

были: а) кафедральные капеллы; б) светские помещичьи капеллы, которые, однако, к середине XIX в. практически исчезли, что было связано с новыми культурно-политическими процессами; в) оркестры различных музыкальных обществ; г) оперно-театральные оркестры; д) стационарные военные оркестры. Именно на пересечении функционирования этих различных сфер оркестрового музицирования формировался и постоянно возрастал уровень дирижерского исполнительства, связанный с такими именами как А. Рачинский, Ю. Эльснер, С. Сервачинский, К. Липинский, И. Демто, Медерич Галлюс, Й. Рукгабер, К. Микули, Л. Марек, Г. Ярецкий, Г. Мельцер, М. Солтис, Л. Челябинский, деятельность которых продемонстрировала активное, сопоставимое с европейскими процессами развитие дирижерской школы Галичины в XIX веке.

Ключевые слова: оркестровое исполнительство, типы оркестровых коллективов, дирижерство, музыкальная культура Львова XIX ст.

Alexsandr Levitsky. Areas of orchestral performance operation in Lviv of the nineteenth century and its importance for the development of the art of opera and symphony conducting. Only the existence and operation of a symphony orchestra is the foundation, causing the appearance of the profession as a symphony conductor. Understanding and studying types of music orchestral groups that operated in Ukraine during the nineteenth century will outline the ways of the formation and development of conducting art of that time. Traditions of making orchestral music in Lviv has a long and rich tradition since the Renaissance period (craft orchestras, Serbian and Italian Chapels, housing brass, orchestra city councils, church choirs, and the most famous was St. George's Chapel). The development of orchestral art in Lviv of the 19th century was commensurated with the development of definite period orchestras in Europe, where the main factor was the functioning of various music companies, on which there were choral, orchestral and ensemble groups. At that time in Lviv the existence of several types of bands that made possible the development of conducting performance was observed: church choirs, choir master's courts (their practice and culture was a sign of the previous era of the 18th century.), and the emergence of new types of bands.

Orchestras musical societies. When the Galician Musical Society was founded (1838), Y. Rukhaber was its conductor. The Orchestra of GMS was one of the first residential units of orchestral city, it was directed by K. Mikuli and M. Soltys later. The last one created student symphony orchestra. Skilled choral conductors joined the development of symphonic conducting, by performing vocal-symphonic canvases, in most of other singers societies. Singing Society "Lutnia" (conductor S. Chetvinsky). Polish singers Society "Echo" (conductors M. Soltys, V. Chervinsky, Ya. Gall). Music Society "Harmony"

organized quite strong orchestra, whose conductors were L. Marek, Ya. Gall, S. Nevyadomskyy, V. Vshelyachynskyy, M. Soltys. Society "Ruska Besida" by which the first Ukrainian theater represented Ukrainian conductors R. Haninchak, M. Kossak, I. Boychenko.

Theatrical Symphony Orchestras became one of the instruments to implement and promote instrumental music. Highly professional teams, with professional staff and conductors with appropriate tools and well-paid work obviously fulfilled the demands of opera and symphonic music. Thus, even on the verge of the 18th–19th centuries conductor in "imperial-royal privileged" theater was J. Elsner, who organized the so-called Academy of Music, which was the Philharmonic Society. K. Lipinskyy conducted theater orchestras (German-Polish theater), who is very persistent through all artistic life. The activity of Austrian theatre conductors: G. Vildnera, F. K. Gebelya, T. Ernesti, Y. Ebelya, V. Pollaka, F. Binerta, F. Spretino; Polish theater conductors: Ya. Heseli, Y. Shirera, K. Shebora, H. Yaretskoho and others is connected with the theater orchestras. Opera conductors are the initial creators of autonomous philharmonic orchestras: Yu. Elsner (founder of the Music Academy), F. Spretino (the first "Philharmonic" concert) and L. Chelyanskyy (the concert of symphonic music in 1901, and in 1902 was led by the newly formed Lviv Philharmonic orchestra). The heads of opera orchestras became the promoters and conductors of Symphony Philharmonic Orchestra, consciously realizing artistic and cultural needs of the society.

Military bands. Orchestras often combined with the orchestra societies, intensifying theater groups, except independent concerts, which were held in the summer months outdoors. Conductors of military bands were mostly Czech musicians F. Konopasek, F. Fridrih, A. Forka, F. Zester, V. Rozkoshny.

Philharmonic Orchestra as the artistic stationary unit appeared at the beginning of the 20th century together with the opening of Lviv Philharmonic in 1902. Its first conductors were L. Chelyanskyy, H. Yaretskyy, H. Meltser. The orchestra performances of such venerable world conductors as: H. Malye, Straus were held, which stated the high level of European conducting in Lviv in the nineteenth century.

Thus, the major areas of orchestral music in Lviv during the nineteenth century were: a) the Cathedral choirs; b) secular choir landed estates, which, however, by the mid-nineteenth century almost disappeared, and were associated with new cultural and political processes; c) bands of various musical societies; d) opera and theater orchestras; e) stationary military bands, e) training orchestras, organized by the leading musical educational institutions. The level of collective music-making, and symptomatic – conducting performance was developing and growing at the intersection of functioning of the various fields of orchestral music.