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Outline of the biography of count Kazimierz Lubomirski and analysis of his vocal works, using the example of the songs written to the lyrics by Adam Mickiewicz

1.

In 1890 the Lviv based composer, pianist and teacher Władysław Wszelaczyński stated, emphatically and not inaccurately, that:

Where we are, it is only with the appearance of Mickiewicz on the stage that the making of an “ingenious”—if I may say so—song is beginning to take place. Being the true creator of Romantic poetry, he inspired the whole entourage of lyrical poets, and with them a multitude of composers. The first Polish songs, in a proper sense, were unquestionably set to the lyrics written by Adam.¹

Adam Mickiewicz’s poetry was certainly a very powerful and exceptionally inspiring impulse that drove the Polish 19th century composers towards vocal art. Many of them wrote songs to the lyrics by the author of *Pan Tadeusz*. However, the musical compositions, set to the poems written by this famous Romantic bard, or under their influence, have never been a subject of a thorough musicological study². It is true to say that there have been a few studies and

¹ Władysław WSZELACZYŃSKI, *Adam Mickiewicz w muzyce. Szkic muzyczno-bibliograficzny* [Adam Mickiewicz in Music. Musical and Biographical Sketch], Lviv 1890: 5.

² These types of study were promised by (among others) Franciszek German and Jan Prosnak, but what was actually published were a few articles, a direct result of the research which did

articles published about the role of music in Mickiewicz's life and work³, a few anthologies of his poetry have also appeared⁴, and certain efforts have been made to catalogue them⁵; yet the most precious sources of information are still the musicological analyses of selected compositions set to his poems⁶.

It is the aim of this paper to expand on the knowledge of the musical compositions set to the poems of Adam Mickiewicz, and to recall the biography of Count Kazimierz Lubomirski, whose work and achievement in the organization of musical life was well-respected by his contemporaries.

2.

The life and work of Kazimierz Lubomirski have not yet been the subject of a separate critical study. Apart from specialist synthetic studies on the

not appear in full. See Franciszek GERMAN, 'O muzycznych zainteresowaniach Mickiewicza' [On Mickiewicz's Musical Interests], [in:] *Odra* 1949, No: 26–31, 33–34, 49–50; Jan PROSNAK, *Z Mickiewiczowskiego teatru operowego* [From Mickiewicz' Operatic Theatre], [in] *Ruch Muzyczny*, 1963, No. 15 and 16.

³ Jerzy SKARBOWSKI, „*Taka pieśń jest siła, dzielność, Taka pieśń jest nieśmiertelność!*”. *Rola muzyki w życiu i twórczości Adama Mickiewicza* [This Song is Force and Power, This Song is Immortality! The Role of Music in the Life and Work of Adam Mickiewicz], Kraków 2003; Małgorzata SOKALSKA, *Opera a dramat romantyczny. Mickiewicz—Kraśiński—Słowacki* [Opera and Romantic Drama: Mickiewicz—Kraśiński—Słowacki], Kraków 2009. An extensive bibliography of this type of work is also included in Mieczysław TOMASZEWSKI, [dictionary entry] *Adam Mickiewicz*, [in:] Elżbieta Dziębowska (ed.), *Encyklopedia muzyczna PWM. Część biograficzna* [PWM Encyclopaedia of Music. Biographic Part], Vol. 6 (*M*), Kraków 2000: 242–248.

⁴ Arthur Prudden COLEMAN and Marion MOORE COLEMAN, *Mickiewicz in Music*, New York 1947; Zofia Lissa and Olga Łada (eds.), *Adam Mickiewicz: głos z fortepianem* [Adam Mickiewicz: Vocal with Piano], Kraków 1955; Zofia Lissa and Olga Łada (eds.), *Adam Mickiewicz w pieśni polskiej i obcej* [Adam Mickiewicz in Polish and Foreign Song], Kraków 1963; Barbara Stryszewska (sel.), Maria Cieśla-Korytowska (intro.), *Mickiewicz w pieśni na głos i fortepian* [Mickiewicz in a Song for Vocal and the Piano], Kraków 1998; Elżbieta Wąsowska (ed.), *Pieśni solowe do słów Adama Mickiewicza* [Solo Songs to the Lyrics by Adam Mickiewicz], Warszawa 1998.

⁵ Kornel MICHAŁOWSKI, *Poezje Mickiewicza w kompozycjach muzycznych* [Mickiewicz's Poetry in Musical Compositions], [in:] Czesław Zgorzelski (ed.), *Adam MICKIEWICZ, Dzieła wszystkie* [Collected Works], Vol. 1, Part 4: *Wiersze, uzupełnienia i materiały* [Poems, Supplements, Materials], Wrocław 1986: 185–221.

⁶ Teresa Brodniewicz, Maciej Jabłoński and Jan Stęszewski (eds.), *Mickiewicz i muzyka. Słowa — dźwięki — konteksty* [Mickiewicz and Music. Words—Sounds—Contexts], Poznań 2000, and the analysis included in a 10-volume series: Mieczysław Tomaszewski (ed.), „*Muzyka i Liryka*” [Music and Lyrics], Kraków 1989–2002.

19th century musical life and history of music, his surname and compositional legacy have been practically absent from the musicological sphere⁷. Lubomirski does not even feature in *Encyklopedia muzyczna PWM* [PWM Encyclopaedia of Music]. His achievement is, however, quite an essential part of the Polish musical art of the 19th century; some of his piano pieces and songs are considered equal to the compositions by Ignacy Marcei Komorowski, as they featured heavily in the musical repertoire of his times and were recognized by even such eminent composers as Stanisław Moniuszko.

