“Jeszcze Polska nie zginęła”: Discovering the Life and Music of Zygmunt Noskowski

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“JESZCZE POLSKA NIE ZGINĘŁA”:
DISCOVERING THE LIFE AND MUSIC OF
ZYGMUNT NOSKOWSKI

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
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Doctor of Musical Arts

in

The School of Music

by
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B.M., Oakland University, 2016
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To my loving parents.
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ABSTRACT

Polish music history suffers from a lack of representation. This misleads audiences to the common misconception that Polish music began and ended with Chopin. In reality, there are a number of important figures in 19th-century Poland whose efforts were seen as vital to the restoration of music culture in a time when conquering nations were actively working on destroying Poland’s history. The purpose of this lecture recital is to bring the biography and works of Zygmunt Noskowski, one of Warsaw’s most important musical figures, to English speaking audiences.

Born in 1846, Zygmunt Noskowski was active as a musician, composer, and pedagogue until the year of his death in 1909. He made it his life’s work to revive music culture of post-uprising Warsaw by uplifting society through slow and gradual rebuilding of musical foundations.
INTRODUCTION

“The world knows little about Polish music.” Polish musicologist Ludwik Erhardt’s words ring just as true in 2021 as in 1975 when he first wrote them. While it is true that names like Frédéric Chopin, Witold Lutosławski, and Krzysztof Penderecki are common among musicians, these composers spent the majority of their lives living outside of Poland writing for international audiences, far removed from the struggles the Polish people faced during the 19th and 20th centuries. It is common to attribute the prolonged success of Polish music to the influences of Chopin, although part of this misattribution likely stems from the lack of in-depth sources pertaining to the rich history of Poland’s music in English. Because of this, there is a lack of Polish representation in music history leading to the misconception that Chopin was the only source of disseminating Poland’s musical style and culture. When Poland was broken, its citizens fought to preserve their Polish heritage through works of art, literature, and music. One of Poland’s leading practitioners of music in the 19th century who helped foster a culture of native representation during the years of artistic suppression was Zygmunt Noskowski.

Born in 1846, Noskowski lived and worked during a time where the suppression of Polish voices was strongest. After the events of the November uprising during the 1830’s, the systematic destruction of Polish heritage by Russian authorities removed any means of cultivating native music, transforming the landscape of Warsaw (Poland’s capital and former cultural center) into an environment which became increasingly hostile towards artists. Through his efforts as an educator and concert organizer, Noskowski played a major role in the rebuilding and fostering of a music culture which honored and promoted native talent over foreign influences.
Despite his importance in Polish history, Zygmunt Noskowski’s name appears on the long list of 19th century composers who have been forgotten by time. The purpose of this lecture recital is to bring his life and music to wider audiences through the first substantial biography written in English along with a performance of his music which exemplified his thoughts and attitudes towards preserving Polish culture. The biography is compiled primarily from Polish sources, some of which are presented here in English for the first time. All translations are my own.
WARSAW IN THE NINETEENTH CENTURY

Poland’s history in the 19th century was defined by its struggle for independence. After centuries of autonomy, the neighboring countries Austria, Prussia, and Russia took advantage of the distraction caused by Napoleon’s rise to power in France and seized control of Poland, partitioning the country into three territories beginning in 1772. By 1775, the region of Mazovia, which included the city of Warsaw, fell under the control of the Prussian government.¹

Despite Warsaw’s loss of independence and the social crisis that ensued, intellectual and musical culture revived as early as 1800. Due to Prussia’s unwillingness to help fund institutions that promoted Polish culture, the task fell on artists, intellectuals, and scientists. New institutions that preserved Polish culture were opened, libraries and collections that preserved Polish history were being built, and musical life in the form of Polish theater and opera were becoming increasingly common.² In 1801, with the help of Józef Elsner and E. T. A Hoffman, the Harmonie-Gesellschaft was created as a venue for chamber and symphonic concerts. Elsner, along with Father Izydor Cybulski, also opened a music engraving shop in 1802, revitalizing music publishing of Polish composers.³

Problems came in 1806 when Napoleon’s army entered Warsaw with the promise of regaining independent statehood. Rather than helping Poland, Napoleon exploited their hopes by using Polish citizens to fight the Austrians in Italy, eventually bargaining away parts of Poland in secret negotiations with his enemies.⁴

In 1807, the second partitioning of Poland left the central territories under the influence of France. The Duchy of Warsaw was established as a puppet state that Napoleon used as a

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¹ Goldberg, Music in Chopin’s Warsaw, 11.
² Ibid., 11.
³ Ibid., 13.
⁴ Ibid., 13.
source for financial gain and a steady supply of soldiers.\textsuperscript{5} After Napoleon's defeat in 1815, the Duchy of Warsaw was re-established as the Kingdom of Poland by the Congress of Vienna in hopes of reducing Tsar Alexander I’s power. Although independent statehood was established, Poland would slowly become conquered, this time by Russia.\textsuperscript{6} Even though independence had been taken away from Poland again, cultural life in Warsaw still managed to flourish.

After the end of the Napoleonic war in 1815, the Polish people saw a great expansion of the new bourgeois class due to the rapid development of textile manufacturing.\textsuperscript{7} As a result, educational institutions opened across cities in Poland due to the demand of educated individuals capable of serving in administrative positions. The University of Warsaw was opened in 1816 and by 1821 music studies became available.\textsuperscript{8}

As a result of Tsar Nicholas I’s new restrictions imposed on organizations of national origin, civil unrest began to stir in Warsaw. After the Tsar used Polish troops to suppress the July uprising in France, armed insurrections broke out across the city. The resulting conflict would come to be known as the November Uprising, which ended with Poland’s defeat and further oppression by Russian authorities. Most universities and scientific institutions were closed; the few that remained were forced to use Russian as their standard language. Under Russian rule, Polish governmental institutions were disbanded and absorbed by the Tsar’s empire.\textsuperscript{9} In a statement to Polish nobles in 1835, Tsar Nicholas I’s made his intentions clear:

\begin{quote}
You have, gentlemen, two choices: either persist in your illusions of an independent Poland or live peacefully and as faithful subjects of my government. If you cling to the maintenance of your dreams of utopia, of a distinct nationality, of an independent Poland […], you cannot help but draw great misfortune upon yourselves. I have
\end{quote}

\textsuperscript{5} Ibid., 13.
\textsuperscript{6} Lee, \textit{Musical Life and Sociopolitical Change in Warsaw, Poland: 1944-}, 6.
\textsuperscript{7} Goldberg, \textit{Music in Chopin’s Warsaw}, 17.
\textsuperscript{8} Lee, \textit{Musical Life and Sociopolitical Change in Warsaw, Poland: 1944-}, 7.
\textsuperscript{9} Corrsin, “Political and Social Change in Warsaw from the January 1863 Insurrection”, 41.
created here the citadel of Alexander and I disclose to you that at the least unrest I will destroy the city, I will destroy Warsaw, and you may be sure, it will not be I who will rebuild it.  

Under these conditions, music culture in Warsaw was stamped out; music schools were closed, orchestras disbanded, artists and intellectuals fled to live the rest of their lives in exile, and a new generation of audiences never learned how to love and appreciate music. It was in this environment, hostile and artistically desolate, in which Zygmunt Noskowski was raised.

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10 Ibid., 41-42.
ZYGMUNT NOSKOWSKI (1846-1909)

Early Life (1846-1860)

Zygmunt Noskowski was born on the 2nd of May in 1846. He was the tenth child of parents Józef Lady-Noskowski, a notary and record-writer for the Kingdom of Poland, and Amelia de Salis, daughter of Karol Salisch, adjutant to King Frederick II. His family was closely associated with the ideologically extreme circles of the Polish Intelligentsia at the turn of the 19th century under the strong influence of Andrzej Towiański’s. Towiański was a messianic leader and philosopher who taught that the Polish people could only regain their freedom by remembering the faith of their ancestors; he also encouraged strong self-criticism as a form of bettering society. It is known through the memoirs of Zygmunt’s older sister Józef a that their parents support of the nauki mistrza, or “master’s teachings”, particularly from their mother, played a leading role in the way the children were raised. After the events of the November uprising in 1830, Zygmunt’s parents, weakened by their “moral conditions,” found “a new era [...] in [their] lives,” and vowed to “live and educate [their] children in this spirit according to Towiański’s principles.”

A well-rounded education was instilled in their children from an early age. Amelia, who was raised surrounded by the Polish Intelligentsia, was interested and well-versed in many areas of knowledge. By age 17, she was already acquainted with the history of the Middle Ages and the Reformation and there was “no work on this subject…which would have been foreign to [her].” Noskowski was subjected to this rigorous and multifaceted education. Despite his musical abilities appearing by 1850, Zygmunt’s parents treated the subject of music as a

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11 Sutkowski, Zygmunt Noskowski, 6.
13 Ibid., 1.
14 Ibid., 1.
supplement to general education.\textsuperscript{15} It was more important to Zygmunt’s parents that their children be raised with high morality and patriotism as a priority over artistic concerns. The philosophy of his parents was to educate “not only [their] minds, but also worked to educate [their] souls and hearts.” They taught their children to “learn about their faults and to improve from them, overcome what [they found] difficult.” They also explained to them that there is “real merit to working towards attaining moral progress.”\textsuperscript{16} This educational diversity instilled in Noskowski a lifelong passion for nature, particularly in entomology. Since he loved to collect insects from an early age, he was given the nickname Robaczyński\textsuperscript{17} by his friends.\textsuperscript{18}

At age five, Noskowski was barely able to reach the keyboard of the piano but already demonstrated outstanding listening skills and musical memory. It can be assumed that Noskowski started formal music training in 1851 when he began taking lessons on piano and general music notation.\textsuperscript{19} He was able to quickly master these skills and gained the admiration of Polish composer Ignacy Dobrzyński, who gave him his blessing on a long and prosperous future in music.\textsuperscript{20} Later the same year, Noskowski began taking violin lessons with one of Warsaw's best teachers, Jan Hornziel.

