

## *Echo Muzyczne* (1879-1882)

The Warsaw journal *Echo Muzyczne* [Musical Echo] began publication in 1877. During its first two years the periodical appeared in the form of a music magazine publishing only compositions by Polish and foreign composers.<sup>1</sup> From 1879 to 1882 *Echo Muzyczne* was published biweekly as a literary and artistic journal, containing articles and music criticism. These four years of publication are treated in these RIPM volumes. From 1883 to 1907, the journal continued publication as *Echo Muzyczne, Teatralne i Artystyczne* [Musical, theatrical and artistic echo].

The journal's founder, editor and publisher was Wincenty Kruziński (1840-1928)—a music theorist, composer and pianist, author of *Szkoła, czyli systematyczny wykład gry na fortepianie* [School or systematic instruction in piano playing] (Warsaw, 1873), and of the large handbook *Szkoła wstępna kompozycji muzycznej* [Introductory school of musical composition] (Warsaw, 1900-1904).<sup>2</sup> At the end of 1879 Kruziński resigned and passed on the journal's editorship to his collaborating editor Jan Kleczyński (1837-1895). A talented pianist, Kleczyński studied with Ignacy Krzyżanowski, before attending the Paris Conservatory from 1855 to 1862. There he studied with Marmontel, Bazin and Caraffa, and received a diploma and a medal for studies of harmony. In 1866 Kleczyński returned to Warsaw and began concert activity as a pianist, performing very often with his wife, a singer. In 1867 he began teaching at the Warsaw Musical Institute. At the same time he worked as reviewer and music critic for periodicals such as *Bluszcz* [Ivy] from 1867 to 1883, *Tygodnik Ilustrowany* [Illustrated weekly] from 1868 to 1875, *Kurier Codzienny* [Daily courier] from 1889 to 1894, *Kurier Warszawski* [Warsaw courier] from 1887 to 1889, and *Tygodnik Powszechny* [General weekly] from 1877 to 1883. Kleczyński was among the most eminent music critics in Poland during the years 1868 to 1895.<sup>3</sup>

From the beginning the new editor undertook his tasks energetically, demonstrating talent both as a writer on music and as the journal's chief. In an extensive introductory article<sup>4</sup> Kleczyński outlined very ambitious goals for the journal, which included ongoing columns

<sup>1</sup>In this respect it follows the traditions of Elsner's publication from the years 1803-1804 entitled *Wybór pięknych dzieł muzycznych i pieśni polskich* [Selection of beautiful musical works and Polish song].

<sup>2</sup>Wincenty Kruziński was born in 1840 in Grand Duchy of Poznań. He studied composition with Stanisław Moniuszko and composed masses and piano pieces, e.g. *Valse brillante*, op.14, "Paraphrase sur un thème de Moniuszko" op.15, *Romance*, op.16.

<sup>3</sup>Kleczyński was an editor of Chopin's complete works published with the French title *Œuvres pour piano* (Warsaw: Gebethner i Wolff, 1882). The most important of Kleczyński's books are: *O wykonywaniu dzieł Chopina* (Warsaw 1879, in English *How to Play Chopin*, London 1913), and *Chopin w cenniejszych swoich utworach* (Warsaw 1886, in English *Chopin's Greater Works*, London 1896), and also articles: "O Macieju Kamińskim" [About Maciej Kamiński], "Pieśni miłosne Słowian Południowych" [Love songs of Southern Slavs], "Franz Liszt jako kompozytor" [Franz Liszt as a composer], "O technice gry fortepianowej" [About the techniques of piano playing], "O muzyce góralskiej" [Highlander's music], "Słownik wyrazów używanych w muzyce" [Dictionary of words used in music].

<sup>4</sup>Jan Kleczyński, "Program *Echa Muzycznego*," *Echo Muzyczne* 4, no. 1 (1880): 1-3.

dealing with aesthetics, music theory, music history, and music criticism, as well as reports on musical life and reviews of new compositions and books on music. In this article Kleczyński also included a list of *Echo Muzyczne*'s future collaborators, consisting of nearly thirty names. Among these are the well-known music critics and authors Władysław Żeleński,<sup>5</sup> Zygmunt Noskowski,<sup>6</sup> Aleksander Poliński,<sup>7</sup> Maurycy Karasowski,<sup>8</sup> Adam Münchheimer,<sup>9</sup> Józef Wieniawski,<sup>10</sup> Józef Ignacy Kraszewski<sup>11</sup> and many others living in Poland (in Warsaw, Cracow, Poznań, Lvov and Lublin), and abroad (in Paris, Berlin, Dresden and Prague). The participation of these writers guaranteed the journal's quality and a high level of writing.

