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## THE ROLE OF MUSIC CULTURE IN THE PROCESSES OF THE UKRAINIAN NATION FORMATION IN GALICIA (THE SECOND HALF OF THE XIXTH – THE BEGINNING OF THE XXTH CENTURY)

**Abstract.** *The purpose of the study is to determine the role and place of the musical component in the processes of the Ukrainian cultural nation formation in Galicia under the rule of the Habsburg monarchy. The research methodology is based on the integrated application of historical, retrospective and cultural methods. Historical method – in the coverage of the historical realities of socio-political life of Galician Ukrainians in the Habsburg Empire. Retrospective method – in the analytical reconstruction of cultural forms of public realization of national self-awareness of the Ukrainians in Galicia during the second half of the XIXth – the beginning of the XXth centuries. Culturological method – in the aesthetic assessment of artistic phenomena and forms that were born in the cultural space under the Austrian Galicia of the period under study and contributed to the Ukrainian nation-building in these areas. The scientific novelty of the research consists in singling out the cultural and artistic sphere as analytical optics, which allows a more complete understanding and evaluation of the historically significant processes of the Ukrainian identity formation of Galicians in the multicultural society of the Habsburg Empire. The Conclusions.* In the development of the Ukrainian national culture in Galicia during the second half of the XIXth – the beginning of the XXth century an important place was played by the activities of numerous musical societies, as well as the work of Galician composers, associated with the poetic words of Taras Shevchenko. These factors became an important issue in overcoming the Germanization and Polonization of the Galician population, who was under conditions where the Ukrainian language was removed from public life and sometimes even from home. This problem was partially tackled owing to the creative activity of O. Nyzhankivsky, D. Sichynsky, F. Kolessa, H. Topolnytsky, and Ya. Lopatynsky. The above mentioned composers referred to the texts of famous writers who represented the Ukrainian literature in Ukraine under the Russian rule (O. Konysky, B. Hrinchenko, Lesya Ukrainka, A. Krymsky) and in Galicia under the Austrian rule (I. Franko, U. Kravchenko, V. Pachovsky, B. Lepky, O. Lutsky). Thus, they affirmed and promoted not only the Ukrainian music, but also the Ukrainian word, awakening the “expressive spirit of the nation” by their work.

**Keywords:** national identity, Galician Ukrainians, cultural life, evenings dedicated to T. Shevchenko, music societies.

## РОЛЬ МУЗИЧНОЇ КУЛЬТУРИ В ПРОЦЕСАХ УКРАЇНСЬКОГО НАЦІЄТВОРЕННЯ У ГАЛИЧИНІ (ДРУГА ПОЛОВИНА XIX – ПОЧАТОК XX ст.)

**Анотація.** *Метою пропонованого дослідження є визначення ролі і місця музичної складової у процесах українського культурного націєтворення у Галичині в умовах панування монархії Габсбургів. Методологія дослідження побудована на комплексному застосуванні історичного, ретроспективного та культурологічного методів. Історичного – у висвітленні історичних реалій соціо-політичного буття галицьких українців в умовах імперії Габсбургів. Ретроспективного – в аналітичній реконструкції культурних форм публічної реалізації національного самоусвідомлення українців Галичини на межі XIX – XX ст. Культурологічного – при естетичній оцінці мистецьких явищ та форм, що народжувалися в культурному просторі південно-західної Галичини досліджуваного періоду і сприяли українському націєтворенню на цих теренах. Наукова новизна здійсненої розвідки полягає у виокремленні культурно-мистецької сфери як аналітичної оптики, що дає змогу більш повно осмислити її оцінити історично вагомі процеси формування української ідентичності галичан у мультикультурному соціумі імперії Габсбургів. Висновки.* У розбудові української національної культури у Галичині другої половини XIX – початку XX ст. вагоме місце відігравала діяльність численних музичних товариств, а також творчість галицьких композиторів, пов'язана з поетичним словом Т. Шевченка. Ці фактори стали вагомим чинником подолання германізації і полонізації галицького населення, що перебувало в умовах, де українська мова була усунута з публічного життя і деколи навіть з домашнього життєвого простору. Частково цю проблему вдалося подолати завдяки творчій діяльності

*О. Нижанківського, Д. Січинського, Ф. Колесси, Г. Топольницького, Я. Лопатинського. Згадані композитори зверталися до текстів відомих письменників, які репрезентували українську літературу в підросійській Україні (О. Кониський, Б. Грінченко, Леся Українка, А. Кримський) і в півдавстрійській Галичині (І. Франко, У. Кравченко, В. Пачовський, Б. Лепкий, О. Луцький). У такий спосіб вони утверджували та пропагували не лише українську музику, але й українське слово, пробуджуючи своєю творчістю “виразний дух нації”.*

**Ключові слова:** національна ідентичність, галицькі українці, культурне життя, шевченківські вечори, музичні товариства.

