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Emil Młynarski w operze w Warszawie (1898–1902) (Część 2)

Emil Młynarski at the Warsaw Opera (1898–1902) (part 2)

In 1898, Emil Młynarski – a violinist taught by Leopold Auer – left Russia and arrived in Warsaw with his student Paweł Kochański. Młynarski's objective was to fulfil the ambition of his youth to become a conductor, particularly since the political climate was favourable to the cultural ambitions of Poles. He decided to take advantage of his acquaintance with the newly appointed (in 1897) deputy viceroy of the Kingdom of Poland, Aleksander Oboleński.

'Believing that the time was ripe for further concession to the national spirit Mlynarski ventured to the vacant post [...]. When he called on the Prince and bravely asked for the appointment, his highness laughed incredulously. But Mlynarski persevered and eventually was permitted to conduct a rehearsal of *Carmen*, a work with which fortunately Mlynarski was very well acquainted' ('Emil Mlynarski', *The Musical Times*, 1 May 1915). After a successful rehearsal and an enthusiastic reception of *Carmen*, the prince used his influence to obtain for Młynarski a three-year engagement as a conductor, but only of the Polish Opera (after Cesare Trombini's death, Vittorio Podesti was appointed principal conductor of the Italian stage). Initially, the Polish repertoire was limited to three works by Moniuszko, performed only occasionally with old sets and poor casts, and one new opera: Żeleński's *Goplana*. Młynarski displayed considerable creativity in his approach to Moniuszko's scores, impressing his distinct individual stamp on the performances, primarily through his fiery temperament, which did not go unnoticed. His greatest success was a revival – in November 1898 – of Moniuszko's *The Countess*, with the phenomenal Solomiya Krushelnytska in the title part. Another performance that made a tremendous impression was the stage premiere of the same composer's *Phantoms* (drawing on Mickiewicz's *Forefather's Eve*, Part II); in both cases, Młynarski shared the credit for the success of the production with the outstanding director Józef Chodakowski. Młynarski's initiatives in the field of opera were perceived as a revival of Polish national opera. The conductor's connections with a high-ranking representative of the tsarist authorities did not diminish his success, as is reflected by the excellent reviews he initially received.

In 1898, Młynarski started giving symphonic concerts with the orchestra of the opera house. By 22 February 1901, seventeen such concerts had been given. Their programmes combined the Classics (mainly Beethoven symphonies and instrumental concertos) with early Romantic compositions. More recent compositions, including by Wagner and Tchaikovsky, were also played abundantly, including the latter

composer's Sixth Symphony ('Pathétique'), which enjoyed the greatest popularity at that time. One of the concerts was devoted entirely to the output of contemporary Polish composers. On 17 March 1899, Młynarski's student Paweł Kochański, a 'child prodigy', was the soloist in Mendelssohn's Violin Concerto. Other soloists in concerts conducted by Młynarski included violinists Tymoteusz Adamowski, Stanisław Barcewicz (three performances), Juan van Manen, Emile Sauret and Eugène Ysaÿe (twice), pianists Eugen d'Albert, Ferruccio Busoni, Teresa Carreño, Ossip Gabrilowitsch, Josef Hofman, Henryk Melcer and Józef Śliwiński, and cellist Jean Gérardy.

Although the orchestra and its conductor were overburdened with duties, Młynarski's concerts had an indirect influence on creating a new concert institution in Warsaw – an idea that also occurred to Aleksander Rajchman at that time. Eventually, the plans led to the founding and inauguration (on 5 November 1901) of the Warsaw Philharmonic, but already in 1899 it was clear that Młynarski would become its music director. On 15 January 1899, Ignacy Jan Paderewski gave the first of three concerts, at the Warsaw town hall. It proved a great event. Paderewski, accompanied by an orchestra under Młynarski, performed piano concertos by Schumann and Chopin (in F minor) and his own *Fantaisie Polonaise*.

In the autumn of 1899, Młynarski transformed the operatic orchestra into a large modern symphony orchestra, with a string section of fifty instruments. New musicians were recruited by competition. It was at Młynarski's persuasion that Count Maurycy Zamoyski donated to the orchestra his family collection of old Italian string instruments and sponsored the purchase of a new set of wind and percussion instruments.

