

Małgorzata WOŻNA-STANKIEWICZ (Kraków)

Popularisation of knowledge about Chopin in Kraków and the provinces during the first decades of the 20th century*

From the end of the 1860s until 1939, a considerable intensification of informal educational activities could be observed in the area of Galicia¹; these were aimed at popularising knowledge about various scientific disciplines, broadly-understood culture and fine arts. Despite the initially adverse economic conditions for such educational initiatives, they were fostered by several main factors: (1) political and administrative changes which were the result of Galicia's gaining of autonomy within the territory of the Austrian-Hungarian monarchy; (2) a growing acceptance of social and cultural ideas of positivism;

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¹ Galicia—the name of a historical, administrative and cultural area which, as a result of Polish lands partitioning by three foreign powers (Russia, Prussia and Austria) during the period from 1772 to 1918, covered: the territory of southern areas of Małopolska expanding to the Vistula River, lands of Chervien Grody [Grody Czerwieńskie] (Polish-Ruthenian border lands) and the western part of Podolia [Podole] as far as the Zbrucz River. The name of Galicia, as an abbreviated term for the Kingdom of Galicia and Lodomeria, was adopted in 1795, after the third Partition of Poland, when its territory had belonged to the Habsburg Monarchy. After Galicia gained autonomy in 1861, including the diet [sejm] and government in Lviv, it formed a part of the Austrian-Hungarian Monarchy until 1918. Currently, the name of Galicia is used to describe the historical, administrative and cultural area which covers the lands belonging to Poland and Ukraine after the Second World War.

(3) a belief among Polish people that there was a continuous need for evoking and strengthening national awareness; (4) Poland's regaining of independence in 1918, following the Polish lands' unification processes and attempts to equalize the level of their inhabitants' education; both activities were intensified by emphasising the importance of the national cultural heritage and the need to cultivate it.

I would like to discuss the issue of the popularisation of knowledge about Chopin in the years 1900-1939 with reference to one city, Kraków, and those small-town centres which were within the reach of the organizational activities of Kraków's institutions in this field. Apart from the close neighbourhoods of Kraków, they also included the towns of Western Galicia, locations which were referred to by the contemporary educational and cultural activists as the provinces. By discussing selected examples I will show some phenomena characteristic for certain forms of the dissemination of knowledge about Chopin. This study is based on the following sources: (a) printed and handwritten archival documents from the collection of the Jagiellonian University Archives, the Jagiellonian Library in Kraków, and the National Library of Poland in Warsaw; (b) press publications from the years 1896-1939; (c) handwritten and printed epistolary and memoir materials.

1. Typology of the forms of the popularisation of knowledge about Chopin

During the period from 1900 to 1939, there were two basic types of sources of knowledge about Chopin, that is to say knowledge about the composer and his work. Firstly, what was provided to the recipient by means of spoken, written and performed material about Chopin (e.g., an exhibition, theatre, opera, film). Secondly, what the recipient received directly through listening (as an aesthetic experience) to Chopin's music being played, to its live performances that could be listened to on the radio, or, relatively less frequently, to a gramophone record. The forms of popularising knowledge about music, understood in this way, belong to the type of activities which involve the popularisation of culture. They consist in, as has been maintained by other researchers following Stefan Szuman's statement (including, among others Sław Krzemień-Ojak,

Tadeusz Aleksander, Urszula Kaczmarek)², making direct perception of the work of art available to the widest audience, and making it more familiar, that is, in a sense, helping people to discover and understand various qualities of the work, also by the disseminated information about and interpretations of the work and its author.

The initiatives popularising knowledge about Chopin can be categorised according to the types of forms characteristic for each of them³:

- I. Educational forms – a lecture, talk (individual or cyclical, also broadcast by radio); popular science press articles, brochures and books.
- II. Educational and artistic forms – a talk illustrated by music (live, recorded), talk preceding a concert, including radio broadcasts; exhibition.
- III. Artistic and educational forms – a concert (or concert cycle) preceded by an open lecture prelection or brief introduction and, optionally, by a speech, including this type of concerts broadcast by radio.
- IV. Artistic forms:
 - a. special kind of concerts – Chopin recitals and Chopin concerts performed by several artists, organized to celebrate Chopin anniversaries;
 - b. para-theatrical performances (also “live paintings”), theatrical performances, operas and films about Chopin;
 - c. the amateur musical movement (presence of Chopin’s works or the simplified versions of his works or transcriptions, in the programmes of concerts

² Stefan SZUMAN, *O udostępnianiu, uprzystępnianiu i upowszechnianiu sztuki* [On Making Art Available, Familiar and Popular], [in:] *O sztuce i wychowaniu estetycznym* [On Art and Aesthetic Education], Warszawa 1969: 108–109, reprint in S. SZUMAN, *Wybór pism estetycznych*. Wprowadzenie, wybór i oprac. Maria Kielar-Turska [Selection of Aesthetic Writings. Introduction, Selection and Compilation by Maria Kielar-Turska], Kraków 2008: 265–279; Sław KRZEMIEŃ-OJAK, ‘Upowszechnianie kultury’ [Culture Dissemination], [in:] *Oświata i Wychowanie* 1986 No. 42: 35; Tadeusz ALEKSANDER, ‘Proces upowszechniania kultury (próba analizy andragogicznej)’ [Culture Dissemination Process (An Attempt at Andragogical Analysis)], [in:] *Zeszyty Naukowe Uniwersytetu Jagiellońskiego* [Scientific Journals of the Jagiellonian University], 1992. *Prace pedagogiczne*. [Pedagogical Papers.] Journal No. 15: 102–103; Urszula KACZMAREK, *Organizacja imprez kulturalnych* [Cultural Events Organization], [in:] Michał Iwaszkiewicz (ed.), *Menadżer kultury* [Culture Manager], Warszawa-Poznań 1995: 113–114.

³ The typology I have proposed constitutes a transformation and extension of the typology concerning the forms of culture dissemination among adults introduced by Tadeusz ALEKSANDER, ‘Proces upowszechniania... (1992): 106–111.

performed by amateurs, soloists, choirs, and orchestras, within the framework of activities of non-musical societies)⁴.

2. Educational forms

Kraków's institution of **Powszechne Wykłady Uniwersyteckie** [Public University Lectures], organized by the Jagiellonian University, belonged to the longest and most active knowledge dissemination initiatives, which ensured the high professional and methodological level of lectures, taking into account the latest scientific research results. Its statute was approved on 7th October 1902 and the inaugural lecture took place on 1st December 1903⁵. The statute states that the aim of this undertaking is "to propagate education and scientific information among those layers of society which have not had access to academic education so far. The lectures, which are not part of the official university lectures programme, will be held first in Kraków and its neighbourhood, and depending on the needs and available means, also in other towns of Western Galicia"⁶. This is how the lectures proceeded until 1914, whereas, after 1919, the action was also taken up in Kieleckie Province, Zagłębie, Upper Silesia, Cieszyn and Zaolzie. Separate lectures or lecture cycles ('courses'), held by professors, private readers, assistant professors and assistant lecturers of the Jagiellonian University (occasionally also by the persons from outside the university), "may cover all fields of knowledge which can be presented in an accessible way. However, lectures on the issues related to current political, religious and social struggles, or those the discussion of which might cause agitation, are excluded"⁷. In the provinces, the lectures which took place on Sundays (at

⁴ The concerts which contributed to the popularisation of Chopin's music due to their aims and functions, although it was not their main objective, were not included among the artistic forms. However, they were meant to address a wide audience coming from various layers of society. Chopin's works, alongside those composed by Moniuszko, nearly always constituted at least one programme item of the so-called public concerts or the majority of artistic events organized to commemorate important episodes in the political and social history, as well as the culture, of the Polish nation.

⁵ *Kronika Uniwersytetu Jagiellońskiego 1902/1903* [The Jagiellonian University Chronicle for the years 1902/1903], Kraków 1904: 12.

⁶ Printed *Statut Organizacyjny Powszechnych Wykładów Uniwersyteckich* [Organizational Statute of the Public University Lectures] in the collection of the Jagiellonian University Archives. §1.

⁷ Printed *Status Organizacyjny*...., §2. cf. §§ 3 and 9.

4 or 5 p.m.) were co-organized by the local authorities and societies, also the Towarzystwo Gimnastyczne „Sokół” [The “Falcon” Gymnastic Society] and organizations of office workers and teachers.

Musical topics were introduced to the Public University Lectures in 1904. The first documented information about the lectures on Chopin come from 1907. 22 year old Zdzisław Jachimecki was the first to hold them; he already had a PhD in musicology at that time, after his university studies in Vienna, under the supervision of Guido Adler. At the end of the 1920s, when Jachimecki, having obtained a habilitation, managed the Seminary of Music History and Theory at the Jagiellonian University (founded by him in 1911) and was appointed a professor (in 1921), he was joined by Józef Reiss (born in 1879), also a holder of a PhD in musicology after habilitation at the Jagiellonian University (in 1922) and Stanisław Bursa (born in 1865), a singer, teacher of singing and musical lecturer and journalist who was well-known in Kraków.

The person and work of Chopin were either the subject of separate lectures, or Chopin and Moniuszko were presented as the representatives of the national trend in Polish music. The lectures of Z. Jachimecki, entitled *Fryderyk Chopin*, took place in 1907 in Tarnów (1st December), Jasło (8th December) and Wadowice (22nd December); in 1908 in Zakopane (9th February), Bochnia (22nd November) and Dębica (22nd December); in 1909 in Chrzanów (17th January) and Sucha (7th March), and finally in Kraków in 1910 (1st March)⁸. Moreover, during the period between the World Wars, Jachimecki lectured on Chopin in Chrzanów and Wieliczka (24th February and 12th March 1932), whereas, J. Reiss held two lectures entitled *Chopin natchniony wieszcz narodu* [Chopin, the Inspired Bard of the Nation] and *Geniusz Chopina i jego posłannictwo narodowe* [The Genius of Chopin and His National Mission] in Tarnobrzeg (10th April 1927) and Dębica (6th March 1932)⁹. S. Bursa focused rather on the

⁸ *Czas* [further referred to in abbreviation as CZ] 1907 No. 276 (30th November): 3; No. 282 (7th December): 3; No. 293 (20th December): 2; 1908 No. 31 (7th February): 2; No. 268 (20th November): 2; No. 290 (17th December): 2; 1909 No. 52 (5th March): 3; 1910 No. 90 (25th February): 2; *Nowa Reforma* [further referred to in abbreviation as NR] 1910 No. 92 (26th February): 3; No. 95 (1st March): 1. Letters of Z. Jachimecki to the Chairman of the Public University Lectures dated: 24th December 1907, 18th January 1909 (the Jagiellonian University Archives).

⁹ Management Report on Operations of the Public University Lectures, Jagiellonian University, for the period: 1st January 1927 – 3rd May 1927, 13th November 1931 – 3rd May 1932. Memorandum by the Management of the Public University Lectures, Jagiellonian University, dated 17th February 1932, about the talks in the provinces. Materials in the Jagiellonian University Archives.

songs of Chopin and Moniuszko, discussing their vocal works during the talks in Brzesko (25th November 1935), and in Kraków (on 24th February 1937) he illustrated them by singing selected songs, accompanied by the pianist (Stella Bursówna)¹⁰.