**The Problem Statement.** The movement for the national revival in Galicia, which intensified after the revolution of 1848, exacerbated the problems of the Ukrainian cultural society of that period. Absence of professional intellectuals (scientists, historians, writers, composers) in the Galician culture of the first half of the XIXth century caused the situation in which the Galician culture was created by “dilettantes” – representatives of the church administration, priests, officials. Therefore, the period, which began in the 1860s, is extremely important for understanding the peculiarities of the Ukrainian nation-formation, taking into account the role played by Eastern Galicia in the national history of the second half of the XIXth – the first decades of the XXth century.

One of the most important factors in the national identity formation of the Ukrainians in Galicia is the creative work of Taras Shevchenko. After all, it is he, according to Hryhoriy Hrabovych – “the core of the Ukrainian self-identification, the Ukrainian spirituality” (Hrabovych, 2000, p. 12). From the very beginning, the new national movement, led by students, writers, composers, publicists, teachers and students of the Ukrainian high schools, gravitated to the secular cultural tradition, which focused on the culture of the Dnieper Ukraine of that time.

**The Analysis of Recent Researches.** In the context of the processes of the Ukrainian nation-formation, the ceremonial symbolic aspect of celebrating the anniversaries and jubilees of prominent figures of the Ukrainian culture in Habsburg Galicia became especially important, first of all the anniversaries of Taras Shevchenko, who in the minds of the Ukrainians became a “living and eternally renewed myth” (Sverstiuk, 2011). According to Anthony Smith, this is the “area in which individual identity is the most closely linked to collective [...] and the importance of aesthetic considerations should not be underestimated – a sense of beauty, diversity, dignity and perseverance, generated by the masterful arrangement of forms, masses, sounds and rhythms, by which the arts are able to awaken the expressive “spirit” of the nation” (Smit, 1994, p. 170).

In the article “Nationalism and Jubilees” Ihor Chornovol, analyzing the monograph of the American historian Patricia Dabrowska, notes that the XIXth century can be classified as “the age of anniversaries” (Chornovol, 2017, p. 365). In her work the researcher proves that in Galicia jubilees had an extremely great influence on the political and cultural life of the region. The Ukrainian historians, in particular Mykola Lytvyn, Ihor Raikivsky, Ostap Sereda, Feodosii Stebliy, and the others, analyzed the topic of the cult formation of T. Shevchenko in Galicia. Instead, the problem of the musical component of literary and musical evenings dedicated to T. Shevchenko and its role in the processes of the Ukrainian nation formation in the works of historians and musicologists is still covered insufficiently. This also concerns other public forms of Galician musical life in the second half of the XIXth – the beginning of the XXth centuries.

Therefore, **the purpose** of the study is to determine the role and place of cultural and artistic component in the processes of the Ukrainian nation formation in Galicia under the rule of the Habsburg monarchy.

**The Main Material Statement.** Musicologist Tetiana Cherednychenko focuses on the importance of music in the knowledge of history, supporting her own arguments with authoritative statements of a prominent German historian, Felix Mendelssohn's home teacher, Johann Gustav Droyzen, who believed that musical works, as a historical document, could be more authentic than written chronicles. Instead, according to the researcher, from the middle of the last century music was not only forgotten "to be heard and understood", but it was not also forgotten to extract from music cultural and historical meanings (Cherednychenko, 1995, p. 189). And although the history of music, according to the English culturologist Peter Burke, was not completely removed (along with other arts) from the traditional historical and political paradigm, it was marginalized and found itself on the sidelines of historians' interests. Instead, J. G. Droyzen included musical works into the subjective category of sources, the hallmark of which was complicity, the desire of composers to express that, what excited them as a result of certain historical events and attempts to arouse the same feelings in their listeners. The historian argued that "a work of art can be fully understood only in its historical context" (Droyzen, 2004, p. 129).

