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Tadeusz Wawrzynowicz (1905–1985) – musician and educator

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Abstract

Tadeusz Wawrzynowicz was a musician who greatly contributed to the artistic life of Częstochowa and educated new generations of musicians who continued his work. He devoted his life to music, its performance, popularization, and music education. He worked as principal of music institutions in Częstochowa, was a musician, educator and music promoter, and led school choirs and orchestras. He committed his entire professional life to Częstochowa – as a versatile musician, pedagogue and social activist, he fully deserved a permanent place in the cultural landscape of the city and the awareness of its inhabitants. To complete the image of Tadeusz Wawrzynowicz, it should be stressed that he cherished family values, enjoyed literature, poetry, sport, Jurassic nature and excursions.

Keywords: Tadeusz Wawrzynowicz, musician, educator, culture promoter.

Music resounded in Częstochowa since the Middle Ages, as evidenced by the Jasna Góra monastery archives¹. The tradition of music education dates back to the beginning of the 20th century, i.e. 1904, when Ludwik Wawrzynowicz – composer, conductor and organist, founder of the first private music school in the city²

¹ M. Łukaszewska, *50-lecie Częstochowskich Szkół Muzycznych*, “Aleje 3. Częstochowski Dwumiesięcznik Kulturalny” 1995/1996, no. 1, p. 2.

² *Zespół Szkół Muzycznych w Częstochowie 1945–1995*, C. Giełażyn, M. Łukaszewska, J. Pypłacz, M. Wyporska, comp., Częstochowa 1995, p. 4.

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– came to Częstochowa. His son Tadeusz, who was born on July 15, 1905 in Częstochowa, also felt that his vocation was music³, so he wrote:

Music is an unspeakable beauty capable of evoking so many feelings; it leads us into a beautiful, pure and inspired world⁴ [...] every day the listener has to find in music what is close to his heart, thus the native character and pulse, the familiar melody; there, he has to find his longings, dreams and gusts of youth; there, he has to find himself⁵. [own translation]



Picture 1. Tadeusz Wawrzynowicz as a young violinist

Source: Wanda Malko's private album.

In 1913, T. Wawrzynowicz began learning violin and piano at his father's school, where he also studied music theory. From 1924 onwards, he studied music in Warsaw, Vienna under Carl Flesch, and in Poznań under the guidance of violinist Zdzisław Jahnke. In 1928, he graduated from the State Music Conservatory in Poznań, having followed the curriculum in violin⁶. This was noted by the contemporary Częstochowa press:

Well known for his many concerts in our city, Mr. T. Wawrzynowicz, a talented violinist, son of the headmaster of the music school, received a full diploma from the State Conservatoire in Poznań⁷. [own translation]

³ Biographical note: *Tadeusz Wawrzynowicz, Leksykon polskich muzyków i pedagogów urodzonych po 31 grudnia 1870 roku*, ed. K. Janczewska-Sołomko, ed., Kraków 2008, p. 523. Cf.: "Gazeta Częstochowska" of 31.01–06.02.1957, no. 5, p. 4.

⁴ T. Wawrzynowicz, *O pięknie muzycznym*, "Goniec Częstochowski" of 25.06.1932, no. 144, p. 5.

⁵ "Głos Narodu" of 16.03.1945, no. 28, p. 3.

⁶ Biographical note: *Tadeusz Wawrzynowicz*, [in:] *Leksykon polskich muzyków pedagogów...*, p. 523.

⁷ "Goniec Częstochowski" of 29.09.1928, no. 226, p. 3.

The private family records still contain a certificate confirming the above (see Picture 2).



Picture 2. Certificate confirming the taking of lessons from Z. Jahnke

Source: the Wawrzynowicz family album by wife Zofia; Wanda Malko's private records.

In 1928, he settled permanently in Częstochowa and became a teacher at Ludwik Wawrzynowicz's Music School, where he taught violin, as well as the principles of music and solfeggio, organology and the history of music⁸. He conducted the violin class until January 15, 1945, i.e. during the occupation, when the school was operating illegally⁹. At the same time, he worked in the Teachers' Training School and gymnasium, teaching singing and music. From 1935 to 1940, he led the Jasna Góra monastery choir¹⁰, which performed, inter alia, in the

⁸ Central Archives of Modern Records in Warsaw (AAN), Records of the Ministry of Religious Affairs and Public Education, file ref. 7032, p. 173.

⁹ Archives of the M.J. Żebrowski Music School Complex in Częstochowa (AZSM), Personal files. Certificate of employment in the L. Wawrzynowicz Music School from October 28, 1928 to January 15, 1945, file ref. A/3.


¹⁰ Archives of the Jasna Góra Monastery, Payroll, certificate of November 19, 1992, ref. no. 230/A/92.

Chapel of the Holy Virgin Mary¹¹. He took part in recordings for the Polish Radio, which he also noted in his article for the “Goniec Częstochowski” of 19.07.1937.



Picture 3. Announcement of T. Wawrzynowicz’s concert published in “Goniec Częstochowski”

Source: “Goniec Częstochowski” of July 19, 1937.

POLSKIE RADJO S.A.
ROZGŁOŚNIA  w KATOWICACH
UL. MIELECKIEGO 1.

ADRES TELEGRAFICZNY: POLSKIERADJO — KATOWICE
T e l e f o n y:

| | |
|--------------------------------|--------|
| Dyrektor Rozgłośni | 325-61 |
| Wydział Techniczny | 334-64 |
| • Programowy | 325-61 |
| • Administracyjny | 300-62 |
| Radjostacja — Rybnów | 304-52 |

Wielmożny Pan
Dyr. Tadeusz Wawrzynowicz,
Częstochowa,
ul. Ks. Kordeckiego 2.
/Klasztor Jasnogórski/

list WP. z dn. 19.VI.36. Znak Nazw. Wydział /uz. Nazw. znak TS/SS Data 7.7.36.

sprawił:

Donosimy uprzejmie, iż koncert WPana Dyrektora zamieszczony został w programie n/rozgłośni na środę dnia 22 bm. od godz. 18.15 do 18.35.

Program:

1. Archaniół Corelli /opr. Leonarda/: La Folia
2. Johannes Brahms: Taniec węgierski
3. Pablo Sarasate: Romans Andaluzyjski

Akompanjament obejmie p. Karol Szafranek.


