

Power and Entertainment in the Shade of General Anton von Galgóczy – the Contribution of Military Music to the Cultural Life of the Przemyśl Fortress (1891–1905)

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Introduction

The establishment of the Przemyśl Music Society coincides with the time when Przemyśl was still a small district town for which a room in the “Under the Oak” hotel was sufficient for all cultural and dance events. The founders of the society were officials and professors of German and Czech origin, who were transferred by the orders of the authorities to positions in our city. As the library of the Music Society testifies, the venerable founders taught us to sing Mozart, Schubert, and Mendelssohn from the original German “Gesangbücher,” and the scores of the first edition of Beethoven’s symphonies (now rare books) prove a very serious approach to the work program, but for Polish music, there was no place. When in the 1880s Przemyśl was expanded into a great fortress, there were numerous military formations and four orchestras there. These, due to their Austrian structure, were exponents of German music. Over time, Polish works were included in their program. It is undeniable that thanks to the music director of that time, Ludwik d’Arna Dietz, Stanisław Moniuszko’s works became an integral part of the program of the Przemyśl Music Society.¹

Witold Nowak, chairman of the Music Society in Przemyśl, many years after the decline of Austria-Hungary, during one meeting of members and sympathizers of the society he headed, clearly referred to the music heritage of Przemyśl. He emphasized that apart from civilian traditions, since the extension of the Fortress also military bands had played an enormous role in shaping local music life. It is hard not to agree with his words, particularly as the role of the army in

¹ Archiwum Państwowe w Przemyślu (State Archives in Przemyśl), fond no. 1599, Towarzystwo Muzyczne w Przemyślu, sign. 17: W. Nowak, Przemyskie Towarzystwo Muzyczne.

developing the town was tremendous. Moreover, the number of soldiers was disproportionately large in relation to the number of civilians residing in Przemyśl. For instance, in 1900 there were as many as 11,262 soldiers for 46,295 residents (including the garrison), which was almost 25%, i.e., one soldier for 3 civilians. No wonder that in Przemyśl at the time almost all aspects of life referred to the constantly expanding Fortress and the garrison. While a majority of residents were Poles, then Jews and Ukrainians, according to the census of 1900, servicemen of Ukrainian origin constituted 34.96%, of Polish origin 31.68%, of German origin 24.52%, and other (usually Czech) 7.65% of the whole garrison. In terms of religious denominations, Roman Catholics prevailed (48.56%), the second position was taken by Greek Catholics (37.90%), then followers of Judaism (9.83%), and finally others (usually Protestants) – 2.83% of the town's garrison.² The relations between military authorities and civilians were often tense, despite the Austrian garrison being one of the major consumers in Przemyśl and its presence influencing the development of the whole region. The garrison also influenced the local people's perception of the Royal-Imperial Monarchy. One of the factors facilitating the complicated and difficult dialogue between the military and the civilians was entertainment, including concerts of military bands.³

Although the subject of the Przemyśl Fortress has been constantly popular for years, so far little space has been devoted to the merging of power and entertainment,⁴ while in the distribution of power the culture of leisure and

² See more in Franz Forstner, *Przemyśl. Österreich-Ungarns bedeutendste Festung* (Vienna: Österreichischer Bundesverlag, 1987); Tomasz Idzikowski, *Twierdza Przemyśl: Powstanie, Rozwój, Technologia* (Krosno: Arete Spółka z o. o., 2014); Michał Baczkowski, "Austriacka załoga wojskowa Przemyśla," *Rocznik Przemyski. Historia* 54, no. 1 (21) (2018): 3–16; Michał Dalecki, "Rozwój przestrzenny Przemyśla w latach 1867–1914," in *Rozwój przestrzenny miast galicyjskich położonych między Dunajcem a Sanem w okresie autonomii galicyjskiej. Materiały z sesji, Jasło 23–24 kwietnia 1999*, ed. Zbigniew Beiersdorf, Andrzej Laskowski (Jasło: Regionalny Ośrodek Studiów i Ochrony Środowiska Kulturowego, 2001), 141–152.

³ See more in Tomasz Pudłocki, *Iskra światła czy kopąca pochodnia? Inteligencja w Przemyślu w latach 1867–1939* (Kraków: Historia Iagellonica, 2009), 201–208.

⁴ Baczkowski, "Austriacka załoga," 3–16; Michał Baczkowski, *Pod czarno-żółtymi sztandarami: Galicja i jej mieszkańcy wobec austro-węgierskich struktur militarnych 1868–1914* (Kraków: Historia Iagellonica 2003), 370–376; Beata Świętojańska, "Miasto Przemyśl garnizonem armii austro-węgierskiej w okresie autonomii galicyjskiej," *Rocznik Przemyski* 40, no. 4 (2004): 23–35. For the importance of the Austro-Hungarian army to the social cohesion of the state, see Istvan Deak, *Beyond Nationalism: A Social and Political History of the Habsburg Officer Corps, 1848–1918* (New York: Oxford University Press, 1990); Alan Sked, "Social Attitudes and Legal Constraints: Army Life in the Habsburg Monarchy, 1890–1914," *Journal on European History of Law* 2 (2012): 11–33; Richard Bassett, *For God and Kaiser: The Imperial Austrian Army* (New Haven: Yale University Press, 2015). For the importance of spectacle, often military spectacle, for creating support for the Habsburg monarchy, see David Daniel Unowsky, *The Pomp and Politics of Patriotism: Imperial Celebrations in Habsburg Austria, 1848–1916* (West Lafayette: Purdue University Press, 2005); John

its development were vital; developing appropriate habits and tastes as well as promoting the appropriate (from the point of view of the authorities) forms of spending free time was by no means neutral in terms of content and form. This paper discusses the relations between the Przemyśl garrison under Commandant Anton von Galgóczy and the local civilians.⁵ While the issues of serious feuds between the all-powerful officer and the socialists have already been discussed, the question of entertainment offered by the military to the civilians, including “allotting” suitable audiences the opportunity to use music services seems to have been neglected. And, as contemporaries pointed out, Galgóczy in Przemyśl used peculiar practices, abusing his power compared with commandants of other garrison towns. It is hard to say then that military music during the time of his command in Przemyśl was neutral. It was certainly supposed to warm up the image of the all-powerful general and through appropriate repertoire develop loyalty towards the Royal-Imperial Monarchy on its outskirts.