In 1879, each issue consisted of only four pages and a supplement of sheet music by Polish and foreign composers, recalling the nature of the original publication. In 1880 *Echo Muzyczne* doubled in size to eight pages.

During 1879 the journal contained the following regular columns: (i) "Rzeczy bieżące" [Current matters] offering information about the music supplements, reviews of opera performances and concerts in Warsaw, the Warsaw Musical Society's financial reports, concert programs and announcements, information about lectures on music and concerts in other Polish and European cities, obituaries, curiosities and anecdotes; (ii) "Korespondencya *Echa Muzycznego*" [Correspondence of the *Echo Muzyczne*] from Lublin, Kraków, Kalisz, Poznań, Paris, Berlin, Brussels and Constanta; (iii) "Ogłoszenia" [Advertisements], and (iv) "Nowe wydawnictwa" [New publications] or "Najnowsze wydawnictwa muzyczne" [Newest musical publications]—both of which contained lists and descriptions of newly published music.

Also in 1879, nineteen articles on general music topics were published, of which the following merit attention: "Pogadanki" [Talks] by Bolesław Dembiński concerning aesthetics and music theory; "Stabat mater" by L. Lechner; "O talencie muzycznym przyrodzonym i talencie nabytym przez pracę" [About musical talent, natural and acquired by work] by Michał Jelski; "Drogoskazy. Szkice i gawędy z dziedziny muzyki" [Beacons. Studies and chats in the field of music] by Zygmunt Noskowski; and six unsigned articles probably by Jan Kleczyński, "Piękno i dźwięki" [Beauty and sounds]; "Krytyka oper Wagnera" [Critics of Wagner's operas], "Libretta i libreciści" [Librettos and librettists], "Muzyka w salonie" [Music in the salon], "Słówko o rytmice polskiej" [Words about Polish rhythm], and "Kwestya kierunków" [Problem of courses] about the characteristics of Polish national music.

<sup>5</sup>Composer, pianist and educator (1837-1921).

<sup>6</sup>Composer, conductor, educator and writer (1846-1909).

<sup>7</sup>Historian of music (1845-1916).

<sup>8</sup>Musical critic, cellist and composer (1823-1892).

<sup>9</sup>Composer and conductor (1830-1904).

<sup>10</sup>Pianist, educator and composer, brother of Henryk (1837-1912).

<sup>11</sup>Novelist, poet and painter (1812-1887).

When Kleczyński became the journal's sole editor, the following sections were added: (i) aesthetics; (ii) history and biography; (iii) concert and stage reports; (iv) reviews (of new books and music); (v) poetry; (vi) wood engravings; (vii) correspondence; (viii) didactic and polemic articles; (ix) articles on different topics, chronicle; (x) miscellaneous topics; (xi) our musical scores; and (xii) music supplements. Beginning in 1881, in addition to the music supplements, there are also supplements containing fiction.

Between 1879 and 1882 the following columns appear on a regular basis: "Od wydawców *Echa Muzycznego*" [From the editors of *Echo Muzyczne*], "Od redakcji" [From the editors], and "Odpowiedzi od Redakcji" [Answers from the editors]. Kleczyński's and later Poliński's reviews appear under many different column headings: "Koncerta" [Concerts], "Koncerta - opera" [Concerts – opera], "Echa z teatrów i koncertów" [Echoes from the theatre and concerts], "Teatr – koncerta" [Theatre – concerts], and "Koncerta i teatr" [Concerts and theatre].

The column "Nasze nuty" [Our music notes] contains background information about the compositions in the journal's supplements. Prepared by Kleczyński, columns headed "Nasze najnowsze wydawnictwa" [Our newest publications] and "Nowości" [News] or "Nowości muzyczne" [Musical news] contain reviews of newly published music in Poland (Kijow, Wilnius, Warsaw, Wrocław), Germany (Berlin, Dresden, Munich, Leipzig, Bremen) and Austria (Vienna).