Within 32 years (1907–1939) topics of this kind were presented to the attendees of the Public University Lectures in 12 towns. Chopin, as the leading composer of national music and 19th century music in general, was described in this context (in the years 1909–1939), within the framework of the lectures held in 18 towns (see the table). We can make assumptions about the detailed content of the above-mentioned lectures held within the Public University Lectures on Chopin issues, based on the articles or books by Jachimecki and Reiss, which include the corresponding issues, and were published at almost the same time as the lectures took place¹¹.

Data about **the attendance at the Public University Lectures**, based on the archival documents, come from the end of the 1920s and the 1930s (see the table). The number of attendees during the lectures devoted only to Chopin and held by Reiss oscillated between 150 to 87 persons in the years 1927–

¹⁰ Management Report on Operations of the Public University Lectures, Jagiellonian University, for the period 27th September 1935 – 3rd May 1936. S. Bursa handwritten list of his lectures within the Public University Lectures during 1936/37 season (Collection of the Jagiellonian Library), [in:] *Śpiewak* 1936 No. 8: 101.

¹¹ Works of Zdzisław Jachimecki, including: 'Z naszej muzycznej niwy. I. i II. [Chopin, Żeleński, Paderewski] [From Our Musical Arena. I and II] [Chopin, Żeleński, Paderewski], [in:] *Nasz Kraj* 1908 Journal No. 4: 58–61; 'Fryderyk Chopin', [in:] *Biblioteka Warszawska* 1910 V. 4, No. 10: 39–54; 'Chopin jako harmonista' [Chopin as a Harmonist], [in:] *Przegląd Muzyczny* 1910 No. 5: 5–6; 'Stanowisko Chopina w historii muzyki' [Position of Chopin in the History of Music], [in:] *Kurier Warszawski* 1910 No. 51 (20th February): 3; 'Nokturny Szopena' [fragment monografii *Fryderyk Chopin*] [Chopin's Nocturnes] [excerpt from *Fryderyk Chopin* monograph], [in:] *Muzyka* 1926 No. 10: 520–523; No. 11/12: 591–594; *Fryderyk Chopin. Rys życia i twórczości*. [Fryderyk Chopin. An Outline of His Life and Music], Kraków 1927; 'Kołysanka Chopina. Z cyklu opowiadań o muzykach czasów minionych: „Wizje przeszłości”' [Chopin's Lullaby. From the Cycle of Stories about Musicians of Old Times: Visions of the Past], [in:] *Kurier Literacko-Naukowy* 1937 No. 17 (19th April): II–VI; 'Kompozycje Chopina z okresu dzieciństwa i lat chłopięcych' [m.in. *Polonezy g-moll, B-dur, As-dur, gis-moll, Rondo* op. 1] [Chopin's Compositions from the Period of His Childhood and Youth] [including, *Polonaises* in G minor, B major, A-flat major, G-sharp minor, *Rondo* op. 1], [in:] *Chopin* 1937 No. 1: 25–41. The publications of Józef Reiss also include: *Historia muzyki w zarysie* [A Brief History of Music], Warsaw 1921: 398–423; 'Czar i piękno muzyki polskiej' [Magic and Beauty of Polish Music], [in:] *Orkiestra* 1931 No. 8/9: 114–115; No. 10: 137–139; 'Koryfeusze muzyki polskiej. Fryderyk Chopin' [Outstanding Personalities of Polish Music. Fryderyk Chopin], [in:] *Polska Zachodnia* 1936 No. 14 (15th January): 6.

-1932 (Dębica, Tarnobrzeg, respectively), with young people always constituting the majority. 115 to 90 attendees came to Jachimecki's lectures on Chopin in 1932 (here the young were also in majority) in the towns located not very far from Kraków, such as Chrzanów and Wieliczka. However, considerably larger audiences gathered for the talks on broader issues, about the characteristics of Polish music and its national image, while Chopin's work occupied a special place in them (see the Table). The musical interests of the general public were often intensified by patriotism, which was the reason why, for example, the talks held by Reiss, who was renowned for the slogan he promoted that "Polish music is the most beautiful of all", were attended by nearly twice as large audience, also in the same towns as the above-mentioned. In 1930 there were 289 people in Tarnobrzeg, whereas from 255 to 182 persons attended the three lectures held in Dębica, on very similar topics, in only one month of March 1931. Even in Kraków, where the educational facilities on offer were more extensive than in the provinces, a large group of 138 people came to the lecture by Reiss, who spoke about *Co każdy powinien wiedzieć o muzyce polskiej* [What Everyone Should Know about Polish Music] in March 1933. Moreover, the lectures on Chopin illustrated by live performances of his music (though not exclusively) were especially attractive to audiences in Kraków, and to an even wider extent in the provinces. The person of the lecturer himself was also very important; for example, S. Bursa was well known as a lecturer-singer. In fact 96 to 283 people attended the performances in which he appeared in both roles in the years 1934–1936.

Table 1. The lectures which included Chopin's work, held within the framework of the Public University Lectures (in Kraków and the neighbouring areas, as well as in Western Galicia and several towns in Silesia) in the years 1909-1939, and examples of attendance figures

Date	Town	Lecturer	Lecture title Attendance (Y=youth, A=adults)	Information source (Reports, lists, publications, letters from the collection of the Jagiellonian University Archives and the Jagiellonian Library)
21 st Mar 1909	Biała	Z. Jachimecki	<i>Polish Music in the 19th Century</i>	CZ 1909 No. 64 (19 th March): 2.
30 th Jan 1910	Wadowice	Z. Jachimecki	<i>Polish Music in the 19th Century</i>	CZ 1910 No. 44 (28 th January): 2.
20 th Feb 1910	Chrzanów	Z. Jachimecki	<i>Polish Music in the 19th Century</i>	CZ 1910 No. 78 (18 th February): 2.
10 th Apr 1927	Tarnobrzeg	J. Reiss	<i>The Inspired Bard of the Nation</i> 87 (Y 53, A 34)	Report: 1 st January – 3 rd May 1927.
8 th Dec 1929	Nowy Sącz	J. Reiss	<i>Outstanding Personalities of Our Music</i>	List for 1929.
9 th Dec 1929	Chrzanów	J. Reiss	<i>Polish Song</i>	List for 1929.
20 th Jan 1930	Chrzanów	J. Reiss	<i>Outstanding Personalities of Our Music</i>	List for 1930.
9 th Feb 1930	Dębica	J. Reiss	<i>Outstanding Personalities of Our Music</i>	List for 1930.
5 th Mar 1930	Tarnobrzeg	J. Reiss	<i>Magic and Beauty of Polish Music</i> 289 (Y 189, A 100)	Report: 8 th November 1930 – 10 th May 1931.
16 th Nov 1930	Bochnia	J. Reiss	<i>Magic and Beauty of Polish Music</i>	List for 1930.
13 th Dec 1930	Dębica	J. Reiss	<i>Magic and Beauty of Polish Music</i>	List for 1930.
14 th Dec 1930	Tarnobrzeg	J. Reiss	<i>Magic and Beauty of Polish Music</i>	List for 1930.
15 th Dec 1930	Nowy Targ	J. Reiss	<i>Outstanding Personalities of Our Music</i>	List for 1930.

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19 th Feb 1931	Chrzanów	J. Reiss	<i>Magic of Polish Music</i> 58 (Y 38, A 17)	Report: 8 th October 1930 – 10 th May 1931.
1 st Mar 1931	Dębica	J. Reiss	<i>Magic and Beauty of Polish Music</i> 182 (Y 164, A 18)	Report: 8 th October 1930 – 10 th May 1931.
13 th Mar 1931	Dębica	J. Reiss	<i>Magic of Polish Music</i> 255 (Y 198, A 57)	Report: 8 th October 1930 – 10 th May 1931.
29 th Mar 1931	Dębica	J. Reiss	<i>National Element in Music</i> 182 (Y 150, A 32)	Report: 8 th October 1930 – 10 th May 1930.
24 th Feb 1932	Chrzanów	Z. Jachimecki	<i>On Chopin</i> 115 (Y 95, A 20)	Report: 13 th November 1931 – 3 rd May 1932.
25 th Feb 1932	Tarnowskie Góry	J. Reiss	<i>The Genius of Chopin and His National Mission</i> 135 (Y 73, A 62)	Report: 13 th November 1931 – 3 rd May 1932.
28 th Feb 1932	Mysłowice	Z. Jachimecki	<i>On Chopin</i> 120	Report: 13 th November 1931 – 3 rd May 1932.
6 th Mar 1932	Dębica	J. Reiss	<i>The Genius of Chopin and His National Mission</i> 150 (Y 120, A 30)	Report: 13 th November 1931 – 3 rd May 1932.
12 th Mar 1932	Wieliczka	Z. Jachimecki	<i>On Chopin</i> 90 (Y 65, A 25)	Report: 13 th November 1931 – 3 rd May 1932.
27 th Mar 1933	Kraków	J. Reiss	<i>What Everyone Should Know about Polish Music</i> 138 (Y 126, A 12)	Report: 10 th November 1933 – 29 th April 1934.
4 th Dec 1933	Brzesko	J. Reiss	<i>What Everyone Should Know about Polish Music</i> 183 (Y 136, A 47)	Report: 10 th November 1933 – 29 th April 1934.
5 th Dec 1933	Kraków	S. Bursa (Miroslawa Dołęzanka – singing)	<i>The Beginning of Polish Song – until and including Moniuszko</i>	Letter of the Industry, Commerce and Bureau White Col-lar Workers Trade Union, 11 th November 1933; <i>Naprzód</i> 1933 No. 278 (2 nd December), No. 287 (13 th December).

3 rd Dec 1934	Brzesko	S. Bursa (M. Dołęzanka, M. Uryszówna – piano)	<i>Polish Song in Artistic Development</i> 96 (Y 68, A 28)	Report: 21 st October 1934 – 10 th May 1935. <i>Kurier Powszechny</i> 1934 No. 115 (29 th April).
19 th Feb 1935	Kraków	Stanisław Golachowski	<i>Music at the Heights of Human Spiritual Life</i> 82 (A 82)	Report: 21 st October 1934 – 10 th May 1935.
25 th Nov 1935	Brzesko	S. Bursa (S. Bursa – singing, M. Sacewiczowa – piano)	<i>Moniuszko and Chopin, Polish Song Composers</i> 102 (Y 78, A 24)	Report: 27 th September 1935 – 3 rd May 1936. <i>Śpiewak</i> 1936 No. 8: 101.
11 th Dec 1935	Brzeszcze	S. Bursa (as above)	<i>Polish Song from the Artistic Perspective</i> 283 (Y 116, A 167)	Report: 27 th September 1935 – 3 rd May 1936. Letter from the Chairman of the Public University Lectures to S. Bursa, 16 th April 1935.
13 th Feb 1936	Kraków	S. Bursa (S. Bursa – singing, M. Uryszówna – piano)	<i>Polish Song from the Artistic Perspective [Artistic Development of Polish Song]</i> 176 (A 176)	Report: 27 th September 1935 – 3 rd May 1936. <i>Śpiewak</i> 1936 No. 8: 101. Letter from the Chairman of the Public University Lectures to S. Bursa, 31 st March 1936.
13 th Nov 1936	Kraków	S. Bursa (as above)	<i>Polish Song in Artistic Development</i>	S. Bursa handwritten list of his lectures within the Public University Lectures 1936/37.
6 th Dec 1936	Krzyszowice	S. Bursa (S. Bursa – singing, Stella Bursówna – piano)	<i>Polish Song in Artistic Development</i>	S. Bursa handwritten list of his lectures within the Public University Lectures 1936/37.
22 nd Dec 1936	Kraków	Z. Jachimecki	<i>Music and Race</i>	Letter of the Industry, Commerce and Bureau White Collar Workers Trade Union in the Republic of Poland, registered office in Kraków, 16 th November 1936.
31 st Jan 1937	Wieliczka	S. Bursa (as above)	<i>Polish Song in Artistic Development</i>	S. Bursa handwritten list of his lectures within the Public University Lectures 1936/37. Letter from the Chairman of the Public University Lectures to S. Bursa, 23 rd April 1937.