Anthony Smith wrote about the importance of music in the process of crystallization of original national images and their distribution to a large audience in the work "Nations and Nationalism in the Global Age". Thus, in his opinion, interest in "operas by Verdi, Wagner and Mussorgsky, symphonies and symphonic poems by Elgar, Dvorzhak and Tchaikovsky, or in this century by Bartok, Janacek and Sibelius testifies to the increasing involvement of broad sections of the population in the national ethnic culture, re-appropriated and supported by indigenous intellectuals" (Smit, 2009, p. 97).

The annual evenings dedicated to T. Shevchenko in Lviv and other Galician cities stimulated the creative activity of the Ukrainians, whose cultural space was separated by the Austrian-Russian border, and the need for the Ukrainian musical repertoire initiated its constant replenishment. Yakym Horak and Natalia Dziatko based on reviews and materials of the Ukrainian periodicals compiled a chronograph of the programmes of literary and musical concerts dedicated to T. Shevchenko in Lviv during 1866 – 1914, on the basis of which it is possible to form an idea not only about the state of acquaintance of the Galicians with the work of Taras Shevchenko (which was reflected in the musical concerts dedicated to T. Shevchenko), but also to draw a conclusion about a certain level of maturity of the Galician-Ukrainian culture. This is indicated, in particular, by the principle of selection of works for those evenings, as well as their artistic value (first of all, it is about compliance with the requirements of "raising the national spirit") (Horak, 2014, p. 66).

In contrast to the "evenings dedicated to T. Shevchenko" of the 1860s, which were quite modest in their compositional and performance capabilities and scale, the 1870s demonstrated a completely new approach to holding these evenings (since 1868 – annual) events, in which the musical component increased significantly. Evenings in memory of Taras Shevchenko were gradually transformed into large-scale concerts with an introductory speech about the poet, which in different years was proclaimed by prominent figures of the movement for a national revival: Julian Tselevych, Omelian Ogonovsky, Volodymyr Barvinsky, Oleksandr Barvinsky, Anatol Vakhnianyn, Mykhailo Podolynsky, Omelian Kalytovsky, Hryhoriy Tseglynsky, and at the end of the XIXth and the beginning of the XXth century – Mykhailo Hrushevsky, Oleksandr Kolessa, Ivan Franko, Volodymyr Shukhevych, Vasyl Shchurat and the others.

From 1872, the concerts dedicated to T. Shevchenko in Lviv, due to their representativeness, began to be held for some time in the Town Hall, then in the Great Hall of the People's

House, and from 1904 – in the philharmonic hall. Even Austrian military orchestras were regularly invited to participate. This tradition lasted until 1914 and was not interrupted even with the beginning of World War I, but only changed the form of presentation, because the celebrations took place in the Legion of the Ukrainian Sich Riflemen, and in 1818 – 1819 – in the Ukrainian Galician Army (UGA). Despite the annual changes in the programmes, the principle of their formation remained unchanged for a long time. A literary and musical evening usually began with a speech, followed by an orchestra or choir or, conversely, – a performance by an orchestra, and then one or sometimes two speakers delivered their essays on the creative figure of T. Shevchenko. During the period of 1874 – 1914 the military orchestra of Regiment 9, Infantry Regiment 80 under command of Friedrich, Infantry Regiment 30 under command of P. Roll and Jakubicek were invited to participate in the concerts, Infantry Regiment 15 under command of Konopasek. Among the performed orchestral works – Mykhailo Verbytsky's "Symphony", Mykola Lysenko's "Cossak-Shumka" and the overture to the operetta "Chornomoret" by Mykola Lysenko, overture by Petro Shchurovsky, from the opera "Bohdan Khmelnytsky", as well as his orchestras "Dream" and "Tropak", Symphonic Dance No. 1 and military march "Under the Walls of Jericho" by Stanislav Lyudkevych, "Ukrainian Rhapsody" by Vasyl Barvinsky, etc. As for the orchestral music of Western European composers, the works of Bedrich Smetana, Richard Wagner, Zdeněk Fibich, Anton Rubinstein, and Petro Tchaikovsky were performed in these concerts during different years.

