

Ruch Muzyczny

Ruch Muzyczny [Musical movement] was published weekly in Warsaw for six years, from 20 March 1857 to 31 December 1862. At the beginning of 1862 the journal's title changed to *Pamiętnik Muzyczny i Teatralny* [Musical and stage diary]. The journal appeared in Congress Poland during a period of economic growth, industrialization, and a developing middle class. Improved living conditions during the time resulted from the change of monarchs in Russia, from the closing of frontier customs posts (1850) and from the weakening of a repressive political system. As part of a new social structure, a new organization of musical life was created. Institutions began to be established (e.g., Galician Music Society in Lwow, 1859, Music Institute in Warsaw, 1861), journalism and music publishing were developed, and the activity of concert institutions grew. In the years 1858-1865 the most important premières of Moniuszko's operas took place in Warsaw.¹

The publication of *Ruch Muzyczny* was extremely important for the development of Polish music periodicals. For, its six-year publication run and its professional standards established a level much higher than that of the earlier ephemeral musical periodicals, such as *Tygodnik Muzyczny* (1820-1821) edited by Karol Kurpiński, and *Pamiętnik Muzyczny Warszawski* (1835-1836) published by Józef Cichocki.

Józef Sikorski (1813-1896) was the journal's only editor. He studied piano with Józef Jaworek and composition with Józef Elsner. In 1833 he became the music teacher for the family of Count Ostrowski. Living at Ostrowski's country estate Sikorski had the opportunity to study in a very rich library. After returning to Warsaw (in 1838) Sikorski started his career as a journalist with the periodical *Biblioteka Warszawska* [The Warsaw library] (1842-1858), publishing several concert reviews and articles devoted to musical forms and national music. At the same time he published articles in many other periodicals and in the daily press. Among his didactic works are two volumes: *Doręcznik muzyczny* (1852) [A handbook on music]—in which he created a new Polish musical terminology—and *Nowa szkoła na fortepian* (1846) [New piano school]. Sikorski's editorial work was much appreciated, as is testified to by his appointment from 1866 to 1873 as editor of *Gazeta Polska* [Polish gazette], after Józef Ignacy Kraszewski.²

¹Stanisław Moniuszko (1819-1872), the prominent Polish composer and conductor, is best remembered for his opera *Halka*.

²Among the many works by the well-known Polish author, literary critic and translator Ignacy Kraszewski (1812-1887) are *Litwa* and the epic poem *Anafielas*.

Establishing the periodical and serving as its only director for six years was not an easy task. It appears that *Ruch Muzyczny* owed its very existence to the personality of its editor and his organizational abilities; for, from its very beginning the periodical struggled with financial difficulties.³ Throughout its publication *Ruch Muzyczny* was supported only by readers' subscriptions (quarterly, semi-annual, and annual). Payment thereof however apparently required prompting from the editor.

Volume one (1857) contains forty numbers; all others contain fifty-two. For the first three years, the journal's two-column pages are individually paginated. However, beginning in 1860 each column is numbered individually.⁴

The aim of the journal was to establish a publication that would be of interest to the community and which would educate, teach and prepare Poles to deal eventually with more difficult topics connected with music. Thus, given its pedagogical focus, the periodical is not a professional journal in the full meaning of the term. At the same time Sikorski quickly strove to raise the journal's level. For, after the first volume (1857)—which generally offers news reports—the publication deals with a variety of subjects including the history of music, theory, instruments, acoustics and pedagogy.

The position of *Ruch Muzyczny* with respect to questions of national art was exceptionally progressive. According to Sikorski, the problem of creating a national art lay in assimilating not only folk melodies to "professional" music, but also all that arises substantially from the characteristics of a specific nation.⁵ Consequently, the journal promoted new music and discussion about it. First of all it was necessary to achieve a proper understanding of the artistic quality of the works of contemporary composers such as Berlioz, Wagner and Liszt. While in the beginning the opinions expressed about the music of Liszt and Wagner were rather critical, they tended to become less so with time. The compositions of the Polish composer Stanisław Moniuszko were extensively reviewed in the journal; and, the information contained therein has been used in monographs on Moniuszko until the present day. When, in 1862, the title of *Ruch Muzyczny* changed to *Pamiętnik Muzyczny i Teatralny*, the premise of the journal remained unchanged; the contents however expanded to include discussion related to theatre and stage works.

