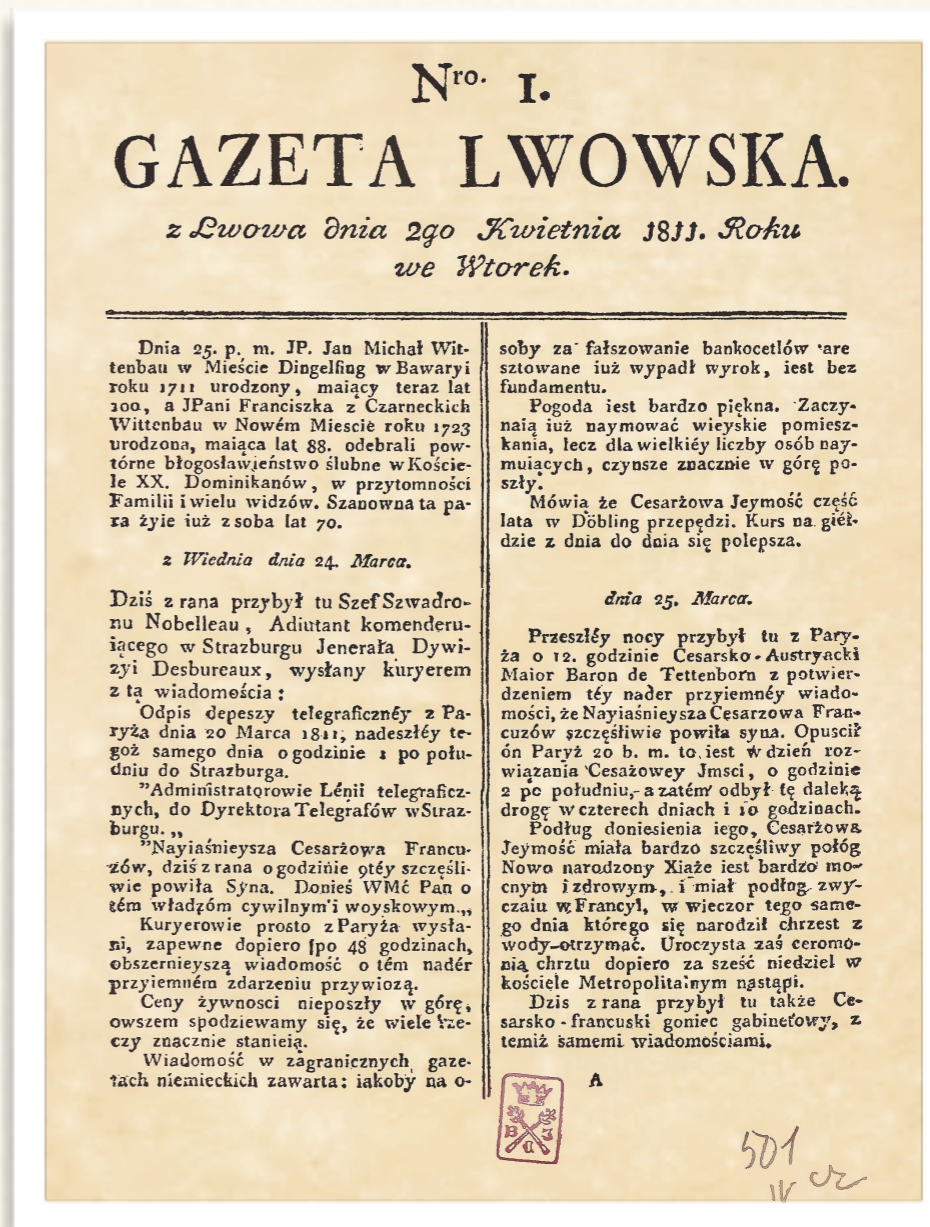
"Gazeta Lwowska"

In 1810 Austrian authorities issued permission for the publishing of "Gazeta Lwowska" in 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 Kamiński.

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 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 especially 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 Lviv.



The first issue of "Gazeta Lwowska" (jbc.bj.uj.edu.pl, 2015)

„Mnemosyne”

Another valuable source of information was published in the years 1824-40, a German magazine named “Mnemosyne”, which was dedicated to musical events. “Mnemosyne” was one of a few magazines on the subject of art, published in Galicia during the Austrian-Hungarian Empire. The full title of the magazine was: “*Mnemosyne. Galizische Abendblatt für gebildete Leser*” (“*Mnemosyne. The Galician evening newspaper for enlightened readers*”). The title was symbolic in itself. According to Greek mythology, Mnemosyne was the goddess of memory and mother to the nine Muses.

“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 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 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.



The “Mnemosyne” magazine (<http://www.europeana.eu/>)

Musical Education

The beginnings of professional music education in Lviv reach as far back as the 14th century, 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.

The widest music-teaching curriculum was realised and established in 1615, at Jesuit College Music Hall, which later became the foundation for the Lviv University. Music Hall was the first specialist music school where education was carried out following the example of Italian conservatories of the time.

The most important incentive for the development of musical education was the inflow of Austrian settlers to Lviv after the first partition of Poland. The 18th century belief that elementary knowledge of singing or playing an instrument is obligatory in general education of higher classes was carried on into the 1800s. Government functionaries, officials, military men, and teachers demanded the creation of suitable conditions for cultural life.

That was the time when periodicals were started and the University, once organised on the basis of Jesuit Academy, was re-established.



*Lviv in an old postcard: Galician Parliament,
since 1920 the Jan Kazimierz Lviv University,
at present Ivan Franko Lviv National University
(family archive)*

Music Schools

In 1840 a music school was opened by the Galician Music Society, and later it made a firm foundation for the Conservatoire by GMS.

During the period of about 80 years, (from 1839 to 1918) Lviv witnessed development of music education of European level.

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. Singing was also taught as an obligatory subject in secondary schools and in girls' boarding schools, for instance in Barbara Zinkowska's "pension", where such musicians as Ruckgaber, Milan and Marek worked as teachers.

The first to be established was the private music 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.

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.

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

There were about 40 "piano schools", and in over 50 other schools playing the piano was a fundamental subject.

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. Iłlasiewiczówna (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 Conservatoire, the Higher Music Institute of Anatol Wachnianyn and others.

Home Music Tuition

Despite an ample educational offer, private tutors still played an important role in music education in Lviv till the end of the century.

Young musicians usually started their career with concerts in landowners' salons and with giving piano lessons. Teaching was a good source of income, ensuring means sufficient enough for them to work on compositions during their spare time.

They often gave private lessons beside the basic work in the theatre, at music schools, at the university, at musical societies and so on.

There were Polish as well as foreign musicians among the teachers. Starting with the most famous, like Józef Elsner, Franz Xavier Wolfgang Mozart, among the tutors were also Johann Mederitsch Gallus, Józef Baszny, J.C. Kesslerand, Jan Ruckgaber, the Lipiński brothers and many others.

The image shows a page of handwritten musical notation on aged paper. At the top right, it says "2 de tempo". The notation is in a single system with a treble clef and a key signature of one flat. The lyrics are written in Polish cursive script below the notes. The lyrics describe a forest scene with various instruments and animals.

2 de tempo

poco finit

Ty fujarko brzmij po drzewach, niech psza-ja, lisiec,
Miedy wlorem i las chorem zagra uroczyscie;
Wan wyblu zagra, jakby przy niedziale
Jak piasnka kochanki, serca rozwe-se-k!
A wisc skrzypki i fujarka na giazdy grajcie,
Razem grajcie, zgodnie, swawo, a muzyka dojdzie!;

Dalej skrzypki grajcie hucajcie, Wioła dwoch dawich poniesie,
Kofij
Nijbrzegach rosna lasy, stowiki sa, w lesie,
Stowiki sa, w lesie, na dziobkach za-nu-ca,
I cala natura zbudza, woz smu-ca!
A gdy zniczo jua skonczymy, wtedy na dozynek
Wszystcy Bogu piasnke sniezna, stozym w upominek!

Lyrics for the song written in Polish,
a manuscript by J. Ruckgaber
(family archive.)

Social and Economical Background

In the First Republic of Poland

Social and economical development in Galicia and in western European countries followed different patterns, for various reasons.

The gentry in the I Republic of Poland did not aspire to settle in towns, because the conditions did not favour the relocation of people. The poorer gentry sought improvement in their living standards on magnates' estates. Property magnates in the country and patricians in towns alike lived on the power they exercised and the public offices they held.