Among the participants of these concerts a prominent politician and public figure Anatoly Vakhnianyn should be noted, primarily as a singer, conductor and composer, who took an active part in all events in the honour the poet for many years. His own vocal works, as well as solo songs and scenes from operas by M. Lysenko, Semen Hulak-Artemovsky and Western European composers sounded in the evenings dedicated to T. Shevchenko performed by the stars of the European opera scene during different years: Panteleimon Borkovsky, Oleksandr Myshuha, Solomiya Krushelnytska and Modest Mentsynsky. Active participants of the concerts were the choirs of the societies "Liutnia", "Lviv Boyan", academic choir "Banduryst". During the fifty-year history of "music and recitation evenings", not only singers but also well-known instrumentalists of that time were invited to perform there. The programmes included piano sonatas and concerts of Ludwig Beethoven, violin pieces and concerts of F. Mendelssohn, Henri Vietan, Henryk Wieniawski, Pablo Sarasate; piano concertos, rhapsodies and transcriptions by Ferenc Liszt, piano pieces by Frederic Chopin, M. Lysenko and W. Barvinsky, and the list can be continued.

Concerts dedicated to T. Shevchenko became one of the most important components of the cultural and social life of Galician Ukrainians in the last third of the XIXth – the beginning of the XXth centuries. According to Ostap Sereda, they were the watershed that "witnessed the transition from" church-folk "to cultural nationalism" (Sereda, 2013, p. 32). T. Shevchenko set another height for the Ukrainian culture, returning it to eternal universal spiritual values (Sverstiuk, 2011, p. 75).

In the programmes of these evenings, starting from the 1860s, you can see a fairly large percentage of works of Western European music, and this, in turn, encourages reflection on what did the organizers intend when they included into the concerts instrumental virtuoso works of classical and romantic composers, as well as orchestral music, which was not even thematically connected with the Ukrainian culture or its history? The answer is that Galician intellectuals sought to draw the musical heritage of national culture into the wider pan-European cultural context, thus forming a common axis, where next to the composers

who represented the high canon of European musical art, there was a place for the Dnieper Ukraine inhabitants: M. Lysenko, S. Hulak-Artemovsky, Peter Nishchinsky; the Galicians: M. Verbytsky, A. Vakhnyanyn, Isydor Vorobkevych, Viktor Matiuk, Ostap Nyzhankivsky, Denys Sichynsky, Filaret Kolessa, Henryk Topolnytsky, Yosyf Kyshakevych, S. Liudkevych and V. Barvinsky. By such a conscious and to some extent ideological act, Galician Ukrainians tried to demonstrate the importance of their own artistic achievements in their genre diversity publicly (after all, no wonder an important place was occupied by orchestral music) and high performance professionalism, and hence the ability to perceive and create high culture. Therefore, the diverse repertoire of literary and musical evenings dedicated to T. Shevchenko (at which there was performed the music of Georg F. Handel, Johann S. Bach, R. Wagner and Max Bruch) was enriched by the works of the Ukrainian composers annually. At the end of the XIXth century, the Ukrainian works made up the majority of concert programmes. All this testifies to the political foresight of the national cultural movement leaders in the field of the Ukrainian culture and national consciousness formation.

By including works of European music in the programmes, as well as by inviting not only Ukrainian, but also Polish and German performers, their organizers sought to promote still little-known Ukrainian culture at that time (including the Ukrainian performers) among the Polish and German populations of Galicia. After all, since 1870, these concerts were attended by the top leaders of the political establishment, including the Galician governor Count Agenor Golukhovsky and other high-ranking officials. It should be noted that the performance of works by Western European composers during the concerts dedicated to T. Shevchenko also helped the Galicians to learn about and reflect on other cultures. In this act of self-reflection, one's own and another's culture become interconnected, because "one can understand his or her culture only by trying to understand the others" (Voiakovskiy, 2012, p. 100).