17 th Feb 1938	Trzebinia	S. Bursa (as above)	<i>Polish Song in Artistic Development</i>	S. Bursa handwritten list of his lectures within the Public University Lectures 1937/38.
9 th Mar 1938	Kraków	S. Bursa (as above)	<i>Polish Song in Artistic Development</i>	S. Bursa handwritten list of his lectures within the Public University Lectures 1937/38. Letter from the Chairman of the Public University Lectures to S. Bursa, 18 th April 1938.
5 th Mar 1939	Jordanów	S. Bursa (as above)	<i>Polish Song in Artistic Development</i>	S. Bursa handwritten list of his lectures within the Public University Lectures 1938/39.

The group attending the lectures within the framework of **The Adrian Baraniecki Advanced Courses for Women** in Kraków was smaller and less varied as far as its social structure was concerned. The person and work of Chopin were included in the cycle of lectures on the history of music. It was when Z. Jachimecki worked at this institution, in the academic years 1906/1907 – 1913/1914 that the history of music was systematically presented for the first time since the course had started, for an hour twice a week. It belonged to the so-called “special” subjects which were additional subjects on the syllabus of Wydział Literacki (Literary Department), and they were often attended by women and others from outside the group of the attendees of regular courses. These popular science lectures were on a “semi-university” level. The courses, which were a novel idea in the Poland of 1868, were organized until 1924 and, according to the intention of their initiator, medical doctor Adrian Baraniecki, were designated for women who were 16 or older, irrespective of their social origin and religious denomination, and who were graduates of secondary schools (until 1922 it was not specified how many grades had to be completed). In practice, however, the majority of the attendees were women from intelligentsia families, daughters of grand landowners, tradesmen, factory owners and industrialists, and among Polish women more than half came from Galicia.¹² When Jachimecki started his lectures on the Baraniecki Courses, in the

¹² According to §17 of the Courses statute. The social structure of the attendees in the years from 1900–1901 to 1923/1924: about 1,442 women coming from intelligentsia families, including 34 daughters of Jagiellonian University professors, about 810 daughters of large landowners, about 403 daughters of tradesmen, about 136 daughters of factory owners and industrialists, 15 daughters of farmers, 2 daughters of foresters, daughters of a gardener, janitor, tailor, steward, one each. During this period, among the entire group of 3,799 Polish women,

middle of February 1907, the lectures in the summer term of the academic year 1906/1907 and winter term of 1907/1908 included *Historia muzyki od renesansu aż do ostatniej doby* [History of Music from Renaissance until Contemporary Times] and *Historia muzyki ostatnich dwóch stuleci* [History of Music in the Last Two Centuries]¹³. At that time, there was a relatively large number of attendees on all courses (e.g., in 1905/1906 there were 254 in total). This is also confirmed by the perception of Jachimecki himself, who wrote to Adolf Chybiński, in April 1907, that he had “a numerous and nice audience”, and at the end of the school year, at the beginning of June, he proudly announced that “he had an almost full room throughout the term”¹⁴.

Participation in the above-described educational forms of the popularisation of knowledge about Chopin was inexpensive. The lowest **prices of lecture tickets**, 10 hellers for the young, 20 hellers for adults, were proposed by the organizers of the Public University Lectures¹⁵. They were cheaper than the Courses for Women, where irregular attendees of the courses had to pay 50 hellers for a single ticket. Moreover, taking into account that selected lectures at the Public University Lectures were illustrated by live musical performances, even the price increased in 1918/19 school year to 20 and 40 hellers, respectively, was not too high when compared with the corresponding undertakings opened to attendees from the city. For example, within the framework of Literary Courses organised by the Institute of Music in Kraków, the price was 1 crown, and 50 hellers for students; the talks delivered at the Collegium of Scientific Lectures cost 50 hellers, and 30 hellers for young students. Leaving

54. 2% came from Galicia. I am quoting it according to Janina KRAS, *Wyższe Kursy dla Kobiet im. A. Baranieckiego w Krakowie 1868–1924* [The A. Baraniecki Advanced Courses for Women in Kraków 1868–1924], Kraków 1972: 33, 78–80.

¹³ CZ 1907 No. 27 (1st February): 2; No. 245 (24th October): 2; No. 251 (31st October): 3; 1908 No. 41 (19th February): 2. Krystyna Winowicz (ed.), *Troski i spory muzykologii polskiej 1905–1926. Korespondencja między Adolfem Chybińskim i Zdzisławem Jachimeckim* [Disputes and Concerns of Polish Musicology 1905–1926. Correspondence between Adolf Chybiński and Zdzisław Jachimecki], Kraków 1983: 124.

¹⁴ Janina KRAS, 76; *Troski i spory...* (1983): 76, 132, 170.

¹⁵ Fee for participation in the Public University Lectures was relatively low when compared to food prices. In Kraków in 1905, prices per 1 kg were the following: rye bread — 25 hellers, pork meat — 1 crown 48 hellers, in May 1907: 2 kg of bread — 48 hellers, 1 litre of red Dalmatian wine — 50 hellers, lunch at the restaurant of Stanisław Wójcicki in the Pollera Hotel — 2 crowns. The 1905 prices quoted according to Janina BIENIARZÓWNA, Jan M. MAŁECKI, *Dzieje Krakowa. Kraków w latach 1796–1918* [History of Kraków. Kraków in the years 1796–1918], Kraków 1994: 321. The 1907 prices quoted on the basis of advertisements in *Czas*.

aside the cost of participation in the concert, until 1918 a price for a seat ranged from 2 to 7 crowns and for a standing place from 2 to 1 crown in Kraków. Discounts for students—50 hellers, or exceptionally low prices for the so-called public concerts, 50 and 20 hellers, were introduced only occasionally¹⁶.

Interest in the lectures on Chopin-related issues could also be observed in Kraków, among smaller, more specialized intelligentsia circles. This is evidenced by the invitations to deliver lectures addressed to, among others, the French writer Jean Davray, who spoke about George Sand and Chopin (Muzeum Przemysłowe [Museum of Industry], 5th April 1910); a journalist of the “*Ilustrowany Kurier Codzienny*”, Kazimierz Kalinowski (open lecture entitled *Chopin jako wieszcz narodowy* [Chopin as the National Bard], the Catholic House, 18th October 1932)¹⁷; the linguist and professor of the Jagiellonian University Kazimierz Nitsch, who discussed the language of Chopin’s letters (the 82nd meeting of Towarzystwo Miłośników Języka Polskiego (Polish Language Lovers Society) held on 8th December 1937)¹⁸.

During the period between the World Wars, **radio** became a new medium for popularising knowledge about Chopin. There was a broadcasting station in Kraków from 1927 and the head of its musical department was Z. Jachimecki. Chopin-related themes were included in the radio programme almost immediately, e.g., J. Reiss held a talk entitled *Geniusz Chopina* [The Genius of Chopin] on 25th March 1928, and later, on 12th December 1934, his lecture in Esperanto about Chopin’s *mazurkas* was read out in this language by P. T. Chodakowski, and published in “*Pola esperantisto*”¹⁹. Although radio ownership was not

¹⁶ Prices from the years 1902–1918 are quoted according to the information in: CZ, NR and *Głos Narodu* [further referred to as GN].

¹⁷ ‘Odczyty francuskie’ [French Lectures][Jean G. Davray entitled *Le sentiment d’amour dans la vie et les oeuvres des grands auteurs: Musset—George Sand—Chopin*], CZ 1910 No. 149 (2nd April): 2. Cf. Jean DAVRAY, *George Sand et ses amants*, Paris 1935. [Advertisement for K. Kalinowski talk], *Ilustrowany Kurier Codzienny* 1932 No. 289 (18th October): 6.

¹⁸ I provide the information according to Bronisław SYDOW, *Bibliografia F. F. Chopina* [Bibliography of F. F. Chopin], Warszawa 1949: 276.

¹⁹ *Radio* 1928 No. 13 (25th March): 3; *Antena* 1934 No. 10 (9th December): 26; J. P., ‘Przegląd audycji radiowych’ [Radio Broadcasts Review], [in:] *Muzyka* 1934 no. 10: 382. Cf. Józef REISS, *Mazurkoj de Chopin*, a supplement to *Pola esperantisto*, Kraków 1934. Cf. in the same volume: Józef REISS, *Friderico Chopin kaj lia misio*.

common at that time, the number of radios registered in Kraków was not insignificant; according to the data of the 15th March 1928, it exceeded 1,000²⁰.

3. Educational and artistic forms

A talk combined with a performance of music, which illustrated the discussed issues and **a talk preceding a concert**, were among attractive and frequently used forms of propagating the knowledge of music. Chopin's work or its part, or just a few pieces, could be the subject of talks-concerts, arranged in theme-based cycles. Some of them were devoted to, for example, one musical genre or one aspect of a musical expression discussed in a historic context or within a selected composer circles. Chopin's music was performed by renowned Kraków artists who were quite often also teachers; it was also played by students and, sometimes, the lecturer himself. For example, in the first half of October 1905, the talk of Z. Jachimecki entitled *Muzyka fortepianowa od Bacha do Chopina* [Piano Music from Bach to Chopin], which preceded a concert with a chronologically arranged programme, performed by the students of Jerzy Lalewicz (Chopin's pieces were also performed by Zofia Berstein) attracted a lot of interest in Kraków²¹.

The specialists, so to speak, of such undertakings were Stanisław Bursa and Józef Reiss. Both visited Rzeszów, among other places, where Bursa sang, accompanied by Bolesław Wallek-Walewski on the piano, and where he delivered a lecture entitled *Pieśń polska w jej historyczno-artystycznym rozwoju* [Polish Song in Its Historical and Artistic Development], in the middle of November 1908. The performance of Bursa was advertised in the local daily by quotations from the reviews published in the Wielkopolska press, which evaluated the corresponding talks as "highly aesthetic", "colourful" and perfect, as far as musical and pedagogical aspects were concerned²². Reiss spoke about *Chopin i Moniuszko* [Chopin and Moniuszko] at the military casino in Rzeszów, in the

²⁰ *Kalendarium Polskiego Radia Kraków* [Chronology of Polskie Radio Kraków], [in:] Diana Poskuta-Włodek (ed.), *Rozmowy o radiu. 70 lat—Polskie Radio Kraków* [Discussions about the Radio. 70 Years—Polskie Radio Kraków], Kraków 1997: 152.