Despite the musical attention of his teachers, the environment in which Zygmunt lived was not conducive to a well-rounded musical education. The only music that was played in the Noskowski home was from the salon repertoire, low-value and pseudo-folk songs that lacked much artistic depth.\textsuperscript{21} The music of Chopin, which had begun to rise in popularity among Polish circles, was absent from Zygmunt’s upbringing. Aside from their difficulty for

\textsuperscript{15} Wroński, Zygmunt Noskowski, 13.
\textsuperscript{16} From the memoir of Józefa Niemojewski.
\textsuperscript{17} From the word robak, meaning bug.
\textsuperscript{18} Wasylewski, “Klucz dzikich gęsi nad Warszawą,” Gazeta Polska, no. 318.
\textsuperscript{19} Wroński, Zygmunt Noskowski, 14.
\textsuperscript{20} Ibid., 13.
\textsuperscript{21} Sutkowski, Zygmunt Noskowski, 7-8.
amateur musicians, Chopin was considered an “enemy of the cause and an ardent opponent of Towiańism” after his outspoken attacks on Towiański in a letter published in Fontana in 1841.22 Because of the Noskowski family’s fanaticism towards Towiańism, they could not raise Zygmunt “in the Chopin spirit” since their goal was to raise him as “a faithful servant for the cause.”23 Instead, the culture and artistic tastes that shaped Zygmunt’s musical tastes were of “third-rate value, pseudo-national, and highly conventional,” and robbed him of the opportunity to learn and be inspired by Chopin’s work.24

The only music which influenced Noskowski’s creative mind were the songs and arias from Moniuszko’s Śpiewniki domowe (Songbooks for home use). Noskowski would frequently accompany his brother Bronisław, a talented singer, to entertain the guests of Józef, whose home was a common center for patriotic and religious meetings for the Warsaw Towiańists.25 Noskowski wrote about playing music in his own home and the narrow and limited range of repertoire in his memoir, published in 1906: “Social gatherings in our house were quite frequent and mainly focused on practicing music, which my father listened to with real love. Therefore, for every family celebration we tried to prepare a program ... but apart from the Idyllic Symphony,26 our entire repertoire consisted of works already forgotten today, so for a long time I lived in complete ignorance of classical and truly good music.”27

In 1860, political tensions in Poland reached a boiling point. Noskowski, who experienced life outside of the closed off group of Towiańists and felt the fire of Polish nationalism brought on by Moniuszko’s Halka, was able to see the societal faults that hindered

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22 Wasylewski, “Pod Wpływem Mistrza Andrzeja,” 1.
23 Ibid., 1.
24 Wroński, Zygmunt Noskowski, 17.
25 Wroński, Zygmunt Noskowski, 16.
26 This is how Noskowski referred to Beethoven’s 6th symphony.
Polish progression “more clearly than before when he remained only within the influence of the utopian patriotism of his home environment.” After the wanton and unnecessary killing of dozens of Polish citizens at the hands of Russian soldiers, insurgent fights broke out across Poland. The resulting conflict, known as the January uprising, would be the first social uprising in Poland’s capital in thirty years and in a direct parallel with the November uprising in 1830; it ended with Poland’s defeat and further punishment at the hands of Russian authorities. It was during this dark time in Warsaw’s history when Noskowski, a boy of only fourteen, took his first trip to Kraków to discover the Tatra mountains.

The Podhale region of Poland held a special place in the minds of Poles in the late 19th century. It is a vast, mountainous region which was "introduced" to Poland by the poet Franciszek Nowicki and the Polskiego Towarzystwo Tatrzańskie (Poland Tatra Society) as a place where “wolną Polska” (“free Poland”) lived on despite the devastation of partitioning. Noskowski, having recently experienced an awakening in patriotic feelings, left with greater impressions of Poland and its history. He recalls these events in his memoir:

The view of Kraków, visiting Wawel, the churches full of heirlooms, Kosciuszko Mound, all gave me a number of new, completely unknown impressions. The past of Poland unfolded before my eyes, full of glory and power. I had not yet realized the feelings that took over my young heart, I had not thought at all about the mistakes of my fathers that had led our great homeland to collapse. The heirlooms that I greedily saw gave me only the conviction that we were a free nation, and now we are suffering under three alien scepters...We had everything, and today we have nothing but pain and tears...It was then that I managed to hear Sigmund’s Bell for the first time, which was struck on the occasion of the feast of Matki Boskiej (Mother of God). I heard it from afar, and then, as I ran along the plantings, closer and closer, at last I managed to jump up with a few strides to the tower and pull with the others by the cords that moved the binding of the beams in which swayed this D-flat major chord, wonderful in its sound, a monument to our most glorious history.

28 Ibid., 19.
These national and natural impressions made on Noskowski during this trip manifested themselves numerous times in his future compositions. One example is his 1879 concert overture *Morskie Oko*, which was first sketched while camping alongside the mountain lake in 1861. He believed that this trip turned him into a “young man” as he “acquired other views of the world.”

Already at age 15, Noskowski’s compositions began reflecting his experiences. Aleksander Poliński, having interviewed the young composer, wrote about his talent in the *Wielka encyklopedia ilustrowana* (*The Great Illustrated Encyclopedia*): “During his stay in the gymnasium, the fifteen-year-old young man, although not yet familiar with the grammar of music, was already composing songs to words by Kochanowski, krakowiaks, characteristic scenes and various pieces from the salon and dance style. One of the first attempts of this eagle just experiencing his wings, *Kolęda*, was published by *Tygodnik Ilustrowany* as a peculiarity.”

Noskowski always considered his *Kolęda* “witaj gwiazdko złota” (“Hello Golden Star”) to be his first work. The history of its creation, publication, as well as his first experience with Moniuszko are described by Noskowski in an article he wrote for *Wiadomości Artystyczne* in 1901:

*Kolęda*, which was published in *Tygodnik Ilustrowany* in the issue of 23 December 1865, had already had its history. I wrote it at the age of fifteen, originally to different words, because of which the song lay useless and would have perhaps been forgotten had it not been for Rzętkowski. He heard *Kolęda* and told me that he would add other words suitable for printing to the melody. He did it quickly, and when the carol in a new dress and rewritten got into the hands of the editor Jeniki, I found out that the song would come out in “Tygodnik” if Moniuszko gave a favorable opinion about it. Rzętkowski carried these notes to Moniuszko, whom he already knew, and I asked him not to go with him, because I had no courage. For I

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32 Ibid., 28.
34 The original words to Noskowski’s *Kolęda* had strong patriotic undertones which would have made it impossible to publish under the scrutiny of Russian authorities.
assumed that the master, having seen an unknown young man, would ask him out of the door, without even having seen his work. So, I trod on the pavement on Czysta Street, wandering around the house where the creator of Halka lived. After all, my fate was taking place there, so with a beating heart I waited for my friend to appear, and when he finally did, I read the good news from his face, and I almost turned the goat over with joy. Moniuszko praised Kolęda, proclaimed the artist’s talent, and only ordered me to make small changes to the piano accompaniment, recommending that I present myself with the corrections to him. It is understood that now I have already gone to “Mr. Director” without fear. And yet, when I stood before the master, who caused such fire in me through his first operas, whose entire songbooks I knew then as well as I can today, I had a feeling by heart of such a strangely timid respect that at first, I could not utter a word. My voice froze in my throat and my eyes darkened, but the master’s gentle smile and a few words of encouragement restored my balance, and the kindness with which he looked at Kolęda and spoke favorably about it overwhelmed me with sincere gratitude.

From that fateful moment onwards, my relations with the great artist grew closer and closer, and the advice and comments he gave me greatly contributed to shaping and clarifying my views on art. I took Kolęda with Moniuszko’s note “cleared for printing” with Rzętkowski to the editorial office of Tygodnik Ilustrowany, where I learned about the honor that would befall my modest song. Here Jenike asked Wojciech Gerson to decorate Kolęda with an appropriate drawing, which also happened. The picture from one of our most important painters, lovely and poetic, raised the meaning and value of the poem and music, drawing universal attention to an unknown musician, who was so young that he could not even proudly twist his mustache in the face of such success.

**Years of study (1860-1872)**

The beginning of the 1860s was a troubling time for the young composer. In 1863, while he was participating in the January uprising (an effort that forced him to leave Warsaw for months at a time), his father Józef passed away, causing the members of Noskowski’s home to disperse. Noskowski, now on his own, faced financial troubles and hardships which “could shake his future forever and break the spirit of a young man with less fortitude.”

Thankfully, Noskowski’s formal music education began shortly after. Thanks to the efforts of Apolinary

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35 Moniuszko was the director of the Warsaw opera at this time.  
36 Noskowski, “Dwie kolędy (Kilka wspomnień),” 78-80.  
Kątski, the music institute (formerly known as the Józef Elsner Conservatory), was reopened and lectures began on January 26th, 1861.

This re-establishment was a milestone in the musical culture of Warsaw. It was not without its own problems, though, as Noskowski pointed out in an article written for Wiadomości Artystyczne:

The first six-year period of the Institute of Music was characterized by a great variety of students attending the newly established facility. Apolinary Kątski with incredible energy raised funds, scholarships, etc., at the same time trying to gather around himself the best artistic forces active in Warsaw at that time as teachers. And this task was not so easy in view of the irritability of many, and also because of the envy of those whom the famous violinist managed to avoid in bringing about the wishes of the general public.

This competition was not without fights, malice and assaults. Kątski was slandered in various ways, and although he had flaws, large ones, sometimes making mistakes in dealing with the environment, it is impossible to deny that without his iron will and extraordinary efforts, the Institute would not have been established, and more importantly, after the funds had been exhausted, re-opened in 1868. The first period for this musical institution began in 1860. Hearing the news of the opening of the courses, students from all over the country screamed for learning. There were even married people in their forties among them, and it was peculiar to see, for example, a music theory class where men under a mustache sat next to teenage boys.\(^{38}\)

Among those “artistic forces” who taught at the institute was Stanisław Moniuszko. This fact alone excited most of the youth in the institute who saw each “approach to the master” as a “great honor,” whose words were “listened to with concentration, memorized and repeated at any opportunity.”\(^{39}\) The chance to learn Moniuszko’s music from the master himself made a lasting impression on the students: “I remember how his [works were] discussed with life, so different in its mood from the works of foreign masters with whom we were introduced to in that class.”\(^{40}\)

\(^{38}\) Noskowski, “Dwie kolędy (Kilka wspomnień),” 78.
\(^{39}\) Ibid., 78.
\(^{40}\) Ibid., 78.
In June of 1865, Noskowski graduated from the *gimnazjum* in Warsaw and spent the summer in Rokitnica with his sister. At the end of the summer holiday, against his wishes, he began an apprenticeship with the Treasury Committee of Warsaw, a position he would only hold for a short while. By 1866, Noskowski decided to devote himself completely to the study of music and continued his education at the Warsaw Music Institute focusing on violin. While at the institute, Noskowski was a member of the orchestra and played in several chamber ensembles.\(^{41}\)

Noskowski’s devotion to music was not limited to just the violin. According to an article published in *Tygodnik Ilustrowany* highlighting up and coming musical talent in Warsaw, he also developed his piano skills, learned to play organ by himself, studied solo singing, and played the trumpet as well. In addition to his instrumental training, he would also study music theory with Moniuszko.\(^{42}\)

On the sixth anniversary of the institute's opening in 1867, the first graduating class of students were sent into the world, Noskowski among them. Noskowski’s final examination from the institute was a performance of Rode's Violin Concerto No. 1 with the institute’s orchestra.\(^{43}\) While working on this piece, Noskowski noticed that there was a fermata towards the end with room for a cadenza. During a lesson with Kątski, Noskowski convinced him to let him write a cadenza for the performance. Noskowski talks about this event in a letter addressed to his mother on July 9th: “When I was playing during the lesson, Kątski, looking at the notes, said: ‘So there is a place for a cadenza; well, compose it yourself, just make sure that it is in the concerto’s character’. Having received such a permit unexpectedly, I started working and wrote a cadenza.