According to O. Sereda, the recitation of T. Shevchenko's poetry during musical and literary evenings encouraged the joint emotional experience of his texts, and thus influenced the formation of a collective Ukrainian identity in the circles of educated Galician Ukrainians (Sereda, 2013, p. 32). The musical works of the Ukrainian composers had even a stronger influence on the Galician public, because some of them (including choral and solo vocal compositions based on the words of Taras Shevchenko) were written and dedicated to these events specially, and it was not in vain because in 1872 there were many people willing to listen to M. Lysenko's "Testament" at the concerts dedicated to T. Shevchenko. And if O. Sereda emphasizes that the recitation of Shevchenko's poems together with the works of Galician Ukrainian writers contributed to the formation of a common national literary canon, the concerts dedicated to T. Shevchenko, on the one hand, gave impetus to the enrichment and replenishment of the musical repertoire, on the other hand, – they created conditions for the formation of a single national cultural and musical space, the central figure of which was M. Lysenko. It should be added that the programmes of the evenings of 1880 – 1914 were marked by a certain Slavophile bias, as at the concerts there were often performed the works by composers of the Slavic origin: Stanislav Moniushko, F. Chopin, B. Smetana, Z. Fibich, Vitezlav Novak, Alexander Borodin, Alexander Dargomyzhsky, A. Rubinstein, P. Tchaikovsky.

We should pay tribute to the Galicians, who, at concerts dedicated to T. Shevchenko, promoted the creative achievements of M. Lysenko actively and composers of that part of Ukraine which was under the Russian rule. This greatly influenced the national discourse in Galicia of that period, which professed the idea of a national unity and cultural homogeneity of the Rusko-Ukrainian lands on both sides of the Zbruch. It is common knowledge that the

national identity, as an integral part of the existence of a modern person, manifests itself through a cultural homogeneity. F. Kolessa in the obituary in memory of M. Lysenko, recalling the impression made on the student youth by his cantatas and solo songs, performed by such primary singers as S. Krushelnytska, M. Mentsinsky, O. Myshuha, stated, “that the long-term activity of Mykola Lysenko was of a great importance for the awakening of the national forces of Galician and Bukovynian Ukrainians, his activity was a great rise of their cultural revival” (Kolessa, 1947, p. 32). Therefore, a significant event in the cultural life of Galicia was the celebration of the 35th anniversary of M. Lysenko’s creative activity. I. Franko in the article “Celebration of Lysenko’s Creative Activity in Austria” called the anniversary of the composer a great and “purely Ruske holiday”. The writer noted that “these were not those Ruski masses who flooded Lviv many times with thousands of serdaks, sheepskin coats, and reverends, these were not the Rusyns whom the Poles had long been accustomed to characterizing with contemptuous words “popi i chłopi” (Franko, 2006, p. 81). After all, M. Lysenko’s enthusiastic audience consisted mainly of young people, women, lawyers, doctors, courtiers, teachers, government officials, businessmen, merchants, and the secular intelligentsia. The ethnic Pole, Marshal Count Stanislaw Badeni, who closely followed the process of celebrating the anniversary, in a private conversation said: “Although I knew that there were many of you, the Rusyns, scattered around the country, I never thought that there were so many of you” (Franko, 2006, p. 81).

Literary and musical evenings were an important, but not the only form of a national, cultural life of the Ukrainians in Galicia. Taking into consideration the development of public culture as one of the reasons for the nation formation, we can observe a great role of numerous societies in this process, whose activities in the Habsburg monarchy, although began before the Restoration, but intensified during this period. In Galicia, this camaraderie was manifested in a male cappella choral singing and developed a sense of unity, the performers themselves, taking into consideration the culture orientation of that time to autocommunication, were both its addressees and recipients, aware of dignity and a spiritual rank of music. In addition, the activities of these societies were not limited to programmes of a purely cultural nature, as their musical enthusiasm was politically motivated. After all, identity, according to E. Smith, is not just identity, when members of one group differ in their tastes, customs and language from members of another group. It is no less important to discover the “collective self” through art, literature, history, because each nation has its own unique way of thinking (Smit, 1994, p. 84).

It is known that the first Russian-Ukrainian music society in Galicia “Theorban” was founded in Lviv in 1871 by the efforts of A. Vakhnianyn and a famous Galician politician and cultural figure Julian Lavrovsky. Although it did not operate for a long period of time, but, as it can be seen from the published Statute, it aimed at promoting the development of a national musical art. In 1880, in Lviv “Lviv Men Choir”, also known as “Liutnia” Singing Society, was organized on the basis of the choir of the Galician Music Society. One of its leaders was A. Vakhnianyn. In programme terms, the society, whose members were representatives of different nationalities, declared interethnic tolerance, and its choir took an active part in the Ukrainian representative musical and literary events for many years.