As the inauguration of the Warsaw Philharmonic approached, the music critics were becoming increasingly divided, and negative reviews of Młynarski's work were mounting. His detractors were led by a clique centred on Zygmunt Noskowski, music director of the Warsaw Music Society. In their opinion, it was Noskowski who deserved the honour of being appointed music director of the new institution. One columnist expressed this view without holding back, adding that Młynarski had spent in Warsaw only the last four years of his life (thus hinting at his many years in Russia). Also, the eminent critic Antoni Sygietyński suddenly retracted his previously enthusiastic appraisal of Młynarski's work, accusing the latter of being poorly trained and unfamiliar with the Western tradition of art 'in the grand style'. Sygietyński ignored Młynarski's solid and comprehensive studies in St Petersburg Conservatory (including composition with Lyadov) and the fact that while was a student, Młynarski regularly attended (in the season 1885/86) the rehearsals and concerts of Hans von Bülow; also, he spent the early 1890s in Germany, where Bülow and other eminent conductors, such as Hans Richter, were active. Some of the Warsaw critics continued to support Młynarski, and the opera house was full for both operas and symphony concerts.

In 1900, Młynarski allocated a large sum of his own money to concerts of Polish music during the Exposition Universelle in Paris and was involved in efforts to organise them. When the initiative came to no avail, for reasons beyond his influence, the money was used to finance editions of Moniuszko's works.

Some commentators continue to suggest that Młynarski's approach to the Russians was too conciliatory, but that is difficult to prove today. From the perspective of music history, the significance of his early years of activity lies in how he used his position in opera to help to revive Polish operas, especially those of Moniuszko, raising the

artistic level of performances (in the years 1898–1901), and in his numerous initiatives taken solely with Polish culture in mind.

Translated by Paweł Gruchała

Wioleta Muras

Podążając śladami dźwiękowej wyobraźni. Muzyka Witolda Lutosławskiego w słuchowiskach Polskiego Radia

On the Trail of an Auditory Imagination. Witold Lutosławski's Music in Radio Plays Produced by Polish Radio

Lutosławski's music for radio remains one of the least studied areas of his functional composition work. He started working for Polish Radio in 1945. Initially Head of the Classical Music Department, he soon became the composer of music for radio plays. He continued writing music for radio broadcasts until 1960, even though his full-time work for Polish Radio had ended in 1958. Over that period, about 86 broadcasts featuring his music were aired, from which 33 recordings (in Warsaw archives) and 46 scores (in Basle) have survived. The incomplete state of preservation of the sources continues to hinder the reconstruction of this repertoire, including establishing the precise chronology and the names of the authors and directors. Despite these difficulties, in many cases it has been possible to verify a large amount of information concerning this output. One document of outstanding value to be discovered in the course of research into Lutosławski's works for radio is a draft of his text 'Rozważania teoretyczne' [Theoretical reflections]. This is the only surviving source written by the composer himself in which he shares his thoughts about the role of music in a radio play with regard to his own composition practice.

When writing his musical settings, Lutosławski based the character of the music on the type of programme. The decisive criterion was the target audience. In broadcasts for children, the music has more illustrative features, which appeal to the imagination of young listeners. For adult audiences, the various music conventions he employed were determined by the genre and subject matter of the work. Programmes from the cycle *Poezja i muzyka* [Poetry and music] were usually complemented with short *intermezzi*, which underscored the mood of the poetry and filled in the breaks between the recited stanzas. The subjects of other broadcasts can be categorised as mythological, historical/legendary, folkloric and grotesque. A varied repertory of formal and stylistic solutions, combined with a variety of functions performed by the music, contributed to the individual character of the musical layer. The music ranged from very simple melodies and tonal harmonies, sometimes deliberately archaic, to music in neoclassical style and a modern idiom (explorations in harmonies and sonorities). It is impossible to identify any line of development to the composer's technique. Many of the scores certainly gave him scope for experimenting with textures, rhythms, harmonies, etc. In addition, writing them was an important source of income for the composer, which was especially important in the post-war years.

