

## THE CHALLENGES OF PROFESSIONAL COMPETENCE OF LVIV REGION MILITARY CONDUCTORS IN THE FIRST DECADES OF THE XX<sup>th</sup> CENTURY

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**SUMMARY.** Internal application and social functions of the orchestras of different military formations on the territory of Ukrainian lands during the first half of the XX<sup>th</sup> century had their own history, including Lviv Region. This Region as the whole Galicia had gone through the numerous political transformations and changes of political systems. Each of such transformation put forward new requirements to the military musical art, thus, to the activity of military conductors. The aim of the article is the analysis of the tasks, demands, social and cultural background of the conditions of work, potential audience, the peculiarities of performance repertoire, professional training of the membership of the orchestra companies and the conductors of the orchestra's groups of the Regular Army during the first decades of the XX<sup>th</sup> century. Such investigation based on historical, structural and systemic methods has been made for the first time. The military subunits of Lviv region of the period of Austrian regime (infantry regiments 10, 15, 23, 30, 55, 80) involved in their units Germans, Czechs, Austrians, Hungarians and less numerous presented Russians and Poles (55 and 80 infantry regiments that had their headquarters in Lviv and dislocated partially in Stryj and Zolochiv). Each of them obligatory had their own musical groups: mainly brass or competent symphony orchestra which included numerous Czech musicians and trumpeters as a separate unit. Each orchestra performer, as a rule, played two different instruments (brass and stringed). Their work was supervised by bandmaster and warrant officer – tambour major (who supervised group's training as a conductor of the orchestra and their preparation to the defile), they were mainly Austrians, Germans and Czechs. Besides applicable military functions the orchestras took part in the civilian ceremonies, divine services and funeral ceremonies, every week at holidays and Sundays they carried out unmounted and hoarse defile along the city with march and light music of European authors under arrangements of their conductors (namely, arrangements of folk songs and dances), performed programs of European classical music in concert halls; and in public places: in park platforms, skating rigs; they also made guest-performance tours to the recreation resorts.

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In 1918 with the formation of Polish State there were some transformations in musical sphere of Polish Army and the USS Army. The conductors of military orchestras of Lviv region of the first decades of the XX<sup>th</sup> century faced the vast complex of tasks: the ability to work with the variety of personnel in the open air (in the field), in the square, hoarse defile and unmounted defile) in the covered concert-theatrical, theatrical buildings; mastering, providing, creation and adaptation of the universal repertoires to the real performance, potential and concert conditions, ensuring the training conditions of the new generation to the range of professional orchestras of academic level, the creation of programs, which provide with image and representative functions of the army, as well as to satisfy the needs of social and cultural topicality.

**Keywords:** military conductors, tambour-major, performance repertoire of military orchestras, social and cultural functions of orchestra music.

The activity of military orchestras at present put forward requirements for flexible and qualitative adaptation to the great variety of needs nowadays, not only to provide for applicable function of military structural units but to fulfill cultural promotion of Ukrainian Army's image among the civil population, to carry out performance artistic tasks in the condition of enforced and enriched directions of international cooperation and the formation of new military musical culture. The success of the solution of these tasks depends first of all on the professional competence of military conductors, their professionalism, erudition, experience, the ability and readiness to be at the top of their realization.

Internal application and social functions of the orchestras of different military formations on the territory of Ukrainian lands during the first half of the XX<sup>th</sup> century had their own history, including Lviv Region. This Region as the whole Galicia had gone through the numerous political transformations and changes of political systems. Each of such transformation put forward new requirements to the military musical art, thus, to the activity of military conductors. The mentioned above problematic has been also revealed in scientific investigations of brass instrument art of Ukraine in the works of Peter Krul' «National Wind Instrumental Art of Ukrainian Nation: Uninvestigated Pages of History» Kyiv, 2000 (220), U. Rudchuk «Brass Instrument Music of Ukraine in XVIII-XIX c.» Kyiv, 2001(109). Separate aspects of the activity of military orchestra's formations are presented in the investigations of the brass orchestras of USS (M.Hovanets 165-176), the activity of the orchestras of Austrian military subunits dislocated in Lviv region (Damanski J. 144) in

the collaboration with Polish and Ukrainian social and cultural institutions (dissertation submitted by Mariana Ferendovych «Conductor's Art in Musical Surrounding of Lviv in the First Three Decades of the XX<sup>th</sup> c.» Lviv, 2017 (Ferendovych 18), the article by A.Savka (19), Eve Nidetska (74-77), the investigation of the separate military musical groups infantry regiments and uhlans of the period of Polish state (Małgozata Stankievich 24), Yerzy Wojcechowski (173-191), Adam Adrian Ostanek (256), Lesław Kurawski (462).