Musical life in Poland and abroad is treated in Correspondence and in a number of different columns. The "Korespondencje" [Correspondence] section contains contributions from Dresden (by Maurycy Karasowski), Cracow (by Franciszek Bylicki and Stanisław Tomkowicz), Kijow (by L. or M.Z.), Kalisz, Lublin (by Władysław Stelmasiewicz), Lvov (by S.), Constance (by Zygmunt Noskowski), Paris (by Antoni Sygietyński), London, Berlin, Prague (by Novotny), Vienna (by Emil Śmietaniński), Kamieniec Podolski (by Mieczysław Iwaszkiewicz), and from Odessa (by Emil Kołb-Sielecki). There is also a "Kronika" [Chronicle] section treating musical life in Warsaw and other Polish cities; and, the columns "Kronika muzyczna krajowa i zagraniczna" [National and foreign musical chronicle] or "Korespondencje i kronika" [Correspondence and chronicle]; "Ze świata (Teatr i muzyka)" [From the world (Theatre and music)]—the latter column appearing for the first time in No. 21 (November 1879).

The "Rozmaitości" [Miscellany] sections contains anecdotes about, among others, Rossini, Rubinstein, Hertz and Auber, as well as biographical notes, curiosities about musicians and inventions, aphorisms, obituaries, and statistical information. There are also "Ogłoszenia" [Advertisements].

The regular review columns are at times enriched by additional reviews of, for example, performances on the operatic stage—Boito's *Mefistofele*, Catalani's *Elda*, and Massenet's

*Herodiade*—and by artists such as the pianist Anton Rubinstein and the Polish tenor Władysław Mierzwiński.

The choice of books reviewed reveals a diversity of interests on the part of the editors and the readers. These include M. G. Conrad's *Die Musik in heutigen Italien* [Music in contemporary Italy], Gilbert Duprez's *Souvenir d'un chanteur* [Souvenir of a singer], Ludwig Nohl's *Beethoven nach der Schilderungen seiner Zeitgenossen* [Beethoven in the accounts of his contemporaries], Juliusz Świecianowski's *Skala muzyczna we wszech wiecie* (*Die musikalische Scala in der Welt*) [The musical scale in the world], Ferdinand Hiller's *Wie hören wir Musik?* [How do we listen to music?], St. Kosiński's *O warunkach akustycznych wymaganych w budownictwie* [Acoustic conditions claimed in architecture], Alsleben's *Ueber die Entwicklung des Klavierspiels* [On the evolution of pianoforte playing], and Maurycy Karasowski's *Fryderyk Chopin. Życie, listy, dzieła* [Frederick Chopin. His life, his work and his letters].

Of some sixty articles printed independently of the regular columns, the most important are cited below. They deal specifically with Chopin, music and musicians of Poland and Eastern Europe, significant foreign composers, and, theoretical issues. Following are those treating Chopin.

Maurycy Karasowski, "Fryderyk Chopin, jego życie, listy i dzieła" [Fryderyk Chopin, his life, letters and works (chapter from a book)]

Marceli Antoni Szulc, "Zbiór wiadomości i uzupełnień dotyczących życia i utworów Fryderyka a Szopena" [Information and supplements concerning the life and works by Fryderyk Chopin]

Marceli Antoni Szulc, "Portret Chopina przez Winterhaltera" [Chopin's portrait by Winterhalter]

Jan Kleczyński, "Ostatnie chwile Chopina" [Chopin's last moments]<sup>12</sup> and "Listy Chopina" [Chopin's letters]<sup>13</sup>

Those dealing with Poland and Eastern Europe treat a wide range of subjects.

L. Nowiński, "Warszawskie Towarzystwo Muzyczne" [Warsaw Musical Society—history since 1870]

S., "Dzieje założenia Towarzystwa Muzycznego we Lwowie" [History of the Musical Society in the city of Lvov]

Marceli Antoni Szulc, "Dobrzyński w Poznaniu. Wspomnienie" [Dobrzyński in Poznań Recollection]

Ernest Sulimczyk-Świeżawski, "Przyczynki do dziejów muzyki w dawnej Polsce" [Contributions to the history of ancient music in Poland]

<sup>12</sup>Article on the occasion of 31st anniversary of Chopin's death.