Galgóczy and Enhancing Loyalty Towards the Ruling House

On 21st October 1891 Wilhelm von Reinländer, commandant of the 10th Army Corps was transferred from Przemyśl to Graz in order to take command of the 3rd (Styrian) Corps. He was replaced by General Anton von Galgóczy (1837–1929), who took command on 3rd November.⁶ The command of the 10th Corps had been transferred from Brno to Przemyśl only two years before. It brought about the relocation of more units from Brno as well as from Krakow. In consequence, the officer corps in Przemyśl was significantly increased; in the 1890s it comprised 7 generals, 56 staff officers, and several hundred junior offi-

Deak, *Forging a Multinational State: State Making in Imperial Austria from the Enlightenment to the First World War* (Stanford: Stanford University Press, 2015); Laurence Cole, ed., *Garnisonsstädte in der Habsburgermonarchie im langen 19. Jahrhundert* (Paderborn: Verlag Ferdinand Schöningh, 2018).

⁵ Emil Rameis, *Die österreichische Militärmusik, von ihren Anfängen bis zum Jahre 1918* (Tutzing: Schneider, 1976); Eugen Brixel, Günter Martin, and Gottfried Pils, *Das ist Österreichs Militärmusik. Von der Türkischen Musik zu den Philharmonikern in Uniform* (Graz – Wien – Köln: Verlag 1982); Josef Domański, *Die Militär-Kapellmeister Österreich-Ungarns Illustriertes biographisches Lexikon* (Wien – Prag – Budapest: Paltur & Co., 1904); Gabriele Wichart, “Österreichische Militärkapellmeister: Bio-bibliographische Materialien,” *Studien zur Musikwissenschaft* 39, (1988): 159–192.

⁶ Rudolf Engel, *Geschichte des k. und k. Infanterieregiments Philipp Herzog von Württemberg Nr. 77, von der Errichtung 1860 bis 1906. Im Auftrage des Regimentskommandos* (Przemyśl: Verlag des Regiments, 1906), 294; Peter Broucek, “Reinländer Wilhelm Frh. Von,” in *Österreichisches Biographisches Lexikon*, vol. 9, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, Wien 1988), 51; “Galgóczy Anton,” in *Österreichisches Biographisches Lexikon*, vol. 1, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, Wien 1988), 393; *Gazeta Przemyśka*, October 22, 1891, 3; *Gazeta Przemyśka*, December 24, 1891, 4.

ers. Literally within a few years, the town changed considerably: from a typical Galician town whose existence was based on administration, education, and commerce, it turned into one of the major military centers of the Habsburg state.

Galgóczy arrived in Przemyśl already with the fame of an unconventional personality with a sarcastic wit, whose military career had been different from that of most officers: he had been promoted on the battlefield thanks to his individual achievements. He had distinguished himself on the Italian front in 1859 and 1866, and suppressed the rebellion of the residents of Bosnia and Herzegovina in 1882, having served among others in Brno, Sarajevo, and the General Staff in Vienna. He was regarded to be a very gifted general, who promptly gained the respect of the residents of Przemyśl, as he cared for the development of military infrastructure and constant enhancement of the comfort of the daily life of his officers. Indirectly also town residents benefitted from that.

Developing loyalist attitudes towards the ruling house was important, especially in the provinces situated far away from Vienna, of which Eastern Galicia was one. That policy was implemented in various ways. What suited that purpose was above all the visits of members of the Emperor's family and senior military and civil officials, always arranged with an appropriate musical setting. For instance, on 25th May 1892 Archduke Albrecht Friedrich carried out an inspection of the 77th Infantry Regiment in Przemyśl. After his visit, Colonel Władysław Szczuciński was congratulated on the order in the regiment and praised for a perfect performance of the regiment orchestra. When on 6th–13th August 1892 Przemyśl was visited by General Inspector of the Army, Archduke Wilhelm Franz Karl, joined for the time of military exercises by Archduke Leopold Salvator, Galgóczy welcomed them both accompanied by RC Bishop Łukasz Solecki and GC Bishop Yulian Pelesh.⁷ On 11th–16th September 1896 Emperor Franz Josef himself participated in the military exercises. In both cases, appropriate musical setting was provided. As we can read in the history of the 77th Infantry Regiment:

His Royal Highness the Emperor, ceremoniously received in Przemyśl on 11th September, went in an open carriage through the festively decorated town and among enthusiastic demonstrations of the people to the splendidly prepared barracks camp in the Lipowica district. There the commandant's quarters served as the Chief Commandant's bedroom and the officer's canteen as a study and reception room. In the other buildings the supreme court, foreign officers, maneuver management, and staff units were accommodated.⁸

⁷ Engel, *Geschichte*, 296; *Gazeta Przemyśla*, August 7, 1892, 3; *Gazeta Przemyśla*, August 11, 1892, 3.

⁸ Engel, *Geschichte*, 320.

Obviously, the military exercises took place in the vicinity of the Fortress of Przemyśl. Their beginning and end were every time an opportunity to celebrate with music.