Some scarce information about the biography, compositions and work of Lubomirski may be found in both dictionary and encyclopaedic sources and in the press of the time⁸. We know that the composer was born on 17 February 1813 in Czerniejowice, Pobereże, and died on 29 June 1871 in Lviv. He was the son of the Deputy Governor of Volhynia, Fryderyk Wilhelm Lubomirski (1779–1848) and Franciszka Lubomirska née Załuska (d. 1844)⁹. The young aristocrat was initially educated in Klevan, in the famous Liceum Krzemienieckie (Krzemieniec High School). He had his first music lessons with J. Schmidberg, the bandmaster of the Lubomirskis' orchestra, in the family estate in Równie. Later on, he studied with the cellist and composer Justus Johann Friedrich Dotzauer (1783–1860) in Dresden. He was married to Ze-neida Lubomirska née Hołyńska (1820–1893), with whom he had two children: Stanisław Michał (1838–1918) and Maria (1842 or 1847–1930), who later married to Rene Lannes de Montebello.

⁷ The latest achievements in the popularisation of Lubomirski's music includes an album: *Music from the Łańcut Castle Library*, released by Stowarzyszenie Artystyczne Horizon (HAS 01-02/2010), which includes the song *Nie płacz, dziewczę* [Do not Weep, my Girl] Op. 42, performed by Anna Krawczyk (soprano) and Przemysław Winnicki (piano).

⁸ In the section of the article devoted to the biography of Count Kazimierz Lubomirski I have sought information—which undoubtedly requires further verification and confirmation in other sources—in the following places: [Anonymous Author] 'Ród Lubomirskich w muzyce' [The Lubomirski Family in Music], [in:] *Echo Muzyczne, Teatralne i Artystyczne*, 1899, 809: 146; Jerzy MORAWSKI, *Kazimierz Lubomirski*, [in:] Józef Chomiński (ed.), *Słownik muzyków polskich* [Dictionary of Polish Musicians], Vol. 1 (A–Ł), Kraków 1964: 338–339; Tadeusz PRZYBYLSKI, [dictionary entry] *Kazimierz Lubomirski*, [in:] Emanuel Rostworowski (ed.), *Polski słownik biograficzny* [Polish Bibliographical Dictionary], Vol. 18, Wrocław 1973: 30.

⁹ The composer's mother was involved in a social scandal, as she eloped with the author of the well-known poem *Maria*, Antoni Malczewski. In 1816, she accompanied him on his travels throughout Europe. Malczewski paid homage to her in his poem *Portrait de la petite Ida*.

Kazimierz Lubomirski was a person very much valued in musical circles. Apparently, during his many European travels, he made contact with many well-respected composers and instrumentalists but, unfortunately, the sources available to us fail to mention any names. He was frequently involved in Polish artistic circles: in Warsaw he held a music salon, famous for its weekly concerts. In 1852–1858 he held the position of Vice-Chairman of Towarzystwo Wspierania Podupadłych Artystów Muzyki (Society for the Support of Impoverished Musical Artists). In 1858, together with Stanisław Moniuszko, Ignacy Feliks Dobrzyński and Franciszek Mirecki, he was unanimously elected an honorary member of the Music Society in Lviv¹⁰.

Lubomirski popularized the work of other composers; he especially favoured the work of Józef Elsner, which he expressed by becoming a member of a committee, established after Elsner's death, whose aim was to promote his oeuvre. At this time, he also undertook the translation from German into Polish of Elsner's diary of 1839–1848. During Elsner's life, a few fragments of the diary were published in the *Ruch Muzyczny* journal, edited by Józef Sikorski. The whole diary was published in the 1950s, with a critical analysis by Alina Nowak-Romanowicz, as *Sumariusz moich utworów muzycznych z objaśnieniami o czynnościach i działaniach moich jako artysty muzycznego* [A Summary of My Compositions with the Explanation of My Activities and Undertakings as a Musical Artist]¹¹.

Kazimierz Lubomirski spent the last decade of his life at the family estate in Równe (which he inherited from his father), where he held the post of curator of the local secondary school¹². At the end of his life, half-paralysed, he began translating foreign literature into Polish. Unfortunately, information as to the titles of the books he worked on is scarce.

¹⁰ [Anonymous Author], 'Nowości krajowe' [National News], [in:] *Ruch Muzyczny*, 1858, No. 18: 144; [Anonymous Author] 'Towarzystwo Muzyczne we Lwowie' [Music Society in Lviv], [in:] *Ruch Muzyczny*, 1858, No. 21: 163.

¹¹ Alina Nowak-Romanowicz (ed.), Józef ELSNER, *Sumariusz moich utworów muzycznych z objaśnieniami o czynnościach i działaniach moich jako artysty muzycznego* [A Summary of my Compositions with the Explanation of my Activities and Undertakings as a Musical Artist], translated by Kazimierz Lubomirski, Kraków 1957.

¹² [Anonymous Author] 'Gazeta Muzyczna' [Music Newspaper], [in:] *Ruch Muzyczny*, 1860, No 43: 704.

"The owner of the town of Równe in the Volhynian Governorate, Kazimierz Lubomirski, known as a composer of many minor pieces for piano (mostly dances) and many songs, who is currently abroad for health reasons, has been confirmed as a curator of the local gymnasium."

3.

Some valuable clues as to Lubomirski's personality can be found in the letters of Kajetan Kraszewski to his older brother, the famous novelist Józef Ignacy Kraszewski, and in Stanisław Moniuszko's letters addressed to Józef Sikorski and to Kazimierz Lubomirski himself.

Initially, the acquaintance between Lubomirski and Kraszewski was not very promising, although later on the two did become friends and worked together in the Society for the Support of Impoverished Musical Artists. It is with sadness and resentment that the younger Kraszewski reported to his brother, claiming that he was condescended to by the aristocratic composer.

I met Prażmowski¹³ and Lubomirski. The former, a wonderful person, the latter received me with condescension, and on the fourth day he left Warsaw without repaying my visit. I must say I found this most unsatisfactory; after all, even Count Uruski¹⁴ came to see me, so I would have expected Lubomirski to have made an effort.¹⁵

The relationship between Kraszewski and Lubomirski became much warmer with time, as a result of the two working together in the Society for the Support of Impoverished Musical Artists. In one of the later letters to his brother, Kajetan Kraszewski says:

I'm on very good terms with Count Lubomirski; he comes to see me and I also pay him visits. We play [instruments], sing a little etc. I am joining in the circles of the Society for the Support of Impoverished Musical Artists¹⁶.