²¹ Witold Noskowski, 'Muzyka w Krakowie' [Music in Kraków], [in:] *Przegląd Polski* 1905 v. 158: 563–568; Stanisław Bursa, 'Muzyka w Krakowie' [Music in Kraków], [in:] *Przegląd muzyczny, teatralny i artystyczny* 1905 No. 4: 72–74; St. Bursa, 'I. koncert Tow. Muzycznego' [I Concert of the Music Society][in:] *NR* 1905 No. 236: 3.

²² 'P. Stanisław Bursa', [in:] *Głos Rzeszowski* 1908 No. 40 (4th October): 2.

middle of December 1917, where songs, arias and piano pieces were listened to in the interpretation of Maria Stępniewska and Stanisław Lipski²³. Chopin's songs (*Hulanka* [Merrymaking], *Piosnka litewska* [Lithuanian Song]) were also the examples of *Humor pieśni polskiej* [Polish Song Humour], a talk and concert by Bursa, who was accompanied by Maria Wimmer-Bursowa on the piano, in Rabka, on 19th August 1908. This time, it was also emphasised that the issue was “described in an absorbing and vivid manner, in refined language and was delivered with eloquence” to the large “excellent” audience, including “the most sophisticated elite of spa patients in Rabka”²⁴.

The form of a musically illustrated lecture was adopted for the cycles and individual events organized from the beginning of the 1890s by **the Towarzystwo Szkoły Ludowej** [Public School Society] in Kraków (which operated since 1891), and by the branches of the society in the provinces, as well as by **Uniwersytet Ludowy im. Adama Mickiewicza** [Adam Mickiewicz Public University] (from 1898 in Lviv and from 1903 with a seat in Kraków). The Public School Society was known for its great contribution, also to the organization of lectures on the history of Poland and Polish culture, mainly in the peasant communities, of which there were also many in small towns. Whereas, the activities of the Public University were focused on the worker communities, and its objective was to encourage them to participate in “the cultural events” and to propagate knowledge among “wide public masses”, so that “they could enlighten them and expand their mental horizons”²⁵. Lecture and concert activities of the Public School Society in Galicia became much more intense from the end of the first decade of the 20th century, according to the findings of Jerzy Potoczny; for example, 4,983; 7,005 and 7,388 lectures on various topics and 120, 250 and 106 concerts took place in the years 1908, 1910 and 1913, respectively²⁶.

²³ ‘Rzeszów’, [in:] *NR* 1917 No. 568: 3; No. 576: 2.

²⁴ W. Sz., ‘Rabka’ [in:], *Nowiny* 1908, 22nd August: 2. Cf. ‘Rabka’ [in:], *NR* 1908, 24th August: 2.

²⁵ ‘Artykuł programowy’ [Programme Article], [in:] *Wiedza dla wszystkich* 1899 No. 1: 1.

²⁶ Jerzy POTOCZNY, *Oświata dorosłych i popularyzacja wiedzy w plebejskich środowiskach Galicji doby konstytucyjnej (1867–1918)* [Adult Education and Disseminating Knowledge in the Peasant Communities of Galicia of the Constitutional Times (1867–1918)], Rzeszów 1998: 250 (table 11). The publications about Galicia, among others by Ryszard Terlecki, Jerzy Potoczny, Agnieszka Stopińska-Pająk, show how intensive the lectures offered by the Public University and the Public School Society were and how numerous their attendees were, but they do not include detailed information about musical issues. See R. TERLECKI, *Oświata do-*

Within the framework of the Public University dissemination activities, Chopin's pieces were discussed by J. Reiss and performed by for example Stanisława Ablańmowicz-Meyerowa, Stanisław Lipski, Bronisława Krajewska, in the room of Towarzystwo Techniczne (Technical Society) in Kraków, as an example of the development of the sonata (2nd February 1915), the piano miniature (19th February 1916) or song (24th June 1917)²⁷. For example S. Bursa presented the lecture on the historical and artistic development of Polish song, within the framework of the Public School Society, in Bochnia in 1911 (on November 12th); the songs were sung by him and his student Maria Ossolińska²⁸. In 1911 Bursa's lecture itinerary from 7th to 14th March was as follows: Stryj (7th March), Brzeżany (8th March), Złoczów (9th March), Stanisławów (12th March), and Tarnów (14th March). He delivered the same lecture, accompanied by his wife, a pianist²⁹. J. Sokulski wrote in "Kurier Stanisławowski" that

rosłych i popularyzacja nauki w Galicji w okresie autonomii [Adult Education and Dissemination of Knowledge in Galicia during the Autonomy Period], Wrocław-Warszawa-Kraków 1980; J. POROCZNY, *Rozwój elementarnej oświaty dorosłych w Galicji w dobie autonomicznej 1867–1918* [Development of the Elementary Adult Education in Galicia during the Autonomy Period 1867–1918], Rzeszów 1988; A. STOPIŃSKA-PAJĄK, *Polska oświata dorosłych w Galicji na przełomie XIX i XX wieku. Kierunki i formy kształcenia* [Polish Adult Education in Galicia at the Turn of the 19th and 20th Centuries. Subjects and Forms of Education], [in:] Andrzej Meissner, Jerzy Wyrozumski (ed.), *Galicja i jej dziedzictwo* [Galicia and Its Heritage] v. 3: *Nauka i oświata* [Education and Learning], Rzeszów 1995: 239–249.

²⁷ 'Z uniwersytetu ludowego' [From the Public University][lecture with a musical illustration, 2nd February], *CZ* 1915 No. 64 (1st February): 2; 'Z uniwersytetu ludowego im. Ad. Mickiewicza' [From The Adam Mickiewicz Public University] [lecture of J. Reiss entitled *Rozwój sonaty* [Development of a Sonata], 2nd February—sonatas of Chopin, Schumann, Grieg], *NR* 1915 No. 52, 55, 57: 2; 'Z Uniwersytetu ludowego' [From The Public University][lecture of J. Reiss entitled 'Miniatura fortepianowa' [Piano Miniature], [in:] *NR* 1916 No. 30:1; 'Wykład o miniaturze fortepianowej' [Lecture on the Piano Miniature] [report, pieces of Chopin, Brahms, Debussy were performed], [in:] *NR* 1916 No. 35: 2; 'Poranek muzyczny' [Musical Matinée] [24th June, lecture of J. Reiss on song with musical illustration, songs of: Chopin, Moniuszko, Schubert, Schumann and others], [in:] *NR* 1917 No. 287: 2; 'Poranek niedzielny' [Sunday Matinée], [in:] *NR* 1917 No. 289, 290: 2.

²⁸ 'Z prowincji' [From the Provinces][Bochnia], *CZ* 1911 No. 520 (14th November): 2.

²⁹ 'Stryj. Wieczór pieśni' [Song Evening in Stryj], [in:] *Słowo Polskie* (Lviv) 1911 No. 119 (10th March); 'Prelekcja muzyczna' [Musical Prelection][in Stryj], [in:] *Dziennik Polski* (Lviv) 1911 No. 71 (12th April); 'Oryginalna prelekcja' [Unique Prelection][in Stryj], [in:] *Dziennik cieszyński* 1911 No. 65; *Występy prof. Bursy* [Performances of Professor Bursa][in Stryj], [in:] *GN* 1911 No. 60 (14th April); 'Wieczór artystyczno-muzyczny' [Artistic and Musical Evening] [in Stanisławów], [in:] *Wiek Nowy* (Lviv) 1911 No. 2902 (11th April); 'Profesor. Bursa w Tarnowie' [Professor Bursa in Tarnów], [in:] *GN* 1911 No. 76 (5th April); 'Prof. Bursa w Tarnowie' [Professor Bursa in Tarnów], [in:] *Głos Narodu* 1911 No. 83 (11th April); Haes, 'Wieczór pieśni

a large audience gathered at the municipal casino in Stanisławów and listened to the lecture and concert for over two hours with pleasure, because it was “absorbing”, “written clearly and factually”, and the vocal interpretation was excellent³⁰. In Złoczów, “the sparsely gathered audience expressed its appreciation for the artist by great applause”, and the respect for the enthusiastic lecturer and singer was even higher, because he spoke in “very difficult conditions”, in the “unheated” room of the “Falcon” Gymnastic Society, with the accompaniment of “a poor instrument”³¹.

Kolegium Wykładów Naukowych (The Collegium of Scientific Lectures) was an important lecture institution during the period between the World Wars; it engaged the majority of famous personalities from the literary, scientific and artistic community of Kraków. Initially, it was

“an entertainment extension of the Jewish educational and cultural club called “Community Reading Room”. It was established in 1916, but in 1923 it became independent as a separate institution with its own statute. [...] The Collegium occupied the last floor, actually, the loft; you could reach it by a winding, wooden staircase, literally, as if, climbing to the attic”³².

The room was located

“on the third floor of an old house at A-B Line in the Market Square [no. 39]. Talks on different subjects, such as literature, travel, music (illustrated with music), as well as recital evenings and authors’ evenings were held there daily. The Collegium continued its activities for years, until the last war; the chairman was Dr Alfred Krauss, and the secretary was Juliusz M. Baumgarten”³³.

Between 2nd February and 24th March 1918, at the Collegium of Scientific Lectures, J. Reiss delivered a cycle of eight lectures on “the analysis of all musical forms” used by Chopin: concertos, dances, nocturnes and impromptus, preludes and fantasies, scherzos and ballades, sonatas, etudes and songs.

polskiej’ [Polish Song Evening] [in Tarnów], [in:] *Pogoń* (Tarnów) 1911 No. 15 (9th April); ‘Śpiewak-prelegent’ [Singer and Lecturer], [in:] *Świat* (Warszawa) 1911 No. 17 (29th April).

³⁰ J. S. [J. Sokulski], ‘Wieczór pieśni polskiej’ [Polish Song Evening], [in:] *Kurier Stanisławowski* 1911 No. 1332 (10th March).

³¹ ‘Prelekcja muzyczna’ [Musical Prelection], [in:] *Nowy Wiek* (Lviv) 1911 No. 2909 (20th April).

³² Jalu KUREK, *Mój Kraków*. [My Kraków] 3rd edition, Kraków 1970: 140.

³³ Witold ZECHENTER, *Upływa szybko życie. Książka wspomnień*. [Life Passes By Quickly. Book of Memories.] v. 1. 2nd edition, Kraków 1975: 145.

The musicologist invited highly-valued artists to perform the music: pianists Mieczysław Münz, Stanisław Lipski and Stefania Merunowicz, and singer Stefania Wieniawa-Długoszewska³⁴.

4. Artistic and educational forms

Chopin concerts³⁵ preceded by an introductory talk, either in the form of a solemn speech or elaborate prelection, belonged to the tradition of celebrating, not only round anniversaries of the musical bard, in Kraków, also before 1900. The celebrations of 1899 were especially distinguished by memorable talks by Władysław Żeleński (23rd October) and Zygmunt Noskowski (13th December)³⁶. Moreover, without reaching very far, one can refer to the talk by Bolesław Domaniewski, reported by Felicjan Szopski, which was delivered at the Chopin evening on 8th January 1897³⁷. The performers of the evening were widely-known Krakovian musicians and teachers: pianist and lecturer Domaniewski played Chopin's solo pieces; *Koncert fortepianowy f-moll* [the Piano Concerto in F minor] was performed by Klara Czop-Umlauf with the accompaniment of the orchestra of the 56th Infantry Regiment conducted by Marian Heyda, and Juliusz Marso sang *Prez z moich oczu* [Out of My Sight] and *Moja pieszczotka* [My Darling]³⁸.

