

Tygodnik Muzyczny

Tygodnik Muzyczny [Musical weekly] was the first Polish music journal. It appeared in Warsaw from May to October 1820 and from January to June 1821. The 1820s was a period of great development in Polish musical life; one observes then a rising new musical culture in which the middle class came to play a prominent role. This is reflected most clearly in Warsaw, the center of musical life in Poland. Here, performances of opera and concerts were presented, the periodical press and musical criticism came into existence and the publishing movement developed extensively.

The editor of the journal, its publisher and the principal author of its articles was Karol Kurpiński (1785-1857), director of the Warsaw opera and a composer highly regarded by his contemporaries. Kurpiński was born in Great Poland, in the town of Włoszakowice. He was educated by his father, an organist, and by the age of twelve was already working as an organist in Sarnowa, a nearby village. Around 1800 Kurpiński moved to Polanowski's mansion, "Moszkowo" in Galicia, where he took a position as second violinist in an instrumental ensemble. In 1810 he moved to Warsaw where he remained until the end of his life.

Wojciech Bogusławski¹ engaged Kurpiński as conductor of the Warsaw opera orchestra where from 1823 to 1840 he also served as the theatre's principal music director. As a composer of opera Kurpiński's was productive from 1811 to 1821.² However in the course of time he devoted himself more to the organization of Warsaw's musical life and to journalistic and educational activity than to composition. In 1819 he published a book entitled *Wykład systematyczny zasad muzyki na klawikord* [Systematic lecture on the principles of music for clavichord], and in 1821 a second book, *Zasady harmonii tonów* [The principles of the harmony of tones].

Kurpiński's *Tygodnik Muzyczny* was, with respect to size, a very modest periodical to which music appendices were added. In all, only fifty issues appeared. During its first year of publication, the editor-owner incurred financial losses. After a short pause in publication (November-December 1820), the journal reappeared on 1 January 1821 as

¹Wojciech Pogusławski (1757-1829), noted Polish actor, director of theatres and librettist.

²During these years Kurpiński wrote the following operas: *Pałac Lucyfera* [The palace of Lucifer], 1811; *Marcinowa w Seraju* [Mistress Marcin of the Harem], 1812; *Szarlatan, czyli Wskrzeszenie umarłych* [The Charlatan, or The raising of the dead], 1814; *Jadwiga królowa Polski* [Jadwiga, Queen of Poland], 1814; *Zabobon, czyli Krakowiacy i Górale, albo Nowe Krakowiacy* [Superstition, or Krakovians and mountaineers, or The new Krakovians] 1816; *Jan Kochanowski w Czarnym Lesie* [Jan Kochanowski at Czarny Las], 1817; *Czaromysł książę słowiański* [Czaromysł the Slav prince], 1818; *Zamek na Czorsztynie, czyli Bojomir i Wanda* [The castle of Czorsztyn, or Bojomir and Wanda], 1819; *Kalmora, czyli Prawo ojcowskie Amerykanów* [Kalmora, or The paternal right of the Americans], 1820.

Tygodnik Muzyczny i Dramatyczny [Musical and dramatic weekly], this time supported jointly by the editor and the owners of a printing house located on St. George Street. In the second term of 1821 the technical side of the publication became the responsibility of Ludwik Letronne, the Warsaw lithographer and bookseller, who directed from 1819 the Biuro Sztuk Pięknych [Bureau of fine arts] on Krakowskie Przedmieście Street. However even this new supporting agency failed to be sufficient; *Tygodnik Muzyczny* ceased publication on 27 June 1821 for lack of subscribers.