The important substratum for scientific investigations might be programs, posters, announcements, and reviews of orchestra performers publications to the celebrations of anniversaries of the conductors in public press (Dilo 3), (Chervona Kalyna 12-14), (Nowości Illustrowane 8), (Świat 2), (Gazeta Lwowska 4) and specialized periodicals (Polska Sbrojna 3,2), (Żołnierz Wielkopolski 1304) etc.

But the integrated viewpoint on the historically caused differences of the activity of the military conductors in Lviv region has not been the subject of any investigation yet. The aim of the article is the analyses of the tasks, demands, social and cultural backgrounds, conditions of work, potential audience, the peculiarities of performance repertoire, the professional training of the participants of the groups and conductors of the orchestra groups of the regular troops during the first decades of the XX<sup>th</sup> c.

The military subunits of Lviv region of the period of Austrian regime (infantry regiments 10, 15, 23, 30, 55, 80) involved in their units Germans, Czechs, Austrians, Hungarians and less numerous presented Russians and Poles (55 and 80 infantry regiments that had their headquarters in Lviv and dislocated partially in Stryj and Zolochiv). Each of them obligatory had their own musical groups: mainly brass or competent symphony orchestra which included numerous Czech musicians and trumpeters as a separate unit. Each orchestra performer, as a rule, played two different instruments (brass and stringed). Their work was supervised by bandmaster and warrant officer – tambour major (who supervised group's training as a conductor of the orchestra and their preparation to the defile), they were mainly Austrians, Germans and Czechs.

Besides applicable military functions the orchestras took part in the civilian ceremonies, divine services and funeral ceremonies, every week at holidays and Sundays they carried out unmounted and hoarse defile along the city with march and light music of European authors under arrangements of their conductors (namely, arrangements of folk songs and dances), performed programs of European classical music in concert halls; and in public places: in park platforms, skating rigs; they also made guest-performance tours to the recreation resorts. Young talented men under 21 (elewi orkiestr wojskowych) were often taken to orchestras for training, who further on reinforced performance

groups and became conductors. In the condition of lack of permanent philharmonic company, musical choral groups and amateur theatres cooperated with regiments orchestras. Fruitful cooperation of Austrian military subunits with Polish and Ukrainian musical groups was observed; among them there were Austrian military subunits (more often 10, 15, 23, 30, 55, 80 of infantry regiments supervised by such conductors as Franc Frydich (1856-1933), 80 infantry regiment), Karol Roll (1849-1913), P. Yakubichka, 30 infantry regiment), Frank Konopasek (1861-1911), 15 infantry regiment), Alexander/Sándor Szeghő (1874-1956), 23 infantry regiment)<sup>2</sup>, Peter Cervenka/ Červenka (1864-1921) Cerwenka 10 infantry regiment), Aloiza Forki, Rozkoshnego<sup>3</sup> and Jozef Zester (1872-1937), the last three of 95 infantry regiment) collaborated with Polish («Lutnia», «Echo») and Ukrainian musical groups (namely «Boyan» and «Banduryst») in the way of performance of cantatas and oratorical works or in the programs of miscellaneous concertos where works of world and Ukrainian music were played.

In 1894 the orchestra of the 55 infantry regiment in the anniversary concert of «Prosvita» Association played the Symphony B-dur by M. Verbytsky, «Kolomyjky» by P. Bazansky and together with the chorus of «Lvivsky Boyan» performed «The Prayer» from the opera «Kupalo» by A. Vachnianin (Dilo 3).

Some evidence have been preserved dated back to the 1898 on collaboration of Ukrainian Drama Association named after I. Kotlyarevsky with the orchestra of the 80<sup>th</sup> infantry regiment in miscellaneous concert dedicated to the anniversary of Ivan Kotlyarevsky in the theatre of «Skavka», where the opera «Natalka Poltavka» by M. Lyssenko was performed on participation of the infantry regiment orchestra, as well as cantata by T. Shevchenko «On the Eternal Memory of Kotlyarevsky», «Vechornytsi» by P. Nishchynsky (together with combined chorus of «Boyan») and the *Symphony g-moll* by Verbytsky.