Engaging highly-valued artists and music historians connected with Kraków was almost an organizational rule not only of the Music Society, but

³⁴ CZ 1918 No. 87 (22nd February): 3; No. 111 (8th March): 3; No. 137 (23rd March): 3; NR 1918 No. 47–136: 2.

³⁵ The information about Chopin concerts which are marked by a footnote in this article are quoted on the basis of an archival copy of the concert programme from the collection of the Jagiellonian Library in Kraków or the National Library of Poland in Warsaw.

³⁶ 'Towarzystwo muzyczne' [The Music Society][among other things, the advertisement for a talk about Chopin by W. Żeleński and for a performance of the piano pieces by B. Domaniewski], [in:] CZ 1899 No. 235 (4th November): 2; 'Uroczysty wieczór Towarzystwa Muzycznego' [Solemn Evening of the Music Society] [short report], [in:] CZ 1899 No. 244 (25th October): 2. Talk: Władysław Żeleński, 'Fryderyk Chopin. W półwiecowa rocznica jego zgonu' [Fryderyk Chopin. On the Occasion of the 50th Anniversary of His Death], [in:] CZ 1899 No. 244 (25th October): 1; No. 245 (26th October): 1. 'Odczyt Z. Noskowskiego' [Talk by Z. Noskowski] [musical illustration by Franciszek Bylicki], [in:] CZ 1899 No. 283 (12th December): 2; F. Sz. [Felicjan Szopski], 'Odczyt Zygmunta Noskowskiego' [Talk by Zygmunt Noskowski] [summary], [in:] CZ 1899 No. 286 (15th December): 3.

³⁷ Felicjan Szopski, [Odczyt Bolesława Domaniewskiego o Chopinie] [Talk about Chopin by Bolesław Domaniewski], [in:] CZ 1897 No. 7 (10th January): 3.

³⁸ CZ 1896 No. 287 (13th December): 2; 1897 No. 1 (1st January): 1.

also of other institutions, on such occasions. Dyrekcja Koncertów Krakowskich (Kraków Concert Board), chaired by Teofil Trzcziński, celebrated the 90th anniversary of Chopin's birth by two "public" concerts in 1909. They were piano recitals of Jerzy Lalewicz (21st and 22nd February 1909, held in Teatr Stary (Old Theatre)); the first was preceded by an introductory talk by Z. Jachimecki. Also in the following year, this musicologist spoke about the impact of Chopin on the development of music, taking into account the latest works composed since the turn of the 19th and 20th centuries. It was Jachimecki's talk which opened the Chopin Concert of Krakow's "Lutnia" (with the participation of, among others, the pianist K. Czop-Umlauf)³⁹. Whereas, within the framework of events organized by the municipal authorities, during a celebration in Teatr Miejski (Municipal Theatre) on 20th June 1910, Dr Edmund Krzymuski, Chairman of the Kraków Music Society, delivered a speech about "the Polish spirit" and the importance of Chopin's music for "the civilized humanity", and J. Lalewicz played *Koncert f-moll* [Concerto in F minor]⁴⁰. In the same year, Uniwersytet Ludowy (Public University) invited people to three musical evenings, with lectures by Bolesław Raczyński, composer and journalist, illustrated with music performed by K. Czop-Umlauf⁴¹. The Kraków's Biuro Koncertowe (Concert Office) of Eugeniusz Bujański offered a Chopin recital by Ignacy Friedman with "a speech about the historic role and epoch-making importance of Chopin's music" delivered by J. Reiss in 1925 (7th February), "to commemorate the 75th anniversary of Chopin's death".

Similar offers of concerts and talks, addressed to the wide municipal public, came from Kraków's music schools and societies unrelated to music. These in-

³⁹ 'Z „Lutni”' [From "Lutnia"] [advertisement], [in:] NR 1910 No. 54: 2; B. W., 'Koncert „Lutni” Chopinowski' ["Lutnia" Chopin Concert] [review, also a negative opinion about performing the transcriptions of Chopin's works], [in:] NR 1910 No. 79: 2; St. SIEROŚLAWSKI, 'Z sali koncertowej. Koncert „Lutni”' [From the Concert Hall. "Lutnia" Concert] [review, also concerning the speech by Z. Jachimecki], [in:] CZ 1910 No. 79 (19th February): 1; St. BURSA, 'Koncert „Lutni”' ["Lutnia" Concert], [in:] *Norwiny* 1910 No. 44 (23rd February): 2.

⁴⁰ 'Akademia Chopinowska' [Chopin Celebration][report], [in:] CZ 1910 No. 276 (21st June): 1; W. Pr. [Władysław Prokesch], 'Akademia ku czci Chopina' [Celebration as a Tribute to Chopin][review], [in:] CZ 1910 No. 277 (21st June): 3; Edmund KRZYMUSKI, 'Przemówienie' [Speech], [in:] CZ 1910 No. 277 (21st June): 1–2. This speech was also published as a separate brochure in 1910 by *Czas* printing house. The programme of other events within the framework of those celebrations cf. 'Obchód na cześć Chopina' [Celebration as A Tribute to Chopin], [in:] CZ 1910 No. 263 (13th June): 2.

⁴¹ NR 1910 No. 50 (1st February): 2; No. 78 (18th February): 3.

cluded Chopin chamber concerts to commemorate the anniversary of the composer's death, for example that given by Szkoła Eugeniei Rosenbergi (School of Eugenia Rosenberg) in 1906, when (on 30th December) S. Bursa spoke about the origin and essence of Chopin's work and its affinity with "the spirit" of Juliusz Słowacki's poetry⁴², or the concert organized by Instytut Muzyki (Institute of Music) in 1929, with an introductory talk by J. Reiss⁴³. On such occasions, various societies (e.g., the "Hejlon" Artistic and Literary Circle, 13th December 1924) tried to ensure the professional level of a talk (e.g., by musicologist Melania Grafczyńska) and an attractive poetic part (poetry recital: Jerzy Braun *Ballada o Chopinie* [Ballade About Chopin], Kornel Ujejski *Marsz pogrzebowy* [Funeral March] accompanied by *Marsz żałobny* [Funeral March] played by M. Grafczyńska). However, transcriptions of Chopin's works, his songs and few piano pieces performed by less experienced artists (among others, Mieczysław Ziółkowski, opera singer Nika Jakubowska) often appeared in the musical repertoire of the concerts and talks organized by these societies⁴⁴.

Chopin's birth anniversaries were also commemorated; the 122nd anniversary in 1932 being marked by two concerts of Konserwatorium Krakowskie (Kraków Conservatory). During the first (1st December), Jan Hoffman, Artur Malawski and Ferdynand Macalik performed, among other pieces, *Trio g-moll* [Trio in G minor]. The second (2nd December) was preceded by a speech of Mieczysław Drobner⁴⁵. The year 1932 was special due to the 2nd Fryderyk Chopin International Piano Competition in Warsaw. The **Chopin Days** in Kraków, in November of that year (3rd, 6th, and 9th) and in Lviv, in October (9th – 17th October 1932), actually became a mini festival.

Apart from an extensive repertoire of Chopin's works, the cultural offer in Kraków, in 1932, provided another kind of variety, characteristic of this type of festival undertaking and modern for the Poland of that time. Namely, the variety

⁴² 'Matinée muzyczne' [Musical Matinée], [in:] *NR* 1907 No. 1 (1st January): 2; Stab., 'Matinée' [Matinée], [in:] *Nowiny* 1907 No. 3 (3rd January): 3.

⁴³ w. a., 'Koncert kameralny Instytutu Muzycznego' [Chamber Concert of the Institute of Music], [in:] *GN* 1929, 1st November: 3.

⁴⁴ Stanisław Bursa wrote in his report of this evening that the hall of the Old Theatre was full, school youth were numerous and the choir transcriptions of, among other pieces, Chopin's *Życzenie* [The Wish] prepared by Piotr Maszyński, were much appreciated. The Lecture of M. Grafczyńska about the essence and importance of Chopin's work was factual and was delivered in an "ornamental form". St. BURSA, 'Akademia ku czci Chopina' [Celebration as a Tribute to Chopin], [in:] *Goniec Krakowski* 1924 No. 288 (17th December): 2.

⁴⁵ w. a., 'Koncert kameralny...' [Chamber Concert...]

of: (a) concert halls, well-known in the city, located in the centre (Teatr Stary, Złota Sala in Dom Katolicki, Sala Bolońskiego at the Spiski Palace); (b) both local pianists (among others, 10 year old Halina Szwarzenberg-Czernówna, 22 year old Ludmiła Berkwic, 24 year old Karol Klein and 31 year old Olga Martusiewicz), and world renowned artists (among others, Leopold Münzer), or the majority of musicians from Kraków's instrumental and symphonic ensembles; (c) experienced lecturers and musicologists (J. Reiss, Z. Jachimecki), as well as a conductor and lecturer who performed in both roles during subsequent evenings (Bolesław Wallek-Walewski)⁴⁶. According to Włodzimierz Poźniak, the success of the entire undertaking could be largely attributed to Z. Jachimecki, "the chairman and soul" of the Chopin Days Committee⁴⁷. Due to these events, on 12th and 13th November 1932, as on 24th October 1910, the Kraków's newspaper "Czas" published the famous speech about Chopin which had been delivered by Ignacy Jan Paderewski in Lviv (on 23rd October 1910), and an article about the composer, written by a permanent reviewer of this daily, music theoretician Michał Piotrowski⁴⁸.

In the following year, the 1st Krynica Festival took place from 20th August to 10th September 1933, advertised as "The Feast of Art and Culture". Although its main attractions were the symphonic concerts of the Warsaw Philharmonic Orchestra conducted by Grzegorz Fitelberg (among others events, K. Szymanowski played *IV Symfonia* [4th Symphony]), according to Alfred Plohn, the reporter of *Przemyśl "Orkiestra"*, the Chopin Evening belonged to the best and most interesting events. The performers were a pianist from Lviv, Leopold Münzer, and a Jagiellonian University professor from Kraków, Zdzisław Jachimecki.

⁴⁶ 'Dni Chopinowskie w Krakowie' [Chopin Days in Kraków], [in:] CZ 1932 No. 252 (3rd November): 2; No. 254 (5th November): 2; No. 256 (8th November): 2. A short report with an emphasis on the "conscientious" technique and "musicality" of 8 year old (sic!) Helusia, Michał J. Piotrowski, 'Chopin', CZ 1932 No. 263 (16th November): 3.

⁴⁷ W. P. [Włodzimierz Poźniak], 'Kraków' [report from Chopin events in November 1932, which covered, apart from the Days, also the Chopin evening at the Institute of Music, two concerts in the Conservatory], [in:] *Orkiestra* 1932 No. 12: 196.

⁴⁸ Ignacy Jan PADEREWSKI, 'O Chopinie' [On Chopin], [in:] CZ 1932 No. 260 (12th November): 3; No. 261 (13th November): 3. Cf. I. J. PADEREWSKI, 'Kilka słów o Chopinie' [Some Words on Chopin], [in:] CZ 1910 No. 485 dated 24th October X: 1–2; a separate publication of Paderewski's speech: Lviv 1911; Michał J. PIOTROWSKI, 'Chopin', [in:] CZ 1932 No. 262 (15th November): 2; No. 263 (16th November): 3.