Later on, his reports of his friendship with the composer and their work together in the Society are of a similar tone:

I am on very good terms with Count Lubomirski, and we see each other a lot. I have been accepted in the Society for the Support of Impoverished Musical Artists and have suggested a little project of my own, namely that we publish a music newspaper,

¹³ Adam Prażmowski (1825–1885)—an astronomer, lecturer in Szkoła Główna (Warsaw Academy). Stefan Świerzewski (ed.), *J. I. Kraszewski i polskie życie muzyczne XIX wieku* [J. I. Kraszewski and Polish Music Life in the 19th Century], Kraków 1963: 328.

¹⁴ Seweryn Uruski—Marshall of the Gentry of the Warsaw Governorate. Stefan Świerzewski (ed.), *J. I. Kraszewski...* (1963): 332.

¹⁵ A letter from Kajetan Kraszewski to Józef Ignacy Kraszewski, dated 14/2 July 1853, [in:] Stefan Świerzewski (ed.), *J. I. Kraszewski...* (1963): 190.

¹⁶ A letter from Kajetan Kraszewski to Józef Ignacy Kraszewski dated 7 February 1856, [in:] Stefan Świerzewski (ed.), *J. I. Kraszewski...* (1963): 195.

proceeds go to the Society; who knows, perhaps it will work—I should be very glad if it does; anyway they are talking about it and praising the idea, but it won't be an easy thing to do¹⁷.

The acquaintance between Kazimierz Lubomirski and Stanisław Moniuszko has its source in their common work for the Society, although Moniuszko noticed Lubomirski's work as early as the beginning of the 1850s. In one of his letters to Józef Sikorski, Moniuszko asks about Lubomirski, and clearly approves of his music:

Do you know Count Lubomirski? Is he a good man? Because I value him as a musician¹⁸.

A letter has survived from the composer of *Halka* to Lubomirski, written on the occasion of Moniuszko's support for the campaign led by Lubomirski, connected with the publishing of an anthology of music by various especially invited composers. The income from this album was to be used for the statutory purposes of the Society for the Support of Impoverished Musical Artists. Moniuszko contributed *Tren VI* (Lament VI), a composition set to the poem by Jan Kochanowski¹⁹. In his very courteous letter Moniuszko, complying with the idea of the modest artist, a desirable way to be at the time, explains the weakness of his composition, which is—as he says—caused by his wish to complete the task without any delay:

In response to the call by the Committee of the Society for the Support of Impoverished Musical Artists I send in my song, rather hurriedly, and if it lacks in value, it is only because of too urgent a wish to contribute to such a worthy cause²⁰.

In his letter, Moniuszko also asked for a dedication to Lubomirski to be placed next to his composition:

¹⁷ A letter from Kajetan Kraszewski to Józef Ignacy Kraszewski dated 29 February 1856, [in:] Stefan Świerzewski (ed.), *J. I. Kraszewski...* (1963): 197.

¹⁸ Witold Rudziński (ed.), Stanisław MONIUSZKO, *Listy Zebrane* [Collected Letters], *Do Józefa Sikorskiego, Wilno, 3/15 marca 1851* [To Józef Sikorski, Vilnius 3/15 March 1851], Kraków 1969: 164.

¹⁹ More about the history of this anthology, which has been never found, [in:] Krzysztof MAZUR, *Pierwodruki Stanisława Moniuszki* [The First Issues of Stanisław Moniuszko's Works], Warszawa 1970: 126–127.

²⁰ *Do Kazimierza Lubomirskiego?, Wilno, 7 lipca 1853* [To Kazimierz Lubomirski (?), Vilnius, 7 July 1853], [in:] Witold Rudziński (ed.), Stanisław MONIUSZKO, *Listy ...* (1969): 192.

I don't know if there is a space for dedications in the Album, but should there be, please add the following words to my *Tren*: To Count Kazimierz Lubomirski, should our eminent composer choose not to look with contempt on a weak note in the great chord which is due to him from the choir of his countrymen²¹.

The dedication actually caused Moniuszko some anxiety, as he complained in one of his letters to Sikorski:

I don't know what to think about Lubomirski; imagine that in response to my dedication, with which I wanted to honour him, since he had put so much into music and all forms of musicality ... that there was nothing but a long pause. After all I didn't pull an old piece out of the bag, and of course I had no intention to offend²².

However, the issue of the dedication did not stand between Moniuszko and Lubomirski for long. The author of *Straszny dwór* (The Haunted Manor) soon complimented Lubomirski's translation of Józef Elsner's diary as being "full of interest"²³.

4.

According to the anonymous author of the first listing of Lubomirski's work, he composed almost 60 pieces: songs and piano pieces, with dance miniatures leading the way²⁴. It is also clear that he wrote an unknown overture²⁵. Lubomirski's work was published in Warsaw by R. Friedlein and Gebethner&Wolff; in Kraków by Wildt's, in Dresden by Meser's and also in St. Petersburg and in Hamburg²⁶. The most popular of his compositions was the song *O gwiazdeczko, coś błyszcziała* (Oh the little star that twinkled!) Op. 22²⁷. Although the reviews of Lubomirski's work in the press were scarce

²¹ *Do Kazimierza Lubomirskiego?, Wilno, 7 lipca 1853* [To Kazimierz Lubomirski (?), Vilnius, 7 July 1853], [in:] Witold Rudziński (ed.), Stanisław MONIUSZKO, *Listy ...* (1969): 192.

²² *Do Józefa Sikorskiego, Wilno, 22 września 1854* [To Józef Sikorski, Vilnius, 22 September 1854], [in:] Witold Rudziński (ed.), Stanisław MONIUSZKO, *Listy ...* (1969): 201.

²³ *Do Józefa Sikorskiego, Wilno, 20 kwietnia/2 maja 1857* [To Józef Sikorski, Vilnius, 20 April/2 May 1857], [in:] Witold Rudziński (ed.), Stanisław MONIUSZKO, *Listy ...* (1969): 249.

²⁴ [Anonymous Author], 'Ród Lubomirskich...' (1899): 146.