In Przemyśl, like in many other places in the monarchy, there were annual festive celebrations of one of the major festivals which was a perfect opportunity to develop loyalist attitudes: the Emperor's birthday. For instance, in 1899, in the officer's mess, the orchestra of the 45th Infantry Regiment was responsible for the musical setting of local celebrations, in which the whole officer corps took part with General Galgóczy and Archduke Leopold Ferdinand as well as invited guests led by bishops and members of Latin and Greek cathedral chapters.⁹

Various anniversaries were ceremoniously celebrated, as well as military decorations of senior officers. When Galgóczy was awarded the ribbon of the Order of Leopold at the end of May 1899, the whole officer corps led by generals marched from the barracks of the 45th Infantry Regiment to the accompaniment of military music and went to the commandant's quarters to offer their respect on account of the award.¹⁰ On 29th–30th September 1901 military band parades, individual military units' parades, and festively decorated military buildings reminded the residents of the celebrations of Commandant Galgóczy's 50 years of service for the Army. The Commandant himself was out of Przemyśl, on leave at the time.¹¹ Equally festive was the celebration in September 1904 of the 50th anniversary of the 10th Field Artillery Regiment stationing in Przemyśl, under the honorary command of the Regent of the Kingdom of Bavaria, Prince Leopold Wittelsbach. Apart from a regular Holy Mass, a parade and a feast for the officers were held at the Military Mess, a concert was organized, and a ball for non-commissioned officers.¹²

Galgóczy had also been entrusted with the difficult task of supervising of the unruly Archduke Leopold Ferdinand, son of the last Grand Duke of Tuscany, Ferdinand IV. The presence of a member of the ruling house raised the prestige of the local circles, even though he himself was far from being happy with the place he had ended in:

Przemyśl! The name itself sounded like a ridiculous attempt to sneeze to me. Przemyśl was a place of no importance at that time, although in later years it played an essential role during the Russian campaign in the first years of the Great War. My impression upon arrival was that Franz Ferdinand and his entourage,

⁹ *Echo Przemyskie*, August 20, 1899, 2; *Słowo Polskie*, August 22, 1901, 2.

¹⁰ *Echo Przemyskie*, June 1, 1899, 3.

¹¹ *Słowo Polskie*, October 3, 1901, 6.

¹² *Słowo Polskie*, September 21, 1904, 6. See more in Unowsky, *The Pomp*, passim.

gossiping together, could not more strongly influence the emperor to send me to a more God-forgotten place.¹³

Initially, few people knew the reason for transferring Leopold Ferdinand in May 1897 to Przemyśl. Officially, he was a major and then Lieutenant-Colonel of the 45th Infantry Regiment. However, when he brought along his mistress, a former prostitute Wilhelmine Adamovitz, whom he officially introduced to local officials, the secret came out. That relationship prompted a lot of comments and silent indignation. Officially, no-one protested, owing to the Archduke's position.¹⁴ Moreover, the press would write about examples of his activity, calling him a great music lover. It was emphasized that his brother was a composer and he himself was inclined to create minor pieces. In the spring of 1899, he composed a march in honor of Galgóty. The musical notation of that composition was published and was available to buy e.g., in local bookshops.¹⁵ It was only when the Archduke and Adamovitz escaped to Switzerland in December 1902 (accompanied by his sister Archduchess Louise and her lover André Giron), newspapers in Przemyśl openly wrote about the scandal. It was stressed that the local dignitaries who had paid visits to the Archduke were put in an awkward situation as it was common knowledge that the Duke's mistress had been a prostitute; it was insinuated that during Leopold Ferdinand's absence from Przemyśl she was not faithful to him.¹⁶ Interestingly, although the moral stance of that member of the ruling dynasty did not boost the monarchy's authority, his image was softened by his love for art, technological advances, participation in the cultural life of the town, and visits to the Franciscan monastery in the nearby Kalwaria Pałacowska. A lot was also written about the fire in his villa on 11th March 1900 and the possibility of him being sent to Hungary.¹⁷ Therefore Leopold Ferdinand – even if he was far from ideal – was treated with a lot of deference and his stay in Przemyśl was as it were a confirmation of the local milieu's "elevation" in the eyes of the court circles.

¹³ Leopold Wölfling, *My lifestory. From Archduke to Grocer* (New York: E. P. Dutton, 1931), 101.

¹⁴ Pudłocki, *Iskra światła*, 399.

¹⁵ *Echo Przemyskie*, April 9, 1899, 3; *Słowo Polskie*, April 9, 1899, 4.

¹⁶ *Echo Przemyskie*, January 4, 1903, 2; *Echo Przemyskie*, January 8, 1903, 1.

¹⁷ *Słowo Polskie*, January 30, 1900, 4; *Słowo Polskie*, March 12, 1900, 1.

Military Music Initiatives Addressed to Local Residents

The beginnings of the cooperation of the new commandant with the residents of Przemyśl seemed to be as best they could. Admittedly, he was not the youngest on arrival in Przemyśl (he was 54), still, he was eight years younger than his predecessor. His image of the “son of Mars” was softened by the policy of active dialogue between the military and the civilians. The major common ground was concerts of military music.

The commandant would often and gladly agree to engage bands for civilian projects. There were plenty of opportunities. For instance, when on 6th January The Skating Society opened a skating rink, during almost the whole season skaters could hear the music by the 77th Infantry Regiment.¹⁸ The same orchestra conducted by bandmaster Karel Maša on 11th November 1892 played background music during the music soiree at the Academic Reading Room.¹⁹ It was an institution established by the local assimilated Jewish intelligentsia. Mr. Maša himself, “well-known and admired by our audiences,”²⁰ at the beginning of December 1897 performed a few solo pieces for violin during an Adam Mickiewicz evening at the Reading Room. The highlight of the show was the lecture “Mickiewicz’s social views” by a famous Polish poet Jan Kasprówicz, soon to be a professor at the University of Lviv. A few days later, on 11th December 1897, Maša again performed before a local audience. During a meeting inaugurating the activity of the “Ognisko” Association, he not only performed as a solo violinist but also conducted the orchestra of the 77th Infantry Regiment, which played the overture to the opera *Halka* by Stanisław Moniuszko. Then the same band offered some lighter repertoire, to which “people danced cheerfully till morning.”²¹

A few months after his arrival in Przemyśl, on 1st February 1892, Galgóczy, along with the Fortress commandant General Franciszek Roszkowski and almost the whole officer corps took part in a charity ball of St. Vincent de Paul Society; what was more, he let the orchestra of the 10th Infantry Regiment play for the many military men present, intellectuals, and local nobility, free of charge.²² Two years later the press reported that both commandants along with the corps took part in a traditional ball, accompanied by the orchestra of the 77th Infantry Regiment conducted by bandmaster Maša.²³ It was also in later

¹⁸ *Gazeta Przemyśka*, January 6, 1892, 3.