\(^{41}\) Sutkowski, *Zygmunt Noskowski*, 12.
\(^{42}\) “Zygmunt Noskowski,” *Tygodnik Ilustrowany* no. 282. pg. 331.
\(^{43}\) Wroński, *Zygmunt Noskowski*, 34.
in a few days. Kątski listened to the composition with attention and made a remark to improve one place but said that was completely in character.”

He played the concerto was on July 8th in front of a panel of judges composed of some of the best musicians in Warsaw: Kątski, Moniuszko, Antoni Stolpe, Oskar Kolberg, and Karol Studziński among others. Noskowski remembers this event fondly in his letter to his mother:

“Immediately after the first tones, I felt lifted into spheres unknown to me, listening to the tones of my violin, overwhelmed by the beauty of the concerto, I forgot that I was playing in front of the audience and the judges. [...] and as I played, I felt more and more moved. And when it came to my cadenza, I said in my soul: ‘I bear witness to the cause of God, I sing praise in the highness of the Lord to the Lords’. And a voice in my soul spoke - triumph!”

After the completion of the nine-day examination period, Noskowski was awarded 2nd prize in the violin class. The prize included a copy of Ernest F. Rychter’s *The Principles of Harmony* translated by Jan Karłowicz along with a dedication signed by Kątski, Moniuszko, Feliks Brzozowski, and Stolpe.

The summer after his graduation, Noskowski joined the orchestra at the Great Theater (*Teatr Wielki*) under the direction of Adam Münchheimer, where he expanded his operatic repertoire for two years. In September of 1869, Noskowski was appointed to the position of voice tutor for the class led by Franciszek Ciaffei at the Warsaw Music Institute. This employment did not last long, however. Noskowski had turned his attention towards composition and was not devoting enough time towards his work with the class. As a result, he was fired from the position a year later in 1870.

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46 Ibid., 37.
Records kept by the Warsaw Institute for the Deaf and Blind that Noskowski taught music there from 1871-72. As an ardent supporter of music pedagogy for every member of society, Noskowski worked with the institute to design a magazine with the intended purpose of teaching music and theory for the deaf and blind. A translated copy of the proposal was sent to similar institutions in Germany and Russia, but apart from a letter of recognition from the Polish government in 1873, the project never came to fruition and the system has been lost.

After spending time outside of the institute looking for work, Noskowski decided to devote himself more fully to composition and sought additional studies abroad. Having been influenced by Moniuszko, Noskowski decided that he would continue his studies in Berlin under the direction of Fryderyk Kiel. The Music Institute’s compositional programs during the first decades of its existence only provided students with the necessary skills to prepare them for more advanced studies so it was not uncommon for musicians from Warsaw to complete further studies abroad. In order to fund his trip, he sent an application to the committee of the Warsaw Music Society (Warszawskie Towarzystwo Muzyczne) dedicated to handling the finances of Warsaw students seeking further study. In his application he wrote:

In 1867 I graduated as a violinist at the Warsaw Conservatory. Then, under the influence and advice of Stanisław Moniuszko, I devoted myself to composition. However, I consider my studies incomplete, and my work for a living does not allow me to freely practice music. So, I decided to go to Berlin to undergo a complete study of counterpoint and composition with Fryderyk Kiel. However, my funds are too thin, and I am going to ask the Honorable Committee for a scholarship from the funds allocated for this. Proof of my ability and work can be provided at any time and I will undergo an examination if necessary.

47 Sutkowski, Zygmunt Noskowski, 15.
48 Wroński, Zygmunt Noskowski, 40.
49 Ibid., 40.
50 Stanisław Moniuszko took a similar path, studying with Carl Friedrich Rungenhagen in Berlin, 1837.
51 Wroński, Zygmunt Noskowski, 41.
The application was reviewed by Rożniecki, Zawirski and Münchheimer who agreed to help him study in Berlin. This decision was not based on his compositional output, but rather because of his “personal qualities... knowledge, diligence, and thirst.” Noskowski’s studies with Kiel began in December of 1872.

**Years in Germany (1872-1881)**

Noskowski’s decision to continue his compositional studies in Berlin was likely due to the nature of musical culture there at the time. Berlin was recently named the capital of Germany and could by no means live up to the cultural traditions of other German cities which already had centuries of development. Due to its rapid expansion of political importance however, Berlin saw a rise of new scientific and cultural institutions which helped its musical culture flourish. In terms of music education, Berlin was considered one of the last “bastions of conservatism and academicism,” perfectly fitting Noskowski’s compositional temperament.

While in Berlin, Noskowski studied composition under Kiel and instrumentation under Richard Wüerst. Evidence of his success can be seen in a certificate issued by Kiel in March of 1873: “At the special request of Mr. Zygmunt Noskowski from Warsaw, I testify that he has been doing his compositional studies under my direction with the greatest diligence for several months and that the most gratifying results can be expected from further serious study.”

Noskowski composed a number of pieces during his studies at the Hochschule für Musik, including the songs *Pożegnanie* (Farewell) and *Sen* (Dream). Both of these songs gained some popularity and were written about in *Tygodnik Ilustrowany* where the reviewer testified to his

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52 Sutkowski, Zygmunt Noskowski, 16.
53 Ibid., 16.
56 Wroński, *Zygmunt Noskowski*, 41.
significant talent.\textsuperscript{57} During his studies, Noskowski began focusing on his orchestral works, completing the concert overture \textit{Morskie Oko} and his first \textit{Symphony in A Major} in 1875, the latter of which was completed as part of his thesis for graduation.\textsuperscript{58}

During his years of study, Noskowski would become tied to German models of composition, namely large-form orchestral works like the symphony and cantata, as well as the string quartet.\textsuperscript{59} His musical upbringing in an environment which did not hold regular concerts showcasing modern orchestral works coupled with the “cult of perfect craftsmanship and thorough knowledge” found in Berlin explains why he never innovated in his compositions.\textsuperscript{60}

Noskowski’s conservative views of music were influenced by the musical culture of his youth and were reinforced by his studies with Kiel. Due to these views of music, he opposed those who wanted to break free from tradition. In an article he wrote for \textit{Tygodnik Ilustrowany} on the composer’s concert for Münchheimer in 1875, Noskowski wrote: “I cannot belong to the camp of the so-called musicians of the future who [...] want to break with the current direction [...]. Letting go of what Wagner and Liszt have done, I stand impartial and will never be carried away by any theoretical trend, because beauty in art is not my goal, but the principle.”\textsuperscript{61}

Noskowski would complete his studies with Kiel in April of 1875. His work, extensive and tiring, left him feeling anxious and eager to return to Warsaw to find work. In a letter to his brother Piotr, Noskowski wrote: “I am weakened and a bit nervous due to excess work [...] The thought that in a few weeks’ time I have to take the first step on the great path of artistry makes me even more anxious. What I’ll find for myself in Warsaw after my return makes me feel more

\begin{flushleft}
\textsuperscript{57} Kleczyński, “Ze Świata Muzycznego: Nowe wydawnictwa w roku 1872,” 332.
\textsuperscript{58} Wroński, \textit{Zygmunt Noskowski}, 42.
\textsuperscript{59} Key, “Od Bacha do...Nosowskiego,” 117.
\textsuperscript{60} Sutkowski, \textit{Zygmunt Noskowski}, 17.
\textsuperscript{61} Noskowski, “Ze Świata Muzycznego,” 247.
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at peace. I know what I am worth after two years of hard work, which is why I would like to find something suitable...”

After his return from Berlin in 1875, a concert was organized to showcase his works thus far. In an article for Tygodnik Ilustrowany, Gustaw Roguski remarked that Noskowski’s orchestral works held high artistic value and that it was clear he had a “complete mastery” of instrumentation.

Despite the positive critical reception of his works, Noskowski’s fears of being unable to find a sustainable job came true. Aside from a one-article run as the new editor of the music chronicle for Tygodnik Ilustrowany, it was announced just four issues later that Noskowski would be returning to Germany.

Noskowski returned to Kiel for help finding work abroad. It was through his influence in Germany that Noskowski was appointed as the “Städtlicher Musik Direktor” of the “Bodan” singing society in Konstanz in the Fall of 1875.

The stay in Konstanz would prove to be highly successful for Noskowski both as a composer and pedagogue. Under his direction, the men’s choir quickly became the best in the entire principality. Noskowski’s success in Konstanz is evidenced by the choir’s acclaim at the 1877 Baden singing convention in Karlsruhe where they were awarded first place out of 90 associations for their performances of “Król i śpiewak” (“King and Singer”).

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66 Wroński, Zygmunt Noskowski, 44.
Noskowski’s work for the singing society won him the admiration of musicians and even government officials. In a letter to his brother, the composer mentions how the choir’s popularity won them the honor of performing for the Grand Duke of Konstanz’s 50th birthday:

On the occasion of the 50th anniversary of the birth of the Father of the Country, as the prince is called here, the city council organized a torchlight serenade in front of the palace on the island of Mainau, where the princely family stays all summer. It was September 8th. We went by boat with music and fireworks and torches. My choir was invited to the upper hall of the palace where the prince joined me with full satisfaction, saying that “Boden” is now at the master’s level and that he owes it to my management. ⁶⁸

Despite the recognition of his accomplishments with the “Boden” society, Noskowski still suffered from financial troubles. To alleviate some of this difficulty, Noskowski focused his compositional efforts towards small-scale vocal and piano miniatures that would appeal to common audiences for wider release.⁶⁹ The works that gave Noskowski the highest recognition were his piano pieces based on the national dance from Kraków; the Krakowiak.

After the completion of the first cycle of eight Krakowiaks, Noskowski sent a manuscript of them to Franz Liszt. After Liszt heard them performed by Juliusz Zarębski, he gave them to Kahnt for publication. The news was sent to Noskowski in a letter which showered him with compliments.⁷⁰ The Krakowiaks quickly became the most popular of Noskowski’s works; there were five editions of the first set of the pieces in 1878 alone. In total, Noskowski composed 17 Krakowiaks during his stay in Konstanz, eleven for two hands, and six for four hands. His most popular, Op. 2, was dedicated to Liszt.

