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MICKIEWICZ

IN

MUSIC

BY

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" In every society consisting of the Poles alone, Mickiewicz's poetry was always sung; and often have I seen him assisting at the piano, and endeavoring to instill into the mind of the singer the different passages of his song. "

--- Frederick Chamier (1830)

MICKIEWICZ IN MUSIC

Notes and Addenda to the Original Work of this

title by A. P. and M. M. Coleman (1947).

Jan Gall (1856-1912)

Notes

The Kantata Mickiewicza referred to in Question 3 on page 33 of Mickiewicz in Music was a choral work composed for the ceremonies which attended the unveiling of a monument to Mickiewicz in Lwów, on the occasion of the 85th anniversary of the poet's birth. The monument was unveiled in 1904.

Glinka and Mickiewicz

It is probable, says Zofja Lissa (" Michał Glinka w Warszawie, " Odrodzenie, May 18, 1947, p. 6) that the two artists Glinka and Mickiewicz met face to face, and perhaps in two widely separated parts of Europe, Russia and Italy.

The first meeting occurred, the author believes, at the home of Marja Szymanowska, in Moscow, and was the spur which impelled Glinka to compose musical settings for the two poems of Mickiewicz, " Moja pi^zszotka " and " Rozmowa. "

The two were in Rome at the same time in the years 1829 and 1830, and probably met there also, perhaps at the home of Princess Volkonskaya, where Mickiewicz was a frequent guest.



Musical Compositions to Works by Mickiewicz in addition to those Listed in Mickiewicz in Music. The numbering corresponds to that in the original list.

DO SAMOTNOŚCI

- a. Song by Henry Nagórka, Mickiewicz in Music, 156.

8. DZIADY II

- b 2). " Tus niegdyś w wiosny poranki " (Zosia's Song)

c. Stanisław Niedzielski (1842-1895)

10. DZIADY IV

- b 3). " Najprzód ciebie wspomina " (^{Solo} Duet)

c. Niewiadomski, Kurhanek Maryli, Part II, 4.

13. GRAŻYNA

- c. Władysław Brankiewicz (1853-1929) composed an opera Grażyna, but this, according to the Słownik biograficzny, was " lost in a disaster at sea. "

d. Antoni Janusz, a Canadian composer (b. ca. 1930), has composed a ballade Grażyna, which he played at the Kościuszko Foundation in New York on June 1, 1951. Janusz is a violinist.

16. KONRAD WALLENROD

(Ignacy Dobrzyński (1807-1867) was at work on an opera based on the first two parts of this poem when he died. The work was to have been entitled Krzyżacy.) (Reiss, I, 136).

- b 2). Pieśń z wieży (The Song from the Tower)

c. Ignacy Komorowski (1825-57). (Orgelbrandt)

d. Kazimierz Lubomirski (1813-1871). (Orgelbrandt)

21. NIEPEWNOŚĆ

- d. Kazimierz Lubomirski, Op. 18, 1865. For voice and piano.



FURTHER ADDEENDA

BURZA

- a. Song by Henryk Cylików, Op. 17, No. 1, in Wybór pieśni kompozytorów polskich, Warsaw, 1952, Vol. 2.

STRZELEC

- a. Song by Henryk Cylików, Op. 17, No. 3, in the above, Vol. 1.

[These items were called to our attention by
Miss Alice Rozan.]

22. ODA DO MŁODOŚCI

c. Cantata by Wilhelm Czerwiński (1837-1893). (Reiss, I, 120).

26. PIERWIOSNEK

c. Kazimierz Lubomirski, Op. 3, 1865.

28. PIEŚŃ ŻOŁNIERZA

a. " Piosnka żołnierza, " Niewiadomski, Kurhanek Maryli, Part I, No. 3.

RENEGAT

a. Ballad by Piotr Maszyński.

36. ROZMOWA

d. " Kochanko moja, na co mi rozmowa, " César Cui.

e. Kazimierz Lubomirski, Op. 1, Part 2.

39. SEN


c. Kazimierz Lubomirski, Op. 1, Part 2.

44. " Te rozkwitłe świeżo drzewa "

c. " Kwiecień, " Henryk Opieński, Op. 3, Pieśni Mickiewiczowskie, Zofja Lissa, Ed., Part II, 30-32.

In the above, the work referred to as Reiss is the Podręczna Encyklopedia Muzyki, Józef W. Reiss, Editor, Kraków, 1949-50, of which Alliance College Library has the first two fascicles. Orgelbrandt is, of course, the standard Polish Encyklopedia Powszechna.

In preparing the present work, we have been not only aided, but inspired, by Miss Alice Rozan of Buffalo, New York. A collector of Polish songs, Miss Rozan has among her treasures a copy of the Niewiadomski work noted above, Kurhanek Maryli, which she graciously permitted us to consult.



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MUSICAL COMPOSITIONS TO POEMS BY ADAM MICKIEWICZ

in addition to those listed in Mickiewicz in Music (1947) and Supplement (Jan. 1955). Numbering corresponds to that in the original list (MinM, pp. 21-32). If no number is given, this means there was no listing of the poem in MinM.

BURZA (Sonet krymski IV) First issued in Sonety, Moscow, 1826

- a. Song by Henryk Cyk6w, Op. 17, No. 1, in Wyb6r pieśni kompozytor6w polskich, Warsaw, 1952, Vol. 2.

1. CZATY, Ballada ukraińska Written in Moscow, 1826-27

- b. In 1868 Peter Ilich Chaikovsky (1840-93) began work on a composition, designed as an opera, based on Pushkin's translation (1833) of Mickiewicz's poem and entitled Le Voyevode. Of the work, but two fragments remain: the Overture, and an "Entr'acte 6t air de ballet." Date of publication unknown. Later one Kramer arranged a solo for piano from this composition. Chronologically Chaikovsky's Le Voyevode comes after Loewe's song to this poem and before Moniuszko's (MinM, p. 21).

19. MOJA PIESZCZOTKA Written in Odessa, 1825

- d. Song by Peter Ilich Chaikovsky, "Moya balovnitza" (Fillette charmante), Russian words by Lev Alexandrovich Mey (1822-62), No. 6 in Op. 27, Six romances, published by P. Jurgenson, Moscow, 1875. This setting is regarded by most as inferior to the one by Glinka, which is said by Mrs. Nina Vernadsky to have been a favorite with Tolstoy, especially as sung by his sister-in-law, Tatiana. Chronologically this comes after Glinka's setting, and before Cui's.

34. RANEK I WIECZ6R (Sonet erotyczny VI) S6nety, Moscow, 1826

- b. Song by Peter Ilich Chaikovsky, "Na zemlu surmak pal" (Le soir et le matin), Russian words by N. W. Berg (1823-83), No. 3 in Op. 47, Sept romances, published by P. Jurgenson, Moscow, 1881.

STRZEJEC (Sonet erotyczny IX) Sonety, Moscow, 1826

- a. Song by Henryk Cyk6w, Op. 17, No. 3, in Wyb6r pieśni kompozytor6w polskich, Warsaw, 1952, Vol. 2.
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In the above, the first and last items were called to our attention by Miss Alice Rozan of Buffalo, N. Y., the other three (1, 19, 34) by a note in the London publication Wiadomości (No. 449, Nov. 7, 1954) and later were checked by Mr. William Lichtenwanger of the Music Division of the Library of Congress. To both, our thanks.

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