¹⁹ *Gazeta Przemyśka*, November 9, 1892, 3.

²⁰ *Słowo Wolne*, December 12, 1897, 2.

²¹ *Słowo Wolne*, December 19, 1897, 2.

²² *Gazeta Przemyśka*, February 4, 1892, 3.

²³ *Gazeta Przemyśka*, February 4, 1894, 2.

years that Galgótzky supported charities, lending them military orchestras for their balls or agreeing for their performances to be highlights of philanthropic events.²⁴ On 30th November 1897, together with senior officers, he took part in a charity concert – a fund-raiser for holidays of railway men's children. It took place at the restaurant at the railway station. The performers were the orchestra of the 45th Infantry Regiment conducted by bandmaster Heinrich Moravec.²⁵ Balls at the Officers' Mess, though above all addressed to the military, were also an opportunity to get to know the local people better. The ones invited were most of all those representatives of local intelligentsia and merchants who had eligible young daughters.²⁶ As it was written, concluding the 1904 carnival season:

The carnival this year has been extremely lively. Despite constant complaining about poverty, people have had a great time. Besides public parties, potluck domestic events took place almost every day of the week. The series of carnival parties ended with a great fancy-dress ball and masquerades at the Military Mess and the "Gwiazda."²⁷

Military orchestras could be listened to on other occasions as well, in particular official ones. There was a music show at the ceremony of decorating Bishop Łukasz Solecki with the Order of the Iron Crown 2nd Class on 25th May 1897. The ceremony was attended by the governor of Galicia, Count Leon Piniński, who had come especially from Lviv, and Galgótzky, in the company of Archduke Leopold Ferdinand, arrived at the Bishop's Palace to congratulate the awarded. At the time, military orchestras played in the cathedral courtyard, in honor of the ceremony.²⁸ That example perfectly illustrates the collaboration between the army, the Catholic church, and the administration to enhance loyalty towards the ruling dynasty; no wonder then that the first to receive military music were the clergy and officials. Even if they were not musical themselves, the musical setting by military bands added splendor to every civilian event, raising their prestige in the local milieu.

Among the cultural military initiatives addressed to local residents, one should mention above all numerous concerts by military orchestras. They usually played in the main market square on days off work, creating a nice atmosphere

²⁴ *Słowo Wolne*, November 15, 1897, 3; *Echo Przemyskie*, February 15, 1900, 3.

²⁵ *Słowo Wolne*, November 5, 1897, 2.

²⁶ See more in Tomasz Pudłocki, "Łolu, gdzie mój frak? Prowincjonalne bale Galicji Wschodniej w latach 1867–1914 jako przykład synkretyzmu estetyki życia codziennego," in *Porównawczość sztuki w kulturze oświecenia i romantyzmu*, ed. Agata Seweryn and Monika Kulesza-Gierat (Lublin: Katolicki Uniwersytet Lubelski, 2012), 79–102; *Słowo Polskie*, January 20, 1904, 5.

²⁷ *Słowo Polskie*, February 18, 1904, 6.

²⁸ *Echo Przemyskie*, May 26, 1897, 3.

during strolls. What was also very popular were so-called promenade concerts – in the summer in the open air, and in worse weather in one of the rooms at the Officers' Mess or one of the societies. The repertoire included popular marches, polkas, potpourris of music of Polish, and even local composers. A good example here is the concert that took place on 31st October 1897. This is how the local press wrote about it:

The rich and elegant choice of music pieces attracted a large audience, and no wonder, as the performers were to be the musicians of the 45th Infantry Regiment was conducted splendidly by Mr. Moraveč, who had already proved their talent locally. The show started with the performance of a melodious waltz "Nurdu" composed by Archduke Peter Ferdinand (brother of the Archduke living in our town).²⁹

The anonymous reporter of the "Wolne Słowo" newspaper then discussed at length the programme which included among others the pieces: *After the Ball* by an American composer Charles Kassel Harris, an overture *Bajka* by Stanisław Moniuszko, overture *Ruy Blas* by Felix Mendelssohn-Bartholdy, fragment of the opera *Dalibor* by Bedřich Smetana, potpourri by Rupert Schreiner *Im Zieck Zack* and some music by the local composer Saul Axer. As the author concluded, "The performance [...] of all the pieces was excellent and confirms the solid work of the bandmaster; let those words be a stimulus for him to pursue further artistic projects."³⁰ A few weeks later in the large chamber of the town hall the orchestra of the 77th Infantry Regiment performed. It was emphasized that it was inferior to the bands of the 45th and 68th Infantry Regiments and the choice of the latest pieces, like the overture to the operetta *Waldmeister* by Johannes Strauss or the Japanese march from Josef Bayer's ballet *Die Braut von Korea*, were not the most fortunate. Despite that, the anonymous reporter enthused about the show by the soloists, among whom he distinguished the performance by bandmaster Maša.³¹

The reports on concerts allow us to answer the question, of how the military band concerts addressed to civilians were artistically neutral and to what extent the choice of repertoire was supposed to shape appropriate musical tastes. It seems that there were attempts to keep a balance between presenting German, Czech, and Polish composers, including local ones. Thus the attractiveness of the Monarchy was presented, so diverse in terms of geography, ethnicity, and culture.