In 1900 the same orchestra had musical accompaniment of the performances «Sokolyky» and «Argonavty» by Gregory Tsehlynsky, «The Wize and the Fool» by Ivan Tobilevych in the building of Municipal casino.

In 1902 the opera «Natalka Poltavka» was staged at the Great Sale of the working Association «Gwiazda» by the same Association. The poster wrote that «the orchestra of the 15 infantry regiment besides accompaniment to the singing played the overture and two interludes to the «Natalka» by

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<sup>2</sup> One should not confuse the name with Warsaw military conductor and talented composer and conductor Felix Konopasek. Frank Konopasek (1861-1911), military conductor of the 15 infantry regiment, composer.

<sup>3</sup> The surname of this composer is given in several documents without the first name. In other cases, some versions of the spelling of the conductor's surname in the posters and programs and official documents.

M.Lyssenko»<sup>4</sup>. And in 1904 the opera by S. Hulak-Artemovsky «Zaporozets za Dunayem» was played by Ukrainian musicians and «Lvivsky Boyan» on participation of military orchestra of this regiment under the conduction of F.Konopasek (Nidecka 76).

In 1912 the miscellaneous program of the concert of M. Mentsinsky on participation of the 10<sup>th</sup> infantry regiment under the Czech conductor P.Červensky included vocal compositions by Richard Wagner with the orchestra accompaniment, the choir miniatures by Jozephson, oratorio F. Mendelssohn-Bartholdy «Christ» and the author of overture to the opera «Rui Blaz».

In 1918 in the building of Musical Association named by M. Lyssenko in the program of Sofia Dnistrianska there were two piano concerts (P. Tshaikovsky and E.Zaner) on participation of the orchestra conducted by Alexander Szeghő<sup>5</sup>. In the season of 1918-1919 the concert Bureau by M.Türk organized two performances of the well-known pianist Egon Petri on participation of the military orchestra under its trampoline (Ferendovy`ch 104).

Among all mentioned above conductors Karol Roll draws a special attention as the head of the orchestra of the 30<sup>th</sup> infantry regiment. Being ethnical German, he came to Lviv in 1971 with the durable experience of orchestra musician in the rank of the officer, the virtuoso performer on flugelhorn, founded in 1965 in Ljubljana, and in 1977 he became regiment conductor. He had been staying in Lviv for 40 years occupying this post. «All his works are traced by his talent, they imply melody, originality of themes and instrumentalism... His persistent and honorable work made the orchestra the best in Lviv and one of the first in Austria at present» (25-letni jubileusz lwowskiego kapelmistrza 9). «Last week Mr. Karol Roll celebrated his forty years of military career. At the day of his anniversary Karol Roll got recognition and respect from his surroundings. Mr. Roll was a very popular figure in musical circles in Lviv, a universal musician with numerous fans. The musician, who idolatrously loved music was also a talented and fruitful composer» (40-letni jubileusz kapelmistrza 9). K. Roll was the author of mostly entertaining dancing music (numerous waltzes, polkas, polonaises, mazurkas and dozens of kolomyjka), which immediately won popularity and was included into the repertoires of other orchestra companies; he was the sponsor of the Assistance Association for Low Income Students and was always ready to join any charity artistic actions. He was the holder of Golden Christ Winner and military medal «virtuti military».

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<sup>4</sup> The spelling of the document is preserved.

<sup>5</sup> The spelling of the name of the Hungarian musician as it was in Ukrainian poster.

Among the prominent military musicians of that generation it is worth mentioning the Jewish musician Maurycy Fall, the player of the orchestra of the 9<sup>th</sup> infantry regiment (9 pułku piechoty barona Pakeny) and the graduate of the Prague Conservatoire, the son of the author of musicals Leon Fall. Since 1880 his activity had been closely connected with Lviv, where he worked as a conductor of regiment Symphony orchestra; conducted the concerts of that orchestra in the theatre of earl Skabek, and since 1890 he had become the conductor of the orchestra Association «Harmony» and of the Jewish Theatre. A talented and fruitful composer, he was the author of pot-pourri and numerous program marches, waltzes, mazurkas, polonaises including the representative march of the regiment «Lwowskie dzieci»<sup>6</sup> (p.204, 1890).

From the time of foundation of Lviv Philharmony in 1902 the combined group of musicians of the 15<sup>th</sup> and 30<sup>th</sup> infantry regiments, who performed under the conduction of Francishek Konopasek and Karoll Roll (all in all 72 members of the orchestra), became the main group of the orchestra under the conduction of Ludwig Cheliansky.