Honorarium wynosi zł. 25.- /słowami: dwadzieścia pięć/


Z poważaniem
SEKRETARIAT DYREKCJI
Dyrekcja Polskiego Radja S.A.
w Katowicach,

Picture 4. Radio concert programme



Source: the Wawrzynowicz family album by wife Zofia; Wanda Malko’s private records.


¹¹ L. Wawrzynowicz, *Muzyka na Jasnej Górze*, “Ziemia Częstochowska”, vol. 2, Towarzystwo Popierania Kultury Regionalnej, Częstochowa 1938, p. 44.









KONCERT

P. TADEUSZA WAWRZYNOWICZA
 (SKRZYPCE)

W SALI „LUTNI“
 DNIA 23 LUTEGO 1925 ROKU.

PROGRAM:

○○○○

CZEŚĆ I.

1. G. Pugnani-Kreisler — Praeludjum and Allegro
2. H. Vieuxtemps — Ballade et Polonaise
wykona p. *Tadeusz Wawrzynowicz.*

CZEŚĆ II.

1. a) „O prima vera” — Tirindelli
b) „Stach” — Kossobudzkiego
c) „Cudne zjawisko” — E. Griega
odśpiewa p. *Eugenja Kieszkowska.*
2. L. Wawrzynowicz — Deux Preludes tristes
a) b—moll | w stylu Boechlinowskim
b) c—moll | p. t. „Głosy z Zaświata”
3. Fr. Chopin — Polonez
wyk. p. *Henryk Chętkowski (fortepian).*


CZEŚĆ III.








1. Fr. Chopin — Sarasate — Nocturne Es-dur
2. H. Wieniawski — Legende
3. Pablo de Sarasate — Zigeunerweisen
4. M. Moszkowski — Romance
5. H. Wieniawski — Obertas
wyk. p. *Tadeusz Wawrzynowicz (skrzypce).*


○○○○


Akompanjuje p. *Zygfryd Jałowiecki.*









DRUC. F. D. WILKOBREZKIĘDZ, CZĘSTOCHOWA

Picture 5. Concert programme

Source: the Wawrzynowicz family album by wife Zofia; Wanda Malko's private records.

Above all, however, he performed in many Polish cities as a violin soloist¹². His performances were very popular with the public, and the press of the time wrote:

The audience-filled hall of “Lutnia” hosted a concert of a young talented violinist, Tadeusz Wawrzynowicz, a graduate of the Warsaw Conservatoire, who is going to continue his studies in Vienna. Playing virtuoso pieces of such intricacy as Kreisler's *Prelude*, Wieniawski's *Légende* and works by Chopin, Moszkowski and others - showed an innate sense of musicality, excellent phrasing, clear and light technique and good memory, and these are the most important masterly qualities¹³. [own translation]

The concerts were also frequently attended by representatives of the city authorities, such as *starosta* Kazimierz Kün, who was an expert and patron of music¹⁴.

Tadeusz Wawrzynowicz also performed for charity. Such was his concert of March 14, 1932, where he was accompanied by a symphony orchestra. The proceeds were used to purchase textbooks for music school pupils¹⁵. Also worth noting is a profound patriotism of Wawrzynowicz, who performed to celebrate national holidays, anniversaries of uprisings, and other occasions¹⁶.

The improvement of his skills was confirmed by ever more enthusiastic reviews published in the press:

[...] the famous violin virtuoso, Professor Tadeusz Wawrzynowicz, performed E. Grieg's sonata, Fibich's poem and Chopin's nocturne to the accompaniment of Henryk Chętkowski, dazzling the audience with his play, inspired and accomplished to the smallest detail, a combination of both talent and education, which the audience assessed properly, applauding the performer with enthusiasm¹⁷. [own translation]

The virtuoso recalled with particular sentiment the recitals consisting of Ludwig van Beethoven's sonatas, during which he was accompanied by Stefania Borkowska-Potemska¹⁸, as well as the concert with the participation of the superb double bass player A.B. Ciechański and the excellent pianist Halina Winiewicz¹⁹.

Apart from his artistic activity during the interwar period, Tadeusz Wawrzynowicz published in “Czasopismo Literackie” articles on music, concerning, inter alia, the art of violin-making, modern and patriotic music, and the works of Karol Szymanowski. Those publications were a valuable complement

¹² J. Jadczyk, *Ludwik Wawrzynowicz (1870–1957). Pedagog, kompozytor i działacz muzyczny*, Częstochowa 2004, p. 54. Cf.: biographical note *Tadeusz Wawrzynowicz*, [in:] *Leksykon polskich muzyków pedagogów...*, p. 523.

¹³ “Nowiny Częstochowskie” of 26.02.1925, no. 9, p. 3.

¹⁴ [author not identified], “Goniec Częstochowski” of 11.01.1927, p. 3.

¹⁵ [author not identified], “Goniec Częstochowski” of 10.03.1932, no. 57, p. 3.

¹⁶ [author not identified], “Goniec Częstochowski” of 27.11.1934, no. 272, p. 4.

¹⁷ [author not identified], “Goniec Częstochowski” of 13.09.1933, no. 209, pp. 3–4.