At the end of the XIXth – the beginning of the XXth century one of the most important events in the national cultural life of Galicia was the foundation of the Ukrainian singing and choral society “Lviv Boyan” in December of 1890, whose chairman was V. Shukhevych, a conductor A. Vakhnianyn, and one of the honorary members – M. Lysenko. From the first months of its existence, the society promoted the national musical art, held various

musical events on the occasion of memorable anniversaries, honored prominent figures of the Ukrainian culture.

It should be noted that almost all comrade organizations that operated in the large cities of the Austro-Hungarian Empire, had the same tasks approximately. The primary task of “Lviv Boyan”, as well as other “subsidiary” societies, which on the example of “Lviv Boyan”, were organized in other cities of Galicia, in particular in Przemyśl (1891), Brzezany (1892), Stryi (1894), Kolomyia (1895) and Stanislav (1895), was the desire to mobilize by involving in choral singing “a formerly passive community to form a nation around a new folk-historical culture, rediscovered by intellectuals” (Smit, 1994, p. 74). The attempt to provide art education in the “spirit of national values” prompted the leaders of the “Union of Singing and Music Societies” (formed in 1903 as a result of merging the societies into one organization) to establish the “Higher Music Institute” in Lviv.

In a letter to the Governorate dated on September 27, 1903, A. Vakhnianyn formulated the goal of establishing the first higher music school in Ukraine, emphasizing that music had a great influence on the development of general education, and the establishment of a music institution “would improve the younger generations” (Mazepa, & Mazepa, 2003, p. 214). Leaders of the Ukrainian national movement were well aware that the awakening of the nation to its collective “I” is impossible without a sense of identity, independence, without the formation of their own culture, their national symbols and attributes, national forms of education. After all, the lack of cultural and educational resources limits the possibilities of the national movement and weakens it significantly. And this serves a convincing proof that cultural values, “selected, interpreted, restored, form one unique national identity among many other no less unique cultural identities” (Smit, 1994, p. 93). It is no coincidence that S. Liudkevych, as one of the founders of music education in Galicia, noted in one of his articles that “we must not serve as a pliable material to another’s culture; this would be an unforgivable sin. We must create in Lviv such musical institutions as soon as possible that would produce our good musical material for their musical culture” (Liudkevych, 2000, p. 254).

According to S. Liudkevych, “the creation of “high” culture is inconceivable without an appropriate level of education, because “without intensive the so-called cultural work we do not think not only about the rise of cultural, but even about the political significance” (Liudkevych, 2000, p. 254). It is no coincidence that E. Smith argues that nationalism as an ideology and symbolism [...] everywhere calls on the intelligentsia to turn “low” culture into “high”, oral culture into written, on the literary tradition, in order to preserve its fund of irreplaceable cultural values to posterity [...] earlier peoples were chosen for their alleged virtues; today they are called to be nations in view of their cultural heritage” (Smit, 1994, p. 93).

Music played an important role not only in the activities of music societies in Galicia. To music important role must be added the Ukrainian student organizations that emerged at the beginning of the 1960s as a result of the division of the public into supporters of Russophiles and nationalists. The Ukrainian student movement was nationally centric, and the activities of the first official student society of “the Sich” were associated with Vienna, where it was formed in 1868. The idea of founding the society belonged to A. Vakhnianyn (at that time a student at the University of Vienna), who was elected its first chairman. In his “Memoirs”, the composer noted that the aim of the society was to represent the Rusyns as a separate people, and thus to acquaint other Slavic peoples with our song and literature. In 1906, in Lviv a student choir society, known as Lviv Men’s Choir “Banduryst”, was organized. Its goal was to nurture the Ukrainian music, many concerts in Galicia and abroad, the organization of lectures on music theory and, etc.

In 1909, an all-Ukrainian student congress was convened in Lviv, which resulted in the founding of “the Ukrainian Student Union”. The objective of the newly created society was the “the culture movement of the Ukrainian people”, and the ultimate goal – the state conciliar independence of the Ukrainian people (Kuzmyn, 2016, p. 47). Owing to the efforts of the “Ukrainian Student Union” in 1913 a solemn concert was organized in honour of Ivan Franko, and the following year, in 1914, the society in cooperation with the men’s choir “Banduryst” and the student choir of the Higher Polytechnic School “Fundamentals” organized events to honour the memory of Taras Shevchenko. Researchers draw attention to the difficult conditions in which the activities of the Ukrainian cultural and educational societies in Galicia unfolded, taking into consideration the Polish-Ukrainian confrontation, which forced the Ukrainians to defend their national rights and interests constantly.