Noskowski officially met with Liszt in 1880 at the annual artists’ meeting in Baden. According to a letter sent to his brother, Liszt welcomed him “like an old acquaintance and was

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⁶⁸ Ibid., 305.
⁶⁹ Sutkowski, Zygmunt Noskowski, 22.
⁷⁰ Wroński, Zygmunt Noskowski, 46.
very cordial.” While in Baden, the two composers played through Noskowski’s Krakowiaks written for four hands, repeating sections which Liszt wanted to listen to again. While talking to his close friends, Noskowski learned that Liszt would frequently talk about him everywhere and recommended his Krakowiaks whenever he could.\(^71\) This friendship resulted in Noskowski being invited to perform in a concert organized by Liszt in Weimar.\(^72\)

In addition to Noskowski’s encounter with Liszt at the 1880 annual artist meeting, he also learned that his music was receiving recognition across Europe; a Leipzig newspaper said that his choral works were being performed even as far as the Netherlands.\(^73\) Feeling more empowered than ever in his abilities, Noskowski set his sights on leaving the small provincial town of Konstanz, saying that he wanted to “find a better job, to a place that would be closer to the great musical world.”\(^74\)

By the end of his stay in Konstanz, Noskowski had already turned his sights back to Warsaw. Although he was offered the positions of professor of composition at the Warsaw Music Institute in 1877, Noskowski declined due to the expenses of moving and the steady pace of his career. Despite this refusal, he continued to become more popular in Warsaw and his opinions on musical matters were beginning to be treated with greater importance. His correspondences were frequently published in *Echo Muzyczne*, which concerned the various (and oftentimes not so glorious) aspects of Polish musical life. In his series of articles called “Drośkoskazy” published in 1879, he explained the realities and struggles of Polish musicians in the environment.

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\(^{71}\) Korab, “Pierwsze Kroki Zygmunta Noskowskiego,” 310-11.  
\(^{72}\) “Rzeczy Bieżące.” *Echo Muzyczne*, 1.  
\(^{73}\) Korab, “Pierwsze Kroki Zygmunta Noskowskiego,” 311.  
\(^{74}\) Ibid., 309.
Noskowski believed that the audience in Warsaw, now long removed from the time when the capital was teeming with musical life, relied too heavily on opinions from authors who “have nothing to do with music.” It was common in Warsaw to read about “every newly painted picture, about a written comedy, drama or novel, [...] but nothing or very little about the activities of musical artists.” Editors would warn employees not to “write too much” about music, while the “theater, literary, or painting reviews fill hundreds of pages.” Noskowski calls into question the way reviews of music are treated in such publications. Under the “Fine Arts” section, there were only painting and sculpture reviews, leading Noskowski to ask if they considered music a “monstrous art.” Polish musicians had to track down an editor in order to find some publicity for an upcoming concert. Meanwhile, foreign musicians who pass through the city are treated as “foreign gods,” and artists who “need no advertising shines in all newspapers every day, because… they are in fashion.” Noskowski believed that as “long as our press[…] deals with music and artists in the manner described above, musical art will not take a position worthy of itself.”

This criticism of the musical environment from Noskowski struck a chord with musicians in Warsaw. They saw in Noskowski something that they felt was lacking in their community: a talented individual who had thorough and comprehensive musical knowledge who was unafraid to face the challenges of rebuilding strong musical foundations head on. In this regard, Noskowski had found his life’s mission, officially aligning himself with the Positivist attitudes of the time: artistic activity as a social service.

75 Noskowski, “Drogoskazy,” Echo Muzyczne no. 12, 3.
76 Sutkowski, Zygmunt Noskowski, 25.
77 Ibid., 26.
In 1881, the Warsaw Music Society approached Noskowski with the offer to make him their new director. Seeing this as a chance to serve the people of Poland, Noskowski accepted, and by the end of January, he returned to Warsaw where he would remain for the rest of his life.

Warsaw (1881-1888)

Zygmunt Noskowski returned to Warsaw with extensive experience and a well-defined sense of individuality. Because of his work with “Bodan,” he was prepared to handle the challenges associated with running the Warsaw Music Society. Almost immediately, Noskowski began to work on raising the level of musical education in society, teaching voice and theory lessons out of the society's headquarters. The purpose of these lessons was highlighted in the announcement made by the society: “The Society Committee, by giving the opportunity to learn the beginnings of music and singing, does so with the intention of making our society as musical as possible."

After establishing classes through the Music Society, Noskowski set his sights on his next ambitious project; the establishment of a permanent symphony orchestra.

For Noskowski, the true mark of a healthy musical environment included a symphony orchestra which held regular concerts. His outspoken attitudes towards salon repertoire in conjunction with his own elitist views on the superiority of the symphony made this project particularly special to him.\(^\text{79}\) Previously, orchestras were not popular among Warsaw audiences. He had recently felt this dissociation towards large-form works a year prior when he was brought to Warsaw as a celebrity to conduct a concert of his works on November 25th, 1880. The concert, which featured the overture *Morskie Oko* and his newly composed *Symfonia elegijna* (*Elegiac Symphony*), while met with critical acclaim, garnered no support from audiences. Jan

\(^{78}\) Wroński, *Zygmunt Noskowski*, 54.

\(^{79}\) Noskowski, “Ideal Opery,” 170.
Kleciński, a prominent reviewer for *Echo Muzyczne*, noted that the theater was “terribly empty” during the concert. His reasoning for this was because “there was a symphony on the program, a work of great size.”

The few orchestra concerts that did take place in Warsaw happened in the summer months at *Dolina Szwajcarska* (*Swiss Valley*), an entertainment garden in Warsaw that had several venues for music. These concerts were usually hosted by foreign ensembles who rarely programmed works of Polish composers. In Noskowski’s announcement of the inauguration of the weekly concerts at *Dolina Szwajcarska* in *Echo Muzyczne*, he explained that his justification for putting together an orchestra was because the few orchestras who passed through Warsaw did not “nurture native music” and only an orchestra “led by a Polish artist/musician” would solve this lack of representation. He assures the readers that this orchestra would be unlike any that has performed in Warsaw in recent years as their goal was the “dissemination of hitherto unknown locals works.”

The first concert at *Dolina Szwajcarska* took place on May 8th, 1881. An orchestra of fifty musicians played works by Moniuszko, Zelęński, Münchheimer, and Noskowski; the concert opened with a ceremonial march composed for the occasion. As the summer season progressed, Noskowski began programming works by Haydn, Beethoven, Mendelssohn, Smetana, and Dvořák, which were then unknown to Warsaw audiences. Aside from conducting, Noskowski frequently took an active role during these concerts as a pianist accompanying the choirs, soloists, and chamber ensembles.

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80 Kleciński “Zebranie Ogólne Towarzystwa Muzycznego,” 186.
81 Noskowski, “Koncerta w Dolinie Szwajcarskiej,” 69.
These efforts were not always met with praise. Backhanded criticism towards Noskowski’s orchestra appeared in an issue of Tygodnik Ilustrowany, which announced the summer season of the Sonnenfeld Orchestra from Germany. The foreign orchestras program would consist of works which would be “light and accessible to the tastes of the masses” without the “slightest pretensions to the ‘gratitude of the nation.’”83

As the summer season came to an end, Noskowski brought a proposal to the Warsaw Music Society with the intent of maintaining the orchestra all year within the society’s framework.84 The goal was to have an ensemble that would be able to rehearse continuously, increasing their repertoire ambitions and overall level of artistry with representation of Polish artists within the ensemble. This proposal was approved, and the orchestra became a key feature in the Music Society’s activities in the Fall.

Although Noskowski and the Music Society made efforts to continue the orchestra throughout the year, the lack of funding and public interest made it apparent that the ensemble would not survive through the New Year. In an article published in Echo Muzyczne, it was said that despite the intentions of promoting Polish music, Noskowski and the Society suffered substantial financial losses. Although a benefit concert was held to alleviate some of the financial burden, after this “last swan song, the orchestra ceased to exist.”85

These failures to promote symphonic music in Warsaw did not deter Noskowski for long. It became apparent to him that in order to foster orchestral life, he would have to slowly introduce audiences to other forms of music to better acquaint them with higher art. To this end, Noskowski turned his efforts to organizing chamber concerts instead.86

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83 “Kronika tygodniowa.” Tygodnik Ilustrowany, no. 333, 298.
84 Ibid., 55.
85 Wroński, Zygmunt Noskowski, 56.
86 Ibid., 56.
The string quartet established at the Warsaw Music Society, featuring Stanisław Barcewicz (violin), Aleksander Michałowski (piano), Cesare Trombini (violin), Józef Goebelt (cello) along with Zygmunt Noskowski (viola), announced a series of concerts which were to take place at the Warsawska Resursy Kupieckiej (Association for Warsaw Merchants) hall. The first concert featured the Warsaw premiere of Noskowski’s Piano Quartet, Op. 8 alongside Tchaikovsky’s String Quartet in F Major.

These concerts aroused keen interest in Warsaw, where representation of Polish music in string quartet literature was generally low. The success of these concerts is owed in part to Noskowski’s quartet, which, having already gained popularity in many German centers, captivated audiences with its “beautiful, classically and correctly constructed [...] fantasy,” a work “both beautiful and effective at the same time.”

Within the course of the year, Noskowski appears with this ensemble playing either the violin, viola, or piano. The versatility of Noskowski did not always result in a concert which sounded the best it could be, however. For Noskowski, there was no other option but to play in these ensembles himself, as Aleksander Poliński points out: “What is the director of a music institution supposed to do [...]? He must, in the absence of artists and talented amateurs, plow up the artistic nature alone, one for many, comforting himself with the thought that this state is passing, that some better times will come for the Society.”

Despite his enthusiasm organizing chamber concerts, they were not doing well financially. To find more work, Noskowski turned his interests towards the theater and saw some

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87 Gołębiowska, Kwartet Smyczkowy w Muzyce Polskiej XIX Wieku, 86.
89 Gołębiowska, Kwartet Smyczkowy w Muzyce Polskiej XIX Wieku, 98.
90 Kleczyński, “Nowości Muzyczne,” 134.
91 Poliński, “Koncerta i Teatr,” 190.
success. Warsaw in the late 19th century, in contrast to its weakened musical life, had a thriving theatre scene. There were several different types of theaters, especially in the summer months, where temporary theaters opened around the city. Given the number of venues all premiering different works, these theaters were never too picky about the kind of repertoire they staged. In this regard, the types of dramas Noskowski worked with were amateur in nature, giving them the title “Sceny ogrodowe” (“Garden Scenes”) in which an orchestra was utilized in a casual manner. The ambitions of Warsaw writers to elevate the “Sceny ogrodowe,” combined with Noskowski’s nationalistic attitudes towards music, created an environment which popularized contemporary Polish literature while creating conditions which disseminated and deepened the nation’s musical culture.

