



<http://dx.doi.org/10.16926/em.2020.15.20>

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Music Education from the Perspective of “Wiadomości Muzyczne” (1925–1926)

Translation of the published in this issue (<http://doi.org/10.16926/em.2020.15.19>)

How to cite: Agata Kocaj, Izabela Krasińska, *Music Education from the perspective of “Wiadomości Muzyczne” (1925–1926)*, “Edukacja Muzyczna” 2020, no. 15, pp. 363–377.

Abstract

In Poland, over a hundred music magazines appeared in the interwar period. They were divided into several categories: subject and methodological, social and cultural music press, music and liturgical magazines, regional music periodicals, as well as musicological and popular science magazines. The final group includes the subject of this article, “Wiadomości Muzyczne” (1925–1926), edited by the music collector and journalist Edward Wrocki. The article is the first attempt at a monograph elaboration of this periodical, both in terms of the formal and publishing aspects and its content. However, it focuses mainly on educational content, training and professional development of musicians and music and singing teachers in various types of schools (conservatories and music academies, primary and secondary schools, courses).

Keywords: music magazines, “Musical news”, music studies and teaching, 20th century.

Date of submission: 19.01.2021

Review 1 sent/received: 19.01.2021/25.01.2021

Review 2 sent/received: 19.01.2021/27.01.2021

Date of acceptance: 02.02.2021

Introduction

In the interwar period, efforts were made to standardise music education in Poland. The year 1920 was particularly significant, as it was then that the first ministerial curriculum for teaching singing at primary schools was published; it introduced, among others, solfège, music theory and intonation exercises and the elements of harmonics and music forms¹. Music was initially compulsory at primary and secondary schools; however, it soon started to be limited and was eventually replaced by physical education in 1929. Music education only remained in the three lower classes of primary schools and in the form of choir or orchestra as an extra-curricular activity. This decision was met with general criticism and social discontent. The system of education was only reorganised by a law passed in 1932². Jan Prosnak described the last several years of the Polish music education system before the outbreak of the Second World War as anarchy, drawing attention to the inconsistent methods of teaching and examining³. It was not until 1937 that the Ministry of Religious Affairs and Public Education announced a directive concerning music schools, which introduced a division into: conservatories, music institutes and music schools⁴. It was meant to constitute a foundation for bringing order to the chaotic, according to Prosnak, system of music education.

According to Maria Przychodzińska, the composers, theoreticians and music teachers of the interwar period who systematised the general music education by choosing appropriate contents for coursebooks, guidebooks or songbooks and determined the ways of teaching music and singing include: Stanisław Kazuro (1881–1961), Tadeusz Joteyko (1872–1932), Julia Baranowska-Borowa (1878–1960), Karol Hławiczka (1894–1976), Stefan Wysocki (1886–1940), Józef Reiss (1879–1956) and Tadeusz Mayzner (1892–1939)⁵.

Music magazines

The term music press should be understood as periodicals informing a specific audience about the current issues in the fields of: music and its role in a per-

¹ K. Rogozińska, *Edukacja muzyczna w dwudziestoleciu międzywojennym na łamach miesięcznika "Muzyka w Szkole"*, "Prace Naukowe Akademii im. Jana Długosza w Częstochowie. Edukacja Muzyczna" 2017, no. 12, pp. 172–173 [DOI: 10.16926/em.2017.12.07].

² I. Chyła-Szypułowa, *Kompendium edukacji muzycznej*, Wydawnictwo Uniwersytetu Humanistyczno-Przyrodniczego Jana Kochanowskiego, Kielce 2008, pp. 60–61.

³ J. Prosnak, *Polihymnia ucząca. Wychowanie muzyczne w Polsce od średniowiecza do dni dzisiejszych*, Wydawnictwa Szkolne i Pedagogiczne, Warszawa 1976, p. 116.

⁴ *Rozporządzenie Ministra Wyznań Religijnych i Oświecenia Publicznego z dnia 1 czerwca 1937 r. o ustroju szkół artystycznych muzyki*, Dz. Ustaw [Poland's Journal of Laws] of 1937, No. 44, item 343.

⁵ M. Przychodzińska, *Wychowanie muzyczne w szkołach polskich z perspektywy stulecia 1900–2000*, "Annales Universitatis Mariae Curie-Skłodowska", Sectio L, 2003, vol. 1, pp. 176–177.

son's life, its social function and purpose, composers and the music styles they adopt, musicians and all the details regarding the structure of a piece of music. In *Encyklopedia wiedzy o prasie* [*Encyclopaedia of Press*], edited by Julian Maślanka, we read that:

[...] music magazines [...], the body of magazines devoted to the issues of music and musical life at different levels and scopes of specialisation depending on the target audience of the given magazine⁶.