The gentry regarded towns as places to meet, do business and realise their growing cultural needs. Lviv occasionally attracted citizens from all over the region during royal visits or when they sought shelter from Tatar, Turkish or Cossack threats.

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 field.



*The Fronton of the Wawel Cathedral from the main entrance,
by St. Tondos and W. Kossak
(starepocztówki.twarze.com), 2019*

Galicia after the First Partition of Poland

After the first partition of Poland in 1772, when Galicia became a part of the Austrian Empire and Austrian cultural centres intensified western influences in Galicia⁵⁵. The city of Lviv became the capital of the province. It is where all the 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 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 Empire.

The partitioners' administrative machine needed a lot of office workers. 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, so Germans and Germanised Czechs flocked into Lviv and other smaller towns in Galicia, expecting good career opportunities. Knowledge of the local language was not required, just obedience and eagerness to realise Viennese policy.

Along with the liberalisation of the Viennese policy 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 town.



The Potocki family's palace in Lviv (<https://uk.wikipedia.org/>, 2016)

Germanisation

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 Germanisation of everyday life, starting with education through the introduction of German as the official language, ending with the theatre and other arts.

Repolonisation

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

Austrian officials and businessmen flocking to Galicia, gradually melted into Polish society, often identified with Polish townspeople and in the next generation often became fervent Polish patriots⁵⁵. It was a worldwide phenomenon: most Austrians who came to Germanise the local people became Polonised by family connections, or due to the fascination for the local culture, as multiethnic, multicultural and multi-religious as it was, contrary to the official policy of the Viennese court.

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



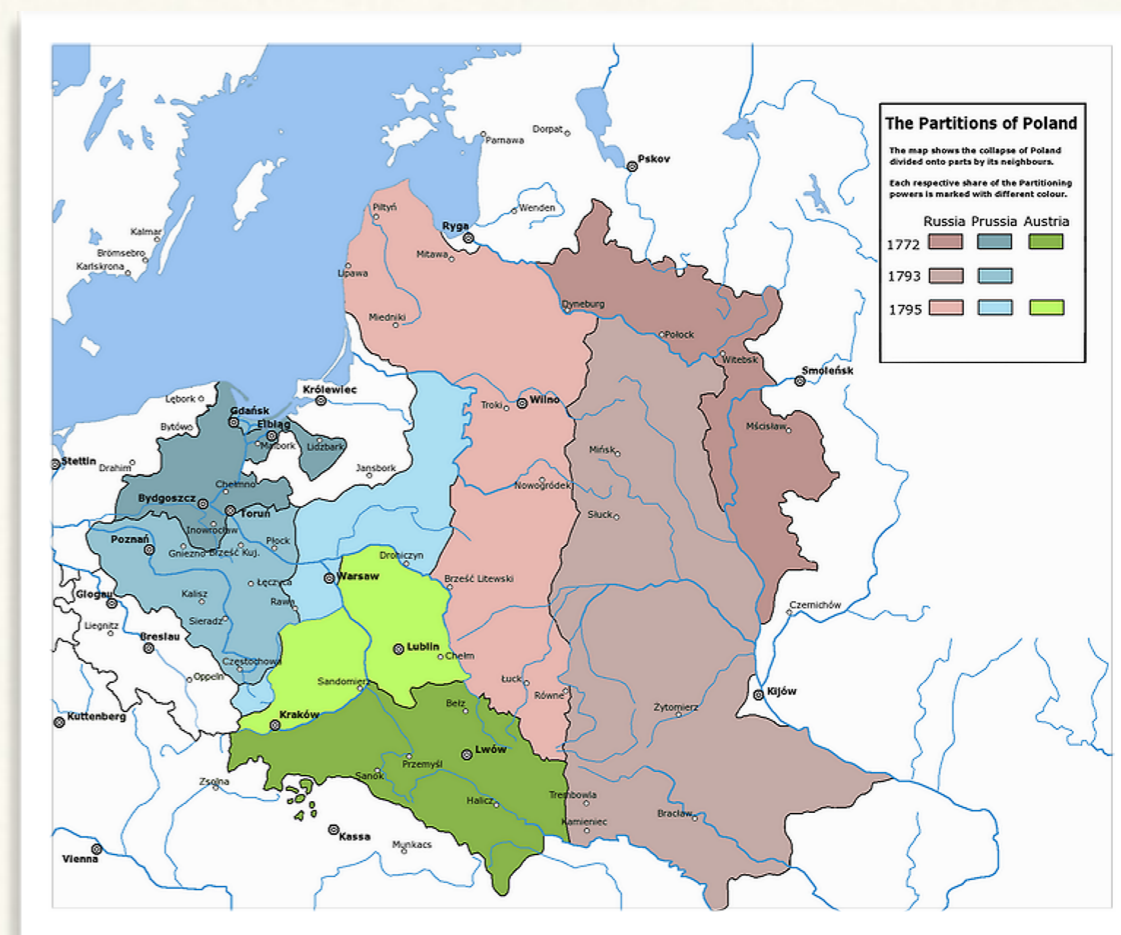
A portrait of the Emperor Franz-Joseph I by Julius von Blaas, (commons.wikimedia.org, 2015)

After The Fall of the Polish Republic

Despite the fall of the Polish Republic in 1795, 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.

Gentry families settled during the time of the 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 abroad.



Territories occupied by the three superpowers in partitions of Poland in 1772, 1793 and 1795

(https://commons.wikimedia.org/wiki/File:Rzeczpospolita_Rozbiory_3.png, 2019)

A New Class: Intelligentsia

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. Having lost their country estates, they sought sources of maintenance for their families in town.

The second generation of gentry's descendants were already apprenticed to craftsmen or merchants, and married townswomen. They were soon found among clerks, teachers, housing managers, and cashiers. Gradually taking over many posts in municipal authorities, made a new social class – “the proletariat of clerical intelligentsia”.

At the end of the 19th century most of the posts in Galician offices were occupied by impoverished or declassed gentry. 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. They brought their old manorial customs into the newly purchased tenement houses: not always better, but obviously different.



*Lviv in an old photo: Waty Hetmańskie Street ca 1900
(www.lvivcenter.org, 2015)*

Lifestyle

The gentry flocking to towns 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 well.

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 aristocracy.

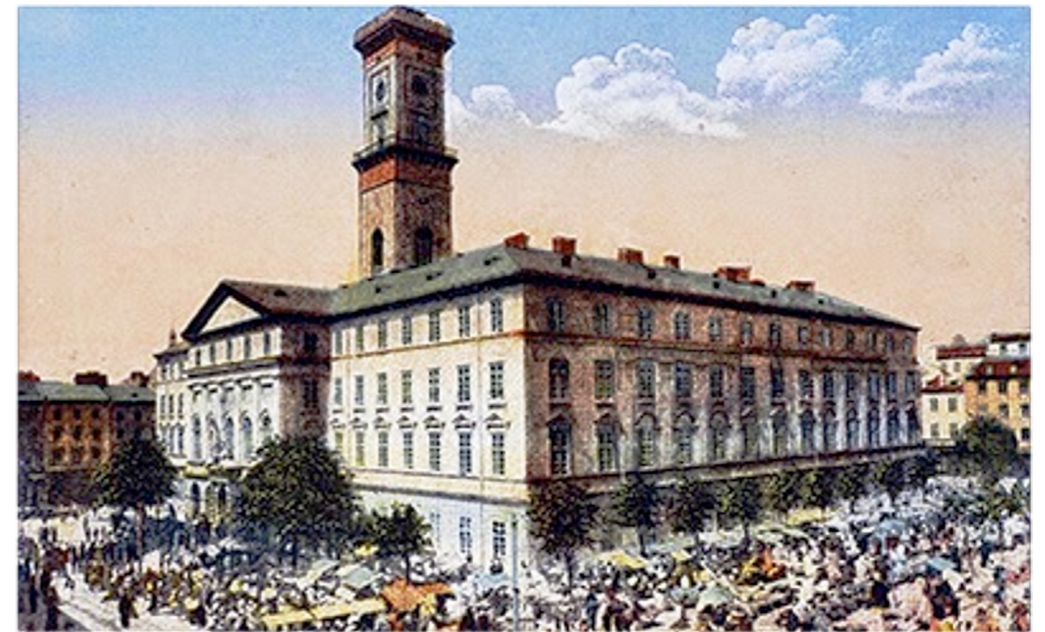
The city dwellers followed the magnates' lifestyle and opened artistic salons and bought small farms next to the towns. Chamber evenings were organised at homes and public "academies", where concerts with varied programs were regularly held.