The dramas Noskowski associated with rarely did well financially, usually only appearing for a short run before leaving the stage. Part of this was due to his inability to find literary works which translated well onto the stage. In addition, many decisions were made hastily as a means to make room for more projects or because of timely orders from theater managements. Despite their shortcomings, reviews of these works found that their limited success was due almost entirely to his music. In a review of the drama Wiara, miłość i nadzieja (Faith, Love, and Hope), premiering on August 10th in 1882 at the Bellevue Theater, the reviewer said that the drama “never ceased to be favored by the audience” and that the “singing, both solo and choral, was always showered with applause and was repeated at every...

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92 Sutkowski, Zygmunt Noskowski, 31.
93 Ibid., 58.
94 Ibid., 58.
performance.” After Wiara, miłość i nadzieja was premiered in Kraków, Stanisław Tomkowicz said that Noskowski’s music was graceful and saved the whole art.

A similar fate fell on Noskowski’s second folk drama called Wieczornice (Evening party) based on a drama by Sławomir Stecki, premiering at the Bellevue Theatre on September 18th, 1882: “The Success of Wieczornice on the stage of the Bellevue Theatre is starting to grow stronger. It should be attributed to the music of Zygmunt Noskowski, who took up the baton himself.”

In August of 1884, the play Chata za wsią (Cottage Behind the Village) with music by Noskowski premiered at the teatrzyku ogródkowego (Garden theater). This five-act “obraz ludowy” (“Folk painting”) further testified to his ability to combine symphonic elements into works for the stage: “[...] the music of Mr. Noskowski raises a lot of the value of art. A dozen or so numbers, in addition to the intrada, are for singing, already melodramatic and danceable, combine several interesting things written with knowledge and taste [...] there is no need to expand on the writing technique, Mr. Noskowski submitted evidence that he knows the subject thoroughly and that he is proficient in coloring instrumental music.”

The period from 1883-84 proved to be the greatest time for Noskowski as a concert organizer. As a chamber musician, he was frequently appearing with the best musicians in Warsaw in concerts organized by the Music Society. During these concerts, Noskowski made sure to introduce works by Polish composers into his programs who were just starting to gain popularity in Warsaw.

97 “Z teatru i muzyki,” Kurjer Warszawski no. 211, 4.
98 Zawadzki, “Kronika,” 476.
99 Wroński, Zygmunt Noskowski, 58.
The concerts that garnered the most praise from critics were those organized to showcase his own music. After a composer's concert on May 4th, 1884, Kleczyński praises Noskowski’s nationalist directions: “It is also a considerable merit that the composer is striving for national characteristics and for shaping more and more the rights of citizenship in the general music choir of humanity. On this path, the most vital of his inspirations, we hope to meet him as often as possible, which will undoubtedly affect the increasingly outstanding characteristics of his works and the original direction gradually emerging from them.”\textsuperscript{100} Despite the favorable reviews in regard to his nationalistic tendencies, some reviewers called into question his overly academic style, claiming that he relies “too much on reflection, too much on the technical foreground.”\textsuperscript{101}

In the fall of 1885, Noskowski encountered a problem in the Warsaw Music Society. His many projects with the chamber ensemble coupled with his theater interest resulted in his distraction from his directorial job with the Music Society.\textsuperscript{102} This diverted attention towards his own financial gain raised concern among the Societies committee of internal affairs and called into question whether to relieve him of his duties as director. A general meeting was held to settle the dispute, the proceedings of which were published in \textit{Echo Muzyczne i Teatralne} on the 10th of August. Although there were no shortages of “tactless incitement,” the meeting concluded calmly and it was decided by the society that Noskowski would continue in his position as director.\textsuperscript{103} Although it was recognized that he had been neglecting his duties as director, Noskowski’s supporters knew that he was the only musician in Warsaw capable of managing the work of the society.\textsuperscript{104}

\textsuperscript{100} Kleczyński, “Przegląd muzyczny,” 335.
\textsuperscript{101} Górski, “Z Świata Muzycznego,” 224.
\textsuperscript{102} Wroński, \textit{Zygmunt Noskowski}, 63.
\textsuperscript{103} Kleczyński, “Zebranie Ogólne Towarzystwa Muzycznego,” 387.
\textsuperscript{104} Sutkowski, \textit{Zygmunt Noskowski}, 34.
Because of this show of trust, Noskowski returned his efforts towards expanding musical education in Warsaw. His energies were focused around a music school within the Society which had opened at the beginning of the 1885-86 school year. Although it was not at the same standard as the Music Institute, it became the second school of music in Warsaw and played an important role in the education of young musicians.\textsuperscript{105}

In the summer of 1886, orchestral concerts at \textit{Dolina Szwajcarska} started again, this time with an amateur orchestra created by the Music Society. Noskowski approached organized concerts of this kind more cautiously than before, deciding to use them to familiarize the public more with great symphonic music of the past. Despite the orchestra’s amateur status they were able to perform overtures by Beethoven, Mozart, and Mendelssohn, culminating in a performance of J.S. Bach’s \textit{St. Matthew’s Passion} at the end of the summer.\textsuperscript{106}

By 1887, the Warsaw Music Society held a benefit concert with the intended purpose of raising funds to purchase new instruments for the orchestra. The concert, which took place at the \textit{Teatr Wielki (Grand Theater)}, featured new symphonic works by Polish composers who had been inspired to attempt orchestral works after the success of the summer season. During the concert, the public interest was far greater than in 1881, which gave the society hope that a permanent orchestra was on the horizon.\textsuperscript{107} The success of the recent concerts hosted by the Music Society allowed Noskowski to produce a series of monographic concerts devoted to works of outstanding symphonists of the 19th century.

\textsuperscript{105} Wroński, Zygmunt Noskowski, 64.
\textsuperscript{106} “Komitet Towarzystwa Muzycznego,” \textit{Echo Muzyczne i teatralne} no. 153, 360.
\textsuperscript{107} Sutkowski, Zygmunt Noskowski, 36.
The first signs of a re-emergence of music culture in Warsaw was evidenced by the Music Society’s finances. While normally bordering on a deficit, the Society’s funds were beginning to stabilize and even began showing some surplus.\(^{108}\)

The years 1885 and 1886 marked a noticeable renewal of Noskowski’s compositional output. His fourth operetta *Warszawiacy za granica* (*Varsovians Abroad*) premiered in Warsaw on January 1, 1886. Although the libretto was met with criticism by Kleczyński, he praised Noskowski’s music as a testament to his talent (although his style was unsuited for the operetta genre).\(^ {109}\) A similar comment was raised by Kleczyński after the premiere of his next work *Dziewczę z chaty za wsią* (*A Girl from a Cottage Outside the Village*).

Noskowski composed a piece that was performed by cello and low strings as an introduction to the fourth act that was enthusiastically received by audiences. The piece, later reworked into the standalone piece *Polonez Elegijny* (*Elegiac Polonaise*), was published in many different versions and arrangements and still ranks among Noskowski’s most performed works.

The year 1887 marked an important moment for Noskowski as a composer. A concert dedicated to Polish composers in Paris was organized by violinist Władysław Gorski, where Noskowski’s symphonic works were played and met with critical admiration by the French press. In the same year, Noskowski sent several works to competitions to which he was awarded first or second prizes. In the competition dedicated to Józef Kurierska, Noskowski won first prize for his newly composed cantata *Świezione* to words by Mickiewicz *Świezione*.\(^ {110}\) *Świezione*, with its passages of “extraordinary beauty” received high praise from Kleczyński who sat on the jury.\(^ {111}\) In 1888, *Świezione* was performed frequently with great success and

\(^{108}\) Ibid., 39.

\(^{109}\) Kleczyński, “Przegląd muzyczny,” 119.

\(^{110}\) Ibid., 37.

\(^{111}\) Kleczyński, “Rozstrzygnięcie konkursów,” 258.
was considered a “monumental work, worthy of a place next to (Moniuszko’s) *Sonetów krymskich (Crimean Sonnets).*”

During this time, Noskowski started to feel the public pressure to compose an opera. In the Spring of 1888, Noskowski published a series of articles in *Echo Muzyczne i teatralne* called “Ideał opery” (“The Ideals of Opera”), which was followed by an announcement from the Warsaw Music Society of a competition for an opera libretto. Noskowski was to be a juror and likely was the inspiration for the competition.

In the article, it is clear that Noskowski was an opponent to opera, making the distinction between opera alongside symphonies and cantatas incomparable. For Noskowski, the symphony was “the noblest symptom of thought, the greatest fruit of spiritual work in music,” considering large form symphonic works to be the “crown of music.” Opera, on the other hand, “from the standpoint of logic[...] is absurdity, from the standpoint of truth, impossible, musical imperfection.”

Noskowski held particular contempt for Wagner, believing that his attempts at a *Gesamtkunstwerk* were detrimental to musical effect, citing specifically that he believed Wagner should be, above all, a musician first instead of a “playwright” or “musical decorator.” Noskowski also attacks the idea of leitmotifs, believing that they merely act as proof of “the poverty of invention and, above all, of the lack of the gift of melodiousness.” The increased presence of “extreme Romanticism” created by “breaking with tradition bears features of

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112 “Kronika koncertowa,” 191.  
113 “Konkurs na libretto,” 302.  
115 Ibid., no. 238, 186.  
116 Ibid., no. 240, 207.
immaturity, or exaggeration, exuberance, and often quirks and formlessness[...] Imbalance cannot positively affect the value of many modern works.”\(^\text{117}\)

In the conclusion of the article, Noskowski describes the ideal opera as one in which a symphony and cantata are combined, which he calls a “symphonic opera.” “Symphonic opera,” Noskowski writes, “in my opinion is the ideal of the future of opera.”\(^\text{118}\)

Noskowski’s first opera would not be written for another decade.