²⁹ *Słowo Wolne*, November 8, 1897, 2. About the archduke see more in Rainer Egger, "Peter Ferdinand, Erzherzog von Österreich," in *Österreichisches Biographisches Lexikon*, vol. 7, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, Wien 1978), 439.

³⁰ *Słowo Wolne*, November 8, 1897, 2.

³¹ *Słowo Wolne*, November 22, 1897, 2.

Incidentally, contemporary compositions were not ignored, especially by those artists who were famous for creating lighthearted pieces, easy on the ear. Hence the many operetta melodies and popular favorites created far outside the Imperial and Royal Monarchy. On the other hand, it was hard to neglect the growth in Galicians' national awareness, particularly the politically dominating Poles, and omit the works of composers of their cultural circles. What is interesting, in the period under discussion I have not come across instances of promoting Ukrainian music; it was only before the First World War, i.e., a few years later, that bandmaster Václav F. Červenka performed a lot of pieces by Ukrainian composers.³²

It is worth emphasizing that all the bandmasters active in Przemyśl under Galgótzty, were of Czech origin and had an excellent music background. The oldest one was Karel Maša, bandmaster of the Duke Philipp of Württemberg 77th Infantry Regiment, born in Prague in 1850. He was a graduate of the Prague Conservatory. He served in Könniggrätz (Hradec Králové), Sarajevo, Banja Luka, Sambir, and finally Przemyśl. He had conducted the orchestra of the 77th Infantry Regiment since 1872. He was famous above all as a composer of marches.³³ Little is known of the bandmaster of the 9th Infantry Regiment, Johann Svožil. I have been able to establish that he was born in 1854 and served in the 9th Infantry Regiment in the years 1889–1911. In 1902 he was awarded the Gold Cross of Merit.³⁴ Heinrich Moravec was much younger than them. Born in Prague in 1873, he was an alumnus of the Prague Conservatory among others as a student of Antonín Dvořák. He landed in Przemyśl in 1897 as a bandmaster of the 45th Infantry Regiment and piano teacher of Archduke Leopold Ferdinand. Between 1902 and 1906 he was bandmaster for the Louis William Margrave of Baden-Baden 23rd Hungarian Infantry Regiment in Budapest, and between 1906 and 1916, the 49th Infantry Regiment in Brünn/Brno.³⁵ Ferdinand Domansky, born in Vienna in 1877, bandmaster for Archduke Ludwig Salvator 58th Infantry Regiment, serving in Przemyśl between 1900 and 1904, was hardly any younger. He was a student of composer Josef Reiter and before he

³² See more in Tomasz Pudłocki, "Zanim doszło do odnowienia Towarzystwa Muzycznego w Przemyślu... – karta z działalności muzycznej profesorów i uczniów gimnazjum zasańskiego," in *Wczoraj i dziś Towarzystwa Muzycznego w Przemyślu. 150 lat działalności 1862–2012*, ed. Magdalena Betleja (Przemyśl: Towarzystwo Muzyczne w Przemyślu, 2012), 51–71.

³³ Domański, *Die Militar-Kapellmeister*, 97; Brixel, Martin and Pils, *Das ist Österreichs Militärmusik*, 343.

³⁴ Domański, *Die Militar-Kapellmeister*, 30; Károly Galván, "A Habsburg Birodalom, majd Osztrák-Magyar Monarchia katonakarmestereinek – az uralkodó által adományozott – kitüntetései 1849–1914 között," *Acta Musei Militaris in Hungaria A hadtörténeti Múzeum Értéktárája* 13 (2012): 89.

³⁵ Domański, *Die Militar-Kapellmeister*, 42–45; "Moravec (Morawec), Heinrich," https://www.musiklexikon.ac.at/ml/musik_M/Moravec_Heinrich.xml (accessed October 1, 2022).

came to Przemyśl in 1898 he had been bandmaster of the 3rd Infantry Regiment in Brünn/Brno and then violinist and conductor of the orchestra of the Vienna Philharmonic. After 4 years at the 10th Corps he was assigned to the 20th Infantry Regiment in Kraków (1904–1908), then to the Bosnia-Herzegovina Infantry (1908–1916), then he ended his military service in Austro-Hungarian Army in the 49th Infantry Regiment in Brünn/Brno. He left behind a considerable collection of compositions.³⁶

Obviously, this is not the entire list of bandmasters serving in Przemyśl under Galgóty; yet not all of them were equally involved in promoting the dialogue between the army and the civilians. The latter, living on the outskirts of the Monarchy, thanks to the musical activity of the bandmasters, had an opportunity to get familiar with popular melodies in the town where there was no opera or concert hall. What is more, hearing the quality of the military band performances, they could get the impression that the Emperor from far-away Vienna cared for the quality of their lives, even if not all their aspects depended on him.

Galgóty and Przemyśl Residents' Paths Diverge

Music concerts and balls were one of the several forms of communication between the army and the town civilians. Paradoxically, there were very few. Despite the beneficial presence of such a large garrison for the town and the many building investments by the army, thanks to which Przemyśl changed from a drowsy town near Lviv into the third town of Galicia, the co-existence was far from ideal. The commandants of the Fortress and 10th Corps abused their power over civil administration and sometimes behaved very rudely towards it. In 1904 the Ministry of Defense had to intervene and defend the local government. It was emphasized that Galgóty's claims were against the binding law. The Minister made a cutting remark that the army should not fight the district of Przemyśl and discourage civil authorities from collaboration. Sometimes common soldiers were no better, participating in constant fights, thefts, and drunken riots. Some officers would back them up, showing unparalleled contempt for the residents, particularly Jews and physical workers. The press would always report on constant skirmishes and confrontations.³⁷ The scale of the phenomenon was much larger than in Kraków or Lviv, the more so as both those cities were far bigger than

³⁶ Domański, *Die Militär-Kapellmeister*, 77; Wichart, "Österreichische Militärkapellmeister," 164; "Domansky, Bruder," https://musiklexikon.ac.at/ml/musik_D/Domansky_Brueder.xml (accessed October 1, 2022).