Finance and Economy

Financial position, besides higher culture, determined the predominant role of the landed gentry. In 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 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, that is joining the landed gentry class. Although the income earned by the best barrister chambers or notary offices was comparable to that earned by land ownership, and at the same time it was more reliable because it was not dependent on the weather, financial success drew professionals only towards manor estates. No wonder that their descendants felt no bonds with bourgeois culture and they invested their inherited fortunes in landed properties.



Lviv in an old postcard: The Town Hall
(<http://strubcina.org>, 2015)

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 other.

Landowners were not interested in investing capital in industry. 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, 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 Galicia.

No sooner than after the 1860s were many financial institutions 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 capital.

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 Europeanisation of the town.



Lviv in an old photo: Wynyczenki Street (formerly Czarnieckiego Street)
(<http://strubcina.org>, 2015)

Cultural Societies

After the new law on associations was passed (1867), numerous new organisations sprang up in Lviv, like the Society for Popular Education, the Pedagogic Society or the Society for Higher Educational Institutions. Also, previously established associations, like the Galician Music Society, developed rapidly.

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) and retirement funds (retired workers received pensions).

Rich landowners settling in towns realised those responsibilities by participating in various charitable activities. It can be said that the main activity of "high society" ladies was charity work.

Manorial Patronage in Lviv

Landowners' capital became a foundation for the patronage of the culture.

As early as in the first half of the 19th century, the first theatre building was constructed in Lviv, by the means of Count Stanisław Sarbek's Foundation.

Soon later the Ossolineum, 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 to maintain the institution, and in 1868 he placed it in a specially purchased house on Teatralna Street.



The Wasyl Stefanyk Lviv National Academic Library of Ukraine, formerly the Ossolineum (<http://strubcina.org>, 2015)

... 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 Szofański 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.



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

Chapter 4

Ruckgaber's Music

An Artist of Early Romanticism

His work and music fully belong to the current of early Romanticism and reflected aesthetic trends of the era.

Early Romanticism showed not only in seeking lyric modes of expression and in transforming the canons of classicism, but also in the development of the so-called salon music, following such genius men as Schubert or Weber.

The circle of musicians surrounding them was not large, but they created the foundation for a new style. Jan Ruckgaber also belonged there. He contributed to the evolution of the musical profession from being an inspired composer, to a conscious artist, who influenced public taste and demand of the culture market.

As a composer he can be mentioned among the Austrian-Galician composers, like Franz Xavier Mozart, Joseph Christopher Kessler, Johann Georg Anton Mederitsch (Gallus) and Ignaz Schuppanzigh. He was interested in new modes of expression and composing techniques, as well as attempts to adapt folk music and typical melodic or dance folk components to the style compatible with the trends of the time.



*J. Ruckgaber played a piano made by Christian Gottlieb Schroter
(<http://www.kultura-lubawka.pl>, 2015)*

Music Works

The music legacy of Jan Ruckgaber amounts to about 100 opuses. He 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, as they were published by the largest music companies in Leipzig, London, Brussels, Paris and Petersburg, not to mention Vienna, Warsaw and Lviv. For example, the composition 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 Theatre (1842) and Duo g-mol for the violin and piano (op. 41) earned him popularity and fame.

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. The prevailing dance, polonaises, masurkas, cotillions, romances and songs. It was easy, tuneful and nice music, with clear qualities of the Romantic style, following the patterns of Schubert and Weber.



Le dernier des hussards, rêverie, op. 72 (family archive)

The most typical are the piano works, like *Impromptu* (op. 65), *Mazur* (op. 39), *Cavatina* (op. 91) and *variations on genuine themes* (op. 32). 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.

Instrumental chamber works inspired with folk themes belong to the most numerous group among his compositions. He composed numerous piano, orchestral and vocal miniatures, as lyrical and characteristic scenes, 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".

Moreover, Ruckgaber presented various instrumental compositions. He composed piano works for four, and even for eight hands. A musical medley on some Polish themes, *Melange sur differents themes polonais: Piano a 8 mains*, may be an example of the kind.



Title page of Duo for the violin and the piano, op. 41 (family archive)

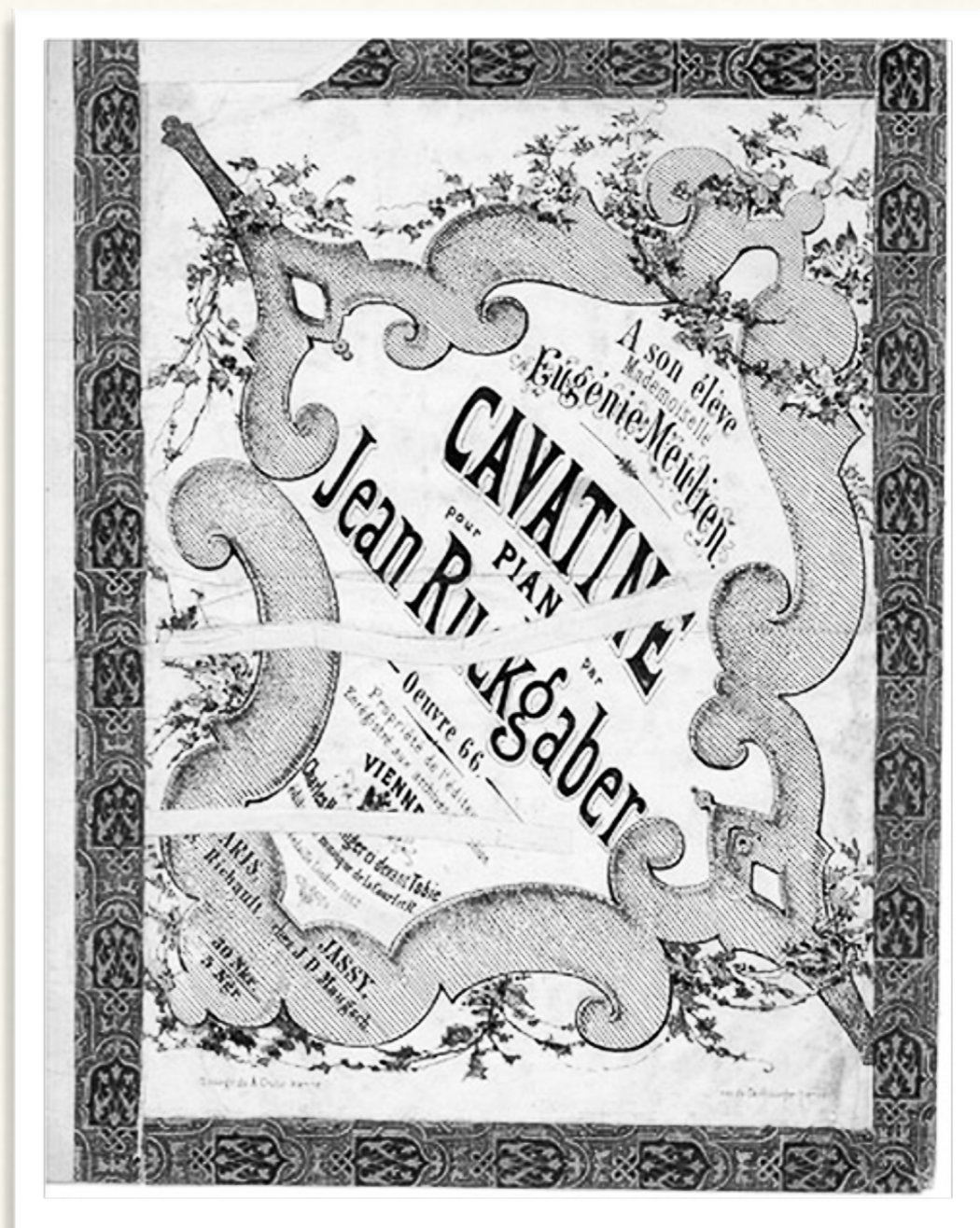
As other examples of his music inspired by folk art can be enumerated:

- *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,
- *Pamiętka z Mołdowy: 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 polonaise.