“Prof. Jachimecki spoke about Chopin with extraordinary eloquence, expressing several deeply considered and very pertinent statements. The extensive erudition of the lecturer, and a very interesting and unique approach to the topic, as well as a nice and factual arrangement of the whole attracted the attention of the entire audience, which thanked the lecturer with loud applause. What Münzer performed for us was really on the highest level of perfection. His extraordinarily subtle and insightful playing was full of artistic temperance; his profound understanding of the author’s intention and refined performance of every minute detail, created a powerful and perfectly beautiful whole”⁴⁹.

Especially in the context of these festival-related propagation activities during the period between the World Wars, it is worth reminding ourselves that those performers had taken care to promote Chopin’s music among broad audiences in Kraków, also during the years of the First World War. The Musical Matinées, initiated by J. Reiss in 1914, that is thematic concerts preceded by talks and arranged in cycles, were particularly successful. They took place at what was then a new venue, which attracted the attention of Krakovians. It was a cinema theatre, the so-called “theatre of lights”, Teatr “Nowości” (later, “Uciecha”), at ul. Starowiślna, with an interior designed by Henryk Uziębło. Within the framework of these events, the fourth matinée in 1915 (10th January) was devoted to the stylized dances in the 19th century, and apart from the works of Schubert, Weber, Brahms and Wieniawski, it also included Chopin’s pieces—mazurkas, a waltz, *Marsz żałobny z Sonaty b-moll* [Funeral March from Sonata in B minor] performed by Nina Dolińska, a dancer and teacher at the Kraków’s Konserwatorium Taneczne (Dance Conservatory), managed by her father, Ludwik Doliński, from 1895, and pianist Stanisława Ablamowicz-Meyerowa⁵⁰. It may be assumed that Chopin’s works, included in her other performances in Kraków, also formed a part of the programmes of Dolińska’s numerous dance tournées in the Galician provinces and in Lviv (e.g., from 13th to 25th October 1918: Bolechów, Dolina, Kałusz, Kołomyja, Lviv, Brzeżany, Buczacz, Stanisławów, Drohobycz)⁵¹. During the next matinée (28th February 1915), which exceptionally took place at the hall of the Public School Society and was devoted solely to Chopin, singer Aleksandra Szafrńska was

⁴⁹ Alfred PLOHN, ‘Krynica. I. Festiwal Krynicki’ [Krynica. I Krynica Festival], [in:] *Orkiestra* 1933 No. 10: 165. Cf. ‘Wielki festiwal muzyczny’ [Great Musical Festival], [in:] *Śpiewak* 1933 No. 9: 125.

⁵⁰ *NR* 1915 No. 5: 2; No. 8: 2; No. 14: 3.

⁵¹ *NR* 1918 No. 452: 3; No. 454: 2; No. 462: 3; No. 464: 3; No. 466: 3; No. 468: 2.

accompanied by Z. Jachimecki, whereas, J. Reiss was the lecturer and Janina Łada, among others, played the piano solo pieces (preludes, a polonaise, waltz, scherzo, nocturne, ballade, barcarolle).⁵²

A preserved typescript confirms that Z. Jachimecki suggested a detailed schedule of 36 broadcasts (from 14th September 1935 to 13th May 1936) to **Radio Kraków**—a cycle which was supposed to present all of Chopin's works. Jachimecki provided the basic information about the works, their editions and durations. The project was accepted by Radio Warszawa, within the framework of nationwide programmes broadcast by other broadcasting stations, as a new form of Wednesday Chopin concerts. The cycle was entitled *Twórczość Fryderyka Chopina* [The Works of Fryderyk Chopin]; the programmes were broadcast from 9 to 9.35 p.m., and each included “an explanatory text” about the Chopin works performed. During the first programme, on 4th September 1935, Zofia Rabcewiczowa played 4 polonaises: *Polonez B-dur, g-moll, As-dur, gis-moll* [Polonaise in B major, G minor, A-flat major and G-sharp minor], composed by Chopin in his youth, and *Mazurek B-dur, G-dur* [Mazurka in B major, Mazurka in G major], *Rondo c-moll* op. 1 [Rondo in C minor, Op. 1] and *Mazurek D-dur, C-dur* [Mazurka in D major and Mazurka in C major]. The last of the 36 programmes, on 13th May 1936, included *Polonez-fantazja As-dur* op. 61 [Polonaise Fantaisie in A-flat major, Op. 61], three mazurkas, Op. 63 and the last *Mazurek f-moll* [Mazurka in F minor] interpreted by Paweł Lewicki⁵³. The following performers are among those who appeared in other programmes: Henryk Sztompka, Maria Wiłkomirska, Jerzy Lefeld, Henryk Drzewiecki, singer Aniela Szlemańska, and the Polish Radio Orchestra conducted by Grzegorz Fitelberg. It must be emphasised that all the programmes of this cycle were broadcast by Radio Kraków, so the programmes were within the reception range of Niepołomice, Wieliczka, Myślenice, Ojców, Raclawice and Miechów. Only one, the 11th programme on 13th November 1935, was broadcast from Radio Kraków, with the participation of Kraków artists:

⁵² ‘Poranek Chopinowski’ [Chopin Matinée], [in:] NR 1915 No. 85: 2; ‘Program poranku Chopinowskiego’ [Chopin Matinée Programme] [J. Łada – *Polonez As-dur* [Polonaise in A-flat major], *Mazurek fis-moll* [Mazurka in F-sharp minor], *Walc cis-moll* op. 64 nr 2 [Waltz in C-sharp minor, Op. 64 no. 2], *Scherzo b-moll* op. 31 [Scherzo in B minor, Op. 31], *Nocturn c-moll* [Nocturne in C minor], two preludes; Z. Zopoth - *Barkarola Fis-dur* op. 60 [Barcarolle in F-sharp major, Op. 60], *Ballada f-moll* op. 52 [Ballade in F major, Op. 52], [in:] NR 1915 No. 94: 2.

⁵³ *Antena* 1935 No. 35: XVI; 1936 No. 19: XV.

Jacques Marmor (the pseudonym of Piotr Łoboz) played 2 mazurkas, Op. 68, 3 *Écossaises*, 6 etudes, Op. 10 and the posthumously published *Walc f-moll* [Waltz in F minor]; Helena Zboińska-Ruszkowska sang *Precz z moich oczu* [Out of My Sight] and *Wojak* [The Warrior]⁵⁴. Selected programmes of the cycle were broadcast by foreign broadcasting stations, including British ones, such as for example, the 6th programme (9th October 1935) with the performance of *Trio g-moll* op. 8 [Trio in G minor, Op. 8] by Jerzy Lefeld (piano), Irena Dubiska (violin) and Zofia Adamowska (cello)⁵⁵.

Both musical magazines and contemporary studies regarding radio broadcasting considered the production of the cycle, with comments by Z. Jachimecki, to be a valuable, interesting and novel undertaking, which effectively popularized the works of Chopin⁵⁶. In the 1935/36 season, his works were the subject of “particular reverence by Polish broadcasting stations”. Promoting Chopin’s music was “a showcase” which documented the identity of our stations in the hum of the international radio waves, apart from having an educational objective of “preparing for listening to, perceiving and understanding music” and “making Chopin’s music available for the first time as a whole, without omitting the smallest piece”⁵⁷.

The radio broadcasts of lectures and concerts were continued during the following 1936/37 season, under the title of *Opowieść o Chopinie* [The Story about Chopin]. Writers Juliusz Kaden-Bandrowski, Maria Kuncewiczowa, Jarosław Iwaszkiewicz and Witold Hulewicz talked about the periods of the composer’s life, which was also illustrated by the performance of selected pieces.

It must be emphasised here that, apart from propagating knowledge about Chopin outside schools that I am interested in, the radio made its contribution in this field, also within the framework of school education. An interesting offer was provided within the framework of school programmes, for example, the following musical matinées in 1937/38: *Romantycy—Weber, Schumann, Chopin, Berlioz* [Romantic composers—Weber, Schumann, Chopin, Berlioz] (9th December 1937), *Mazowsze w poezji Lenartowicza i mazurkach Chopina*

⁵⁴ *Antena* 1935 No. 45: XVIII.

⁵⁵ *Głos poranny* (Łódź) 1935 No. 277 (9th October): 8, 9.

⁵⁶ ‘Kronika. Kronika polska’ [Chronicle. Polish Chronicle], [in:] *Muzyka* 1936: s. 67; Franciszek Pawliszak (ed.), *Radio w Polsce w latach 1935–1938* [Radio in Poland in the years 1935–1938], Warszawa 1938: 38, 66.

⁵⁷ Franciszek Pawliszak (ed.), *Radio w Polsce...*, (1938): 38, 66, 92.

[Mazovia in the Poetry of Lenartowicz and in the Mazurkas of Chopin] (16th December 1937), *Chopin* (10th March 1938), *Polska w polonezach Chopina* [Poland in Chopin's Polonaises] (21st April 1938)⁵⁸. Schools that were "poorer", particularly those from the "Polish Eastern Borderlands", received radios from various institutions; and in the autumn-winter of 1937/38 season over 300 radios came from the management of Polskie Radio (Polish Radio)⁵⁹.

5. Artistic forms

The concerts which consisted only of Chopin's works or **Chopin piano recitals** were organized in Kraków mostly **on the occasion of Chopin anniversaries**, usually the round ones. The 50th or 80th anniversary of the composer's death were marked by a recital of Aleksander Michałowski (20th January 1899), Chopin evenings with the participation of Mieczysław Szenk and K. Czop-Umlauf (22nd October 1899) and B. Domaniewski (23rd October 1899), and a concert conducted by Feliks Nowowiejski with Bolesław Kon and others (10th November 1929)⁶⁰. This type of concerts very occasionally took place outside the anniversaries; for example those performed by K. Czop-Umlauf and Wanda Henrich (20th November 1908), K. Czop-Umlauf, Zygmunt Dygat and others (19th March 1916), Jan Effenberger-Śliwiński and others (3rd March 1918)⁶¹.

⁵⁸ *Radio w szkole. Audycje szkolne. Wrzesień 1937–czerwiec 1938. Polskie Radio*. [Radio at School. School Programmes. September 1937 – June 1938. Polish Radio.], Warszawa [1937]: 16, 33, 34, 44, 50.

⁵⁹ Franciszek Pawliszak (ed.), *Radio w Polsce...*, (1938): 49.

⁶⁰ [Towarzystwo Muzyczne, zapowiedź recitalu A. Michałowskiego][Music Society, advertisement of a recital by A. Michałowski], [in:] *CZ* 1899 No. 1 (1st January): 2; No. 4 (5th January); Felicjan Szopski: 'Koncert Towarzystwa Muzycznego' [Concert of the Music Society], [in:] *CZ* 1899, No. 18 (2nd February): 3. Advertisements and reports from the evenings of 22nd and 23rd November 1899, [in:] *CZ* 1899 No. 235 (14th October): 2; No. 239 (19th October): 2; No. 242 (22nd October): 2; No. 243 (24th October): 2; No. 244 (25th October): 2. Z. J. [Zdzisław JACHIMECKI], 'Poranek Chopinowski Związku zawodowych muzyków' [Chopin Matinée of the Professional Musicians Association], [in:] *GN* 1929 14th November: 3.