In 1918 the time of the establishment of Polish State and at the same time the worsening of Polish-Czech and Polish-Jewish conflicts (Nidecka 77) the problem of recognition of musical sphere in Polish Army was rather urgent. At the time of creation of New Military Units (with the prevailing recruitment of Poles) there were musicians among them, that allowed to create orchestras in infantry cavalry regiments, taking the instruments of the former elves (players of the orchestras), and also graduates of the vocational musical educational institutions. On the territory of Lviv Region there were the following: 19 and 40 infantry regiments (Lviv), 26 infantry regiment (Gródek Jagelloński), 52 infantry regiment (Zolochiv), and 53 infantry regiment (Stryj), one regiment of infantrymen and also 14 regiments of uhlans Jazłowieckich (14 pułk Ułanów Jazłowieckich) (Kozłowska 185).

It was possible to establish the names of the conductors of those military formations from the preserved documents: 19 infantry regiment (Lviv)–captain Ludwik Knysak, 1927-1928)<sup>7</sup>, second lieutenant Lech/Leszek Władysław Bursa)(Rocznik Oficerski 837); (Rocznik Oficerski 387-389); 26 infantry regiment (Lviv, the second battalion Velyki Mosty and Kamjanka Strumylova)–captain Kulchycky Faustyn (Kulczycki Faustyn 1922-1927); lieutenant Sieben Zygfryd (Sieben Zygfryd, 1928-1931) (Rocznik Oficerski 348); lieutenant Tomash Szyffers (Szyffers Tomasz, 1932) (Rocznik Oficerski

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<sup>6</sup> Non official title of the regiment as there were 31% of Poles, 59% of Russians and Ukrainians who were recruited from the local population.

<sup>7</sup> muzyk wojskowy 1927, 11, 15

387-389); 38 infantry regiment (Pułk Piechoty Strzelców Lwowskich)–captain Ludvig Holdermajer (up till 1939, Ludwik Holdenmajer); 40 infantry regiment (Lviv) – captain Vladyslav Vilkushevsky (1927-1930, Władysław Wilkuszewski); second lieutenant Tadeush Gurecky (1930-1938, Górecki Tadeusz); captain Vladyslav Rults (1939, Władysław Rulc); 52 infantry regiment (Zolochiv)–captain Konstanty Tymoslavsky (1927-1929, Konstanty Tymosławski)<sup>8</sup>; second lieutenant Antony Plutsennik (1930-1932, Płóciennik Antoni) (Rocznik Oficerski 857); second lieutenant Jan Pankievich (1933-1939, Jan Pańkiewicz); 53 infantry regiment (Stryj) – lieutenant Vatslav Sosnovets (1927-1931, Sosnowiec Waclaw)<sup>9</sup> (Rocznik Oficerski 347); lieutenant Stanislav Biskupsky (1932, Biskupski Stanisław) (Rocznik Oficerski 387-389).

From the repertoire list of works (where patriotic and folk-national music prevailed) recommended to the orchestras there often were not only the names of the composers, but also the authors of interpretations, who were mostly conductors of the orchestras. It is worth mentioning the following figures: second lieutenant of the headquarter, conductor of the 53th infantry regiment Waclaw Sosnowiec. He was the author not only of the arrangements (namely «Polish Rapsodi» by Grzegosz Fitelberg, «Polish Mess» by Jerzy Grabowsky) but also the author of numerous full scores dedicated to the commemoration of the well-known figures of Poland of that time (namely, the six works in honor of Juzef Piłsudski), folk pot-pourri, orchestras' interpretations of koliadky.

Among the military conductors of that generation the name of Adam Osada draws the attention. Though, he carried out his conductor's activity in Military Sport Associations «Sokil-Father» and «Sokil IV», and in 1928 he went for the military service to Peremyshl (Orkiestra 5 Pułku Strzelców Podhalańskich). He was the composer of the following woks: march «Kaniowczyk», «For the Motherland», «Blessing of the Flag», step «Morskie Oko», «The Elegy Polonaise», suite «Livia Quintilla», «Hutsulka Fantasy», concert overture «Swaty Polskie», kuyavak «Cheerful Kuyavak Dating», fantasy «Baltic Legend», «Representative March of the 19<sup>th</sup> infantry Regiment», pot-pourri «The Songs of Pidhalya», «The Shaft of the Songs of Legions» and also waltzes, polonaises, mazurkas, etc.