Among the published works inspired by Polish folk music, there are:

- *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,*
- and over 27 *mazurkas*, some with program titles, like *Lwowianka (A woman from Lwiv)* or *Wspomnienie Korczyna (The memory from Korczyn)*.



Cavatine pour piano par Jean Ruckgaber, op. 66 (family archive)

Ruckgaber also composed songs for a voice with the piano with Polish lyrics. After the November Uprising he composed song *Do mogił* (*Towards the graves*) to the words by Wincenty Pol, which shows Ruckgaber's sensitivity to the national tragedy, which deeply affected him already as a first generation Pole.

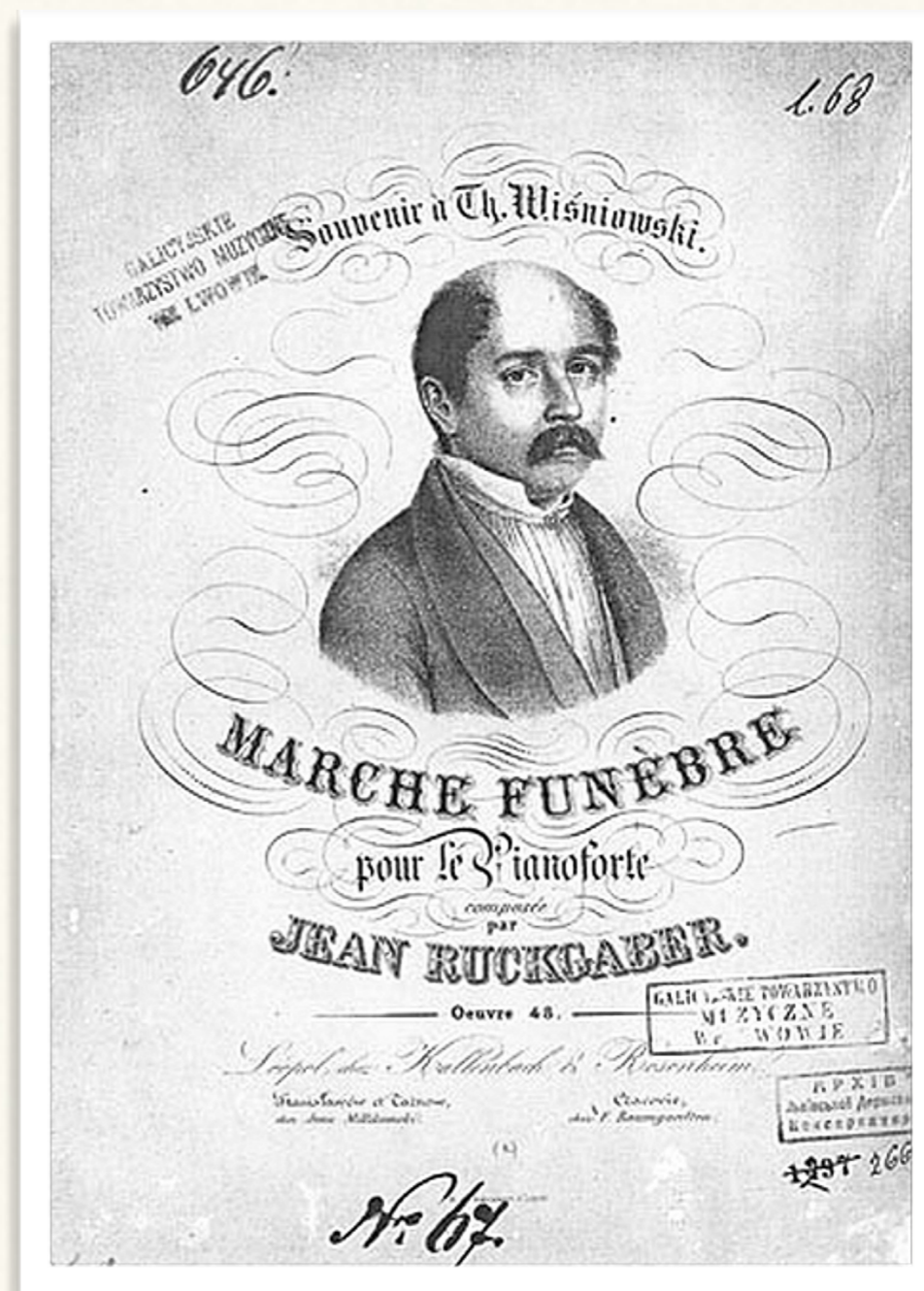
In the composer's oeuvre there are numerous large forms: sonatas, duos, concertos for solo instruments with the accompaniment of the piano, orchestral and choral compositions.

The examples of the larger forms are:

- *Wielka Uwertura* (*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 some elements of emulation, banal and imitative, are 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.

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 Ruckgaber.



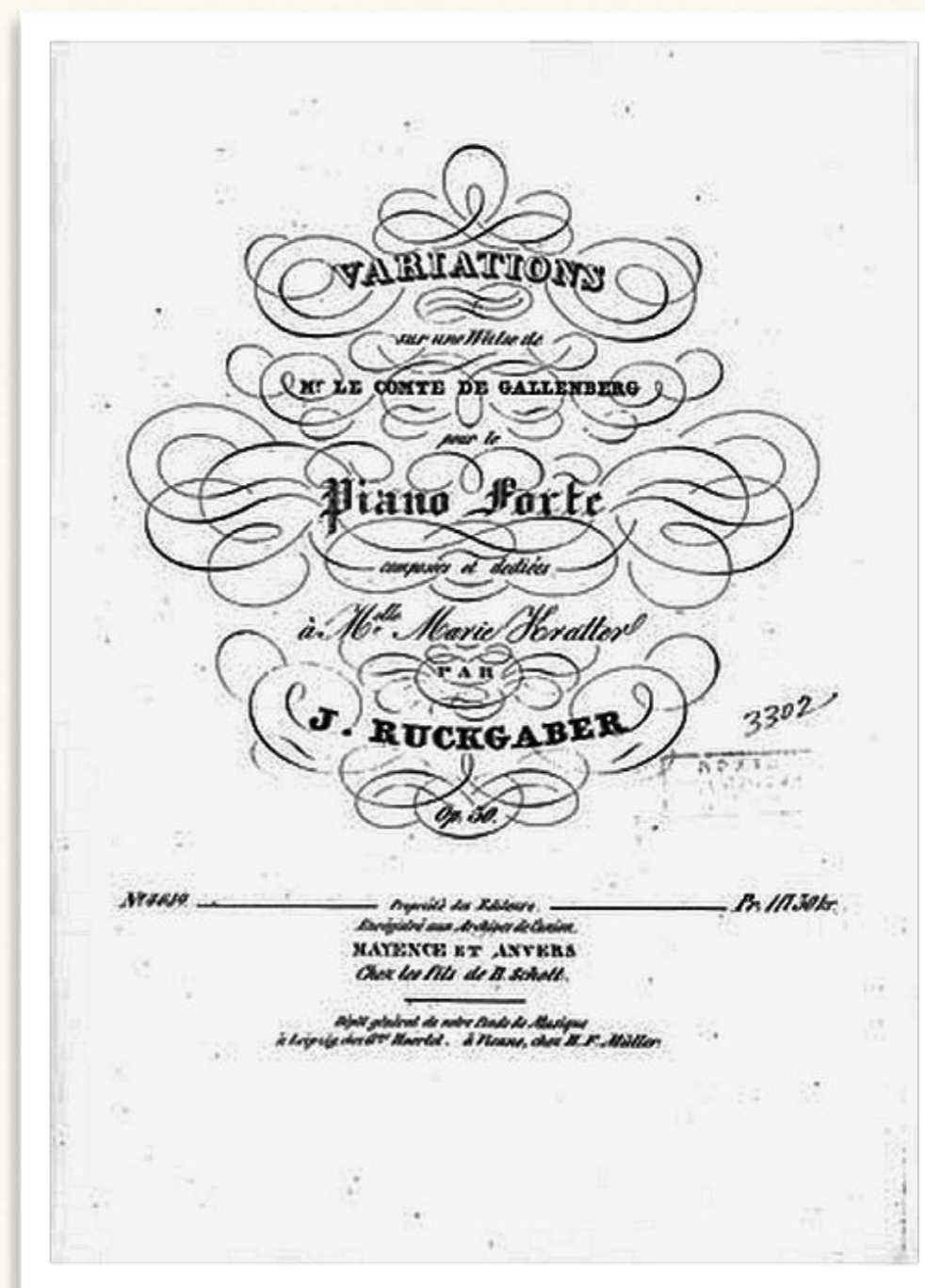
Marche funèbre pour le Piano-forte, Oeuvre 48
(family archive)

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 autographs.