It is undoubtedly the most precise definition of this genre of press.

In the years 1918–1939, at least 119 diverse music magazines were published in Poland. Mirosław Grusiewicz divided them into: subject and methodological magazines ("Muzyka w Szkole" ["Music at School"] or "Śpiew w Szkole" ["Singing at School"]), regional music periodicals (e.g. "Śpiewak Śląski" ["Silesian Singer"]), musicological and popular science magazines (e.g. "Wiadomości Muzyczne" ["Musical News"], "Muzyka" ["Music"], "Muzyka Polska" ["Polish Music"], "Kwartalnik Muzyczny" ["Music Quarterly"]), musical and socio-cultural press (e.g. "Lwowskie Wiadomości Muzyczne i Literackie" ["Lviv Music and Literary News"]) and musico-liturgical magazines (e.g. "Hosanna" or "Muzyka Kościelna" ["Church Music"])⁷.

The lack of a planned publishing policy that would be characterised by an abundance of music periodicals, the inconsistency in realising their programme assumptions and financial difficulties of the publisher undoubtedly affected the development of these magazines and the quality of their contents⁸. This was also related to their ephemerality, as exemplified by, among others, "Wiadomości Muzyczne."

Characteristics of the monthly magazine

"Wiadomości Muzyczne" was a house organ of the Warsaw Union of Musicians; it was published from April 1925 to March 1926. Throughout its relatively short period of existence, Edward Wrocki (1888–1961), a collector of musical items, columnist, and music activist, was the editor-in-chief of the magazine. He spent his youth in St Petersburg, where he enjoyed the recognition of the local cultural circles. After the end of the First World War, he came to Warsaw. For

⁶ M. P.-S. [Przywecka-Samecka], *Czasopisma muzyczne*, [in:] *Encyklopedia wiedzy o prasie*, ed. J. Maślanka, Zakład Narodowy im. Ossolińskich. Wydaw., Wrocław 1976, p. 46. All translations – Artur Wagner

⁷ M. Grusiewicz, *Problematyka powszechnej edukacji muzycznej w prasie polskiej okresu międzywojennego*, "Annales Universitatis Mariae-Curie Skłodowska", Sectio L, 2013, no. 1, pp. 69–90 [DOI: 10.2478/umcsart-2013-0011].

⁸ G. Wrona, *Polskie czasopisma naukowe w latach 1918–1939*, Wydawnictwo Naukowe Akademii Pedagogicznej, Kraków 2005, p. 172.

most of his life, he was a hobbyist in musicology. He published approximately 40 articles on subjects connected with the history of music and organisation of musical life. He initiated the project of the Polish Academy of Musical Knowledge, which was supposed to play the role of a school, museum, library, archive, concert institution and an authority regulating cultural matters. However, Wrocki was best known as a collector of musical items. He possessed an extensive collection of more than 50 thousand items, which was destroyed during the II World War. He wrote about the collection in the work *Z doli i niedoli moich zbiorów muzycznych* [*The Fortune and Misfortune of my Musical Collection*] (Warsaw 1937)⁹.

Apart from Edward Wrocki, other musicologists, composers, conductors and music teachers collaborated with the magazine. The most active of them include Adolf Chybiński (1880–1952), Stanisław Małachowski-Lempicki (1884–1959), Ludomir Michał Rogowski (1881–1954), Bogusław Sidorowicz (1888–1951), Adam Wieniawski (1879–1950) and the aforementioned Stanisław Kazuro.

“Wiadomości Muzyczne” – as it has already been mentioned – was a monthly magazine. Each issue was 16 to 46 pages long, and the pagination was constant across the year. A downward trend in the number of pages is noticeable. One may speculate whether this was caused by the lack of programme or content ideas, or the low interest among the readers, subscribers and authors. Such problems are indicated in a note from the publisher in the last, 12th, issue from 1926:

The publisher and editorial staff of “Wiadomości Muzyczne” are excited to maintain the magazine at a high internal and external level. Let this inaugural volume be a benchmark for the following issues. We do not close our eyes to the shortcomings that are difficult to avoid while creating a magazine from scratch, and we will strive for perfection with perseverance, regardless of how thorny the road ahead is... Our roads are, after all, neglected and it is hard to follow them unharmed. “Wiadomości Muzyczne” ought to be a conscientious chronicle of all the manifestations of musical life in Poland. Although we are quite vigilant and equipped with the best tools that our modest resources allow, we will not manage without the help of living, creative forces that are yet unknown to us but scattered throughout the country. Therefore, we ask everyone to send us articles devoted to all fields of musical and singing art and knowledge, reports, bits of information, illustrative materials, etc. Rummage through your old papers and you will find – perhaps – many a valuable contribution to the history of music in the form of letters written by composers, artists and musicians that are unfamiliar to the wider audience. Bring them to light – culture calls for that! And the pages of “Wiadomości Muzyczne” will be eager to have them. We hope that our efforts and this appeal will not be ignored. We wish to be an up-to-date magazine, whose greatest asset is a large number of readers, subscribers and musical entrepreneurs who know what benefits come from advertising themselves in “Wiadomości Muzyczne” – a magazine of the whole musical Poland¹⁰.