The composer was also the conductor, soldier of the legion, conductor of the orchestra of the 14<sup>th</sup> regiment of uhlans Jazłowieckich (from 1919) and the head of the trumpeters' unit in Kolomyja Jan Dłutek). During the years between wars he conducted the musical group in Lviv Garrison. The orchestra under his supervision participated in many ceremonies in Lviv

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<sup>8</sup> muzyk wojskowy 1927, 11, 15

<sup>9</sup> muzyk wojskowy 1927, 11, 15

including sport competitions, derbi, hunting outstrips and commemoration of St. Gubert. In 1927 he was the author of the prayer «The Prayer of Uhlán Jazłowiecki» on the lyrics of Władysław Nowacký. He was also the author of representational regiment march. Due to the needs of time, he wrote dance music (waltzes, mazurkas, polkas). In the studio of sound recording company «Syrena Record», where the orchestra of the 14<sup>th</sup> regiment was specially sent to Warsaw, there were recorded several cavalry marches under his conduction<sup>10</sup>.

During several years the orchestra companies had been formed in Polish Army. In 1923 by the order of the Ministry of Military Troops (Ministerstwo Spraw Wojskowych, M.S.Wojsk) there were established different types of orchestras (infantry and hoarse) and registered their numerous and timbre structures<sup>11</sup>.

For three years of musical concert activity the military companies had been so permanent that it was possible to make the First Contest of Military Orchestras on the state level which later on became periodic. It was held in several steps, combining the regional companies (in the districts) with the final in Warsaw. However, part of the listening of the 6<sup>th</sup> district took place in Lviv; 8 Orchestras participated in it: the 19<sup>th</sup> infantry regiment (Lviv), 26 infantry regiment (Gorodok), 40 infantry regiment (Lviv), 48 infantry regiment (Stanislaviv), 49 infantry regiment (Kolomyja), 51 infantry regiment (Berezany), 52 infantry regiment (Zolochiv) and 53 infantry regiment (Stryj). In the programs of military companies there were the works by F.Shopen, S.Momushko, Z. Noskovsky, I.Paderevsky and popular works as well as folk shafts interpreted for the brass orchestra. Each of the orchestras performed three works. The first place was taken by the orchestra of the 52 infantry regiment for the performance of the arrangements of P. Tchaikovsky's works for brass instruments. Z.Noskovsky and «The Shaft of Songs of Legions » («Marsz Pierwszej Brygady») by A. Bruchal-Sikorsky (OstaneK 155-156).

The Professor of Polish Conservatory in Lviv Franciszek Noihauzer made a detailed review on that event: «The performance of the 24 works by

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<sup>10</sup> «The Prayer of Uhlán Jazłowiecki» was recorded also by the orchestra under the conduction of Henric Vors.

<sup>11</sup> In the infantry orchestras there were: piccolo in C; flute I-II in C; clarinet in Es; clarinets I-II-III, cornet in Es; cornets I-II in Bb; viola I-II-III in Es; French horn I-II-III-IV in F; trumpeters I-II-III-IV in Es; tenors I-II-III in Bb; barytones in Bb; trombones I-II-III, alto and two tenors, bass I in Es, bass-helicon or tube; bass II in Bb; stringed instruments: tulum bass and tambourine (drum), plates, jingles; in special occasions there could be added: phalanxes in Es; bass clarinet in B $\flat$ ; saxophones (soprano, alto, tenor), barytones in Bb i Es. Hoarse orchestras and artillery had the following fixed staff: cornets I-II in Es; cornets I-II in Bb; violas I-II-III in Es; trumpeters I-II-III-IV in Es; tenors I-II-III in Bb; barytones in Bb; bass I in Bb; bass II in Es; pair of kettle-drums (Życie wojska 3).



the 8<sup>th</sup> orchestras had some pros' and cons' that was inevitably within the first great combined concert. It was very valuable in the way of the development of those companies and also proved the persistent and fruitful work of their conductors. The arrangement of instruments was perfect, the rhythm and the tempos within norms, the dynamic of some interpretations was elaborately worked out and the warm applauses of the audience proved the recognition of the public. Perhaps, the presentation of some interpretations (for example, fantasies and fragment interpretation from «Halka») left much to be desired. And from the point of view of the harmony it seemed somehow contradictory within the character of the whole original composition and undesirable 'correction' of the author. And it should be noted that due to the efforts of the conductors and the potential of certain groups the performance of 26, 40 and 52 infantry regiments deserved the highest evaluation » (Neuhauser 4).