⁶¹ 'Najbliższy koncert' [The Nearest Concert] [20th November 1908], [in:] *CZ* 1908 No. 256 (17th November): 2; W. N. [Witold Noskowski], 'Wieczór Chopina' [Chopin Evening], [in:] *CZ* 1908 No. 269 (21st November):1; 'Muzyka kameralna' [wieczór Instytutu Muzycznego][Chamber Music][evening of the Institute of Music], [in:] *NR* 1916 No. 136: 2; No. 142: 2; 'Akademia Chopinowska' [Chopin Celebration] [3rd March], [in:] *CZ* 1918 No. 101 (2nd March): 2; [in:] *NR* 1918 No. 86: 2; No. 103: 2.

This type of concerts were held more frequently from 1910, that is to say from the celebration of the centenary of Chopin's birth. Among the performers of these concerts in Kraków were renowned artists, such as Henryk Melcer, A. Michałowski, Imre Ungar; local teachers, such as Janina Łada) and students⁶². On this occasion, the Kraków Concert Office organized three Chopin recitals in Teatr Sary: **Józef Śliwiński** (4th February 1910), **Ignacy Friedman** (21st February 1910) and **Artur Rubinstein** (25th February 1910)⁶³. The programmes of their performances perfectly complemented one another, providing the audiences with the opportunity to listen to a large part of Chopin's work, to some works even twice, in different interpretations (e.g., *Ballada As-dur* op. 47 [Ballade in A-flat major, Op. 47], *Sonata b-moll* op. 58 [Sonata in H minor, Op. 58], *Fantazja f-moll* op. 49 [Fantaisie in F minor, Op. 49], *Walc As-dur* op. 34 nr 1 [Waltz in A-flat major, Op. 34 no. 1], *Etiuda Ges-dur* op. 10 nr 5 [Etude in G-flat major, Op. 10 no. 5]). A relatively low ticket price (from 3 to 1 crown) and advertising them as the "public" concerts shows that they were addressed to a wider audience.

Excessively individualistic interpretations of Chopin's works by **Ignacy Friedman** were least appreciated, although in comparison to his recital of October 1907 in Kraków, they were more balanced⁶⁴. The hall was overflowing at the concert of **Józef Śliwiński**, and the audience who listened attentively as

⁶² Archival programmes of Chopin recitals of, among others,: Janina Łada 11th March 1917, Imre Ungar 13th February 1933, Aleksander Michałowski 13th May 1934, Artur Rubinstein 5th March 1936. Advertisements of concert programmes: 'Janina Ładówna', [in:] *NR* 1917 No. 103: 2; 'Wieczór Chopinowski' [Chopin Evening], [in:] *NR* 1917 No. 112: 2; 'Janina Łada', [in:] *NR* 1917 No. 115: 2; 'Dwa koncerty H. Melcera' [Two Concerts of H. Melcer] [Chopin concert, 20th January 1918], [in:] *NR* 1918 No. 31: 2; J. REISS, 'Z sali koncertowej' [From the Concert Hall] [review from the concert of H. Melcer], [in:] *NR* 1917 No. 49: 1. The concerts performed by students were criticised for their immature interpretations, but appreciated from the perspective of promoting Chopin's works and due to their importance in piano pedagogy. Among other things,: 'Wieczór Chopinowski uczniów Konserwatorium' [Chopin Evening of the Conservatory Students] [27th May], [in:] *CZ* 1910 No. 236 (28th May): 2; B. W., 'Wieczór ku czci Chopina' [Evening to Pay Tribute to Chopin], [in:] *NR* 1910 No. 239 (30th May): 2.

⁶³ *Przewodnik Koncertowy* 1910 No. 19: 8; No. 22: 8; 'Setna rocznica urodzin Chopina' [The Centenary of Chopin's Birth], [in:] *NR* 1910 No. 74: 2; 'Dwa wieczory Chopinowski' [Two Chopin Evenings], [in:] *NR* 1910 No. 80: 3; 'Wieczór Chopina' [Chopin Evening] [25th February], [in:] *NR* 1910 No. 88: 2.

⁶⁴ St. SIEROŚLAWSKI, 'Koncert chopinowski' [Chopin Concert], [in:] *CZ* 1910 No. 83 (22nd February): 1. Cf. Witold Noskowski, 'Koncert p. Friedmana, pianisty' [Concert of Mr Friedman, a Pianist] [14th October 1907], [in:] *CZ* 1907 No. 237 (15th October): 1.

well as the infinite applause it offered, proved not only the widespread admiration for Chopin's works, but also for the art of their interpretation by Śliwiński, according to one of the reviewers. The appreciation was even more significant, since the audience constituted "a large group of genuine artistry lovers", and not "admirers of physiological phenomena"⁶⁵. The performance reflecting the intention of the composer was so suggestive and made such a powerful impression that a large group of listeners was as if transformed "into one ear, one focused attention, ready to submit to the vibes flowing from the piano, into one thought of homage and elation"⁶⁶. Witold Noskowski wrote that the excellent artist, Śliwiński, "can make all harp strings resound, revives tears and flames with equal force"; his interpretation of Chopin's ingenious pieces may be considered as the work of a paragon, because their performance on 4th February 1910 was an example of "an almost ideal relationship between recreation and creation"⁶⁷. No wonder that Śliwiński also included five Chopin pieces in his recital of 10th February 1910, which consisted of works by different composers. This time, the manner of the interpretation of Chopin's works by this "golden-fingered enchanter", who inspired "shivers of delight" and "a large applause", also in the hall of Teatr Stary, "brimming" with listeners, was also highly valued⁶⁸. Stanisław Sierosławski emphasised that his interpretation of Chopin's music was "best of the best", so it was only natural that he "was showered with flowers"⁶⁹.

The reviewers of "Czas" and "Nowa Reforma" were enchanted with the performance of 23-year-old **Artur Rubinstein**, but their opinions differed.

⁶⁵ B. W., 'Koncert Chopinowski Józefa Śliwińskiego' [Chopin Concert by Józef Śliwiński], [in:] *NR* 1910 No. 55 (5th February): 1.

⁶⁶ B. W., 'Koncert Chopinowski ...'

⁶⁷ Witold Noskowski, 'Wieczór chopinowski' [Chopin Evening], [in:] *CZ* 1910 No. 55 (5th February): 1; B. W., 'Koncert Chopinowski II. Artura Rubinsteina' [II Chopin Concert by Artur Rubinstein], [in:] *NR* 1910 No. 91 (26th February): 1.

⁶⁸ Concert programme in: *Przewodnik Koncertowy* 1910 No. 2: 8; 'Kronika' [Chronicle], [in:] *NR* 1910 No. 58 (7th February): 2; No. 59 (8th February): 2; B. W., 'II Koncert Józefa Śliwińskiego' [II Concert of Józef Śliwiński], [in:] *NR* 1910 No. 65 (11th February): 1. Śliwiński introduced Chopin's works to Cracovian recitals, e.g.: 8th March 1907 – *Etiudy* op. 10 nr 3 i 5 [Etudes, Op. 10 no. 3 and 5], *Barkarola* op. 60 [Barcarolle, Op. 60], *Walc* op. 42 [Waltz, Op. 42], *Sonata b-moll* op. 35 [Sonata in B-flat minor, Op. 35]. Cf. Felicjan Szopski, 'Koncert Józefa Śliwińskiego' [Concert of Józef Śliwiński], [in:] *CZ* 1907 No. 57 (9th March): 1.

⁶⁹ St. SIEROSŁAWSKI, 'Drugi koncert Śliwińskiego' [The Second Concert of Śliwiński], [in:] *CZ* 1910 No. 65 (11th February): 1.

Sierosławski explained that Rubinstein played with a certain nervousness due to his young age. Whereas, B. W. noticed some shortcomings in agogics and dynamics, but appreciated that the pianist “controlled” his temper, which was quite unique among young artists. He emphasised the “uncommon” musical culture and “highly developed artistic taste” of the pianist, whose interpretation of Chopin was “sincere”, “sound, firm and without maudlin sentimentality”⁷⁰. Four years later, in 1914, A. Rubinstein held four Chopin recitals in Kraków (5th and 15th January, 5th and 13th February), playing a large programme, including *Koncert f-moll* [Concerto in F minor] with the orchestra of the 56th Infantry Regiment, which opened the cycle.⁷¹ During the last concert, the hall of Teatr Stary was “crowded”, despite the fact that it was the carnival time. Because, according to S. Bursa, Rubinstein was “the favourite of Kraków’s pianophiles”, the listeners were fascinated by his uncommon virtuoso talent, “youthful charm” and the individualistic interpretation of Chopin’s works by this “greatest master of Poland’s tones”⁷². A 49 year old Rubinstein performed a Chopin recital again in Kraków, among other dates on the 5th December 1936, “as in the previous years, always gathering crowds of his talent lovers in the hall (...) and as in the previous years, playing more or less the same programme”⁷³. Despite Włodzimierz Poźniak’s observation, this should not be surprising or prompt the reviewer to express a negative opinion, because Rubinstein had long had a large part of Chopin’s works in his repertoire, and had already presented them in Kraków 22 years before.

A comparison of selected programmes of Chopin recitals in Kraków, those by Józef Śliwiński (1910), Ignacy Friedman (1910, 1925), Artur Rubinstein (1910, 1914, 1936), Janina Łada (1917), Henryk Melcer (1918), Imre Ungar (1933), Bolesław Kon (1934) and Aleksander Michałowski (1934), shows that mazurkas (Op. 17, 30, 33, 41, 50, 56, 59) and etudes (Op. 10, 25) were most often played. Nocturnes (Op. 15, 37, 48, 55, 62) and polonaises (Op. 26, 40, 44, 53, 61) were next in popularity. Waltzes (Op. 34, 42, 64), all ballades, im-

⁷⁰ St. SIEROSŁAWSKI, ‘Drugi koncert Chopinowski’ [The Second Chopin Concert], [in:] CZ 1910 No. 91 (26th February): 1.

⁷¹ Archival concert programmes and press advertisements: *Cykl Chopina* [Chopin Cycle], [in:] NR 1914 No. 1: 4; No. 7: 5; No. 24: 3.

⁷² St. BURSA, ‘Z muzyki’ [On Music], [in:] *Gazeta Poniedziałkowa* 1914 No. 7 (16th February): 2. Cf. reviews of J. Reiss about Rubinstein’s recitals: [in:] NR 1914 No. 11: 4; No. 27: 3; No. 37: 1.

⁷³ Włodzimierz M. POŹNIAK, ‘Kraków’, [in:] *Muzyka Polska* 1937 Journal I (January): 34.

promptus (Op. 29, 36, 51), scherzos (Op. 20, 31, 39), fantasies (Op. 13, 49) and sonatas (frequently Op. 58, rarely Op. 35) were performed relatively seldom. The programmes also included: *Kołysanka* op. 57 [Lullaby, Op. 57] (Śliwiński, Rubinstein, Friedman, Ungar), *Barkarola* op. 60 [Barcarolle, Op. 60] (3 times by Rubinstein), *Tarantella* op. 43 [Tarantella, Op. 43] (2 times by Rubinstein), *Wariacje* op. 2 [Variations, Op. 2] (Friedman) and *Koncert fortepianowy* op. 21 [Piano Concerto, Op. 21] (Rubinstein).