³⁷ *Słowo Polskie*, January 4, 1899, 2.

Przemyśl, enjoyed much more prestige, had separate statutes and their mayors were at the same time municipal *starosts*.³⁸

The paths between the commandant and the town residents might have diverged for a few reasons. Though the number of the intelligentsia and local nobility was smaller here than in larger cities, representatives of those groups tried to follow appropriate conventions, while Galgótzky's wife was an actress, i.e., a person quite low in the social hierarchy. Indeed, the Galgótzys paid a visit to the Duke and Duchess Sapieha in Krasiczyn near Przemyśl, but the visit was returned only by Duke Władysław Sapieha. The commandant saw that as an offense. Also, the German wives of local officers looked down on the commandant's wife, which made Galgótzky limit social visits to the necessary minimum.³⁹

Along with the development of mass political parties in the 1890s, the commandant looked with increasing concern at the popularity of the socialist movement with some of the residents of Przemyśl. He perceived it as anti-Austrian, anti-state and anti-military. On 4th November 1900, a group of officers beat up the leader of local socialists, lawyer Dr. Herman Lieberman, which had serious repercussions. Workers then injured one of the officers of the 58th Infantry Regiment. Next, a group of local socialists with Lieberman himself were arrested and tried in Lviv (19th–26th February 1901).⁴⁰ Acquitting the socialists by no means ended the antagonism.

Its basis was press articles on how Galgótzky treated his subordinates, highlighting the increased number of suicides in the local garrison. At first the local press responded only occasionally but with time not only socialists but also Catholic press started to express concern with the scale of that phenomenon, like when Field Marshal Lieutenant General Eduard von Esch shot himself on 27th January 1902.⁴¹ A lot of publicity was received in May 1904 by the suicide of Richard Haas, officer from the 10th Infantry Regiment, who had been regarded as gifted and amiable. The alleged reason for his death was "bad relations in the service."⁴²

As a result of the conflict with socialists, Galgótzky started using different repercussions towards the people of Przemyśl, including ones concerning entertainment. At the end of 1900, the commandant forbade military bands to play in

³⁸ Baczkowski, "Austriacka załoga," 10–11.

³⁹ Pudłocki, *Iskra światła*, 399.

⁴⁰ Baczkowski, "Austriacka załoga," 11–12.

⁴¹ See *Słowo Polskie*, April 14, 1899, 3; *Echo Przemyskie*, January 30, 1902, 3.

⁴² *Słowo Polskie*, May 26, 1904, 6. See more articles in the Przemyśl socialist press *Głos Przemyski* mainly from 1899, and also in Lviv daily of the National Democrats – *Słowo Polskie*, February 7, 1903, 6. About Herman Lieberman see more in Arthur Leinwand, *Posel Herman Lieberman* (Kraków: Wydawnictwo Literackie, 1983); Jan Możdrzeń, "Działalność polskiej partii socjal-demokratycznej w Przemyślu do 1904 r," *Rocznik Przemyski* 13 (1970): 213–236.

the main square during open Sunday concerts. The press was very surprised when in December 1901 rumors appeared that Galgótzky prohibited military bandmasters to take part in a charity fair before Christmas at the “Sokół” Gymnastic Society and during the Christmas Mass at the RC cathedral. There were feeble attempts to justify the reasons for that unexpected decision but they were not publicly revealed.⁴³ What was more, the commandant, previously famous for being favorably inclined towards charity initiatives, also forbade the military bands to support the annual ball of St. Vincent de Paul’s Women’s Charity Society on 11th January 1902.⁴⁴ That change in attitude was explained to be a way to punish the civilians for the press showing interest in the relations in the garrison.⁴⁵

It was only sporadically that Galgótzky made exceptions to the adopted policy in his last years in the Przemyśl garrison. He agreed for the orchestra of the 77th Infantry Regiment to play during the Mass on 23rd February 1902 celebrated by Bishop Karol Fischer on the 25th anniversary of electing Pope Leo XIII. The band performed then *Missa sexta* by a contemporary German composer Rev. Michael Haller, with Rev. Jan Nikodemowicz as conductor.⁴⁶ Moreover, on 2nd June 1902, military bands were again allowed to perform in the main square during open-air concerts, which enjoyed considerable popularity among audiences.⁴⁷ The military band of the 77th Infantry Regiment under the baton of bandmaster Maśa also played on 7th February during a great charity ball at the “Sokół” Gymnastic Society.⁴⁸

The reconciliation did not last long. First a list was made of all shops and other premises soldiers were forbidden to go to. Then the commandant made his officers leave all Polish institutions and societies, though he still supported Ukrainian organizations. The Polish press complained that “when there was a ball or a celebration in one of the villages near Przemyśl organized by Ruthenians for national purposes, he would send military music there and let his officers join in the fun.”⁴⁹ Journalists had no doubts that “the Przemyśl corps used to be infamous for the largest number of suicides among soldiers and officers, and now it’s going to be also known as one with the weirdest policy of all Austrian corps.”⁵⁰ It was reported that in 1901 alone there had been 92 suicides, 70 serious mutilations, 44 cases of insanity, 13 cases of being unable to serve due to

⁴³ *Echo Przemyskie*, December 13, 1901, 3.

⁴⁴ *Echo Przemyskie*, January 9, 1902, 3.

⁴⁵ *Słowo Polskie*, August 19, 1903, 3.

⁴⁶ *Echo Przemyskie*, February 19, 1902, 3; *Echo Przemyskie*, March 2, 1902, 1.

⁴⁷ *Echo Przemyskie*, June 5, 1902, 3.

⁴⁸ *Echo Przemyskie*, February 12, 1903, 6.

⁴⁹ *Słowo Polskie*, February 7, 1903, 6. See also: *Słowo Polskie*, March 6, 1903, 3.