<sup>13</sup>Written to Julian Fontana in the years 1838-1839.

- Jan Kleczyński, “Pieśni narodowe Słowian południowych” [National songs of southern Slavs]<sup>14</sup>
- Zygmunt Noskowski, “O prozodyi w pieśniach Moniuszki” [Prosody in Moniuszko’s songs] letters and works (chapter from a book)
- Aleksander Poliński, “Wacław z Szamotuł Szamotulski sławny muzyk z XVI - go wieku” [Wacław from Szamotuły, famous musician of the 16th century]
- Michał Jelski, “Kilka wspomnień z przeszłości muzycznej Litwy” [Some recollections from the musical past of Lithuania]
- Ignacy Krzyżanowski, “Nowości. Raptularz muzyczny” [News. Musical diary]<sup>15</sup>
- Aleksander Poliński, “Mikolaj Gomółka i jego psalmy” [Mikolaj Gomółka and his psalms]
- Jan Kleczyński, “Tragedya *Faust* i muzyka do niej księcia Antoniego Radziwiłła” [Tragedy *Faust* and music to it by Prince Antoni Radziwiłł]
- Jan Kleczyński, “Maciej Kamiński”<sup>16</sup>
- Aleksander Poliński, “Znakomitsi cudzoziemscy muzycy w Polsce” [Eminent foreign musicians in Poland]

Understandably, Berlioz, Liszt, Meyerbeer and Wagner are among those receiving attention in the journal.

- Antoni Sygietyński, “Hektor Berlioz”
- Jan Kleczyński, “F. Liszt jako kompozytor” [F. Liszt as a composer]
- Jan Kleczyński, “Ryszard Wagner”
- Rufin Biesiadowski, “Meyerbeer, jego życie i jego dzieła” [Meyerbeer, his life and works]

And, finally, a number of articles treating theoretical and historical subjects merit mention.

- Władysław Stelmasiewicz, “Pobieżne słówko o plastyczności w muzyce” [Short word about vividness in music]
- Adam Münchheimer, “Z powodu orkiestry Laubego” [Because of Laube’s orchestra]<sup>17</sup>

<sup>14</sup>The article is connected to the collection of songs entitled *Južno-Slovenske Narodne Popjevke*, by Fr. Sz. Kuhacz (Zagreb, 1878-1879).

<sup>15</sup>For example, about musical criticism in Poland and about music by Mendelssohn, Schumann and Chopin.

<sup>16</sup>Maciej Kamiński (1734-1821) who composed the first opera written to a Polish text, *Nędza uszczęśliwiona*, is regarded as the creator of Polish opera. The article deals primarily with the history of theatrical life in Poland from the thirteenth century and with the history or stage performances in Europe from the tenth century.

<sup>17</sup>The history of concerts as performed by Polish orchestras conducted by Bilse, Lewandowski, Kuhne, Różalski, Sonnenfeld, and by foreign orchestras conducted by Braun, Bach, Joseph Strauss, Gungl, Fliege and Mannsfeld in Dolina Szwajcarska [Swiss Valley] in Warsaw since 1857.

- Wacław Rafalski, "Antoni Stradivari znany pod nazwiskiem Stradivarius najświetniejszy lutier, fabrykant instrumentów smyczkowych, jego poprzednicy, współcześni i uczniowie" [Antonio Stradivari, called Stradivarius, the most eminent violin maker, producer of string instruments, his predecessors, contemporary and pupils]
- Lindsay Sloper, "O stanie muzyki w Anglii" [The state of music in England]
- Andrzej Janowicz, "Rzut oka na historyczny rozwój kontrapunktu i harmonii" [The outlook for the historical development of counterpoint and harmonics]
- Ignacy Krzyżanowski, "Plastyczność w muzyce" [Vividness in music]
- S. S., "Armata jako instrument muzyczny" [Cannon as the musical instrument]
- Maksymilian Radziszewski, "Jeszcze o prosody" [More about prosody]
- Antoni Rubinstein, "O duchownej operze" [About spiritual opera]
- A.M. [Adam Münchheimer?], "O szkodliwych skutkach nieprawidłowego egzercytowania się (Z angielskiego)" [About noxious results of inappropriate practicing (from the English)]
- Gustaw Karpeles, "Stosunek Heinego do muzyki" [Heine's attitude to music]
- L. Köhler, "Małżeństwo i Muzyka" [Marriage and music (from the German)]

Several biographical sketches of Chopin, the brothers Filip and Xaver Scharwenka, Henryk Wieniawski, Kazimierz Hoffmann, Oskar Kolberg, Henri Vieuxtemps, Ignaz Moscheles and Joachim Raff are also included in the journal. Some sketches—such as those treating Wieniawski, Chopin, and Kolberg—are accompanied with portraits (wood-engravings). Occasionally verses of Polish poets are interspersed amongst the articles.