²⁵ M. K., 'Słowo o pracach muzycznych Konstantego Wolickiego' [A Word about the Musical Works of Konstanty Wolicki], [in:] *Ruch Muzyczny*, 1857, No. 4: 28.

²⁶ Jerzy MORAWSKI, [dictionary entry] *Kazimierz Lubomirski*, [in:] Józef Chomiński (ed.) *Słownik ...* (1964), Vol. 1: 338.

²⁷ According to Zbigniew Adrjański, the author of this song is the poet Wiktoryn Zieliński (1809–1881), who published the text of *Gwiazdeczka* in 1842, in Warsaw, in a book of poems

and short, the song was mentioned as being harmonically proper, melodically interesting and rhythmically distinct. His dance miniatures were described by an anonymous author of a text published in *Ruch Muzyczny*, a music journal edited by Józef Sikorski, as “a pledge to rhythmic explicitness and melodic grace”²⁸, whereas one of the vocal mazurkas by Lubomirski, performed at the Warsaw Resursa Wielka concert hall on 20 January 1858, was described by an unknown reviewer as being “full [...] of charm”²⁹. Another anonymous author of an article published in the “Echo Muzyczne, Teatralne i Artystyczne” journal about the achievement of the Lubomirski family in music said that “the compositions by Count Kazimierz are perfectly melodious, lyrical and well-harmonized, considering the period they are composed in”³⁰. Lubomirski’s contemporaries noted the patriotic elements present in his compositions. One of the observers of Warsaw musical life, who signed his reviews as “A Lyrist from Wołoczyska”, reported that the compositions of the author of *Gwiazdeczka* [Little Star], along with the works by Stanisław Moniuszko, Oskar Kolberg and Ignacy Feliks Dobrzyński, and the Kątski and the Wieniawski brothers “exude a type of native thought” and “[they] are permeated with the dew of our land”³¹. Władysław Wszelaczyński, quoted at the beginning of this paper, was particularly enthusiastic about Lubomirski’s songs set to the poems of Adam Mickiewicz:

All of his [Kazimierz Lubomirski’s—M.S.] compositions are testimony to an above average talent, a noble sense of beauty, intuitive musicality: what we find almost everywhere [sic!] is a flowing, simple melody; natural and unconstrained harmony. Moreover, the composer does not require that an accompanist has a laborious technique or a singer the highest vocal range; he writes easily, which is probably why his songs have become the second most popular, after Moniuszko’s³².

entitled *Drobne pisma poetyckie* [Minor Poetic Writings], see: Zbigniew ADRIAŃSKI, *Złota księga pieśni polskich. Pieśni — Garwedy — Opowieści* [Golden Book of Polish Songs. Songs—Stories—Tales], Warszawa 2010: 318.

²⁸ [Anonymous Author], ‘Pobieżny przegląd katalogu muzykalij [sic!] ofiarowanych do wyboru abonentom na Ruch Muzyczny w r. 1860’ [A Quick Review of ‘Musicalia’ Offered to Subscribers of Ruch Muzyczny in 1860], *Ruch Muzyczny*, 1860 No. 11: 179.

²⁹ [Anonymous Author], ‘Wieczór muzykalny w Resursie Wielkiej’ [Music Evening in Resursa Wielka Concert Hall], *Ruch Muzyczny*, 1858 No 4: 29.

³⁰ [Anonymous Author], ‘Ród Lubomirskich ...’ (1899): 146.

³¹ LIRNIK Z WOŁOCZYSK [pseud.] ‘Myśli wstępne do historii muzyki polskiej’ [Introductory Thoughts on the History of Polish Music], *Ruch Muzyczny*, 1858 No. 2: 11.

³² Władysław WSZELACZYŃSKI, *Adam Mickiewicz ...* (1890): 7–8.

5.

Kazimierz Lubomirski composed five songs to lyrics by Adam Mickiewicz: *Rozmowa* (Conversation), Op. 1; *Sen* (A Dream), Op. 2; *Pierwiosnek* (Primrose), Op. 3; *Pieśń z wieży* (Song from the Tower), Op. 15; and *Niepewność* (Uncertainty), Op. 18. All the songs were published in Warsaw: the first three by Gebethner and Wolff and the other two by R. Friedlein. None of the publications is dated. Kornel Michałowski has suggested the following dates, although his criteria are quite uncertain: 1850 — *Niepewność*, 1852 — *Pieśń z wieży*, 1860 — *Rozmowa* and *Sen*, 1865 — *Pierwiosnek*³³. These dates are inconsistent with the compositions' opus numbers, but unless the entire bulk of Lubomirski's work is studied, it is quite impossible to verify them or list the publication dates against the dates of their writing.

Each of the compositions is dedicated to an aristocratic lady: *Niepewność* to the composer's wife Zeneida Lubomirska née Hołyńska; *Pieśń z wieży* to Anna Nina Branicka née Hołyńska (1824–1907); *Rozmowa* and *Sen* to Countess Jadwiga Lubomirska née Jabłonowska (1819–1894), the wife of Marcelli Lubomirski; and *Pierwiosnek* to Countess Jadwiga Olizarowa née Ożarowska (19th century), the wife of Gustaw Olizar, a chronicler and Marshall of the Gentry of the Kiev Governorate.

Out of all Mickiewicz's poems Lubomirski chose three "memory book", dedication-type poems (*Niepewność*, *Rozmowa* and *Sen*); *Pierwiosnek*, the opening lyric of *Ballady i romanse* (Ballads and Romances); and Aldona's song from *Konrad Wallendrod*, entitled *Pieśń z wieży*.

Niepewność (Uncertainty), Op. 18

A number of composers reached for *Niepewność* before Kazimierz Lubomirski, among them Stanisław Moniuszko and Feliks Wilczek, and a few did so after him, for example Władysław Żeleński, Michał Świerzyński, Franciszek Godebski, Zygmunt Biliński and Jan Kanty Pawлуśkiewicz³⁴. Lubomirski's song, preceded by a short four-bar introduction, is written in G-major. It is a lively *Allegretto*, very joyful and dance-like, kept in a duple meter $\frac{2}{4}$. Lubomir-

³³ Kornel MICHAŁOWSKI, *Poezje Mickiewicza ...* (1986): 201, 204, 206, 211. The songs are analysed in the order according to the chronology of their issues established by Michałowski.