⁵⁰ *Słowo Polskie*, February 7, 1903, 6.

bullying, 400 desertions and 725 prison sentences. The statistics for 1902 were very similar.⁵¹ Abuse was so frequent that for three years socialist deputies came up with that issue in the forum of the Vienna Parliament. On 19th February, 4th and 5th March, the issue came up during the session of the Vienna Imperial Council, acting openly against Galgóczy's methods. Socialist deputies, including among others Ignacy Daszyński, demanded that the Ministry of War submit a detailed report at the House of Deputies on what has been done to improve the relations in the Przemyśl corps.⁵²

At the end of July 1903, Galgóczy, citing the imperial decree of 10th April 1851, prohibited military orchestras to play at concerts and festivities. This time local press reacted differently: it did not complain about the decline of musical entertainment but the decision was treated as an opportunity to develop and appreciate civilian orchestras. Previously, due to the competition in the form of very good military bands, they had not stood a chance to develop and earn money, as they had always been underrated on the local market.⁵³

Eventually there was such an escalation of mutual aversion that a celebration was disturbed which had always been regarded as a major one in the calendar of state festivals. And the victim was a military orchestra. On 17th August, like every year, a festivity was organized to celebrate the Emperor's birthday "in the military mess garden brilliantly illuminated with electric lanterns, joined with a concert and procession to the accompaniment of military music."⁵⁴ Despite a large number of people and pleasant though solemn atmosphere, an incident occurred. Young people threw stones at the military orchestra during the procession. Ten people were arrested, including a first-year student of the Lviv Polytechnic School, later a well-known social activist and museologist Kazimierz Maria Osiniński, and a fourth-form student of 1st Secondary School Rudolf Svaling.⁵⁵ Eventually, the young people were released and acquitted.⁵⁶ That example shows that as a result of an almost open conflict between military authorities and civilians even major festivities could be disturbed, and seemingly neutral music could be a reason for aversion towards military bands as representatives of oppressive power.

The tense situation lasted until the end of Galgóczy's rule in the Przemyśl garrison, i.e., until April 1905. Then at his own request, Emperor Franz Josef

⁵¹ *Słowo Polskie*, February 20, 1903, 2–3. See also *Słowo Polskie*, January 28, 1902, 6.

⁵² *Słowo Polskie*, February 20, 1903, 2–3; *Słowo Polskie*, March 4, 1903, 2; *Słowo Polskie*, March 6, 1903, 3.

⁵³ *Echo Przemyśkie*, August 8, 1903, 2; *Słowo Polskie*, July 25, 1903, 2.

⁵⁴ *Słowo Polskie*, August 19, 1904, 6.

⁵⁵ *Nowy Głos Przemyśki*, August 27, 1904, 2.

⁵⁶ *Słowo Polskie*, August 25, 1904, 6.

let him retire and his successor became Karl Horsetzky von Hornthal, former commandant at the garrison in Zadar.⁵⁷ In the following years, although the army and the civilians were nowhere near finding reconciliation, none of the commandants brought on such tensions in mutual relations, and concerts of military bands again became popular entertainment. It was possible thanks to new bandmasters like Václav F. Červenka or Jan Pešta.⁵⁸

Conclusion

Naturally, concerts of military orchestras were not the only music form the residents of Przemyśl could know; because of the close vicinity of Lviv, the town was visited by many larger and smaller music ensembles. Symphonic orchestras, chamber orchestras and individual artists (both instrumentalists and opera singers) visiting Przemyśl, treated it like one of towns on their Galician concert route. Because of the convenient location of Przemyśl in the centre of Galicia as the largest town between Kraków and Lviv on the main railway line, it could host ensembles from Kraków, Lviv, Chernivtsi, Prague, Budapest, Warsaw or Lublin (the latter two belonging to the Congress Kingdom of Poland which was part of the Russian Empire), or such artists as Fritz Kreisler, Ignacy Friedman, Jan Gall, Adam Macudziński, Raul Koczalski, Willy Burmester, brothers František and Emanuel Ondříček, Alfred Grünfeld, Rena Rothstein, Emil Steger, Stefi Geyer, Bronisław Huberman.⁵⁹ Often, they were not just one-off performances: the musicians would return to Przemyśl, certain to be well-received by the audience and to get appropriate remuneration. Various concerts were also organized by local groups, like the Music Society or the Bojan Choir which functioned at the Greek Catholic Cathedral, led by conductor and composer Rev. Maksym Kopko,

⁵⁷ *Echo Przemyśkie*, April 16, 1905, 3.

⁵⁸ Tomasz Pudłocki, "Entertainment or National Duty? The Role of Music in the Life of Eastern Galician Provincial Towns 1867–1914," in *Cultural and artistic transfers in theatre and music: past, present, and perspectives*, ed. Michaela Mojžišová (Bratislava: Art Research Centre of the Slovak Academy of Sciences Institute of Theatre and Film Research, 2021), 58–80.

⁵⁹ See among others *Echo Przemyśkie*, January 7, 1897, 3; *Echo Przemyśkie*, September 29, 1898, 3; *Echo Przemyśkie*, November 17, 1898, 3; *Echo Przemyśkie*, November 20, 1898, 3; *Echo Przemyśkie*, December 1, 1898, 3; *Echo Przemyśkie*, January 12, 1899, 3; *Echo Przemyśkie*, April 6, 1899, 4; *Echo Przemyśkie*, October 12, 1899, 3; *Echo Przemyśkie*, December 14, 1899, 3; *Echo Przemyśkie*, April 25, 1901, 3; *Echo Przemyśkie*, November 19, 1902, 3; *Echo Przemyśkie*, November 24, 1902, 2; *Echo Przemyśkie*, January 4, 1903, 3; *Echo Przemyśkie*, January 15, 1903, 2; *Echo Przemyśkie*, October 25, 1903, 2; *Echo Przemyśkie*, October 29, 1903, 1; *Echo Przemyśkie*, November 1, 1903, 3–4; *Echo Przemyśkie*, December 10, 1903, 2; *Echo Przemyśkie*, January 1, 1905, 3; *Echo Przemyśkie*, January 5, 1905, 3; *Echo Przemyśkie* March 16, 1905, 3; *Słowo Polskie*, October 12, 1901, 6; *Słowo Polskie*, November 5, 1903, 7; *Słowo Polskie*, March 1, 1904, 6.