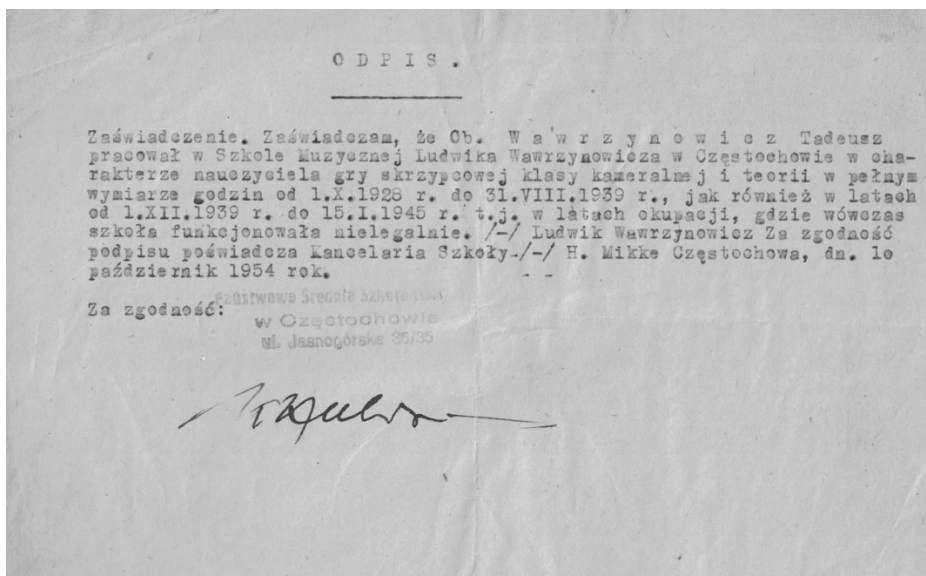
¹⁸ Biographical note on Tadeusz Wawrzynowicz made by his niece, Wanda Malko; W. Malko's private records, p. 1.

¹⁹ [author not identified], “Goniec Częstochowski” of 11.04.1937, no. 83, p. 6.

to his activity in the cultural life of the city and his educational work²⁰. Worth mentioning here is that fact that publication of “Czasopismo” gave rise to the establishment of a literary and artistic group “Lit-Ars” in 1936, and T. Wawrzynowicz was a member of its management board²¹. The organization was very active; in 1936, its members held 28 meetings with the aim of introducing the tradition of bohemianism into the cultural landscape of the city, and

[...] bringing some life and value to the torpor of our cultural life²². [own translation]

The group organized literary and artistic soirees, in which Tadeusz Wawrzynowicz also took part, performing a variety of musical pieces by Wieniawski, Monti, Brahms, Kreisler, Sarasati and others. The proceeds from those meetings were frequently dedicated to help the unemployed and the poor, as well as to the Maritime Defense Fund²³.



Picture 6. Certificate of employment covering the period from 1939 to 1945

Source: the Wawrzynowicz family album by wife Zofia; Wanda Malko's private records.

²⁰ T. Wawrzynowicz, *O sztuce lutniczej*, “Czasopismo Literackie. Organ Grupy Literacko-Artystycznej Lit-Ars w Częstochowie” 1937 (March–April), pp. 23–24; id., *Patriotyzm w Muzyce*, “Czasopismo Literackie. Organ Grupy Literacko-Artystycznej Lit-Ars w Częstochowie. Numer poświęcony Hetmanowi Stefanowi Czarneckiemu” 1937, no. 2–3, p. 24; id., *O Muzyce Karola Szymanowskiego*, “Czasopismo Literackie. Organ Grupy Literacko-Artystycznej Lit-Ars w Częstochowie” 1938 (January–February), no. 1–2, pp. 12–13.

²¹ [author not identified], “Goniec Częstochowski” of 27.11.1937, no. 277, p. 4.

²² [author not identified], “Goniec Częstochowski” of 9.09.1936, no. 209, p. 4.

²³ [author not identified], “Goniec Częstochowski” of 8.11.1936, no. 261, p. 7.

During the German occupation, Tadeusz Wawrzynowicz stayed in Częstochowa, except for September and October 1939, which found him in besieged Warsaw. During the period from 1939 to 1945, in order to support his family, he briefly took up a job in a sugar factory, while continuing to teach at his father's school. After the school was officially closed down by the German authorities, he gave private music lessons and concerts²⁴. According to documents, at that time Tadeusz Wawrzynowicz worked as a music teacher within the underground education system, which is evidenced by the certificate of his then pupil, Mieczysław Borowik, and a certificate of employment during the occupation²⁵, presented in Picture 6.

Educational work dominated his personal musical ambitions and Tadeusz Wawrzynowicz devoted himself entirely to teaching music to children and teenagers.

After the war, he co-founded a symphony orchestra and organized the Music Institute, together with Roman Kuklewicz, Stanisław Jarzębski and Edward Mąkosza, from September 1945 as its principal²⁶. The contemporary local press noted the establishment of the Institute, which was hoped to revive the musical and cultural life of the city. The professionalism of the teaching staff originating from the Warsaw and Poznań conservatoires was emphasized. The press praised the extensive curriculum of the institution, which consisted of teaching solo singing, piano, violin, cello, double bass and wind instruments. In addition, there were theoretical lectures, solfeggio, principles of music, history of music, organology, acoustics, choirs, etc.²⁷ It was announced that:

The Principal of the Music Institute hereby notifies all those interested that the Office accepts enrolment applications for solo singing, piano, violin, solfeggio, musical forms and theory classes every day between 9–11 and 17–18. Only children over the age of 7 shall be enrolled. Lessons are conducted all day long. No age limit for older people. Qualified, professional and excellent teaching staff²⁸. [own translation]

The results of the teachers' work were acclaimed by the audience of Częstochowa during the show of the Institute pupils, and particular appreciation was given to its principal:

Tadeusz Wawrzynowicz, for his reliable management and for overcoming many difficulties related to the existence and work organization of the Music Institute at this level, deserves sincere appreciation²⁹. [own translation]

²⁴ Archives of the M.J. Żebrowski Music School Complex in Częstochowa AZSM, Personal files, T. Wawrzynowicz, Curriculum Vitae of June 6, 1970, file ref. A.7, p. 1.

²⁵ Archives of the M.J. Żebrowski Music School Complex in Częstochowa AZSM, Personal files, A/4, Mieczysław Borowik's certificate.

²⁶ State Archives in Kielce (APK), Voivodeship Office, Department of Culture and Art, file ref. KH- IM 337/56, Permission to take the post of the principal of the Częstochowa Music Schools issued by the Ministry of Culture and Art to T. Wawrzynowicz.

²⁷ [author not identified] "Głos Narodu" of 13.04.1945, no. 51, p. 2.

²⁸ [author not identified] "Głos Narodu" of 10.07.1945, no. 121, p. 3.

²⁹ [author not identified] "Głos Narodu" of 25.06.1946, no. 146, p. 6.