**Pedagogy (1888-1898)**

From 1888 to the end of his life, pedagogy came to the forefront of Noskowski’s work. Composition and instrumentation were the main subject of his lectures through the Warsaw Music Society. In September of 1888, Noskowski was appointed as professor of composition at the Warsaw Music Institute (now renamed the Warsaw Music Conservatory). The music conservatory in Warsaw may have been one of the most important institutions at that time, being the only school in the city where no lectures were given in Russian and all activities were aimed at creating and promoting Polish culture.\(^\text{119}\) Because of this, tsarists kept a close watch on the activities of the conservatory. The legality of the conservatory was never quite clear, so diplomas were issued as semi-private documents. For Noskowski, however, the accolades of graduation were not important. For artistic activities, the only things that mattered were sound education and experience.\(^\text{120}\)

The Warsaw Music Conservatory underwent rapid development leading into the new century due to Noskowski’s efforts. When he joined the faculty at the Conservatory, the student population was severely unbalanced. Due to the popularity of salon music in Warsaw, most of

\(^{117}\) Ibid., no. 237, 171.
\(^{118}\) Ibid., no. 240, 208.
\(^{120}\) Wroński, *Zygmunt Noskowski*, 69.
the students who entered were violinists or pianists and had the mentality that they would become the next virtuoso. A lack of wind instruments made it difficult to instill a culture of orchestral and chamber music. To counteract the “one-sidedness” of education, Noskowski organized chamber concerts in the conservatory to promote collaborative learning.\textsuperscript{121}

As a professor, Noskowski elevated the composition class to a level envied by conservatories in St. Petersburg and Moscow.\textsuperscript{122} He instilled in his students a sound and comprehensive knowledge of theory to teach proper understanding and interpretations of music before moving students into specialized courses aimed at mastering classical techniques and forms. After demonstrating proficiency in counterpoint, students were encouraged to cultivate originality and follow their own path of development. Despite his own non-inventive style, Noskowski put emphasis on individuality, which led his students (including Karol Szymanowski and Mieczysław Karłowicz) to find wider recognition due to their unique compositional personalities.\textsuperscript{123}

It was through Noskowski’s work at the conservatory that Poland received its first modern textbooks on counterpoint and harmony written exclusively in Polish. The purpose of his project was outlined in the preface of the first textbook, \textit{Kontrapunkt: kanony, varyacye i fuga} (\textit{Counterpoint: Canons, Variations, and Fugues}): “The task of this book is: to fill in a significant lack in the Polish language of the work on counterpoint, because even in translation we do not find anything that could serve at least approximately as a guide for those who want to educate themselves in this difficult section of musical knowledge.”\textsuperscript{124} In his book, Noskowski utilized Polish melodies as a basis for musical examples, reworking popular melodies into cantus firmus

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\textsuperscript{121} Sutkowski, \textit{Zygmunt Noskowski}, 40-41.
\textsuperscript{122} Swolkeń, “After Chopin and Moniuszko,” 96.
\textsuperscript{123} Swolkeń, “From Chopin to Szymanowski,” 96.
\textsuperscript{124} Noskowski, \textit{Kontrapunkt}, 10.
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and fugue subjects. He believed that because of the “growing national distinction in music, taking into account the songs that are dear to us will find a favorable response in the hearts of Polish musicians.” Because of Noskowski’s work elevating the quality of education at the conservatory, the culture of Warsaw students seeking additional education abroad became no longer necessary.

Beginning in 1889, Noskowski expanded his pedagogical cause to developing music education for the younger generation. It can be found in his article “Drogoskazy” that Noskowski considered the education of children to be of utmost importance. As a Positivist, Noskowski recognized the value of teaching choral singing, believing that it “poured into the mind of a child that famous ancient phrase: *concordia res parvae crescunt* (Unity makes strength).” This unity through music, Noskowski believed, would evoke a sense of “civic duty.” Preschool children were particularly vulnerable to the lack of Polish music. Having spent a considerable amount of time in the Rhineland where choral singing was common, Noskowski took it upon himself to solve this problem and composed a songbook himself. The culmination of his efforts was published in 1889 under the title *Śpiewnik dla dzieci* (Songbook for Children).

Noskowski’s reasoning for why a songbook for children was so important is addressed in the preface: “When everywhere, especially in England and Germany, whole volumes of songs for children exist, when the most serious composers, such as F. Kiel, K. Reinecke, W. Taubert, devoted themselves from time to time to this new and nice branch of music literature, very little has been done in this direction. The task of the authors of this songbook was not an easy task, as the goal was to give it a distinct feature, so as not to fall into imitation of a foreign country.”

125 Ibid., 11.
126 Chodkowski, *Tradycja i postęp w twórczości warszawskiego środowiska kompozytorskiego*, 187.
Śpiewnik dla dzieci was very well received, particularly for their “simplicity of form, necessary for a young age” which was combined with an artistic attention to detail. The melodies “attract with [their] charm, harmony with its originality, accompaniment with freshness and wit.”¹²⁸

With the success of the Śpiewnik dla dzieci, Noskowski organized a children’s choir at the Warsaw Music Society. He held rehearsals twice a week and taught exclusively from the songbook. The following year, Noskowski organized a concert featuring the children’s choir to showcase the students’ progress while introducing the audience to songs from the Śpiewnik. Through his introductory speech, Noskowski was able to instill his passion for early music education in his audience. The way toward a more musical society, not only in terms of aesthetics, but also social and moral conditions, would only be achieved through the education of the youngest members of society.¹²⁹

In 1890, Noskowski celebrated his 25th compositional anniversary alongside his 10th anniversary working with the Warsaw Music Society. In preparation for this celebration, Kleczyński published an article in Echo Muzyczne commemorating his artistic achievements. Among those achievements, Kleczyński believed his most important work was teaching composition in Poland. Noskowski was said to be able to “lead a student through the most difficult arcana of art with freedom, clearly and simply” and could “awaken individuality in his students without restricting his personal inclinations.” It would be “difficult to find a professor of composition like Noskowski in the whole of Europe.”¹³⁰

¹²⁸ “Śpiewnik dla dzieci,” 266.
¹²⁹ “Muzyka: Zygmunt Noskowski,” 182.
The celebration at the Warsaw Music Society took place on January 17th, 1891; the proceedings of which were published in *Echo Muzyzcze i teatralne*. During the ceremony, Noskowski was presented with commemorative gifts including a metal plaque with his portrait as well as a rosewood piano with an inscription that read: “To Zygmunt Noskowski on the 25th anniversary of his work as a composer (1865-1890).” Letters from Polish art institutions were read aloud, some of which awarded Noskowski with honorary membership such as the Galician Music Society in Lviv. At the end of the evening, members of the Society’s children’s choir presented Noskowski with a laurel decorated with signatures of his students and a designed drawing of the music of Zuczek (Beetle), one of his more popular songs from *Śpiewnik dla dzieci*.  

Utilizing his rising fame in Warsaw, Noskowski began publishing a lecture series entitled *Od Bacha do Chopina* printed in the magazine *Świat*, which compared music history to the peaks of the Tatra mountains; each peak rising higher than the last. In this way, Noskowski compared composers of the past to the Tatra chain with Chopin ending the epoch started by Bach.

Noskowski played an important role at the ceremony commemorating the 45th anniversary of Chopin’s death in Żelazowa Wola. He wrote a cantata entitled *Nad Uтратą* for the mixed choir and orchestra that opened the event. The cantata took the form of a Polonaise, ending with return to a major key, symbolizing the triumph of genius. After the performance, 

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133 Ibid., 325.
Noskowski gave a speech honoring the life and works of Chopin, elevating Żelazowa Wola to a city of artistic importance like Salzburg.\footnote{Wroński, Zygmunt Noskowski, 78.}

Having reached the height of his importance, Noskowski found it difficult to avoid composing an opera. Creating an opera was considered a composer’s main duty towards national culture and Noskowski, as the leading figure of music in Warsaw, was expected to continue the legacy left behind by Moniuszko.\footnote{Sutkowski, Zygmunt Noskowski, 48.}

Noskowski knew that to create a Polish opera, a literary work best suited for transforming into a national epic would have to be chosen. It was through this process that the concept for the opera \textit{Ogniem i mieczem} (\textit{With Fire and Sword}) was created, which was an adaptation of Henryk Sienkiewicz’s epic of the same name.\footnote{Wroński, Zygmunt Noskowski, 80.} The opera was to take place in the 17th century Polish-Lithuanian Commonwealth during the Khmelnytsky Uprising. In the summer of 1896, still without a libretto or even a precise idea of the direction the opera would take, Noskowski began to write out an introduction providing a musical perspective of the Ukrainian steppe. After working on the overture, Noskowski, either through admiration for the work or through unwillingness to complete the opera, abandoned \textit{Ogniem i mieczem}, instead creating Poland's first symphonic poem, \textit{Step}. The opening words in the score set the tone for the work:

"Magnificent Steppes, I greet you with a song! In your vast expanses the rustle of the hussars’ wings could be heard and the hoof-beats of the cavalry, the pipe of a shepherd boy and a melancholy Cossack song accompanied on theorboes and tabors, and war-cries and the sounds of crossed swords. The fights and weary struggle are over. The warriors lie in their graves. And only you, great steppes, remain eternally beautiful and calm.”
It is a testament to Noskowski’s love of symphonic music that when he set off with the intention to create an opera, he would instead come out of that experience with a symphonic poem.

Noskowski’s first true opera, *Livia Quintilla*, premiered in Lviv on February 15th, 1898. The three-act opera, with libretto by Ludomir German, was based on a drama of the same name by Stanisław Rzętkowski. Rzętkowski’s drama, which originally premiered in Kraków in 1868, followed the trends of Polish intelligentsia of the late 19th century who wrote works which took place during Christian antiquity. Noskowski originally approached Rzętkowski to convert the drama into a libretto; however due to a serious illness, he was unable to finish more than the first act.

Given the importance of a new national opera, the premiere of *Livia Quintilla* was a major event, attracting local press in Lviv as well as envoys from important Warsaw and Kraków newspapers. Initial reviews of the opera avoided talking too much about the actual content, evaluating the performance superfluously instead. It was not until months after the premiere when reviews dealt with the operas content in earnest.

A recurring issue from critics was the problem of foreign influence. Despite the pretense that *Livia* would be a Polish opera, the influence of Wagner and Verdi were noticeable. These accusations prompted Noskowski to write an article for *Kurier Lwowski*, defending the national character of *Livia*, claiming it was never meant to be a national opera, but rather a work whose merits stemmed from the appeal of a universal theme. In the same article, Noskowski revealed

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139 Ibid., 150.
140 Ibid., 151.
141 Wroński, Zygmunt Noskowski, 89.
142 Ibid., 89.
that his purpose in writing a “universal” opera was to get the work performed on foreign stages to convince the “prejudiced that we can get a drama higher and nobler than everything that we are dealing with today.”\textsuperscript{143}

In his attempt to create an opera with the potential to be staged across Europe, Noskowski alienated Polish audiences who were looking for the next \textit{Halka}. His first attempt at the ideal “symphonic opera” left the stage after only a handful of performances.

\textbf{Last Years (1898-1909)}

Noskowski entered the 20th century as an internationally recognized propagator of Polish music. In 1903, after a concert featuring polish composers in Paris, the Parisian magazine \textit{Musica} assessed his music highly. Some of Noskowski’s works were compared to works by Brahms and the \textit{Śpiewnik dla dzieci} was described as “almost a masterpiece.”\textsuperscript{144} The beginning of the new century also saw one of Noskowski’s lifelong dreams becoming a reality; the establishment of the Warsaw Philharmonic in 1901.