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 Jan Ruckgaber's life and work.



Variations sur une Walse, Op. 30, April 1838 (family archive)

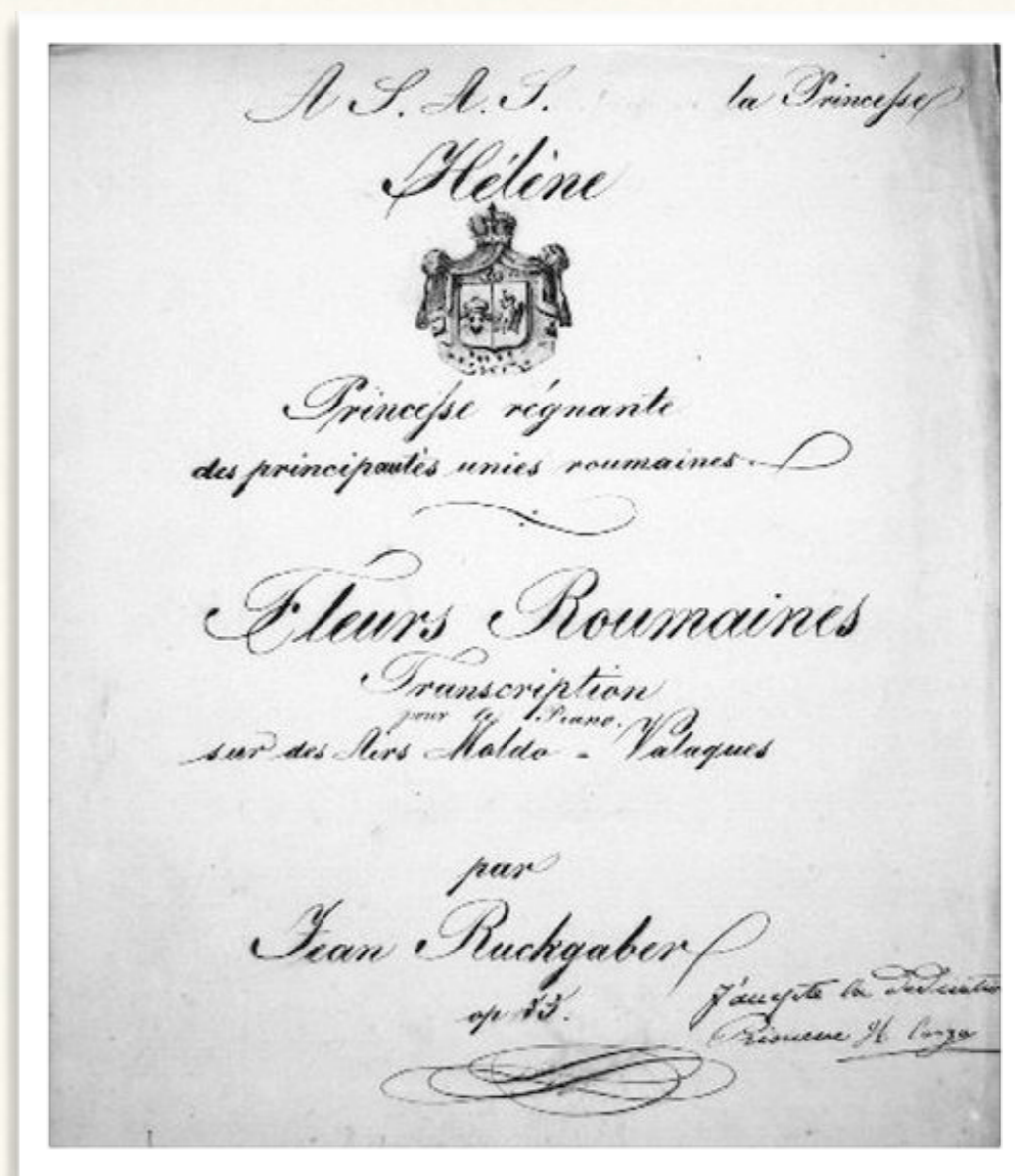
The Wasyl Stefanyk Lviv National Academic Library of Ukraine

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 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.

The Library was established in 1940, when the Lviv Unit of the Library of the Academy of Sciences of the Soviet Union was organised. 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, is at present the biggest in Ukraine. The archives of the library represent the musical cultures of Austria, Germany, Poland, Hungary, Slovakia, France, Russia and other European countries.

A significant part of the documents comes from Polish institutions and private libraries working in Galicia: the National Ossoliński Library, the Galician Music Society (later the Polish Music Society), the private library from the property of the Sapieha family in Krasieczyn, from the private collections of A. Plon, M. Januszewska, M. Treter and other private collections.

The musical works of the most eminent Viennese composers published in Galicia at the turn of the 18th and the 19th centuries awaken the special interest of scientists. They mainly come from the local publishing houses (F. Piller, J. Schneider) and from Vienna and Leipzig.



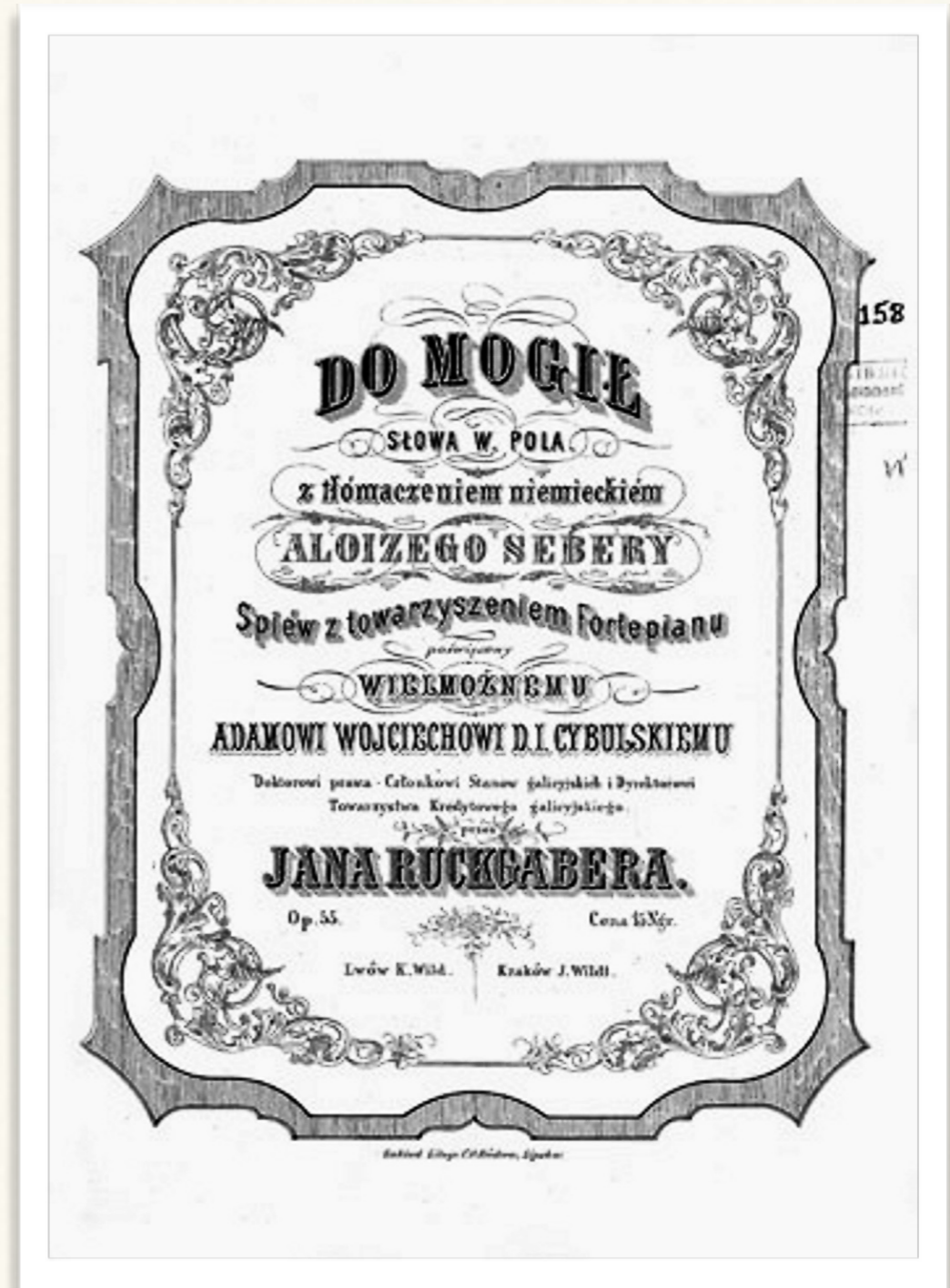
*Fleurs Roumaines Transcription pour le Piano
par Jean Ruckgaber op. 75, 1863*