Picture 7. Teaching staff during the first years after the war; from the left, sitting: Alicja Grabowska, Ludwik Wawrzynowicz, Zofia Wawrzynowicz, Tadeusz Wawrzynowicz, Waclawa Sakowicz, Franciszka Wiklicka; from the left, standing: Stefania Borkowska-Potemska, Janina Gościcka, Julian Rossa, Natalia Konieczna, Henryka Janczykowska

Source: M. Łukaszewska, *50-lecie Częstochowskich Szkół Muzycznych*, “3 Aleje. Częstochowski Dwumiesięcznik Kulturalny” December–January 1995/1996, no. 1, p. 2.

In 1946, the Institute was transformed into the Junior and Secondary School of the Teachers College. In the same year, the private Music School of Ludwik Wawrzynowicz was incorporated into the Institute. This increased the number of musical instruments, materials, methodological programmes and of the teaching staff, which – in the initial period – included: Jadwiga Borowiecka, Irena Garztecka-Jarzębska – teachers of solo singing; Stefania Borkowska, Bogumił Bednarczyk, Emilia Cumft-Makarska, Waclaw Dziadulewicz, Alicja Grabowska, Stanisław Jarzębski, Maria Modrakowska, Edward Mąkosza – ear training; Waclaw Sakowicz, Antoni Szuniewicz, Ludwik and Tadeusz Wawrzynowicz, and others³⁰.

In 1952, the College was transformed into a state institution and renamed the State Elementary and Secondary Music School³¹. As the school structure developed, so did its educational offer, as the following years saw the opening of double bass, cello, trumpet (1954), trombone and horn (1956), oboe, clarinet and flute (1962) groups. In 1957, the School established the Faculty of Pedagogy, which was transformed into the Faculty of Musical Education in 1964.

³⁰ W. Malko, *XXX lat Państwowych Szkół Muzycznych w Częstochowie*, [in:] *30 lat Państwowej Szkoły Muzycznej I i II stopnia w Częstochowie 1945/46–1975/76*, Częstochowa 1976, p. 3.

³¹ M. Łukaszewska, *50-lecie Częstochowskich Szkół Muzycznych*, “Aleje 3. Częstochowski Dwumiesięcznik Kulturalny” 1995/1996, no. 1, p. 2; “Głos Narodu” of 7.11.1945, no. 221, p. 3.

In connection with the ongoing reform of the music education system in accordance with the order of the Minister of Culture and Art, in September 1966 the institution took the current name of the State Elementary and Secondary Music School. In 1969, the Secondary State Music School opened the Department of Rhythmics and the bassoon, viola, classical guitar (1972) and percussion (1975) groups. This proves irrefutably Principal Wawrzynowicz's constant concern for a systematic improvement of the school's educational offer and musical instruments, acquired from violin-making workshops or well-known music companies³².

As shown by research, in the 1970s especially developed was the State Elementary Music School, which was the base for the Secondary School. By 1971, the school employed 31 teachers.



Picture 8. Teachers in the school year of 1969/70; from the left, sitting: Leon Jelonek, Alina Jędrzyczak, Wanda Plaza, Czesław Orsztynowicz, Tadeusz Wawrzynowicz, Edward Mąkosza, Wacława Sakowicz, Natalia Konieczna; from the left, standing in the middle row: Jadwiga Papuzińska, Henryka Zasempa, Barbara Sygiet, Teresa Litwin, Zofia Miller, Wojciech Łukaszewski, Anna Szołtys, Maria Łukaszewska, Stanisław Sobieraj; from the left, standing in the upper row: Andrzej Kloś, Alfred Norberciak, Szymon Szołtys, Adam Mroczek, Stanisław Tomczyński

Source: *Zespół Szkół Muzycznych w Częstochowie 1945–1995*, C. Giełżyn, M. Łukaszewska, J. Pyplacz, M. Wyporska, comp., Częstochowa 1995, p. 12.

During the twenty-five years of school existence (1945/1946–1970/1971), 189 pupils graduated from the elementary school, and 128 from the secondary school³³.

³² *Zespół Szkół Muzycznych w Częstochowie 1945–1995*, p. 9.

³³ W. Malko, *25 lat Państwowej Szkoły Muzycznej I i II stopnia w Częstochowie*, Częstochowa 1971, p. 2.

Tadeusz Wawrzynowicz was the school principal from 1945 to 1971. He managed to acquire the building located at 33/35 Jasnogórska Street for school purposes. The building was devastated, there was no equipment and, above all, instruments. Principal Wawrzynowicz and the teachers made the necessary repairs and collected equipment. In the first year of its operation, the Institute commenced its work in a ruined building and with two borrowed pianos³⁴. It should be noted that the building was used for school and orchestra purposes until 1966. Unfortunately, it did not meet the requirements for music education. Therefore, in 1961, the Presidium of the Municipal National Council allocated new premises at 30 Jasnogórska Street for the school. It previously housed a gymnasium. A total of 34 classrooms on the ground floor and two upper floors of the building were allocated for the new facilities managed by Principal Wawrzynowicz. However, in his 1968 report, Principal Wawrzynowicz described the working conditions as follows:

Unfortunately, we still encounter insurmountable difficulties. The building still houses offices: Geodesy, Melioration, Statistics and the Canteen of the Polish Teachers' Union. To top it all off, without any agreement with the management of the School, mechanical and welding workshops were set up in the basement, where the school changing rooms were to be located. These are unprecedented facts in the history of education. Daily forging of metals – the light reflected in the windows blinds the students, the noise of motorbikes from the street, where the motorbike courses were located, makes work and learning difficult. If we add the customers of the above-mentioned offices, who use school sanitary facilities, making it impossible to maintain proper hygiene, and difficulties in securing school property, this appears to be the only and unique situation in the history of education³⁵. [own translation]

The Principal further wrote:

Considering the future development of the city, which is to have a population of about 300 thousand, one should ask oneself a question. Should the development of the city be followed by a development of culture in a broad sense? If so, is there any room for Music Schools in this development. The demand for music teachers in primary, secondary and vocational schools is constantly growing, currently lacking about 2 thousand people in the entire industrial region of Częstochowa. The demand for music instructors of the developing amateur movement, musicians for the Częstochowa Philharmonic Orchestra, for Cultural Centers³⁶. [own translation]

Despite the difficulties with the premises, the establishments managed by Tadeusz Wawrzynowicz carried out their basic artistic and didactic tasks. Hence, an important event in the life of the school was the first concert of its young mu-

³⁴ [author not identified], *30 lat Państwowej Szkoły Muzycznej I i II stopnia w Częstochowie 1945/46–1975/76*, p. 3.

