

Stefaniia Oliinyk. The reception of Richard Wagner's oeuvre in Lviv musical culture. The research into regional music culture is the top-of-mind trend in modern liberal sciences. The subject matters of scientific studies are varied enough: the musical life of certain territorial units (historical regions, cities and villages), the development of professional musical centers, the activity of certain artists etc. However, the reasons of distribution, cultivation and the forms of oeuvre reception of artists, being especially popular in the region due to the historical, social and cultural traditions of this or that land, still remain poorly understood.

The term **reception** outlines factors of assimilation, understanding, and processing of the composer's oeuvre by the society of a certain region. The reception of an artist can exist in the following forms: the activity of a composer or his relatives, students on the territory of a region; the performance of a composer's pieces of work in regional concert programs, their use in the pedagogical repertoire; local performance traditions of a composer's heritage; scientific insights into his oeuvre; the signs of public honoring of a composer i. e. the organization of commemorative actions, museums, giving his name to various institutions, etc.; the influence of a composer on the local culture, including composing and performing schools and other art forms – poetry, literature, painting. The complex of all spheres of functioning and promoting of an artist's heritage in the region creates the **infrastructure** of a composer's oeuvre.

The musical art in Lviv reached its unique development in the 19th – early 20th century during the period of the assimilation of West European Romanticism aesthetic. During this period, the works of romantic composers, including Richard Wagner, were especially popular within the locals.

The reception of Richard Wagner's oeuvre in Lviv musical culture may be considered pursuant to the following trends: the history of performances of operas written by a composer; the performance of his works beyond the theatre stage including performance in the education institutions; the activity of Lviv singers who perform R. Wagner, their international careers; reviews on the composer's operas in local press; the musicological studies of the composed heritage; publication of literary works of the composer; the influence of Wagner's oeuvre on the compositions of the representatives of different ethnic schools in Lviv.

The interest for the work of R. Wagner from the part of Lviv music community was due to numerous reports in the local press about his extravagant personality, large-scale productions of musical dramas in Bayreuth and Vienna and new interpretation of the opera genre. The greatest

factor contributing to the popularity of Wagner in the local culture was likely to be the commitment to the musical life of the imperial capital, its fashion, priorities and recognition by various composers.

Thus, the highest degree of the reception of Richard Wagner's oeuvre into musical culture of Lviv happened during the second half of the 19th century – up to 1939, and it was characterized by numerous productions at the Skarbek's theatre and the Big City Theatre. At various times, and mainly in Polish translation, "Tannhauser", "Lohengrin", "Rienzi", "The Flying Dutchman", the entire tetralogy "Ring of the Nibelungs", were staged in Lviv. Successful staging of Wagner's musical dramas would not have materialized if there had not been any appropriate artistic forces (singers, orchestra, chorus, stage directors, etc.) in Lviv. Lviv singers-wagnerists, who began their career in the hometown, pushed along to the best opera houses in the world (V. Florian, S. Krushelnytska, M. Menzinsky etc.). The music composed by Wagner was always heard on the concert stages also: during in the first Philharmonic season of 1902 / 1903 there were four concert-portraits dedicated to the composer, Wagner's compositions or their fragments were always used in a concert and pedagogical repertoire of Galician Musical Society, then – Polish musical society as well as other societies. Great public interest in the composer's oeuvre has resulted in musicological studies of his work (A. Bandrowski, M. Denstel, Z. Yahimetskyy, L. Pininskyy) and translations of his public works. The oeuvre of a Bayreuth genius influenced the local school of composition, S. Lyudkevych and A. Soltys may be named as the representatives of this school.

In 1934 the theater was closed due to financial difficulties. Unfortunately, for the period since German occupation and Soviet power until 1991 only two Wagner's operas had been staged ("The Flying Dutchman" in 1942, and "Tannhauser" in 1977); after 1991 no operas have been staged yet. The performance of symphonic fragments of excerpts from operas – that is all with what Wagner fans can be satisfied. One of the greatest peaks in the concert performance of composer's music was dedicated to the celebration of 200th anniversary of the composer's birth, which Lviv joined in 2013. The composer devotees are organized by the Society of Richard Wagner that has been functioning since 1993. Its activity covers many areas such as the organization of the concerts, tours and, most importantly, appointment of the Wagner Scholarship for Ukrainian artists. Since the Independence the traditions of the musicological studies of Wagner's oeuvre and his reception has still been performed by Lviv researches (O. Palamarchuk, L. Kyyanovska and others).

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