On November 5th, the inaugural concert of the Philharmonic took place at a newly opened concert hall. The event was a huge milestone in Warsaw's cultural life; musical representatives from Poland and abroad were in attendance. Feeling optimistic about the new orchestra, while remembering the failures of attempts in the past, Noskowski hoped that the enthusiasm “would not be the proverbial straw fire in our country”, wishing it would “not become a rocket with noise flying under the clouds, and then fall down in the form of a charred stick…”\textsuperscript{145}

\begin{flushright}
\textsuperscript{143} Ibid., 90.
\textsuperscript{144} “Koncert Polski w Paryżu,” 333.
\textsuperscript{145} Noskowski, “Pierwszy koncert abonamentowy d. 5 listopada 1901 r.,” 2.
\end{flushright}
When the Philharmonic experienced financial troubles in 1905, Noskowski took it upon himself to help maintain the orchestra. After the resignation of the Philharmonic’s music director Emil Mlynarski, Noskowski, now nearing the age of 60, took up the position himself. He remained in this position until his resignation in 1908 when the duties of director were passed on to Henryk Melcer.\(^{146}\)

The Warsaw Philharmonic premiered Noskowski’s new symphonic poem, *Z Życia (From Life)*, on February 25, 1902. The original full title of the work was intended to be *Z Życia narodu (From the Life of the Nation)*. However due to Russia’s efforts to suppress any notion of Poland as an independent “nation,” it had to be shortened.\(^{147}\) The piece, a large-scale theme and variation based on Chopin’s *Prelude in A major*, echoed the nationalist feelings at the time. The program of the piece is an allegory of the struggles of Poland during the past century under partition. The journey from darkness to redemption of Chopin’s sweet yet somber melody (a representation of the Polish people) is eloquently described in the opening text of the score:

> The dawn shone bright and transparent, like the depths of a lake. In the bosom of nature, among green fields and flowery meadows, the dawn of life flowed joyfully and calmly. Humankind grew in this weather, prosperity bloomed in those years, and at the wedding reached exuberance. Suddenly, a cloud appeared in the clear blue sky. Increasing rapidly, and finally enormous, a storm hung over all the happiness. Blasts came after the thunderbolt, and in the general confusion resounded the sounds of the mourning hymn… A singer, a gray-haired bard, with a harp in his hand, stood over the grave and wailed a song of complaint. The shadows of the dead began to fly into the land of eternity, and those who remained in this valley prayed fervently for their eternal rest when the evening bell rang on the Angel of the Lord. The little souls returned for a moment to ruffle over the graves in the form of wisps. Their playing and dancing cheered those who lived on earth, and behold, the willingness to rise from the fall grew slowly. The signs of redemption aroused in worried hearts the hope of the return of the golden dawn. After the storms and darkness, bright sun rays shone again with a joyful sound of Trumpets. And the mighty song of rebirth sounded in all parts of the world...\(^{148}\)

\(^{146}\) Wroński, *Zygmunt Noskowski*, 95.  
\(^{147}\) Ibid., 95.  
\(^{148}\) Ibid., 95.
Besides its importance as a national work, *Z Życia* was also significant in the realm of Polish symphonic literature. It was the first piece to romanticize the tragedy of Poland in the medium of a symphonic painting, rather than the salon style which was typical of Polish Romanticism.\(^{149}\)

In 1902, Noskowski resigned from his activities at Warsaw Music Society, in his place are appointed M. M. Biernacki (music director) and his former student Mieczysław Karłowicz (composition director). Karłowicz, having proved himself before in Berlin with his *Serenada na orkiestrę smyczkową* (*Serenade for String Orchestra*), brought a new youthful energy to the Society, ensuring the longevity of Noskowski’s legacy there.\(^{150}\)

At the request of the Warsaw Philharmonic, Noskowski wrote his third and final symphony *Od wiosny do wiosny* (*From Spring to Spring*), premiering on January 15th, 1904. The work follows a program of the optimistic idea of rebirth with the return of Spring, utilizing traditional folk melodies as the basis of each movement's melodic content. Noskowski’s treatment of folk melodies in *Od wiosny do wiosny* garnered him high praise from reviewers who said that through this work, Noskowski sang “the charms of our nature […] and gives ethnographic characteristics of the people in the Native Polish rhythm and on various melodic peculiarities, typical of our music.”\(^{151}\)

Beginning in 1905, Warsaw once again faced social disorder. With the onset of the Revolution in the Kingdom of Poland, demonstrations and rallies made it difficult to teach at the conservatory. It was not long before the artists of Młoda Polska (Young Poland) started boycotting tsarist schools, causing the Warsaw University and Music Conservatory to close. According to the memoirs of his student Apolinary Szeluto, Noskowski, not wanting to interrupt

\(^{149}\) Keym, “‘Od Chopina do...Noskowskiego?’”, 127.
\(^{150}\) Wroński, Zygmunt Noskowski, 98.
\(^{151}\) “Z Filharmonji,” 78.
his classes, invited his most promising students to continue their studies at his apartment. In an act of civic spirit, Noskowski did not charge his students for these private lessons, despite the substantial financial burdens it caused him.\footnote{152}{Wroński, Zygmunt Noskowski, 103.}

Noskowski’s financial situation improved after the Revolution ended in 1907. In the same year, the Warsaw Philharmonic and the Warsaw Opera merged into one institution. As director of the Philharmonic, Noskowski was given the task of directing the opera as well.\footnote{153}{Ibid., 103.}

The reception of Noskowski’s artistic direction at the opera was mixed. Some reviewers believed that he was able to invoke a “serious and genuinely moved mood” in the audience and that it was “impossible not to acknowledge [Noskowski] for conducting an orchestra that is immensely musical in the mind.” Others believed that Noskowski’s overconfidence frequently led to “sad results.” The last claim comes from a performance of Richard Strauss’ Salome, which would have never made it to the end without the help of a second conductor. This led publications in Warsaw to jokingly say that Salome was conducted with four hands.\footnote{154}{Ibid., 106.}

It was clear by the end of the decade that Noskowski, now in his 60’s, was feeling his age. In 1908, Noskowski began to suffer a serious heart disease. Not wanting to fully disengage from music life in Warsaw, he only resigned from his position as director of the Philharmonic while continuing to conduct occasional concerts. The rapid deterioration of his health became apparent during these events, however.\footnote{155}{Ibid., 109.} Noskowski’s physical and mental health during this time is described in the memoirs of a friend of his after a performance of Halka in Łódź:

Again, ten years later, posters in Łódź announced a performance of Halka under the direction of Zygmunt Noskowski. As director of the Music Society and music reporter, I had my own permanent chair in the front row. When the bell rang and the light dimmed, I looked at the orchestra and was terrified...I did not want to believe...
my eyes... The same colossus, until recently full of life, energy and humor, now approaches the director's console as a thin, depressed and weary old man... He stretched out his hand towards me across the balustrade of the orchestra, smiled sadly and said in a weak voice: “I'm glad you came... Maybe we'll meet after the performance at the Grand Hotel; I'd like to speak to you.”

After the performance, we sat down together at a table in the grand café of the Grand Hotel. Noskowski was taciturn, sad and had little appetite for food. After dinner, he ordered me to serve wine, leaned towards me and said: “You see what happened to me... my life is broken by schemers... they dig holes under me, splash mud... Any dilettante writes a song, he already considers himself a great composer and pushes himself at me...” Noskowski sighed, and after a while added: “There are even my former students there... their talent has failed them, so they attack me... You've only been a sincere friend to me. I was not disappointed with you...”

The attack from former students is likely in reference to a polemic between Noskowski and the generation of Młoda Polska after a disagreement brought on by the establishment of a new publishing company for Polish composers in Lviv. Noskowski, who was against the project, expressed his dissatisfaction that the younger generation did not agree with him. In response, representatives from Młoda Polska wrote back demanding recognition of their right to their own opinions. They wrote that Noskowski’s response to a differing opinion came from a place of “exuberant self-love and the will to exercise authority.”

Noskowski’s health significantly worsened in 1909, intensified by family and financial problems. His heart disease had progressed so rapidly that Noskowski stopped walking: during the last months of his life, Noskowski did not leave his bed. Before his death, it was reported in the news that his health was slowly improving, though during this time his health deteriorated significantly. Noskowski died on July 23rd, 1909.

The death of Zygmunt Noskowski made national headlines. The entire country mourned the loss of their most beloved composer whose life work was dedicated to the betterment of

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156 Ibid., 109-110
159 Ibid., 112.
society through music. His funeral, held on July 27th, was accompanied by choirs and orchestras from various music institutions from around Poland. Noskowski was laid to rest at the Powązki cemetery. On behalf of his colleagues at the conservatory, Surzyński said the final goodbyes to one of Poland’s most eminent figures of music: “The Great Son of our earth, to the youth and to their leaders, is a shining example, in good or bad fortune, as a noble model of merit and work for the country, a model of youth and an extraordinary husband, who did not waste the gifts given to him, and illuminated Polish art with an undying glow thanks to his wonderful musical creations. We pay homage to you, dear master, and may God welcome you to his glory.”

\[160\] Ibid., 113-114.
INFORMAL LIST OF WORKS

Zygmunt Noskowski’s life’s work was devoted to the betterment of society through music. While most of his accomplishments in this field were through his pedagogical work, to consider him only a composer with only a handful of orchestral and vocal pieces would be a misconception. There are only a few genres of music in which Noskowski did not try his hand. The following list of works was included with the intent to demonstrate that Noskowski was by no means a minor composer.

It should be noted that Noskowski, who worked tirelessly to establish a culture of symphonic music in Warsaw, wrote for the medium sparingly. His continuous financial troubles forced him to take on projects which would help his situation, supplementing his income either through publishing sheet music or music for the stage. Many of Noskowski’s various piano and choral works were published by Echo Muzyczne which, beginning in 1879, featured a new sheet music with each issue.

This list of works is by no means exhaustive, and instead only featuring the works which have confirmed date ranges of when they were written or published. Works which are arrangements of other pieces are also omitted. For a complete thematic catalogue of Noskowski’s works, see the Spis Utworów Muzycznych in Witold Wroński’s monograph Zygmunt Noskowski.
Orchestra

Symphonies

1. *Symphony no. 1 in A Major.* 1874-75.


3. *Symphony No. 3 in F Major “Od wiosny do wiosny”* 1903.

("From Spring to Spring").

Overtures, Symphonic Poems, and Variations


7. *Z Życia Narodu (From the Life of a Nation)* 1901.

Music for the Stage

Folk paintings, Operettas, Vaudeville, Dramas


10. *Chata za wsią (Cottage behind the village).* 1884.

11. *Warszawiacy za granica (Varsovians Abroad).* 1885.

12. *Dziewczę z chaty za wsią (Girl from a cottage behind the village).* 1886.


14. *Budnik (Building).* 1887.

15. *Pan Zolzikiewicz (Szkice węglem) (Mr. Zolzikiewicz: sketches with charcoal).* 1888.