The Ruckgaber Archive

In the Manuscript Branch of the W. Stefanyk Library, a collection of Jan Ruckgaber's works, entitled: the Ruckgaber Archive, is stored. It consists of 24 archival units, manuscripts only, with over 200 autographs of music (altogether 1800 pages of music). Ruckgaber's collected manuscripts span from 1815 to 1872 and they document all of his work as a composer.

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),
- 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 theatre (op. 65),
- Cantus Firmus with a double counterpoint for 3 voices (op. 45), composed in the year 1860, 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.



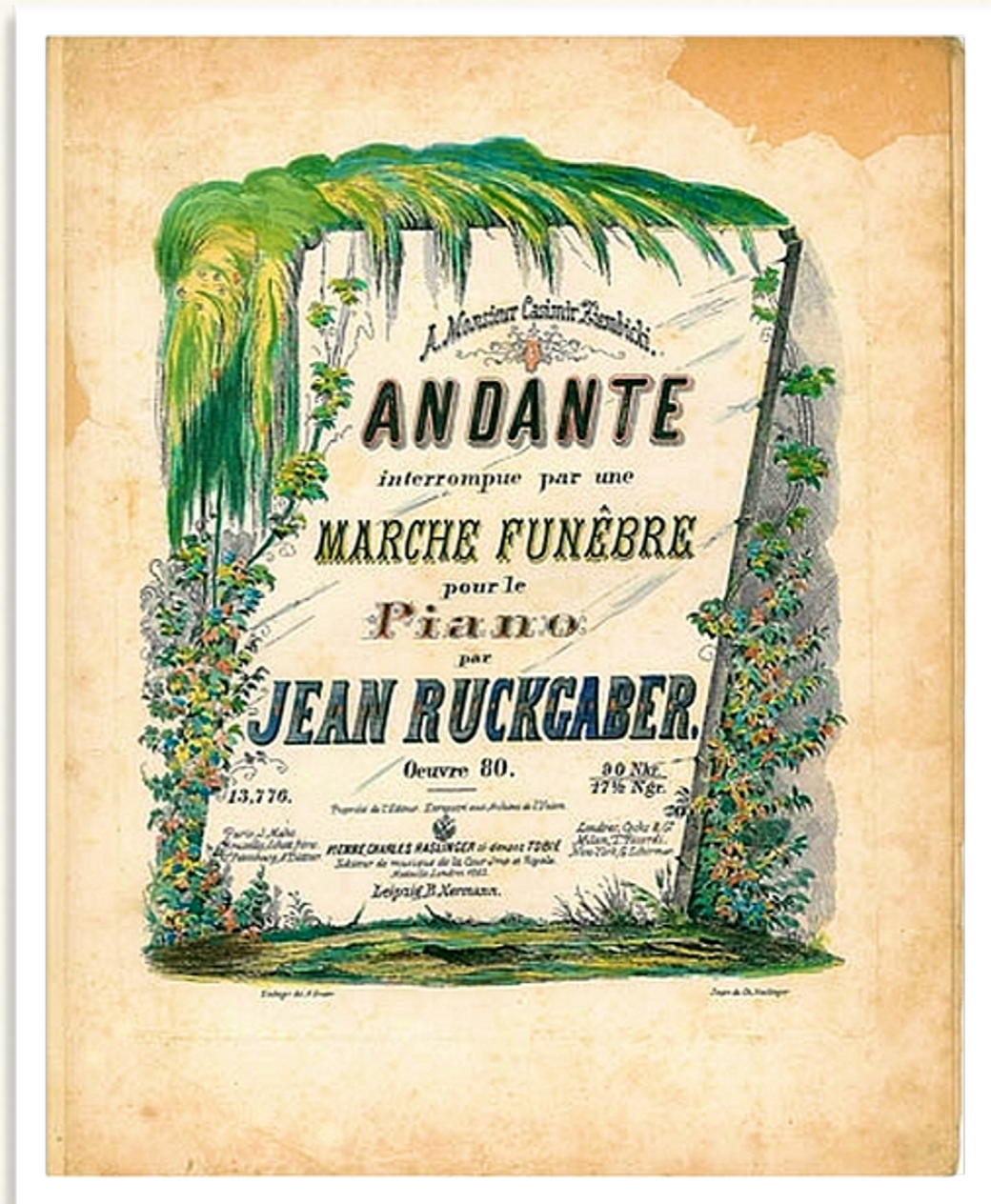
*Title page of the Song "Do Mogi" by Jan Ruckgaber,
lyrics by Wincenty Pol (family archive)*

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. 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 Ukraine.

In the 1980s there was a verification and an attempt to systematise the documents in Ruckgaber's archive according to the genre of compositions. However, the systematisation procedure was not carried out consistently.

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 regulations.



Andante interrompue par une Marche Funèbre pour le Piano par Jean Ruckgaber Oeuvre 80 (family archive)

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

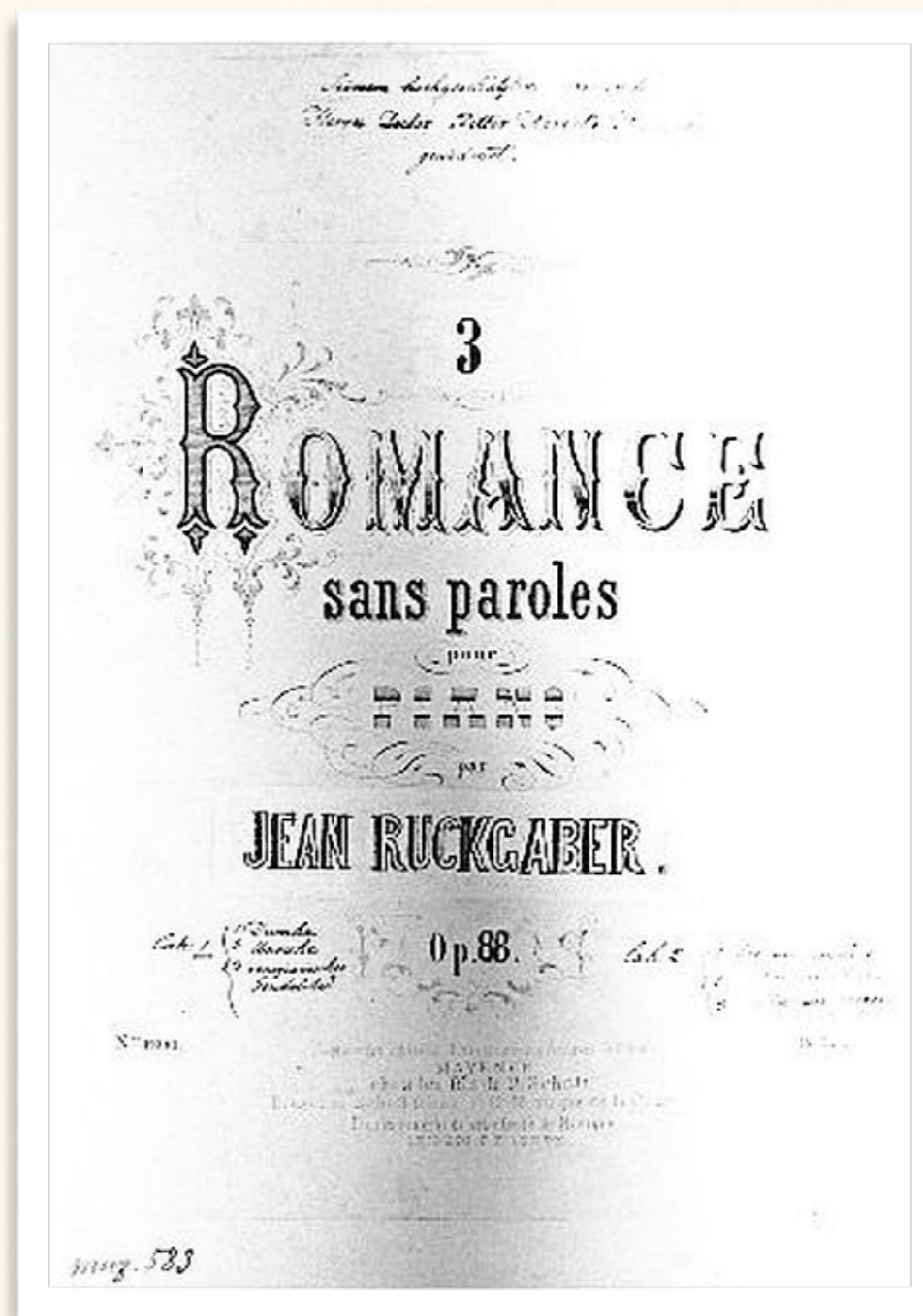
The Library of the M.W. Łysenko Lviv National Music Academy (LNMA) houses about 200 thousand units. Some musical mementos were gathered from the late 16th to the early 20th century in Lviv and Galicia.