³⁴ Kornel MICHAŁOWSKI, *Poezje Mickiewicza ...* (1986): 204.

ski consistently applies periodic structure here, yet he extends the periods at the end of each stanza and refrain, and in this way gives a four-bar form to the poetic verses.

The composer treats the lyric by Mickiewicz with great reverence; he merely repeats some verses but does not interfere with the text in any other way. Lubomirski composed music to all of the strophes of Mickiewicz's original poem, consistently using the stanza-refrain structure. In the song, a stanza is the first four verses of each poetic strophe, with a repetition of the fourth verse. The last couplet of each strophe, which is again repeated, is the equivalent of a musical refrain. The refrain is separated from each stanza by a short two-bar instrumental *ritornello*. Each strophe of the poetic text is handled in the same way. It became possible to use the stanza structure because the atmosphere of the poem is fairly constant throughout, hardly changing from one strophe to another. It seems, however, that the illustration of the nuances of this text by musical means was successful only in the case of the first strophe.

In of the vocal part—moving by steps of a second, or leaps through broken chords in the stanzas, and in the refrain distinguished by a swinging motion—the sounds used are mostly scale-specific, but when there is talk of the lyrical subject's quandaries: “Jednakże gdy cię długo nie oglądam / Czegoś mi braknie, kogoś widzieć żądam”³⁵ [Yet, when for long I do not have you near, / My heart seems barren, and my senses drear³⁶] then for these passages Lubomirski uses accidentals. An interesting trick is a repetition of the last two verses in each strophe of *Niepewność*. Mickiewicz ends each strophe with a question, which might present a difficulty for composers. This is because a question at the end of each strophe requires at least a brief suspension, even if a momentary deferral that would reflect the interrogative intonation, which is contradictory of the classical logic of musical expression, requiring that a composition ends on the tonic. By the repetition of the refrain, Lubomirski skilfully avoids the problem and reconciles the logic of poetic and musical expressions. With the first appearance of the words “I tęskniąc sobie zadaję

³⁵ All quotes from Mickiewicz in the Polish language, with the original punctuation, are taken from Adam MICKIEWICZ, *Dzieła poetyckie*, Vol. 1: *Wiersze*, Czesław Zgorzelski (ed.), Warszawa 1998, and Vol. 2: *Powieści poetyckie. Księgi narodu polskiego i pielgrzymstwa*, Leon Płoszewski (ed.), Warszawa 1992.

³⁶ All English quotes from *Niepewność* [Uncertainty] are taken from Arthur Prudden Coleman and Marion Moore Coleman translation, *Mickiewicz in Music* (1947): 101.

pytanie: / Czy to jest przyjaźń, czy to jest kochanie?” [All others then, this question looms above: / Can this be friendship? Must it not be love?] he manages to meet the requirements of the literary form and highlight the question with his music, by ending the melody on the dominant. When the words are repeated, Lubomirski does justice to the logic of musical expression by ending the refrain on the tonic. (see Example 1).

Example 1. Kazimierz Lubomirski, *Niepewność* (Uncertainty), Op. 18, bars 27–42

a tempo.

i tęskniąc so - bie za - da - je py - ta - nie Czy to jest

przy - jaźń, czy to jest ko - cha - nie? i tęskniąc so - bie za - da - je py -

ta - nie czy to jest przy - jaźń *riten.* czy to jest ko - cha - nie?

Lubomirski’s musical rendering of *Niepewność* is certainly gracious, uncomplicated, woven out of simple yet refined compositional techniques. His interpretation, however, lacks drama, which might be imperceptible in ordinary readings of the poem, yet it is strongly present in the expression of the lyrical subject, lost and uncertain of his feelings³⁷.

Pieśń z wieży (Song from the Tower), Op. 15

This is a song of an anchoress hiding away in the tower near Malbork after her husband had infiltrated the army of the Teutonic Knights. The poem is, apart from *Halban’s song about Wilia*, *Pieśń Wajdeloty* and *Alpuhara*, one of the fragments of Mickiewicz’s *Konrad Wallendrod* which has been most popular with composers. There were two composers who set music to it before

³⁷ Jacek Lyszczyna said of the lyric: “The light tone of an erotic poem composed for social entertainment clearly works together with a Romantic concept of the human psyche, torn by conflicting feelings. At the same time, you can also see the presence of the issue, so stressed by the Romantics, of our inability to get to know ourselves fully, to become fully conscious and understanding of our feelings and desires” [in:] Jacek LYSZCZYNA, [dictionary entry] *Niepewność* [Uncertainty], [in:] Marek PIECHOTA and Jacek LYSZCZYNA, *Słownik Mickiewiczowski* [The Mickiewicz Dictionary], Katowice 2000: 222.

Lubomirski, i.e. Maria Szymanowska and Ignacy Marcei Komorowski, and after Lubomirski Aldona's song was also set to music by Wincenty Studziński, Stanisław Moniuszko, Edmund Urbanek, Feliks Fuk, a lady called Schmidt and Tadeusz Maklakiewicz³⁸. Lubomirski probably knew the songs composed by Maria Szymanowska and Ignacy Marcei Komorowski, if only because of the similar rhythmic structure of the first phrase of the vocal, copied from both composers, only slightly modified—in his composition—by the use of dotted rhymes. Stanisław Moniuszko was certainly familiar with Lubomirski's composition, because when he wrote his *Pieśń z Wieży*, published for the first time in 1859, he borrowed from Lubomirski, with only slight changes, the rhythmic structure of the first verse of the text (see Examples 2, 3, 4 and 5).

Example 2. Maria Szymanowska, *Pieśń z wieży* (Song from the Tower), Op. 15, bars 1–2

Spiem. *Agitato*

Któż me westchnie nia, kto me ży po li... czy?