The journal contains mainly articles written by the editor himself. These deal with aesthetic, theoretical and historical problems, and include, for example, "O skutkach muzyki" [About the effects of music], "O ekspresji muzycznej i naśladowaniu" [About musical expression and imitation], "Czy potrzebna ludziom muzyka" [Is music needed by the people], "Kilka słów o fudze" [A few words on fugue], "Historia opery aż do opery polskiej" [The history of opera, before Polish opera], "O operze polskiej" [About Polish opera], "O pieśniach w ogólności" [About songs in general], and, "O historycznych pieśniach ludu polskiego" [About historical songs of the Polish folk]. Of note is the fact that Kurpiński's extensive article "O instrumentach muzycznych" [About musical instruments] was, in fact, the first Polish course of the study on musical instruments and instrumentation. Kurpiński's also published his own translations of excerpts of significant French texts such *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique* by Antoine Reicha, and *Essai sur la musique ancienne et moderne* (Paris, 1780), and *De l'Opéra en France* by François Henri Joseph Castil-Blaze (Paris 1820). The journal also published reviews and news concerning the National Theatre and concert life, mainly in Warsaw, and musical and theatrical news from abroad, in sections entitled: "Teatra zagraniczne" [Foreign theatres], "Nowości zagraniczne" [News from abroad], and "Nowiny zagraniczne" [News from abroad]. In 1820 the authors of the column "Teatra zagraniczne" were Ludwik Adam Dmuszewski³ and M. Z. I. (unidentified). From January 1821 Józef Dionizy Minasowicz contributed articles signing them "J.D.M."⁴ Apart from European musical and theatrical news, he also published one poem in *Tygodnik*: "Duma włościan Jabłonny o Panu" [Elegy about the Lord by a peasant from Jabłonn] and translations of foreign poetic texts.

Over half of issues of the journal contain music appendices which, in all, consist of thirty-five pieces. Among these are eighteen piano and vocal compositions by Karol Kurpiński.

³Ludwik Adam Dmuszewski (1777-1847) actor, director of theatres, playwright and journalist, the editor of *Rocznik teatru* [Theatre Annual] and *Kurier Warszawski* [Warsaw Courier].

⁴Józef Dionizy Minasowicz (1792-1849), professor of law in Warsaw translator of Schiller's and Goethe's, poetry and stage works.

Many authors of articles and correspondence, and some of the translators sign their contributions only with initials, pseudonyms and signs. The following three have been identified.

Signature	Author
J.D.M.	Józef Dionizy Minasowicz
l...a...d...	Ludwik Adam Dmuszewski
***	Karol Kurpiński

Those unidentified, signed with the following initials: "C.F.", "I.R.", "I. W.", "J. W.", "L.P.", "M.Z.I.", "...m...z...i", "O.", "W.R.", "Y.", "Z."

This publication is based on two sources: a complete set of 1820 issues of *Tygodnik Muzyczny* at the Poznań University Library, and, for 1821, a microfilm copy of the *Tygodnik Muzyczny i Dramatyczny* in the collection of the Biblioteka Poznańskiego Towarzystwa Przyjaciół Nauk.

Another volume⁵ also deals with the contents of *Tygodnik Muzyczny*, however this earlier work offers far less access to the journal than does this RIPM publication. For, the RIPM Calendar, contains extensive editorial commentary in brackets, and the RIPM Index, created with the assistance of computer technology, includes a much larger spectrum of key words.

In the Calendar, the original nineteenth-century spelling in article titles is retained for article titles. However, commentaries in brackets employ contemporary spelling. Individual Index entries beneath leadterms also retain the original journal spellings, but the leadterms themselves utilize contemporary and unified spellings. As the titles of foreign works frequently appear in Polish in the journal and consequently in Polish in the Index, original titles—mainly German, French and Italian—and their Polish translation appear in the Glossary. The names of cities in the Index appear both in Polish (for example, Mediolan, Paryż) and in their original language (Milano, Paris). Obvious typographical errors have been corrected without further comment.

⁵D. Strumiłło, *Tygodnik Muzyczny 1820-1821. Pamiętnik Muzyczny Warszawski 1835-1836, Bibliografia Polskich Czasopism Muzycznych*, vol. 1. Kraków: 1955.