17. *Nowy Don Kiszot czyli Sto szaleństw* (New Don Quixote or Madness of a Hundred). 1890.

18. *Hanusia czyli Dla Świętej Ziemi* (Hania or For the Holy Land). ca. 1890.


20. *Kto im łzy powróci?* (Who will return their tears?). pub. 1912.


Ballet


Operas and musical dramas


27. *Zemsta za mur graniczny* (Revenge of the border wall). 1902-08.

Vocal Music

Cantatas

28. *Heldentod* (Śmierć bohatera) (Death of a hero), op. 4. 1876-80.

29. *Wędrowny grajek* (Traveling minstrel), op. 18. 1886.


31. *Rok w pieśni ludowej* (Year in Folk song - “Cantata from Polish songs”). 1887.


33. *Kantata na obchod 40 rocznicy panowania Cesarza Franciszka Jozefa* (Cantata for the 40th anniversary of the reign of Emperor Franz Josef). 1888.
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**Minor choral works**

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58. Podczas burzy (During the storm). 1895-96.
60. Letni wieczór (Summer evening). 1897.
61. Za moich młodych lat (In my young years). 1897.
63. Pozdrowienie Tatr (tatra images). ca. 1900.
64. Obrazy tatrzańskie (Tatra pictures). 1900.

**Religious works**

65. Salve Regina. 1871-72.
66. Bóg wszechmocny (God almighty). ca. 1887.
68. Veni Creator. 1890-97.
70. Sabat Mater. 1875.

**Song Cycles**

71. Bajki Ignacego Krasickiego (Ignacy Krasicki’s Fables), op. 1. 1874-78.
72. Śpiewnik dla dzieci (Songbook for children), op. 34. 1889.
73. Dwie pieśni (Two songs), op. 55. ca. 1895.
74. W lesie (In the woods), op. 60. 1890.
75. Pięć pieśni (Five songs), op. 61 and op. 62. ca. 1900.
76. Dziesięć pieśni dla dzieci (Ten songs for children), op. 63. 1898.
77. Przechodzień (Passerby), op. 75. 1900.
78. *Trzy pieśni* (Three songs), op. 76. 1900.

79. *Trzy pieśni* (Three songs), op. 77. 1906-08.

**Various solo songs**


82. *Oto jestem* (Here I am). 1871-72.

83. *Nad kołyską* (Above the cradle). 1872.


85. *Do fiolków* (For violets). 1872.


87. *Trzy pieśni* (Three songs), op. 6. 1876-80.


92. *Do konika polnego* (For a grasshopper). ca. 1887.

93. *Cicha prośba* (Silent request). ca. 1889.

94. *Dwie gwiazdki* (Two stars). pub. 1891.

95. *Improwizacja* (Improvisation). pub. 1891.


98. *Serce pęka mi z bólu* (My heart is breaking from pain). 1880-93.

100. *Skowroneczek śpiewa* (A Skylark is singing). 1894.

101. *Serenada i dumka* (Serenade and dumka), op. 54. 1897.

102. *Dwie pieśni* (Two songs), op. 58. ca. 1900.


105. *Dwie pieśni* (Two songs), op. 64. 1899.

106. *Dwie piosenki* (Two songs), op. 65. ca. 1900.


108. *Zwiędły listek* (Withered leaf), op. 67. ca. 1897.

109. *Trzy pieśni* (Three songs), op. 68. 1898.

110. *Dwie pieśni* (Two songs), op. 69. pub. ca. 1900.

111. *Dwie pieśni* (Two songs), op. 70. ca. 1900.

112. *Dwie pieśni* (Two songs), op. 71. no. 1 - 1899; no. 2 - 1875.

113. *Pieśń*, op. 72 z fantazji dramatycznej Zawisza Czarny. (Songs, op. 72 from Zawisza’s dramatic fantasy) ca. 1900.

114. *Cztery pieśni* (Four songs), op. 73. ca. 1900.

115. *Trzy pieśni* (Three songs), op. 74. pub. ca. 1903.

116. *Do braci słowian* (For our Slavic brothers). 1902.

**Music for Piano**

**Cycles, suites, and a collection of piano lyrics**

117. *Krakowiaki* (Cracoviennes, Polnische Lieder u. Tanze), op. 2. 1876-77.

118. *Krakowiaki* (Cracoviennes, Polnische lieder u. Tanze) for four hands, op. 5. 1878-79.

119. *Krakowiaki* (Cracoviennes, Polnische lieder u. Tanze) for four hands, op. 7. 1878-80.
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<td>135.</td>
<td><em>Moments melodiques</em> for piano, op. 36.</td>
<td>ca. 1891.</td>
</tr>
<tr>
<td>136.</td>
<td><em>Contes</em> (<em>Cinq morceaux de genre</em>), op. 37.</td>
<td>ca. 1890.</td>
</tr>
<tr>
<td>137.</td>
<td><em>Mazury</em> (<em>Danses masoviennes</em>), op. 38.</td>
<td>ca. 1890.</td>
</tr>
<tr>
<td>138.</td>
<td><em>Petit Rayon</em> (<em>Quatre pièces caractéristiques</em>), op. 39.</td>
<td>ca. 1891.</td>
</tr>
<tr>
<td>139.</td>
<td><em>Diverstes</em> (<em>Trois pièces caractéristiques</em>), op. 41.</td>
<td>ca. 1891.</td>
</tr>
<tr>
<td>140.</td>
<td><em>Moments de danses</em> (<em>Six pieces caracteristiques</em>), op. 40.</td>
<td>ca. 1890.</td>
</tr>
<tr>
<td>141.</td>
<td><em>Sześć polonezów</em> (<em>Six polonaises</em>) for four hands, op. 42.</td>
<td>ca. 1891.</td>
</tr>
<tr>
<td>142.</td>
<td><em>Penses lyriques</em> (<em>Cinq morceaux</em>), op. 43.</td>
<td>ca. 1893.</td>
</tr>
</tbody>
</table>

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143. *Feville de trèfle (Trois pièces)*, op. 44. ca. 1893-95.
144. *Stances (Cinq pieces)*, op. 46. ca. 1893-95.
145. *Les primeveres*, op. 47. 1894.
146. *Fleurs de printemps (Quatre pièces caractéristiques)*, op. 48. 1897.
147. *Danses exotiques* for four hands, op. 49. ca. 1900.
148. *Deux melodieś*, op. 51. ca. 1900.
149. *Dwa utwory*, op. 57. ca. 1900.

**Chamber Music**

Music for violin and other instruments with piano

150. *Sonata a-moll* for violin and piano. 1875.
151. *Dwa utwory (two pieces)* for violin and piano, op. 3. 1880.
152. *Kwartet fortepianowy d-moll* for violin, viola, cello, and piano, op. 8. ca. 1879.
153. *Kołysanka (Polish lullaby)* for violin and piano, op. 11. 1880.
154. *Dwa utwory (Two pieces)* for violin and piano, op. 21. 1885.
155. *Trzy utwory (Two pieces)* for violin and piano, op. 22. ca. 1885.
156. *Trzy utwory (Three pieces)* for violin and piano, op. 24. ca. 1885.

String quartet

158. *String Quartet no. 1 in d-minor* for two violins, viola, and cello, op. 9. 1875-80.
159. *String Quartet no. 2 E-major*. 1879-83.
160. *Intermezzo* for string quartet. ca. 1883.
161. *String Quartet no. 3 e-moll “Fantazja”*. ca. 1884.
ARRANGEMENTS FOR TRUMPET AND PIANO

Noskowski’s life was marked mostly by his work in the field of pedagogy rather than as a composer. While many reviewers criticized his lack of innovation, I believe that the only way to appreciate his compositional output is by looking at them in the context of Noskowski as a Positivist. Positivism was a philosophical movement that developed as a direct reaction to the January uprising in 1860’s, a conflict which was sparked by Polish Romantic ideals of regaining independence through violent uprising. After Poland’s crushing defeat, Positivist thinkers argued that to regain independence, the path forward was not through senseless violence, which time and again failed to resolve anything, but rather by reforming the arts and sciences. Each member of society had a civic duty to develop and foster education to rebuild society gradually from the ashes of partition. As a result of this thinking, the Positivists held to the slogan of “work at the foundations,” a manifesto of rebuilding strong social programs.

Based on Noskowski’s upbringing, it would seem this path was inevitable. Coming from a home of staunch Towianists, whose leader preached that Poland will unite again only if they return to the faith of their ancestors, it makes sense why he was so reluctant to part ways with the masters whom he admired. It would seem that Innovation was never the goal of compositions. Noskowski the positivist, seeing the landscape of music in Warsaw, saw that his calling was to rejuvenate music culture through foundational change at the educational level.

Due to the lack of a permanent symphony orchestra in Warsaw, Noskowski’s love of large form symphonic works came from his studies with Kiel. The works which Noskowski would have been familiar with from his childhood were salon style piano pieces and Moniuszko’s popular songs. I believe that it was through these types of pieces Noskowski slowly began to rebuild the musical culture in Warsaw.
The three pieces I chose which I felt represented these ideals the best is *Krakowiak* op. 2, *Śpiewnik dla dzieci*, and *Obrazy tatrzańskie*.

Through Noskowski’s *Krakowiak’s*, Noskowski brought audiences closer to native music which was not represented in Chopin’s works. By introducing his *Śpiewnik dla dzieci* to young children, he taught a new generation of Poles to love and appreciate music through native representation. And by drawing inspiration from the Podhale region in *Obrazy tatrzańskie*, Noskowski reminded Poland of the majesty of the Tatra mountains along with the freedom from oppression they represented.
Śpiewnik dla dzieci op. 34
I. Zima zła (Bad winter)

Zygmunt Noskowski (1889)
Transcribed by Filip Starostka

B♭ Trumpet

Piano

B♭ Tpt.

Pno.

B♭ Tpt.

Pno.

B♭ Tpt.

Pno.
II. W Polu (In the field)
III. Jesienia (Autumn)
IV. Skowronek (Skylark)
V. Pszczolki (Bees)
VII. W Lesie (In the woods)
VIII. Rzeka (River)
II. Dolina Kościeliska (Kościeliska Valley)
III. Letni Wieczór (Summer Evening)
IV. Na Czorsztynie (In Czorsztyn)
V. Pozdrowienie Tatr (Greeting of the Tatra Mountains)
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VITA

Filip Starostka, a native of Rochester Hills, Michigan, received his bachelor’s degree in trumpet performance from Oakland University in 2016 with a master’s degree in performance from Michigan State University in 2018. His interest in Polish music from the 19th century led him to want to bring the lives and music of composers who lived and worked during the years of partition to English speaking audiences. After graduation, he intends to continue this project by writing a monograph on the life and work of Oskar Kolberg, Poland’s first ethnomusicologist.