The Library was established with decision 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: The Conservatoire by PMS (the GMS successor), K. Szymanowski Conservatoire, the Higher Music Institute and The Musicology Institute of The Jan Kazimierz University. The library collections of those three institutions were also merged into the Library of the State Conservatoire in Lviv³.

The following collections were included:

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).

The GMS's music collection is the most significant for the history of musical life in Lviv during the whole of 19th century and it is one of the most important collections in the Library of M. Łysenko Music Academy. It reflects the 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



3 *Romance sans paroles pour piano par Jean Ruckgaber. op. 88*
(The Institute of Musicology of the University of Warsaw)

music, 9 thousand of which are now in the LNMA Library.

The collection is diverse and among others includes:

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 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.

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

2c. music for solo instruments,

2d. assessments of orchestras and choirs,

2e. numerous autographs and manuscripts of known musicians,

2f. letters for members of the society.

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, Karol Lipiński, Franz Xavier Mozart, Adolf



*Violino Principale du Grande Concert pour le Piano – forte, op. 20
avec l'accompagnement de grande Orchestre, 1872*

(The Institute of Musicology of the University of Warsaw)

Chyliński, Borys Kudrik, Roman Sawicki, Zinowij Lisek, Bazyli Barwinowski, Karl Rychter, Sapieha from Krasieczyn;
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 houses the following manuscripts of J. Ruckgaber:
- 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 2000.

- *Trzy Mazury (Three Mazurkas)* (op. 45) for the piano, Lviv: Tobias Haslinger;

- *Melange* (op. 29) for the piano, Paris: B. Schott,

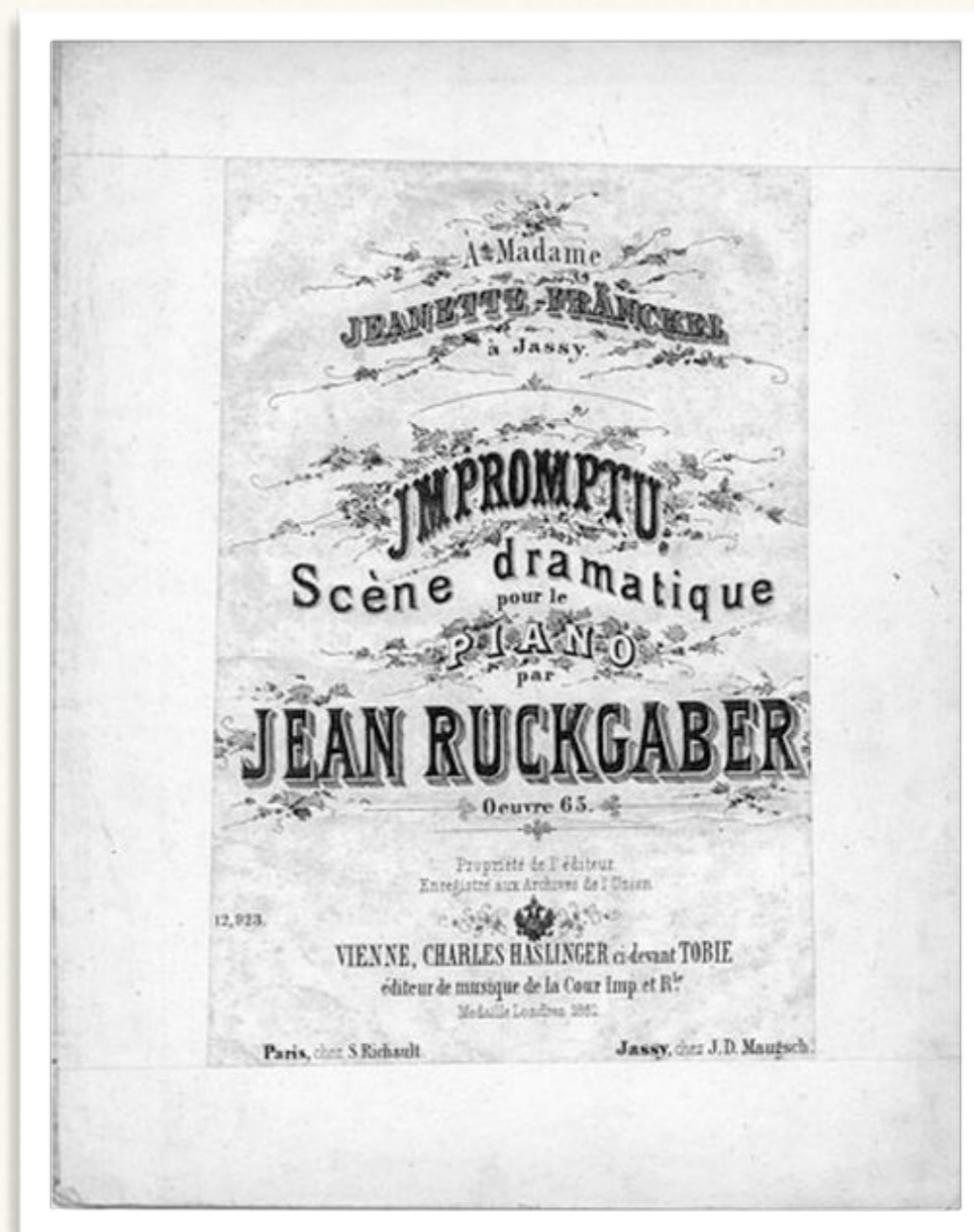
- *Variations sur une Walse* (op. 30) f-moll, for the piano,

- *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),



Impromptu – Scène dramatique, op.65 (family archive)

- *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.

6d. 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 work of French composers;