³⁵ State Archives in Częstochowa (hereinafter referred to as “APCz”), Records of the Presidium of the Municipal National Council, Department of Culture. Supervision over art schools 1961–1973, file ref. 13/34, p. 93.

³⁶ *Ibid.*, Supervision over art schools 1961–1973, file ref., 13/34, p. 95.

sicians with the Częstochowa Symphony Orchestra in 1954. Since then, there has been a permanent cooperation of both institutions, including, inter alia, concerts of graduates of the State Music School in Częstochowa and performances of cantata and oratorio music with the participation of the school choir³⁷. The following year – 1955 – was marked by increased concert activity connected with the 10th anniversary of the music schools in Częstochowa. Pupils, under the direction of teachers and the management, gave concerts in workplaces, schools, and at the Częstochowa Philharmonic Hall. Among them were also the pupils of Tadeusz Wawrzynowicz: Barbara Norberciak, Elżbieta Plucińska, Tadeusz Bryła, Ryszard Kaczmarzyk, Elżbieta Bryła, Czesław Suszczyk, and others³⁸. In the mid-1950s, the school was one of the first in Poland to create and maintain music and vocal ensembles, namely: accordion ensemble, string quartet, choir and orchestra. In 1956, students took part in the Mozart preliminaries – Barbara Talma, a pupil of Wanda Plaza, was awarded a distinction, and Anna Obolewska – from Stefania Borkowska’s group – was second in the competition. The following year marked the 15th anniversary of the State Music Schools in Częstochowa, which was celebrated with students’ concerts, also performed by violinists taught by T. Wawrzynowicz: Ewa Hiller, Anna and Elżbieta Plucińska, Krzysztof Furmańczyk. They performed works by Corelli and Bach³⁹.

In the school year of 1962/63, Ewa Hiller, a pupil of Teresa Litwin, was ranked 9th in a solfeggio competition in Katowice. In addition, in the same year, the school hosted four performances and three away concerts as part of the Art School Festival in Katowice and Bytom. In the school year of 1963/1964, one of the greatest successes was the premiere of the opera *Baba Jaga* by Ludwik Wawrzynowicz, which was staged with a great involvement of principals Tadeusz Wawrzynowicz and Waław Przytułski. It was well received by music lovers from Częstochowa. In 1964, there were ten performances of the opera *Baba Jaga* by students of the State Music Schools in Częstochowa. At the same time, in the Russian-Soviet music competition in Katowice, the first two prizes were awarded to Krystyna Szajkiewicz, prepared by Edward Mąkosza, and Emilian Markowski led by Tadeusz Gorzelak; distinctions were awarded to Ewa Hiller from Tadeusz Wawrzynowicz’s violin class, Józef Szewczyk from Antoni Jarosik’s clarinet class, and Henryk Iwaniuk from Alfred Stępniewski’s horn class. One year later, as part of the school’s programme for the celebration of the Polish State Millennium and the 750th anniversary of the city, the third act of *Krakowiacy i Górale* – Jan Stefański’s comic opera with a libretto by Wojciech Bogusławski, was staged. In 1965/1966, the opera *Baba Jaga* was staged in Warsaw.

³⁷ [author not identified], *30 lat Państwowej Szkoły Muzycznej I i II stopnia w Częstochowie 1945/46–1975/76*, p. 4.

³⁸ [author not identified], *Dziesięciolecie działalności Szkół Muzycznych w Częstochowie. Program imprez*, Częstochowa 1955, pp. 3–5.

³⁹ [author not identified], *XV-lecie Państwowych Szkół Muzycznych w Częstochowie. Program*, Częstochowa 1960.

Pupils were successful not only at home but also abroad. In 1965, they gave concerts at the Czech music school in Nový Bohumin and gained recognition from the local audience, while the local press of Częstochowa noted:

After the performance, the head of the institution, the renowned Czech pianist Józef Sitek, warmly thanked the guests and principal Tadeusz Wawrzynowicz. Referring to the stay of Czech teenagers in Częstochowa, he expressed his wish to continue the artistic cooperation of both schools⁴⁰. [own translation]

In addition, the pupils gave three concerts in association with the Symphony Orchestra at the Częstochowa Philharmonic Hall and two concerts at the Bolesław Bierut Steelworks and Music Works, apart from giving concerts as part of the Education, Book and Press Fair.

In the Voivodeship Competition of Russian-Soviet Music in Katowice, the students won several awards and distinctions: first prize was awarded to Jadwiga Nietresta from Tadeusz Wawrzynowicz's class and Andrzej Kloś from Alina Jędrzcak's piano class, second prize went to Adam Stępniewski from Tadeusz Wawrzynowicz's violin class and Anna Grochowalska from Waclawa Sakowicz's class. In the school year of 1970/1971, Marian Kurcab, a pupil of Stanisław Sobieraj, was ranked second in the 2nd National Accordion Competition. In 1967/1968, a chamber ensemble of teachers was formed, who set a good example of artistic performance for the pupils, which was undoubtedly an important educational and mobilizing factor in work with teenagers⁴¹.

From 1928 to 1971, Tadeusz Wawrzynowicz worked continuously as a teacher, which allowed him to educate many talented musicians working in Polish and foreign orchestras. They gave concerts as soloists and chamber musicians. His pupils were, among others, Tadeusz Bryła, Krzysztof Furmańczyk, Ewa Hiller, Alfred Norberciak, Adam Stępniewski, Jadwiga Stolarczyk, Czesław Suszczyk, Szymon Sołtys.