Translated by Paweł Gruchała

Janusz Łastowiecki

Próba przeszczepienia typomorfologii Pierre'a Schaeffera do analizy wybranych słuchowisk eksperymentalnych Polskiego Radia

An Attempt to Apply Pierre Schaeffer's Typomorphology to an Analysis of Selected Experimental Radio Plays Produced by Polish Radio

This text represents an attempt to confront the typomorphology developed by Pierre Schaeffer in the 1950s with an analysis and interpretation of experimental radio plays produced by the Polish Radio Theatre and the Polish Radio Experimental Studio. The examples studied are works whose plot and music explore the theme of rail travel. A train actually appears as a theme in Schaeffer's composition *Etude aux chemins de fer*, crucial for typomorphological analysis. The author dissects both radio adaptations (Edward Stachura's *Siekierzada* and *Fabula rasa*, Vasily Grossman's *Wszystko płynie* [Everything flows], and Stanisław Ignacy Witkiewicz's *Szalona lokomotywa* [The crazy locomotive]) and also original productions of the Polish Radio Theatre (Grzegorz Walczak's *Kaktus* [Cactus]). Apart from classic radio plays, also analysed are works produced by the Polish Radio Experimental Studio (*Śniadanie na trawie w grocie Lascaux* [Breakfast on the grass in Lascaux Cave] and *Ptacy i ludzie* [Birds and people] by Eugeniusz Rudnik). An interesting context for research into the audiosphere is the analysis of an essay in sound by Zuzanna Solakiewicz and Marcin Lenarczyk titled *15 stron świata* [Fifteen parts of the world]. The attempt to compare the notions developed within the typomorphology with auditory phenomena in selected radio productions is broadened to include the railway context, so vital for an understanding of Schaeffer's musical code. Interpreting sound in terms of mass, dynamics and continuity will establish new contexts for the study of artistic works broadcast on radio.

Translated by Paweł Gruchała

Komunikaty / Contributions

Alicja Dacewicz

O rękopisie utworu „Polowanie” czyli „Heca albo Polowanie na zająca...” ze zbioru Księży Misjonarzy w Wilnie

On the Manuscript of the Composition *Polowanie* [Hunting], or *Heca albo polowanie na zająca* [Battue, or Hunting the Hare] from the Collection of the Missionary Priests in Vilnius

This research bulletin concerns two manuscript volumes currently held in the Music Section (Muzikos Skyrius) of the Martynas Mažvydas National Library of Lithuania (Lietuvos Nacionalinės Martyno Mažvydo Bibliotekos) under the shelf-mark Mkrn-11. The Lithuanian researchers Laima Budzinauskienė and Agnė Januškaitė have called the manuscripts the 'Vilnius Seminary Book'. The author of this bulletin concludes that the manuscript volumes of music held in Vilnius were written in 1828 at the Congregation of the Mission of St Vincent de Paul on Saviour's Mount in Vilnius and

until the closure of the Mission House in Vilnius in 1844 remained the property of the Congregation's *seminarium internum*. It was not until 1844 that the music-related documents were transferred to the Library of the Vilnius Diocesan Roman Catholic Seminary, located in the post-Carmelite Church of St George, where they have survived to the present day. The composition *Polowanie* [Hunting], held in a collection of sacred music, is in fact an incomplete copy of the opera *Heca albo polowanie na zającą. Anonimowa krotchwila myśliwska w jednym akcie* [Battue, or hunting the hare. An anonymous hunting farce in one act].

Translated by Paweł Gruchała

Patryk Tomaszewski

Chór Akademicki Uniwersytetu Stefana Batoiego w Wilnie w okresie dwudziestolecia międzywojennego

The Academic Student Choir of Stephen Báthory University in Vilnius during the Interwar Period

The aim of this research bulletin is to present the activities of the Academic Student Choir of Stephen Báthory University in Vilnius, with the primary focus on its development and the difficulties it faced in the years 1924–38. The text supplies more details concerning the choir, found mainly in archives that were not available to Maria Ankudowicz-Bieńkowska, author of the monograph *Polskie życie muzyczne w Wilnie lat II Rzeczypospolitej* [Polish musical life in Vilnius during the inter-war period], published in Olsztyn in 1997, and the article 'Środowisko muzyczne USB' [The musical environment at Stephen Báthory University], in *Wilno i świat. Dzieje środowiska intelektualnego* [Vilnius and the world. The history of an intellectual environment], vol. ii (Białystok, 2002). Throughout the entire period of its existence, the Academic Student Choir of Stephen Báthory University struggled with dwindling membership and financial difficulties, caused by some singers losing touch with the choir after graduating from the university. Nevertheless, despite its relatively modest potential, the choir performed during the most important events in the academic year.

Translated by Paweł Gruchała