³Despite financial problems Sikorski refused to take an advance of one thousand rubels offered by Warsaw banker Leopold Kronenberg.

⁴Note that both page numbers and column numbers appear in the "Strona" or page number column of the Calendar. The number 840 in the page-number column of volume, then, represents 420 pages.

⁵J. Sikorski, "Myśli sztuki domowej dotyczące" [Thoughts concerning arts in the homeland], *Ruch Muzyczny*, 1859, no. 13: 109.

In addition to reviews of concerts, operas, and newly-published music, each issue of the journal contains articles on a variety of musical subjects. The review column, headed with a number of different titles, constitutes the principal portion of *Ruch Muzyczny*. While most reviews are not signed, they were likely written by Sikorski himself. Reviews of operatic performances contain first a short and general description of the libretto and the music without any large-scale analysis, and thereafter opinions about singers, performances and the orchestra.

Concert reviews are similarly structured, but treat compositions and performances in greater depth. While Sikorski does not present detailed analysis of the musical forms, he always expresses, even in general terms, an opinion about the form or content of the performed works, and discusses their social value. He always evaluated the selection of the repertory and promoted including symphonies in concert programs in order to awaken the Polish public's interest in this musical form.

Ruch Muzyczny also dealt with a variety of other subjects. Included in the first three volumes is a series of articles entitled "Krótki rys historii powszechnej muzyki" [A short outline of the general history of music], probably written by Sikorski. Despite the author's intention to treat the entire history of music, the series goes no further than Palestrina. Also of interest is "Notatki do historii muzyki w Polsce" [Notes on the history of music in Poland] which is based on original documents concerning fifteenth-to seventeenth-century musicians in Kraków. Clearly, these are the results of Sikorski's own research related to the monuments of ancient Polish music. One must stress that Sikorski initiated the work so ably realized in twentieth century by Adolf Chybiński.⁶

Very often *Ruch Muzyczny* printed biographies of nineteenth-century musicians, such as Spohr and Schumann, fragments from composers' autobiographies and opinions about musicians, e.g., that of Spohr about Beethoven. The journal also published letters of famous musicians, including the correspondence between Beethoven and Zelter, that from Chopin to Elsner.

In addition to articles dealing with questions relating to the history of music, several are devoted to the basic principles of harmony, thorough bass and counterpoint, and to music instruments and violin making. The columns devoted to musical analyses⁷—which contain analytical articles on harmony and form in new compositions—are significant. Not only are works by professional composers—such as Dobrzyński, Damse, Komorowski—analysed, but also those by amateurs.

⁶Distinguished Polish musicologist (1880-1952).

⁷This section did not appear regularly in the journal.

In order to awaken the interest of a larger circle of readers, the journal also publishes tales and stories which deal with music. Among these are "Rokosz instrumentów" (1857) [The Rebellion of instruments,], "Podróż bez celu" (1859-1861) [The Voyage without aim], "Kilka lekcji przy fortepianie" (1861) [Several lessons beside the piano].

Each number of *Ruch Muzyczny* and *Pamiętnik Muzyczny i Teatralny* concludes with a section of varying titles—"Kronika krajowa i zagraniczna" [National and foreign chronicle], "Wiadomości z kraju" [News from the country], "Wiadomości z zagranicy" [News from abroad], "Gazeta muzyczna" [Musical press], "Pot-pourri." These contain short notices from home and abroad dealing with performances of opera, concerts, specific compositions, and news about artists.

From 1857 to 1859, the journal includes monthly music supplements which consist of one or more short pieces for piano, or for voice with piano accompaniment. These were carefully selected by the editor. The supplement is abandoned in 1860 and 1861. During these years a catalog of musical pieces was printed in the journal, and from this catalog subscribers could choose one free piece each month. The editor also added the following special music appendices: "Nowy hexameron - Sześć kontredansów" [New Hexameron - Six Contredances] for piano by different composers (1857) and "Muzyka do tańca" (1859) [Music for dance]. In 1862 the music appendices disappear entirely.

While as an editor, Sikorski constantly sought new collaborating correspondents, those employed did not always satisfy his requirements. The Correspondence section is not of a high level in "Ruch." Apart from three constant and good correspondents—Adam Krasiński from Lublin, later professor at the Music Institute; Marcelli Jasiński, writing "Letters from Kijów" under the pseudonym J. Doroszenko; and Aleksander Walicki, a friend of Moniuszko from Minsk. Texts from other correspondents were picked up randomly. Their work however was not at the same level.