The school graduates made an important contribution to the musical landscape of the city and of the country – as pianists, violinists, composers, theorists, teachers, singers and organizers of cultural life. Some of them are: Andrzej Jasiński, Jerzy Marchwiński, Teresa Czekaj, Maciej Zagórski (pianists), Wojciech Łukaszewski, Sławomir Czarnecki, Iwonka. B. Szymańska, Juliusz Łuciuk (composers), Maciej Jaśkiewicz, Tomasz Bugaj, Zdzisław Siadlak, Małgorzata Bartecka (conductors), Piotr Ikowski (Wrocław Opera singer), Jan Pospieszalski, Marek Walarowski (popular music performers), Małgorzata Jedynek-Pietkiewicz, Teresa Wróblewska (music journalists at the TVP Polish Television), Katarzyna Suska (singer) and Tadeusz Bryła (first violinist of the Bydgoszcz Philharmonic Orchestra), Stanisław Sypek (principal of the State Second-

⁴⁰ [author not identified], "Gazeta Częstochowska" of June 6, 1965, p. 3.

⁴¹ *Dwa Czerdziestolecia Szkolnictwa Muzycznego. Wydawnictwo jubileuszowe Zespołu Szkół Muzycznych w Częstochowie*, R. Piersiak, ed., Częstochowa 1985, p. 16.

ary Music School in Warsaw, critic and columnist), Czesław Wieczorek (principal of the Music School in Lubliniec)⁴². Over 40% of the Częstochowa Philharmonic Orchestra members were students of the local Music School. Many of its graduates have returned to Częstochowa, and their names appear among those who contribute to the development of the city's musical landscape.

The gala concert connected with the 50th anniversary of the Częstochowa music schools was attended by their graduates, including Małgorzata Bartecka, Andrzej Jasiński, Teresa Czekaj, Sławomir Czarnecki, Wojciech Łukaszewski⁴³. High level of education offered by both institutions is evidenced by the fact that as many as 90% of graduates were admitted to music universities in 1968.

The work of Principal Wawrzynowicz and the entire teaching staff turned a small pre-war school with only 60 students into the alma mater of a total of 700 students – of the Elementary and Secondary Music School, the Community Music Centre and the Community Music Kindergarten. Tadeusz Wawrzynowicz, as the head of the city's music institutions, started their multidirectional approach, which has been improved and continued to this day. It consisted, among other things, in student performances for the local community, annual tradition of vocal and instrumental, chamber and orchestral performances, presenting artistic achievements. Thanks to his work, the music institutions attained high level, and the students received numerous awards and distinctions during national competitions and auditions.

To sum up, the development of Częstochowa music establishments managed by Tadeusz Wawrzynowicz is evidenced by the increase in the number of students – by more than 100%, compared to 1945, teachers – from 11 to 36, specializations – from 6 to 18. As shown by research, an important step to ensure continuous development was the systematic supply of qualified young teachers. For example, compared to 1963, the number of teachers with a master's degree increased to 28⁴⁴. Teachers employed in schools also won awards at music festivals, which proves they not only had excellent teaching skills, but also enjoyed individual artistic success.

Częstochowa music schools under the direction of Tadeusz Wawrzynowicz educated artistically talented students. Individual education in the field of learning to play a chosen instrument was a special feature. Moreover, the schools developed children's talents and educated professional musicians, popularized music as part of public campaigns and concerts organized in schools and workplaces. Concerts and indoor performances were a test of the school quality. They were complemented by exchange concerts in Bytom, Katowice, Opole, Kluczbork, Bohumín, as well as meetings, broadcasts, lectures and concerts of lecturers⁴⁵. The

⁴² *Leksykon polskich muzyków i pedagogów...*, p. 523.

⁴³ A. Grądzan, *Jubileusz Szkół Muzycznych*, "Gazeta Częstochowska" 1995, no. 50, p. 1.

⁴⁴ APCz, Records of the Presidium of the Municipal National Council in Częstochowa, Department of Culture, Supervision over art schools, file ref. 13/34.

⁴⁵ APCz, Records of the Presidium of the Municipal National Council in Częstochowa, Department of Culture, Supervision over art schools, file ref. 13/34.

great merit of the schools run by Tadeusz Wawrzynowicz was their permanent role in the musical life of the city and the region of Częstochowa, their inspiring and organizational impact, which was a valuable contribution to the promotion of music and improvement of cultural life of the city and citizens of Częstochowa⁴⁶. Tadeusz Wawrzynowicz was the head of the Częstochowa music education institutions for 26 years, being simultaneously actively involved in the artistic life as a violin soloist. His longest service, continued until 1984, i.e. for 54 years, was that of a violin class instructor at the State Music School⁴⁷. He retired in 1971 and his duties were taken over by Wojciech Łukaszewski.



Picture 9. Tadeusz Wawrzynowicz (left) and Wojciech Łukaszewski

Source: W. Malko's private records.

Tadeusz Wawrzynowicz's educational work was not limited only to music schools. Thanks to his efforts, in 1952, the Częstochowa Music Center was established. At that time, it taught music theory and playing the piano, violin and accordion. Together with Principal Wawrzynowicz, a large group of teachers

⁴⁶ W. Malko, *25 lat Państwowe Szkoły Muzycznej I i II stopnia w Częstochowie*, p. 2. Some pupils had to travel to school from their hometowns, including: Wieluń, Krzepice, Kluczbork, Dobrodzień, Zawiercie, Gnaszyn, Tarnowskie Góry, Sosnowiec, Koziegłowy, Kamienica Polska, Piotrków, Radomsko, Kłobuck, Rozprza, Mstów, Przyrów, Koniecpol, Cykarzew, Myszków, Lubliniec, Janki, Kusieja, Dźbów, Blachownia, Żarki, Olsztyn and other locations.

⁴⁷ Biographical note *Tadeusz Wawrzynowicz*, [in:] *Leksykon polskich muzyków pedagogów...*, p. 523.

took up work in the Center, among them Edward Rychter, Alfred Norberciak, Kazimiera Talma, Kazimierz Kłoś, Natalia Spotowska, and others⁴⁸. In 1955, the Centre was transformed into the Community Music Centre.



Picture 10. Tadeusz and Zofia Wawrzynowicz during a costume party at the Community Music Kindergarten and the Music Center in 1964/1965 or 1965/1966

Source: the Wawrzynowicz family album kept by Zofia Wawrzynowicz; W. Malko's private records.