and the number of private music schools was surprisingly large for a not-too-big town without a concert hall, opera or conservatory.⁶⁰

Despite the rich musical offer, the military band concerts at the turn of the 19th and 20th centuries were an important and permanent feature on the cultural map of the town. Appropriate management of entertainment strengthened imperial influences and maintained loyalty towards the state and the dynasty among the listeners in a way subconsciously, particularly in the period of enhanced nationalism and the growth of mass political parties. Whereas in the first years of his rule in the garrison Anton von Galgötzy was able to excellently use the presence of a group of talented military musicians to shape the leisure time of the Przemyśl residents, his last years in town contributed to considerable discord between the army and the civilians. The army, traditionally one of the three – apart from administration and the Catholic church – pillars of the Habsburg Monarchy – was supposed to reinforce loyalty towards the state and the dynasty. It seems that in the 1890s the suitably chosen and well-balanced in terms of the content repertoire of military concerts, and good collaboration between local intelligentsia, the clergy, and bandmasters, presented an opportunity to realize that task. Military bands gave the locals a sense of imperial protection and equal treatment at least as regarded to access to entertainment. It was not necessarily an illusion: after all, the bandmasters were Czech, and the significant number of military instrumentalists were not from the region, either. For the local residents, they were a confirmation that thanks to the army one could get a chance for professional stability and good earnings. The residents of Przemyśl could hear – free of charge – various pieces, more or less ambitious, played in the salons of Vienna, Prague, and Budapest, and often outside the Monarchy, and at least for a while forget about their daily concerns. Some were conscious recipients, appreciating the quality of the music, others treated the concerts as simple entertainment or a temporary break from reality during strolls. Yet it seems that in garrison towns like Przemyśl, subconscious influence on the culture of leisure was not only of an aesthetic or entertainment nature; it was a subtle realization of the army's mission as a factor shaping loyalty in a multiethnic and diverse empire.

⁶⁰ Szczepan Gliniak, "Kształcenie młodzieży w szkole muzycznej przy Towarzystwie Muzycznym w Przemyślu w latach 1873–1902," *Musica Galiciana* 5 (2000): 167–172; Szczepan Gliniak, "Szkół Muzyczne w Przemyślu (1878–1939)," *Musica Galiciana* 5 (2000): 129–144; Szczepan Gliniak, "Towarzystwo Muzyczne w Przemyślu (1865–1918). Rys historyczny," *Zeszyty Naukowe Uniwersytetu Rzeszowskiego*, series: *Sztuki Piękne* 1: *Muzyka* (2002): 39–49; Szczepan Gliniak, "Z historii życia muzycznego Przemyśla (przełom wieku XIX i XX – do roku 1918)," *Musica Galiciana* 5 (2000): 161–169.

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Gazeta Przemyśka, October 22, 1891, 3; *Gazeta Przemyśka*, December 24, 1891, 4; *Gazeta Przemyśka*, January 6, 1892, 3; *Gazeta Przemyśka*, February 4, 1892, 3; *Gazeta Przemyśka*, August 7, 1892, 3; *Gazeta Przemyśka*, August 11, 1892, 3; *Gazeta Przemyśka*, November 9, 1892, 3; *Gazeta Przemyśka*, February 4, 1894, 2.

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Power and Entertainment in the Shade of General Anton von Galgótyz – the Contribution of Military Music to the Cultural Life of the Przemyśl Fortress (1891–1905)

Abstract

Although the subject of the Przemyśl Fortress has been incessantly popular for years, little space has been devoted so far to the merging of power and entertainment, whereas for the distribution of power the culture of leisure and its development was vital; developing appropriate habits and tastes as well as promoting appropriate (from the point of view of the authorities) forms of spending free time was by no means neutral in terms of content and form. The article discusses the relations between the Przemyśl garrison under Commandant Anton von Galgótyz (i.e., between 1891 and 1905) and the local civilians. Galgótyz used specific practices, abusing his power, compared with the commandants of other garrison towns. Concerts of military bands were supposed to warm up his image of an all-powerful general and, through appropriately selected repertoire, develop loyalty towards the Imperial-Royal Monarchy on its outskirts.

Moc a zábava ve stínu generála Antona von Galgótyzho – přínos vojenské hudby ke kulturnímu životu pevnosti Przemyśl (1891–1905)

Abstrakt

Přestože téma pevnosti Przemyśl je již léta nepřetržitě popularizováno, spojení moci a zábavy bylo dosud věnováno jen málo prostoru, ačkoli pro distribuci moci byla kultura volného času a její rozvoj zásadní; rozvíjení vhodných návyků a vkusu, stejně jako propagace vhodných (z pohledu moci) forem trávení volného času nebylo v žádném případě obsahově a formálně neutrální. Článek pojednává o vztazích mezi posádkou v Przemyšlu pod velením velitele Antona von Galgótyzho (tj. v letech 1891–1905) a místním civilním obyvatelstvem. Galgótyz používal ve srovnání s veliteli jiných posádkových měst specifické praktiky a zneužíval svou moc. Koncerty vojenských kapel měly rozehrát jeho image všemocného generála a prostřednictvím vhodně zvoleného repertoáru rozvíjet loajalitu vůči císařsko-královské monarchii na jejím předměstí.

Keywords

Anton von Galgótyz; Przemyśl; military bands; bandmasters; authority; culture of leisure

Klíčová slova

Anton von Galgóty; Przemysł; vojenské kapely; kapelníci; vrchnost; kultura volného času

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