An unusual presentation of Chopin's person as a hero of the **opera** by Giacomo Orefice, entitled *Chopin*, with a libretto by Angiolo Orvieto (opening night, Milan 25th November 1901) was staged by the Lviv Opera with the libretto in Polish, for the first time on 29th September 1905; it was later performed in Kraków, at Teatr Słowackiego (Juliusz Słowacki Theatre), on 2nd and 6th July 1906, but was not fully appreciated. However, the approval for showing this novelty during the Kraków opera season, despite negative opinions expressed by the critics of the opening night in Lviv, might indicate the hopes for an effective promotion of Chopin's life and works by means of an opera performance, which is naturally an attractive form. The idea that such an undertaking would be useful for anniversary and promotional purposes prevailed in the circles of Kraków's mass event organizers, when splendid homage to a great Pole not only should, but also had, to be paid. This was confirmed when another performance of the Italian opera about Chopin was planned in Kraków, as part of the 1910 jubilee (for 20th June), despite its aesthetic and artistic shortcomings and numerous critical opinions. However, the performance did not take place and was cancelled at the last minute, for reasons beyond the control of the theatre management⁷⁴.

Giacomo Orefice's idea to use combined excerpts from many of Chopin's compositions, further subjected to a symphonic and vocal transcription, was seriously criticized in Kraków in 1906. Moreover, the failure to link the content of a bad opera libretto with its music earned negative opinions, and the libretto translated into Polish was not free from language mistakes. However, Stanisław Sierosławski and Stanisław Bursa appreciated the "skilful" instrumentation, and both noticed the great interest of Kraków's audience willing to listen to the opera. Sierosławski praised the audience for "not showing the lack of enthusiasm", whereas, Bursa considered the performance of Orefice's opera

⁷⁴ CZ 1910 No. 271 (17th June): 2. Cf. 'Z teatru miejskiego' [From the Municipal Theatre], [in:] CZ 1899 No. 273 (18th June): 2.

to be a good way of commemorating Chopin, the second, next to Moniuszko, “national bard” in Kraków in 1906⁷⁵.

Chopin also appeared as a protagonist of “live paintings”, popular shows still in vogue at the beginning of the 20th century, often accompanied by music. Their function in popularising various matters, especially those with national overtones, had already taken root in Poland. The suggestive presentation of a person, and the audience experience related to it, were intensified not only by the participation of live audience, but also by “reproducing” a usually famous painting (or by “a visualisation” of a literary work or historical event)⁷⁶. Such were, among other things, live paintings based on the oil painting which showed Chopin, playing the piano in the salon of Count Antoni Radziwiłł, surrounded by the latter’s wife, their daughters and Alexander von Humboldt among others, painted by Henryk Siemiradzki in 1887. Especially in Kraków, the recreation of this painting was entrusted to the highly-esteemed professor of the Academy of Fine Arts, Teodor Axentowicz in 1910, and was shown on 10th March at Teatr Miejski im. Słowackiego (Juliusz Słowacki Municipal Theatre) during a gala evening and reception, organized by the wives of renowned university professors (among them Władysław Jaworski, Adam Krzyżanowski and Fryderyk Zoll) to support the students of the Jagiellonian University, and it attracted a large audience⁷⁷.

Not only the person of Chopin himself, but also his music, as the symbol of Polish patriotic feelings and national identity was often used, and even recommended as a musical illustration for live paintings based on Artur Grottger’s ‘cartoons’ involving patriotic issues; or in a projection of their slides⁷⁸. And this tra-

⁷⁵ S. S. [Stanisław SIEROŚLAWSKI], „Chopin” by Orefice. „Halka”, [in:] CZ 1906 No. 149 (3rd July): 3; Urs [Stanisław BURSA], *Opera lwowska w Krakowie* [Lviv Opera in Kraków], [in:] *Nowości Ilustrowane* 1906, archival press cutting. Cf. Witold Noskowski, ‘Chopin Oreficego w wystawieniu opery lwowskiej’ [*Chopin* by Orefice staged by Lviv Opera], [in:] *Przegląd Polski* 1906 v. 161: 373–381.

⁷⁶ See the proposition of live paintings typology and an overview of their origin and function in the book: Małgorzata KOMZA, *Żywe obrazy. Między sceną, obrazem i książką* [Live Paintings. Between the Stage, Painting and Book], Wrocław 1995.

⁷⁷ CZ 1910 no. 102 (4th March): 2; No. 113 (11th March): 1; No. 115 (12th March): 2.

⁷⁸ M. ZAGÓRSKI, *Jak urządzać widowiska i obchody uroczyste w stowarzyszeniach polskich. Kilka wskazówek oraz wybór pantomin i żywych obrazów z tekstem i bez tekstu do reprodukcji i naśladowania* [How to Organize Gala Shows and Celebrations in Polish Associations. Several Guidelines and a Selection of Pantomimes and Live Paintings Accompanied and not Accompanied by Text, to be Reproduced and Imitated], Poznań 1911: 46, 57, 61–62, 78; Maria

dition contributed to popularising “the myth” of Chopin as the fourth national bard, and in Kraków he was additionally surrounded by the glow of fame earned by his student, Marcelina Czartoryska, and created by Stanisław Tarnowski’s talks about the master⁷⁹. Very often, such performances were accompanied by a recitation of poetry conveying a patriotic message, and the occasions for such celebrations were the celebrations of all types of anniversaries of important historical events or current war circumstances (for example in Kraków on the 18th of October 1915, and in Tarnów on the 16th December 1915). No wonder that the reproduced works of Chopin and Grottger were then described as “the creations of two most important interpreters of Polish yearnings and pain”⁸⁰.

During the first decades of the 20th century in Kraków, the surrounding areas and provincial locations in Galicia, the knowledge about Fryderyk Chopin and his work, often shown in the context of the cultural history in Poland and European art, was popularised in different forms. The most attractive of these were popular lectures illustrated by a live performance of Chopin’s compositions; their programmes very often also included the works of the most popular 19th century composers. Chopin concerts and piano recitals, as a unique opportunity for an intensified and direct contact with a monographic presentation of the great composer’s work, were a special form of propagating knowledge about Chopin, characteristic mostly for the activities of concert

GERSON-DĄBROWSKA, *Artur Grottger, malarz powstania. Odczyt* [Artur Grottger, Painter of the Uprising. Talk], Warszawa 1917: 27. I quote after Małgorzata Komza, *Żywe obrazy...* (1995): 153, 190, 250.

⁷⁹ Stanisław TARNOWSKI, *Chopin i Grottger. Dwa szkice* [Chopin and Grottger. Two Sketches], Kraków 1892. They also include the content of Tarnowski’s talk on Chopin in Kraków on 19th March 1871, which was illustrated by the performances of Chopin’s works by Marcelina Czartoryska. The analogies between the message of Chopin’s and Grottger’s works were also described by Polish composers, among others, Władysław Żeleński (talk in Kraków, in October 1899 entitled *Fryderyk Chopin w pięćdziesięciolecie zgonu* [Fryderyk Chopin on the Fiftieth Anniversary of His Death], publ. in *Echo Muzyczne, Teatralne i Artystyczne* 1899 No. 837), Stanisław Niewiadomski (*O Fryderyku Szopenie — w setną rocznicę urodzin* [About Fryderyk Chopin, on the Centenary of His Birth], Lviv 1910).

⁸⁰ ‘Na głodnych w Warszawie’ [For the Hungry in Warsaw], [in:] CZ 1915 No. 545 (19th October): 2; ‘Grottger i Chopin — głodnej Warszawie’ [Grottger and Chopin for Hungry Warsaw] [among other pieces, Chopin’s *Ballada g-moll* [Ballade in G minor] and preludes will be performed by Zygmunt Dygat; slides with Grottger’s pictures], [in:] CZ 1915 No. 541 (17th October): 1; No. 543 (18th October): 2. Cf. NR 1915 No. 516: 2; No. 518: 2; No. 527: 2; ‘Z Tarnowa’ [From Tarnów] [“Marzenie” cinema, *Grottger-Chopin* performance, 16th December], [in:] NR 1915 No. 634: 2; ‘Tarnów’ [note about *Grottger-Chopin* performance], [in:] NR 1916 No. 648: 2.

organization centres in Kraków and, occasionally, in Krynica. In the provinces, from Biała to Brzeżany, from Tarnobrzeg to Stanisławów, it would be difficult to overestimate the importance of the lecture and lecture/concert initiatives organized by the institutions of the Public University Lectures of the Jagiellonian University, the Public School Society and the Adam Mickiewicz Public University, supported by the local societies of various types.

Translated by Marta and Garry Robson

Abstract

Popularisation of knowledge about Chopin and his works between the years 1900–1939 was characterized using the example of Kraków as well as other smaller centers aided by Kraków institutions—the towns of Western Galicia, (such as Bochnia, Brzesko, Brzeszcze, Brzeżany, Chrzanów, Dębica, Jasło, Nowy Sącz, Nowy Targ, Rabka, Rzeszów, Stanisławów, Stryj, Tarnobrzeg, Wadowice, Wieliczka, Złoczów) at that time called the provinces. Printed and handwritten archival documents, press publications of 1897–1939, letters and memoirs constitute the main source of records for the study. This article discusses the four types of popularizing campaigns: educational, educational and artistic (talks illustrated by music or talks preceding a concert), artistic and educational (Chopin concerts with a brief introduction, an extensive prelection or a speech), artistic (e.g. monographic Chopin piano recitals, Chopin-themed opera, “live paintings”). Each type includes a choice of projects that were carried out by various institutions and organizations: Powszechne Wykłady Uniwersyteckie UJ [The Jagellonian University Public Lectures], Wyższe Kursy dla Kobiet im. A. Baranieckiego [The A. Baraniecki Advanced Courses for Women], Towarzystwa Szkoły Ludowej [Public School Societies], Uniwersytet Ludowy im. A. Mickiewicza [Adam Mickiewicz Public University], Kolegium Wykładów Naukowych [The Collegium of Scientific Lectures], Krakowskie Towarzystwo Muzyczne i Konserwatorium [Kraków Music Society and Conservatory], Instytut Muzyczny [Institute of Music], Dyrekcja Koncertów Krakowskich T. Trzcńskiego [Kraków Concert Board chaired by Teofil Trzcński], krakowskie Towarzystwo Śpiewacze „Lutnia” [Kraków Singing Society “Lutnia”], Krakowskie Biuro Koncertowe E. Bujańskiego [Kraków Concert Office of Eugeniusz Bujański], komitety Krakowskich Dni Chopinowskich i Pierwszego Festiwalu Krynickiego [Organizing Committees of “Chopin Days in Kraków” and the First Krynica Festival], Radio Kraków as well as other smaller organizations. In case of music schools, only concerts and talks addressed to a broad urban audience, not students from a particular school, were taken into account. The most active authors of lectures and prelections were: Józef Reiss, Zdzisław Jachimecki, Stanisław Bursa, but the talks were also prepared by other musicians and journalists, e.g. Bolesław Raczynski, Bolesław Wallek-Walewski, Bolesław Domaniewski, Melania Grafczyńska, Mieczysław Drobner and many writers.

Keywords: Chopin, Kraków, Western Galicia, music culture of the 20th century, reception of music, popularisation of knowledge about music.