Since then, it was developing intensely, with the number of pupils steadily increasing from 94 in the initial phase of its activity to a maximum of 451 in 1972. As a result, the curriculum was also expanded and, in addition to the above-mentioned courses, guitar, drums and wind instruments classes were opened. The didactic process involved about 20 teachers working for the Center to provide practical and theoretical music classes. The curriculum was adjusted to the age and musical background of pupils. It included music education at three educational levels: pre-school, primary and secondary. Apart from playing selected instruments, the classes included theoretical subjects, such as principles of music, as well as music literature and musicalization⁴⁹. Two additional classes and branches were opened in Blachownia and Gnaszyn. In the school year of 1962/1963, principal Wawrzynowicz also organized a music kindergarten, gathering at that time 70 pupils⁵⁰.

⁴⁸ D. Stańczyk, *Spoleczne Ognisko Muzyczne w Częstochowie*, Częstochowa 1977 [no pagination].

⁴⁹ Ibid.

⁵⁰ APCz, Records of the Presidium of the Municipal National Council in Częstochowa, Department of Culture, Supervision over art schools 1961–1973, file ref. 13/34.



Picture 11. A card dedicated to T. Wawrzynowicz by the kindergarten group

Source: the Wawrzynowicz family album kept by Zofia Wawrzynowicz; W. Malko's private records.

Those institutions were to a large extent treated as a recruitment base for music education in Częstochowa⁵¹. They promoted and popularized the culture and beauty of choreographic art by public performances and participation in numerous events in Częstochowa and other towns (Blachownia, Radomsko, Kluczbork)⁵². In 1963, the Music Center located at 12 Dąbrowskiego Street, gathered 330 students with talent and passion for music. Teenagers and children were educated in violin and accordion ensembles, choir, orchestra, piano and solfeggio. The activity of this institution enjoyed great interest, which resulted in an increase in the number of pupils.

Due to increasing needs, the Presidium of the Municipal National Council was requested to allocate larger premises to this institution⁵³. The educational, didactic, social and artistic achievements of the Center were the result of implementation of the best musical tradition, promoted by the teaching staff and the principal of this institution, Tadeusz Wawrzynowicz.

Wawrzynowicz complemented his teaching work with popularization of music. From 1945 to 1963, he was a regular music reviewer; in "Głos Narodu" and "Życie Częstochowy", he published articles on Russian music, violin concertos,

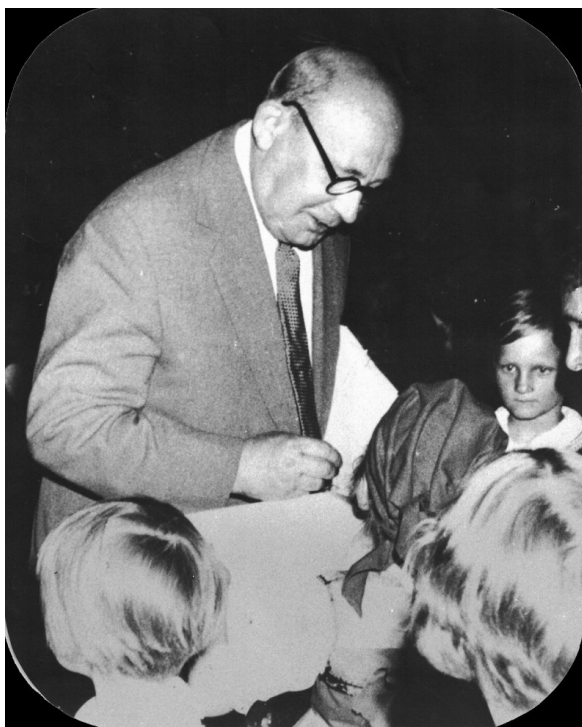
⁵¹ Ibid., file ref.13/34, p. 115.

⁵² Ibid.

⁵³ Ibid.

symphonic and school concerts, Polish music festivals, piano and violin recitals, Mozart and Moniuszko soirees, singing, recitals by Zofia Łosakiewicz, Zofia Strzelecka, Wanda Stokowska, Maria Modrakowska, concerts by Stanisław Jarzębski, Franciszek Łukasiewicz, Zbigniew Górzynski, Franciszek Pacci, Stanisław Nawrocki, Olga Łada, Władysław Kędra, Vladimir Markowic, Andrzej Jasiński, Józef Smidowicz, soloist concerts, morning symphonic performances, and other events⁵⁴.

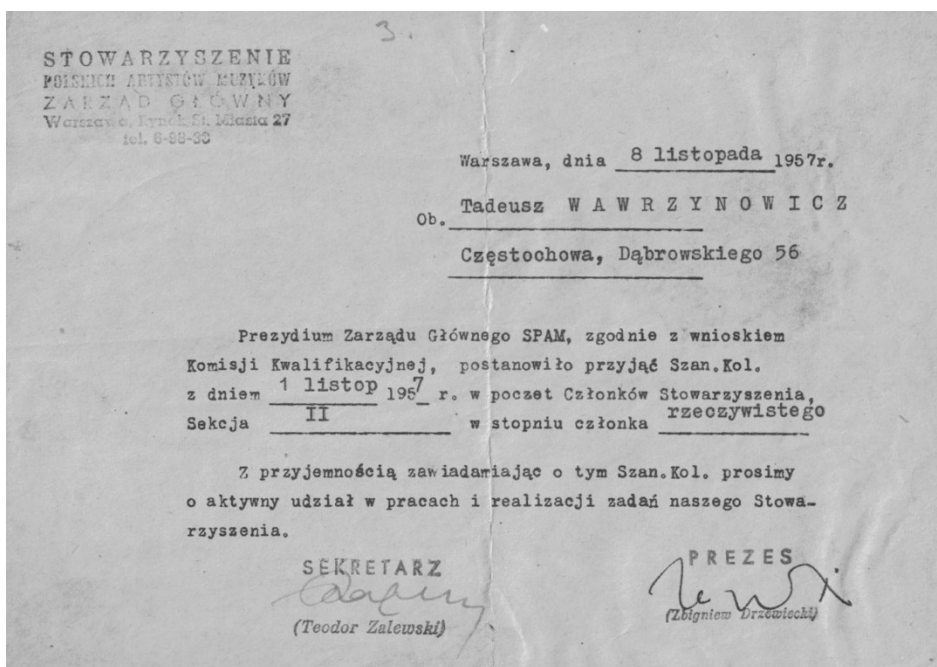
It should be noted that Tadeusz Wawrzynowicz was known and appreciated not only in the local music community – on November 8, 1957, by a decision of the Presidium of the General Board of the Association of Polish Music Artists in Warsaw, he was accepted as one of its full members.