While correspondents supply reports treating activities within the country, information concerning activities in foreign countries is only in part dependant upon them. Much information in the reports are taken from foreign music periodicals—both those published contemporaneously and those no longer published. Among the German journals from which texts are most often borrowed are the *Allgemeine musikalische Zeitung*, *Signale für die musikalische Welt*, *Neue Zeitschrift für Musik* and *Neue Berliner Musikzeitung*; among those French are the *Revue et gazette musicale*, *Journal des débats* and *Presse théâtrale et musicale*; the Italian journal *Gazzetta dei teatri* is also cited.

Many authors sign their contributions only with initials or a pseudonym. Following is a list of the initials and pseudonyms we have identified.

A. A. K.	A. A. Krajewski
E. K.	Emanuel Kania
F. M.	Florian Miładowski
Fr...	Franciszek Stevich
I. F. D.	Ignacy Feliks Dobrzyński
J. G.	Jan Galicz
J. S.	Józef Stefani
K....S...	Karol Studziński
Ł. B.	Ł. Bieńkowski
M. Bl.	M. Blumenfeld
M. K.	Maurycy Karasowski
W. D.	Wacław Dunder

Adam Pług	Antoni Pietkiewicz
Aleksander Żeleżniak	Aleksander Walicki
Appolin Gółka	Józef Sikorski
B. Dołęga	Jakub Jurkiewicz
Białoruska Duda	Aleksander Darowski
Bohdan R.	Karol Streicher
Deotyma	Jadwiga Łuszczewska
Józef Doroszenko	Marceli Jasiński
L.R.	Karol Streicher
Oktawian Trąbczyński	Józef Sikorski
Orfeusz Dudaszek	Józef Sikorski
Symforion Pauza	Aleksander Walicki
Telephon Melomański	Józef Sikorski

In preparing this RIPM publication, problems of indentifying authors' pseudonyms and initials and questions relating to variants of titles of compositions have been reduced to a minimum. For, such questions were resolved in large part by Wanda Bogdany and Kornel Michałowski in their 1957 Polish bibliography of the contents of *Ruch*

Muzyczny.⁸ One must stress, however, that the present publication is very different from the Polish one, both in the Calendar, where editorial commentaries appear in brackets, and in the Index, which, with the assistance of computer technology, includes a much larger spectrum of keywords.

In the Calendar, the original nineteenth-century spelling in article titles are retained. However, editorial commentaries in brackets employ contemporary spelling. Individual Index entries beneath leadterms also retained the original journal spellings, but the leadterms themselves utilize current, uniform spellings. Opera titles appear in the journal in different languages. These variants are maintained in the Index. Therefore, *Der Freischütz* is also found under the leadterm *Wolny strzelec*, and *Pardon de Ploërmel* also under *Odpust w Ploërmel*. The spelling of names of persons appearing in the Index have been verified in current encyclopedias and dictionaries with the exception of those Russian, which have been reproduced as they appear in the journal. The names of cities in the index appear both in Polish (for example Nowy Jork, Paryż, Monachium) and in their original languages. Obvious typographical errors have been corrected without further commentary.

EXCLUDED WORDS ("STOP LIST")

The following types of words do not appear as keywords: one-character words, prepositions, articles, conjunctions, adverbs, pronouns, and many adjectives except when they introduce composite leadterms, such as *Au bord de la Vistule*. According to Polish cataloguing rules definite articles are always omitted at the beginning of a title, therefore the user seeking references to *La Sonnambula* or *Le Réveil du lion*, must search under *Sonnambula* and *Réveil du lion* respectively; indefinite articles, however, are not omitted when they appear at the beginning of a title, such as *Un mot pour violoncelle*.

This publication is based on a microfilm copy of the journal in the Warsaw University Library.⁹

⁸ W. Bogdany, K. Michałowski, *Ruch Muzyczny 1857-1862*, Bibliografia Polskich Czasopism Muzycznych, vol. 3 (Kraków: 1957).

⁹ The film was made for the Poznań University Library by the Department of Microfilm Collections, National Library, Warsaw.