Example 3. Ignacy Marcei Komorowski, *Pieśń z wieży* (Song from the Tower), bars 5–6

któż me westchnie nia kto me ży po li - czy

Example 4. Kazimierz Lubomirski, *Pieśń z wieży* (Song from the Tower), bars 8–9

któż me westchnie - nia któż me ży po li - czy?

Example 5. Stanisław Moniuszko, *Pieśń z wieży* (Song from the Tower), bars 2–3

Lento [*mp*] *ad libitum*

Któż me we-stchnie - nia, kto me ży po - li - czy?
Ó toi, fu - nè - bre tour où dans l'om - bre

³⁸ Kornel MICHAŁOWSKI, *Poezje Mickiewicza ...* (1986): 201.

Lubomirski composed music to the entire length of *Pieśń z wieży*, which consists of seven six-verse strophes, although he did not dare to introduce any changes to the text, with the exception of the repetition of some (usually last) verses. The song, preceded by a dark seven-bar introduction, is maintained in E-minor; its structure is ABC, where the beginning of each part is marked out by the dividing instrumental *ritornellos* and the appearance of the leading phrase quoted above. In its macro-form Lubomirski does not respect the strophic structure of Aldona's song of Mickiewicz's original; instead he uses his music to establish the following caesurae in the text: Part A (three first strophes of *Pieśń z wieży* up to bar 51) is the anchoress' attempt to define her present situation together with the recollection of her idyllic youth, spent with her parents in Lithuania; Part B (starting with „Trzy piękne córki było nas u matki...” [Three lovely daughters from one mother born³⁹], (bars 52–82) Aldona recollects her life with Walter Alf, whose stories of the Christian world stirred the love for God in her and changed her entire life; Part C (starting with “Ach, ja wierzyłam, bo niebieskie życie...” [I could believe it, for in listening to thee, I had a foretaste of those wonders even] (bars 83–110) is about the anchoress coming to terms with her sad fate, and finding the sense of life in the Christian faith.

Pieśń z wieży appears monotonous sometimes because all the verses are artificially framed in two-bar phrases, and they often end with a cadence. The composer “compiles” the song out of a number of two-bar phrases, which are often a variational transformation of the two-bar phrases which have already appeared earlier. The impression of monotony, enhanced by the use of $\frac{4}{4}$ metre throughout the composition, is lightened by Lubomirski's melodic ingenuity, and by an interesting, though not always consistently structured, piano accompaniment. Apart from the dense chord parts, clearly supporting the vocal, often in a condensed arrangement which enhances the magnitude of the sound, there are also figurative passages, with low register tremolos, and fragments competently illustrating the poetic text. Special attention should be paid to the passage stylized as a hymn i.e. *Grave* (bars 64–67), in which Aldona mentions the Creator, angels and the Christian world. In that particular place

³⁹ All quotes from *Pieśń z Wieży* [Song from the Tower] are taken from Adam Mickiewicz, *Konrad Wallenrod*, Translated into English Verse by M. A. BIGGS, London 1982: 21. Also available at <http://archive.org/details/konradwallenrod00mickgoog> (Accessed on 20 Nov 2012).

the accompaniment becomes independent (with chord blocks in the upper register and an independent melodic line in the low register), supplementing the recitative melodic line of the solo. Yet usually it is difficult to find any correlation between the kind of piano accompaniment used and the character of the poetic text.

The Instrumental *ritornellos* are very essential parts of the composition. This is when Lubomirski introduces modulations and makes space for the pianist's skill to come to light by using figuration, ornamentation, fast changes of tempo and registers.

The composer does not shy away from the literary means of illustrating the text, as sanctioned by the tradition. With the words: "Z duszą ulata po rozkoznym niebie" [Ah! since that time, in good and evil plight, I dream of thee and those fair heavens bright.] (bars 78–80) the melody of the solo is led upwards with the accompanying, pathos-enhancing *rallentando*.

Rozmowa (Conversation), Op. 1

Written by Mickiewicz in Odessa, in 1825, this three-strophe poem is composed in the convention of a love declaration, combined with a reproach towards the lady-lover who is continually dissatisfied with the way the lyrical subject expresses his feelings. The poem was very popular with composers of the time. Prior to Lubomirski it was musically handled by Stanisław Moniuszko (two versions), Mikhail Glinka and Alexander Dargomyzhsky, and later by César Cui, Zygmunt Biliński, Witold Świącicki, Ignacy Jan Paderewski⁴⁰, Lucjan Laprus and Lech Makowiecki⁴¹.

Lubomirski's composition is very different from the Russian music composed to *Rozmowa* by Glinka and Dargomyzhsky, whose songs are dance-like: Glinka's *Rozmowa* is a mazurka and Dargomyzhsky's a waltz with mazurka influences. Although Lubomirski's song is buoyed up by a happy, joyful mood, it is without the lightness of the Russian compositions. Similarly to *Niepewność* and *Pieśń z wieży*, the author maintains the same metre throughout (4/4) and

⁴⁰ A sketch has been preserved of an unfinished composition by Ignacy Jan Paderewski, entitled *Kochanko moja* [My Lover] to Adam Mickiewicz's *Rozmowa* [Conversation]. For more about the composition see Małgorzata PERKOWSKA-WASZEK, 'Nieznane kompozycje I. J. Paderewskiego w świetle badań źródłowych' [Unknown Compositions by I. J. Paderewski in the Light of Source Research], *Muzyka* 1988, No. 3: 32.

⁴¹ Kornel MICHAŁOWSKI, *Poezje Mickiewicza ...* (1986): 210–211.

consistently uses a periodic structure, again “packing” each verse into stiff two-bar phrases, and additionally ending them with a descending second in this way achieving a considerable predictability of musical development. This monotony is also a result of a schematic treatment given to the massive chord accompaniment (with the predominance of empty octaves in the lowest register), which is aimed at doubling the vocal part and maintaining a constant eighth note pulse. The instrumental fragments with their characteristically dense chord texture (introduction, coda and *ritornellos*) convey unnecessary pathos and therefore strip the composition, which is supposed to be after all a declaration of love, of its intimate expression.