Picture 12. T. Wawrzynowicz among his pupils.

Source: the Wawrzynowicz family album kept by Zofia Wawrzynowicz; W. Malko's private records.

⁵⁴ "Głos Narodu" of 21.12.1945, no. 256, p. 3; of 17.05.1945, no. 78, p. 3; of 24.03.1946, no. 71, p. 7; of 19.01.1946, no. 16, o. 4; of 18.04.1946, no. 92, p. 3; of 27.06.1946, no. 149, p. 3; of 23.02.1945, no. 10, p. 3; of 5.03.1945, no. 18, p. 2; of 12.03.1945, no. 24, p. 3; of 16.03.1945, no. 28, p. 3; of 26.04.1945, no. 61, p. 3.; of 24.05.1945, no. 83, p. 3; of 20.06.1945, no. 105, p. 3; of 26.09.1945, no. 186, p. 3; "Życie Częstochowy" of 29.11.1950, no. 329, p. 6; of 3.05.1951, no. 121, p. 4; of 6.06.1951, no. 155, p. 4.; of 7.08.1951, no. 265, p. 4; of 15.07.1947, no. 18, p. 3; of 21.09.1962, no. 225, p. 6; of 21.01.1963, no. 21, p. 6; of 9.03.1962, no. 58, p. 6.



Picture 13. Notification of acceptance of T. Wawrzynowicz into the Association of Polish Music Artists (SPAM)

Source: the Wawrzynowicz family album kept by Zofia Wawrzynowicz; W. Malko's private records.

Thus T. Wawrzynowicz actively participated in the national musical life. Since 1959, he also took part in the works of the Częstochowa club of the Association of Polish Music Artists (Stowarzyszenie Polskich Artystów Muzyków), and was its president. The main objective of the above Association was to:

[...] influence the development and course of musical life in Poland, improve artistic achievements, identify and solve diverse musical problems and issues⁵⁵. [own translation]

Apart from his professional and community work which absorbed him greatly, he also loved chess, flowers, cinema, theatre and books – mostly by Prus, Sienkiewicz, Żeromski – and the poetry of Mickiewicz and Słowacki, as well as literature on music. In his youth, he was an avid sportsman, played football, skated and biked. Above all, however, he loved the Jurassic nature and often took solo trips outside the city⁵⁶.

Tadeusz Wawrzynowicz died on January 19, 1985 in Częstochowa⁵⁷. For his teaching, artistic, community and popularization activities, he was awarded:

⁵⁵ [author not identified], "Życie Częstochowy" of 24.04.1959, no. 71, p. 6.

⁵⁶ [author not identified], "Gazeta Częstochowska", no. 5 of 31.01–06.02.1957, p. 4.

⁵⁷ W. Malko, *100 lat szkolnictwa muzycznego w Częstochowie (1904–2004)*, Częstochowa 2004, pp. 310–311.

Knight's Cross of the Order of Polonia Restituta, awarded by the Council of State in 1962, and the Award of the Minister of Culture and Art on the occasion of the Teacher's Day⁵⁸, Medal of the 10th Anniversary of the Polish People's Republic, Częstochowa City Award "for organizational and educational activities in the field of music and as an expression of encouragement for creative work"⁵⁹, Medal of 750th Anniversary of Częstochowa⁶⁰.



Picture 14. Tadeusz Wawrzynowicz

Source: the Wawrzynowicz family album kept by Zofia Wawrzynowicz; W. Malko's private records.

In summary, Tadeusz Wawrzynowicz was a musician who greatly contributed to the artistic life of Częstochowa and educated new generations of musicians who continued his work. He devoted his life to music, its performance, popularization, and music education. He worked as principal of music institutions in Częstochowa, was a musician, educator and music promoter, and led school choirs and orchestras. He worked also as a music teacher in various school types. He committed his entire professional life to Częstochowa – as a versatile musician, pedagogue and social activist. He fully deserved a permanent place in the cultural landscape of the city and the awareness of its inhabitants. To complete the image of Tadeusz Wawrzynowicz, it should be stressed that he cherished family values, enjoyed literature, poetry, sport, Jurassic nature and excursions.

⁵⁸ [author not identified] "Gazeta Częstochowska" of 28.11–4.12.1962, no. 48(338), p. 1.

⁵⁹ [author not identified] "Życie Częstochowy" of 21/22.12.1958, no. 305, p. 10.

⁶⁰ Archives of the M.J. Żebrowski Music School Complex in Częstochowa AZSM, Personal files, T. Wawrzynowicz, Curriculum vitae of June 6, 1970, file ref. A.7, p. 2.

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Beata URBANOWICZ

Uniwersytet Humanistyczno-Przyrodniczy im. Jana Długosza w Częstochowie

Tadeusz Wawrzynowicz (1905–1985) – muzyk i pedagog

Streszczenie

Tadeusz Wawrzynowicz był muzykiem, którego działalność ogromnie wzbogaciła życie artystyczne Częstochowy i owocowała wychowaniem kadr, dzięki którym Jego dzieło było kontynuowane. Poświęcił swoje życie muzyce, jej wykonywaniu, popularyzacji i edukacji muzycznej. Pracował na stanowisku dyrektora częstochowskich placówek muzycznych, był muzykiem, pedagogiem i popularyzatorem muzyki, prowadził chóry i orkiestrę szkolną. Całe swoje zawodowe życie związał z Częstochową – jako wszechstronny muzyk, pedagog i działacz społeczny w pełni zasłużył na trwałe miejsce w krajobrazie kulturowym miasta i świadomości jego mieszkańców. Aby dopełnić wizerunku Tadeusza Wawrzynowicza, trzeba podkreślić, iż był on człowiekiem ceniącym wartości rodzinne, lubił literaturę, poezję, sport, przyrodę jurajską oraz wycieczki turystyczne.

Słowa kluczowe: Tadeusz Wawrzynowicz, muzyk, pedagog, propagator kultury.