The musical component was important in the activities of those public organizations that, at first glance, did not have common ground with music. This is, in particular, the Ukrainian patriotic sports society “Sokil”, founded in 1894 in Lviv, and later in other cities of Galicia, like the Polish and Czech patriotic and gymnastic societies under the same name. As it is known, one of the tasks of the “Sokil”, in addition to the development of certain sports, was the cultivation of singing and music among its members. In 1902, at the meetings of the music commission of the above mentioned society, the issues of the curricula of the future Higher Music Institute were discussed. One of the main speakers was S. Liudkevych. Moreover, for the regional movement “Sokil”, which took place in 1911, the composer wrote a number of works with a strong patriotic theme, in particular, a march for the brass orchestra “Zaporizhzhya campaign” on the theme of the song “Oh, our Glorious Cossacks Went”; marches for brass orchestra on the themes of songs “Hey there, on the Mountain, the Sich Goes”, “Be Brave, Friends”, “Hey, do not be Surprised”, “Grow, oh you, old oak”, “Hey, boasted”. They were intended for a musical accompaniment of gymnastic exercises with sticks, as well as for marching. In 1911, in honour of the chairman of the society Ivan Bobersky (he was also a professor of physical culture, the German language and classical philology at the first academic gymnasium in Lviv) S. Liudkevych wrote a cantata, the manuscript of which did not survive.

Analyzing the contacts of the Galicians in the Austrian Empire with representatives of Ukraine in the Russian Empire, the Galician historians usually highlight the most important stages of the national movement in Galicia, which took place with the direct participation of figures from the Dnieper region (Naddniproshchyna). According to Volodymyr Doroshenko, each of these periods is associated with some iconic figure (Raikivskyi, 2012, p. 30). The majority agrees that in the second half of the XIXth century such individuals were Panteleimon Kulish, Mykhailo Drahomanov and Mykhailo Hrushevsky. If we analyze the Galician-Dnieper relations in the context of the development of musical art, then we should single out only two figures: Dmytro Bortniansky, whose undeniable influence marked the 1820 – 1850s in the history of professional musical culture in Galicia and M. Lysenko, whose contacts with Galicia began at the end of the 60’s of the XIXth century. From 1869 M. Lysenko corresponded with A. Vakhnyanin, O. Partytsky and O. Barvinsky actively, and from the 1880s – with I. Franko, his wife (Olha Franko), O. Ohonovsky, O. Nyzhankivsky, F Kolessa, I. Puliuy and many other figures of the Galician national movement. In one of the first letters to O. Barvinsky, dated from 1869, M. Lysenko expressed the opinion that “we, blood people, children of the only mothers, should not, should not separate, but unite the strongest way” (Lysenko, 1964, p. 84). In a letter to A. Vakhnyanyn, the composer asks:

“Do not be ashamed of us and our letters” (Lysenko, 1964, p. 85). In the letters addressed to I. Franko, O. Nyzhankivsky and F. Kolessa, M. Lysenko raises a number of issues concerning the development of Galician musical art on a national basis.

**The Conclusions.** In the development of the Ukrainian national culture in Galicia in the second half of the XIXth – at the beginning of the XXth century a significant place was played by the activities of numerous musical societies, as well as the work of Galician composers, associated with the poetic words of Taras Shevchenko. These factors became an important factor in overcoming the Germanization and Polonization of the Galician population, who was under conditions where the Ukrainian language was removed from a public life and, often, even at home. Partially, this problem was overcome owing to the creative work of O. Nyzhankivsky, D. Sichynsky, F. Kolessa, H. Topolnytsky. The above mentioned composers used the texts of famous writers who represented the Ukrainian literature in Ukraine of the Russian Empire (Olexander Konysky, Borys Hrinchenko, Lesya Ukrainka, Ahatanhel Krymsky) and in Galicia under the Austrian Empire (I. Franko, Uliana Kravchenko, Vasyl Pachovsky, Bohdan Lepky, Ostap Lutsy). Thus, they affirmed and promoted not only the Ukrainian music, but also the Ukrainian word, awakening the “expressive spirit of the nation” with their work.

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