Lubomirski treats the three strophes of the literary original with great respect. His only adjustment is an introduction of a repetition of the last verse of the first strophe: “W ustach wietrzeją, na powietrzu stygną” [Wear away in the mouth, run cold in the air?⁴²] and the two last verses of the third strophe: “I tak rozmawiać godziny, dni, lata / Do końca świata I po końcu świata.” [And to talk so for hours, days, years, / Until the end of the world and after the end of the world.]. The structure of *Rozmowa* is ABC and the beginning of each part is signalled by the appearance of the new strophe. The caesura between parts A and B is marked by an instrumental *ritornello* and a sudden change of key from F-major to D-flat major and then F-minor. Parts B and C are not separated by the instrumental *ritornello* but one follows directly after the other. Part C uses the material of the two preceding passages, and it is introduced by the return of the phrase initiating part A; the composer skilfully juggles the motives borrowed from parts A and B here and with the F-major and D-flat major keys.

What this composition lacks is a strong connection between the music and the textual layer. Lubomirski realizes, of course, that certain verses are more important than others, and need to be emphasized; for example he highlights the words “Kocham, ach! Kocham” [I love, oh! I love!] with the *appassionato* and a sudden change of key to D-flat major or he uses a minor key to underline the sadness of “A ty się smucisz i zaczynasz gniewać” [And you are sad and start to get cross] and “I jak w letargu, nie widzę sposobu / Wydać znak życia, bym uniknął grobu” [And as if in lethargy, I do not see / How I could give a sign of life so as to avoid the grave]. With schematically treated, accompaniment, the

⁴² All quotes from *Rozmowa* [Conversation] are taken from the translation by Ewa Cholewka, available at Barbara Stryszewska (sel.), Maria Cieśla-Korytowska (intro.), *Mickiewicz w pieśni...* (1998): 100.

subtlety and expressiveness, so present in Stanisław Moniuszko's and César Cui's compositions, are certainly missing here. Unfortunately, Lubomirski's *Rozmowa* becomes a rather heavy, compositionally unrefined piece for salon entertainment and not a passionate declaration of love, full of ambivalence of feelings and deep desire, that it was designed to be.

Sen (A Dream), Op. 2

Mickiewicz's *Sen*, written at the same time and in the same place as *Rozmowa*, was immediately taken on by composers. Stanisław Moniuszko was the first artist to set music to *Sen*, followed by Maurycy Karasowski, Zofia Kaplińska, Kazimierz Lubomirski of course, Janina Jełowicka née Czetwertyńska, Władysław Żeleński, César Cui, Nikolai Alexandrovich Borozdin, Emil Albertovich Cooper (Kuper) and Lech Makowiecki⁴³.

Lubomirski yet again treated the five-strophe text with veneration, merely allowing himself to repeat the last verse in each stanza. Maintained in a cheerful yet calm ambience, Lubomirski's composition, beginning with a four-bar introduction and ending with a three-bar coda, has a very clear structure of A B A' B₁ C. The parts, divided by instrumental *ritornellos* which play a modulating function, are in different keys (A and A'—G-major, B and B₁—B-flat minor, C—B-major). The composer does not differentiate between the parts by varying the metre, nature of the accompaniment or structure of the solo. He is very attached to his distinct tonal plan for the composition, dictated by an artificial division of Mickiewicz's text into the "joyful" (odd strophes) and "sad" (even strophes), and although it essentially works for this song, it also leads to some glaring errors as far as the correlation between the text and music is concerned. A good example here is the unjustifiably major key falling for the words "powieki, Zamykać nie chcę, gdy mię śmierć zamroczy" [forever kisses, till e'en death its curtain be raising⁴⁴].

Lubomirski remains faithful to the periodic structure, sometimes extending it by a few bars. As is familiar from his previous compositions, the artificial fitting of the verses into previously devised two-bar structures is not very helpful in respecting the prosody of the poem or its enjambments. This is particu-

⁴³ Kornel MICHAŁOWSKI, *Poezje Mickiewicza ...* (1986): 211–212.

⁴⁴ All quotes from *Sen* [A Dream] are taken from Arthur Prudden COLEMAN and Marion COLEMAN, *Mickiewicz in Music* (1947): 124.

larly noticeable at the beginning of the third strophe, which in Mickiewicz's original is:

*Do ust twych usta przycisnę, powieki
Zamykać nie chcę, gdy mię śmierć zamroczy;*

[Warm on your lips I'll keep pressing, forever
Kisses, till e'en death its curtain be raising;]

Having transformed each of the verses into a two-bar structure, the composer has completely ignored the enjambment and punctuation of the original and, in this way, he has changed the meaning of the lyric by introducing the following disjunction:

*Do ust twych usta, przycisnę powieki.
Zamykać nie chcę, gdy mię śmierć zamroczy.*

[Warm on your lips I'll keep pressing forever.
Kisses till e'en death its curtain be raising.]

Lubomirski can be of course congratulated on his clear formal plan for the composition, accurate, interesting harmonies and appealing and inventive melodic qualities but as far as the accompaniment is concerned he has done nothing but sin. As is the case in *Rozmowa*, also here the accompaniment is merely a supplement to the solo part; it has a dense chord texture and features the eighth tone pulse heavily. In *Sen* the connection between music and vocal is stronger than in *Rozmowa* because the tonal plan for this composition is clearly set out. However, the domination of musical structures over the meaning of the words causes a number of prosodic failures. One of the composer's main shortcomings, which is also evident in the compositions to this text by Stanisław Moniuszko and Janina Jełowicka née Czetwertyńska, is his inability to see in this poem anything else but a polite dedication for a lady's memory book. Yet, the poem's overall tone is rebellious; the poet compares the moment of parting to dying in his lovers' arms, whereas waking is only brought about but her kiss and is experienced as a moment of resurrection. The woman is portrayed here as the giver and taker of life, she is clearly God-like⁴⁵.

⁴⁵ Arkadiusz BAGAŁAJEWSKI, *Odeskie sny-marzenia* [The Odessa Dreams] [in:] Zbigniew Majchrowski and Wojciech Owczarski (eds.), *Mickiewicz. Sen i widzenie* [Mickiewicz. Dream and Visions], Gdańsk 2000: 86–87.