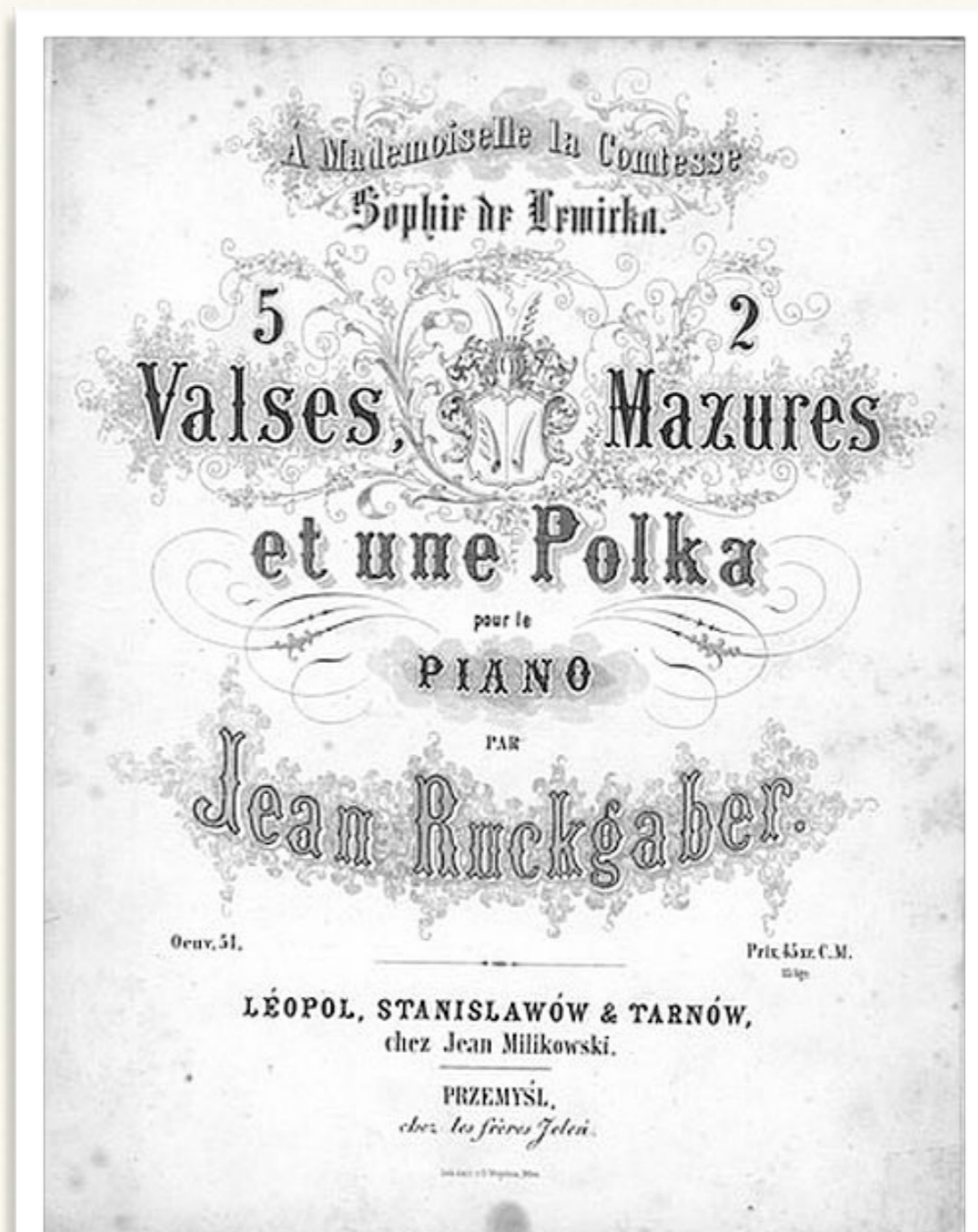
- the first handbook on solfeggio (*Solfeges d'Italie*, Paris, 1802; Carpentier A., *Petit solfège*, Paris, 1804; Panseron A., *Solfège*, Bruxelles, 1815), which was based on the work of Italian composers Scarlatti, Porpora, Durante; French – among others Catel and Hossek,

- a Polish handbook by J. Jarmusiewicz *Gregoriański chorał rytualny z objaśnieniami historycznymi* (*Gregorian ritual chorale with historical explanations*),

- 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 muzycznej* (*The New System of Music, or The Thorough Explanation of Melody, Harmony and Music Composition*, Vienna 1843),

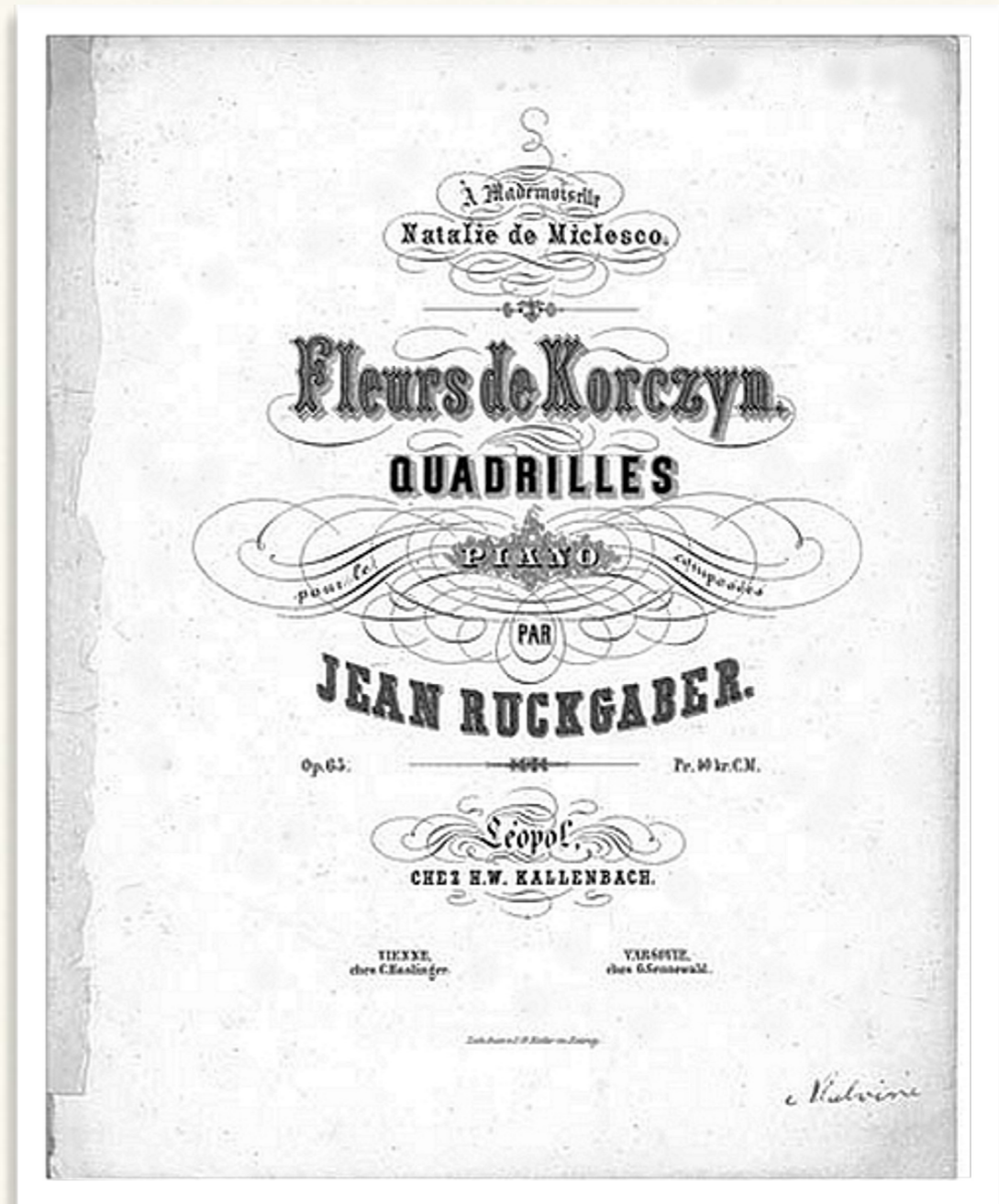
- a handbook by L. Marek *Nowe ćwiczenia na fortepianie dla uzyskania właściwego uderzenia* (*New Practice for the Piano to Achieve the Right Stroke*) (1892),

- the repertoire lists for the society's concerts in the years 1862-986,



5 Valses et 2 Mazures et une Polka, Op. 51, 1837 (family archive)

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),
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 Theatre in Lviv,
14. The Library of the Skarbkowski Theatre,
15. The Library of the M.W. Łysenko Music Society,
16. The Library of the Ukrainian Association of Professional Musicians in Lviv.



*Fleurs de Korczyn, Quadrilles pour le piano, op. 63
(family archive)*

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 Kasperek in Lviv,
- The Library of the school of a female seminar,
- The Library of the choir of the St. Anna "Kataryna" gymnasium, and others.

In 2008 the library obtained the status of an academic library there was an archive established at the Library, which includes ancient collections up until the year 1939.

Further Research

The collection of the Library of M.W. Łysenko LNMA shows the musical culture of Lviv, as one of the largest cultural centres in Europe.

"More detailed research on the archival collections of the music library of the M.W. Łysenko LNMA is an urgent task"⁶.



Salut a la Roumanie, op. 75
(The Institute of Musicology of the University of Warsaw)



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