The jury commission of the final contest was rather representative, that was the evidence of the importance of the contest for the state: professors of the Warsaw Conservatory Felician Shopsky and the pianist and composer Henryc Melcer<sup>12</sup> (who formerly worked in Lviv), a well-known musical criticist and composer Stanislaw Niewiadomsky (formerly also a pedagogue from Lviv), the director of the Warsaw Opera and Ballet Theatre Theodore Sledzinsky, the chief of the infantry department, the General of the Brigade Stanislaw Wrublewsky; major A.Selsky; captain Stephan Sliedzinsky-Lidzky; the director of the Conservatory of the Polish Musical Association in Lviv Adam Soltys (who made his military career as a military conductor in Lviv); the professor of musicology in Jagellonsky University Stanislaw Jakhimetsky (Cracow) and the representatives from Poznań : the composer and professor Felix Nowowiejsky and captain Boguslaw Sidorowich (the editor and the author specialized vocational fortnight magazine «Muzyk Wojskowy»).

In 1930 the Ministry of Military Affairs founded The Military Musical School at National Music Conservatory in Katowice for the training of members of orchestras, tambour majors and conductors of the orchestras.

The level of training of Polish military groups allowed them to join the performances of academic concert programs, as it was at the time of Austrian Regime. Thus, for example, in 1928 at the concert of the Choir of St. Secili on participation of vocalist-soloist Shlapak-Zborovsky, Tomashevsky, Nievchykivny, Shymonovych, Vlosky the orchestra of the 40<sup>th</sup> infantry regiment under the conduction of Władysław Wilkushewich took part in the performance of the oratorium by A. Urusky «Eli, Eli, Lamma, sabacthani».

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<sup>12</sup> The author of a well-known work among the military companies at that time «Marsz Powitalny Wojska Polskiego», «Dla Generałów».

S. Ludkevych in his article «Reflections on the Festival of Brass Orchestras in Lviv» (that was held in 1934 (Lyudkevych 385-388)) expressed his thoughts on the foundation and function of Ukrainian Brass Orchestras in Galicia. In his article he claimed that since 1920 in Ukrainian Community of Galicia there had been created approximately 50 brass orchestras very different according to their professional level (though, those companies were mostly amateur group which concentrated their activity within Associations «Prosvita», «Sich», «Sokil», «Lug», etc.).

Their representatives were mostly the members of the military orchestras of USS. In the condition of Ukrainian-Polish withstanding of that period, lack of state ruling, and lack of its own Regular Army it was obvious to consider three brass and two chamber orchestras in USS the main military orchestra companies of Ukrainian Community in Lviv Region. The history of creation, the membership, the repertoire of those companies as well as the conductors' and tambour majors' activities (the composer Yaroslav Barnych, the second lieutenant musician-poly-instrumentalist Roman Lesyk, Bohdan Kryzaniivsky, French horn player Osyp Kuchtyyn) had been described in details in the memories of the composer and conductor, second lieutenant Mychailo Gaivoronsky, Vasyl Pechorsky, the trumpeter of the orchestra of USS Stepan Onufryk in the publications of «Litopys Chervonoji Kalyny» and in the works of a number of investigators of the cultural life of rifles. It is worth wondering that in such a complicated circumstances the Ukrainian companies managed to reach high quality results, similar to the Polish regular units supported by the State (Gajvorons`ky`j 12-14) (Pachovs`ky`j 17) (Hovanets` 165-176).

Small ensembles, theatrical troupes, chamber groups and variety – jazz bands were formed out of the membership of the Ukrainian and Polish orchestras, which accompanied cinema shows, revue, bullet-shooting, entertaining and evening parties in celebration of public organizations and educational establishments (balls, routs, evening parties).

A great amount of professional tasks was put forward before the conductors of military orchestras of Lviv region in the first decades of the XXth century: the ability to work with the variety of personnel in the open air (in the field), in the square, hoarse defile and unmounted defile) in the covered concert-theatrical, theatrical buildings; mastering, providing, creation and adaptation of the universal repertoires to the real performance, potential and concert conditions, ensuring the training conditions of the new generation to the range of professional orchestras of academic level, the creation of programs, which provide with image and representative functions of the army, as well as to satisfy the needs of social and cultural topicality.

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