The following books were offered as supplements to subscribers: a humorous sketch "Z pamiętnika dyletanta" [From the diary of an amateur]; Hans Schmitt's "O pedale fortepianowym" [About the piano pedal]; and, Mathis Lussy's "O ekspresji muzycznej" [About musical expression].

Only a few authors signed their articles and letters with complete names. However, many signed with initials or pseudonyms. Of these, it has been possible to identify the following initials and pseudonyms.

(al-pol.), Al-pol.	Aleksander Poliński
Deotyma	Jadwiga Łuszczewska
F. K.	Feliks Krzyżanowski
F. S.	Filip Scharwenka
J. K.	Jan Kleczyński
L. Lr.	L. Lechner
M. K.	Maurycy Karasowski
M. A. S	Marceli Antoni Szulc

Minor	Zbigniew Sarnecki
Prawdzc E	Józef Sikorski
W. G.	Władysław Górski
W.S, Wł. St.	Władysław Stelmasiewicz, Władysław Stelmasiewicz

The list of unidentified initials and signatures is as follows:

...L.	M.
..z...	Mewa
--	N.
a. c. d.	P. M.
A. M.	S. S.
C. Z.	S.
Dr. Fantusus	St.
E. E. S.	Sz. V.
E. N.	V
F.	X.
J.	Z. S.
J! S.	Z.
K. Ł.	Z. Ł.
L.	Z. B.
M. Z.	--z--

From the list above it can be deduced that initials "A. M." were associated with Adam Münchheimer and initials "Z. Ł." with the name of poet Z. Łempicka (Lempicka?).

This publication is based on two sources: a microfilm copy of *Echo Muzyczne*, 1879 in the collection of the Poznań University Library, and a microfilm copy of the years 1880, 1881 and 1882 of the original journal in the collection of Moniuszko Warsaw Musical Society.

A two-volume work dealing collectively with *Echo Muzyczne*, and *Echo Muzyczne, Teatralne i Artystyczne* was published in the Polish series *Bibliografia Zawartości Polskich Czasopism Muzycznych*<sup>18</sup> [Bibliography of the contents of Polish music periodicals]. The organization of this publication is completely different from that of the present work. Firstly, the earlier work does not contain a chronological calendar. Secondly, without access to computer technology, the authors of the earlier Polish publication were understandably limited in their indexing possibilities. Thus, it is important to note that the Calendar portion of the present RIPM volume, includes extensive explanatory editorial commentaries in

<sup>18</sup>Włodzimierz Poźniak, *Echo Muzyczne 1877-1882. Echo Muzyczne, Teatralne i Artystyczne, 1883-1907*, in *Bibliografia Polskich Czasopism Muzycznych*, 5, 2 vols. (Krakow, 1965-1973).

brackets which not only clarify the content of articles but also, with computer indexing, substantially increase the number of subject headings in the Index.

In the Calendar, the original nineteenth-century spelling is retained in article titles. However, commentary in brackets employs modern spelling. Individual Index entries beneath leadterms also retain the original journal spelling, but the leadterms themselves utilize modern and unified spellings. As the titles of foreign works frequently appear in Polish in the journal and consequently in the Index, original titles (mainly German, French and Italian) and their Polish translation appear in the Glossary. The names of people are given in the Index in their original versions. In the Index, some names of musical instruments and musical forms appear both in Polish (e.g. fortepian, preludium), and in a foreign language (e.g., pianoforte, prelude); a similar treatment is employed in the case of the titles of operas and other works (e.g. *Twarde palce* - *Tvrde Palice*; *Między nami nic nie było* – *Zwischen uns ich nicht geschehen*), and with the names of cities (e.g. Nicea, Nizza – Nice). Obvious typographical errors have been corrected without further comment.