Pierwiosnek (The Primrose), Op. 3

Pierwiosnek, the lyric opening *Ballady i romanse*, was set to music by seven composers other than Kazimierz Lubomirski. Before him it was musically handled by Carl Loewe, Ferdinand Hiller and Kajetan Kraszewski, and after him by Mieczysław Sołtys, Edmund Urbanek, Apolinary Szeluto and Walerian Józef Gniot⁴⁶. Being the first poem of Mickiewicz's first book of verse, *Pierwiosnek* is of course a very significant piece. What Mickiewicz tried to communicate to his readers here was that against the overall literary atmosphere of the times, *Ballady i romanse* was like a primrose, rising from beneath snow in the middle of winter. The poem takes the form of a dialogue between the Flower and the "I" (the poet's alter ego). The "I" expresses an anxiety linked with such an early blossoming of a delicate flower in the frosty weather, and the Flower—personifying all that is new and different, and aware of its fate of sacrificing itself to the world - is completely indifferent to its interlocutor's fears.

Lubomirski's approach to the text is extremely attentive, which is true of all his compositions to Adam Mickiewicz's lyrics. He does not shorten or transform the poem in any way, or alter its expression; but merely repeats a number of selected verses. *Pierwiosnek* is an extended composition of 213 bars. Although the tempo is varied, the composer maintains a constant $\frac{3}{4}$ metre throughout the piece. He is unsuccessful in reflecting the form of a dialogue present in the text, even though it could have been a starting point in structuring the composition. *Pierwiosnek's* structure is A A' with an introduction and a coda. Within each part there is the same number of sections differentiated by tempo, key, mode and expression. The structure of the song is as follows:

introduction (bars 1–18)

A: a (bars 19–36) b (bars 37–55) c (bars 56–75) d (bars 76–112)

A': a' (bars 113–130) b' (bars 131–149) c' (bars 150–169) d' (bars 170–202)

coda: (bars 203–213)

Part A consists in the opening four verses and the first part of the dialogue between the lyrical I and the Flower; part A' is a second exchange between the two, with each section being separated by an instrumental *ritornello*, which have not been included in the structure presented above. The *ritornellos* play a simi-

⁴⁶ Kornel MICHAŁOWSKI, *Poezje Mickiewicza ...* (1986): 206.

lar role to those present in the other songs; they are where modulation passages appear. Among all the sections of the composition identified here are those in which the composer skilfully applies the polonaise structures. Although perhaps such handling is not fully justified by the text itself, these are the most distinct and original fragments of the composition. They fall to the part of the Flower and are marked by the composer as *Tempo rubato* (bars 84–92, bars 101–108, bars 178–187, bars 188–202). The vocal part in these fragments is also most interesting, sketched with truly polonaise-like daring, often based on broken chords and made of a few minor note values and one longer one. In other passages of the song, the solo is no longer treated with such lightness, its melodic line, based on longer, usually homogenous values, following the leap of the initial fourth, is mainly constructed based on the second steps.

Also in this composition, Lubomirski is slave to periodic structure; he presses verses into structures consisting of four (more seldom of three) bars. Owing to the diversity of internal flow and variety of accompaniment (although also here, in some fragments, the accompaniment has a dense chord texture), the song does not tire with a monotonous pulse, as is the case with *Sen* or *Rozmowa*.

The composer is trying to illustrate the text with music, but he does it in a very schematic way, for example by using an ornament on the word “zadzwoń!” [twittered]⁴⁷(bar 24). He did not manage to take full advantage of the dramatic potential of the text or reflect, by musical means, the conflict underlying the conversation between the “I” and the “Flower”. However, in spite of all these shortcomings, the song is not lacking in charm and grace, achieved through the use of the polonaise structures, and frequent changes of the key.

* * *

In comparison to other compositions set to lyrics by Adam Mickiewicz, Kazimierz Lubomirski’s songs appear interesting, with appealing melodic lines and proper harmonies. When it comes to their inadequacies, such as schematic treatment of form, overuse of chord texture in the accompaniment, dominance

⁴⁷ A full English text of *Pierwiosnek* [The Primrose] is available, among other sources, in Arthur Prudden COLEMAN and Marion COLEMAN, *Mickiewicz in Music...* (1947): 54. Although in the opening lines of Mickiewicz’s original, the skylark announcing the spring “titters” with a ringing tone, in the English translation available here it “overfloods’ the bower of heaven with the springtime’s first tune”.

of deliberate compositional architecture over the demands of the literary text and weak connections between the literary and the musical layers, Lubomirski is simply not much worse in this respect than other 19th century artists who wrote music to the poems of Adam Mickiewicz.

At this stage of the research it is impossible to say how successful Kazimierz Lubomirski's songs set to the Romantic poet's lyrics are against the background of his entire body of work. Only a thorough comparative analysis of his many vocal works will allow us to decide what place the compositions, discussed in this paper, occupy in Lubomirski's overall artistic achievement. Such an analysis is of course impossible without an in-depth study of Lubomirski's entire musical legacy.

Translated by Marta and Garry Robson

Abstract

This article portrays count Kazimierz Lubomirski (1813-1871), a figure of a rather forgotten Polish composer, translator, organizer of musical life and proponent of Józef Elsner's works. It presents the composer's friendship with Kajetan Kraszewski and Stanisław Moniuszko, about which we may learn from the correspondence between Kajetan's brother Józef Ignacy Kraszewski and the composer of *Halka*. Sparse, yet always very positive opinions about Kazimierz Lubomirski's works given by the observers of musical life in Warsaw and Lviv are also mentioned. Five songs composed to the texts by Adam Mickiewicz were put to musicological analysis: *Rozmowa* [A Conversation] op. 1, *Sen* [A Dream] op. 2, *Pierwiosnek* [A Primrose] op. 3, *Pieśń z wieży* [A Song from the Tower] op. 15, *Niepewność* [Uncertainty] op. 18.

Keywords: Lubomirski Family, Lubomirski Kazimierz (1813-1871), musical works in the 19th-century Poland, Polish songs in the 19th century, Adam Mickiewicz's works in music