As it is known, no more issues were published.

⁹ Source: <https://ruj.uj.edu.pl/xmlui/handle/item/191759> [access: 20.11.2020].

¹⁰ [*Publisher and Editorial Staff...*], “Wiadomości Muzyczne” 1926, no. 12, [no pagination].

Throughout the entirety of its existence, "Wiadomości Muzyczne" were published in Warsaw, and the editorial office was located at ul. Warecka 15. The magazine could be purchased as a single copy or in subscription. The circulation was respectively: issue no. 1 – 3000 copies, 3500 for issues no. 2–10 and only 1750 for issues 11 and 12.

The periodical maintained the same graphic design and an unchanged masthead. The front pages of each issue were embellished with portrait drawings or photographs of Polish composers: Frédéric Chopin, Ignacy Jan Paderewski, Apolinary Kątski, Władysław Żeleński, Zygmunt Stojowski, Mieczysław Surzyński, Roman Statkowski, Henryk Melcer, Stanisław Moniuszko, Mieczysław Karłowicz and Zygmunt Noskowski, and each issue included an article devoted to the artist.

Mirosław Grusiewicz categorised "Wiadomości Muzyczne" as a musicological and popular science magazine. It included information about the history and theory of music, church music and musical life in Poland, sometimes worldwide. Scientific articles often concerned music education, and these constitute the subject of interest for the present article¹¹.

An address from the editorial staff with regard to the premises and target audience of the magazine was printed in the first issue, from April 1925:

Musicians who practice their artistic profession have more permanent cultural foundations and a better guarantee of development if they broaden their views on the matters of music – the many issues of the broadly and professionally defined fields of: theory and aesthetics of music, music ethnography, church music and history of music as well as the delicate matters of professional life. The musicians organised in the Warsaw Union, which is the most numerous local organisation in Poland, wish to, in accordance with the part of its statute concerning music magazines, have an organ that could address and benefit the musical part of Poland that is beyond the organisational rigour of the Warsaw Union of Musicians. Being aware of that noble purpose, with the loyal support of the living and creative national forces as well as our foreign friends, the union wants to properly fill the existing void and provide the reader with something meaningful and useful, but also beautiful in presentation. We wish for our magazine to be a refreshing dew, a source of noble thoughts and a pure heart. We go out into the world to paint a complete picture of our musical history and the contemporary efforts in that field, their echoes abroad and the work of humanity "per musicam ad astra." Let us be guided by sympathy and support!...¹²

In line with the above, the monthly not only enriched the culture, but also educated and provided additional training, which is indicated by the premise of "filling the existing void." It included texts from the fields of theory of music, music ethnography, history of music or organisational and professional life of music circles. Its audience was not only meant to be "musical Poland under the organisational rigour of the Warsaw Union of Musicians," which may be understood as a group consisting of composers, musicians, theoreticians, music tea-

¹¹ M. Grusiewicz, op. cit., p. 82.

¹² Editorial Staff, [*Muzyk...*], "Wiadomości Muzyczne" 1925, no. 1, [no pagination].

chers and other individuals with a broad understanding of music and its rules. In “Wiadomości Muzyczne,” we can distinguish several permanent sections such as: *Thematic Articles*, *Varia*, *Reports*, *Chronicle*, *Organisational and Professional Section* and *Advertisements*. Apart from the text of the articles, an important role was played by the illustrations and photographs which supplemented their contents, presented renowned authors or even works of art and fragments of musical notation, e.g. *Czemu fale Wisły tak wezbrały* by Niels W. Gade, themes from the opera *Zygmunt August* by Tadeusz Joteyko, a score for *Jak wam się podoba* by Ludomir Michał Rogowski, *Bolesław Śmiały* by Ludomir Różycki or nine examples of sheet music for carols and pastorals from Mogile manuscripts. Even though the magazine was primarily addressed to musicians, musicologists or individuals with a basic understanding of music, it also included texts that consolidated knowledge in the fields of history or theory of music and made it possible to introduce that knowledge to laymen. In addition, there were also articles that explained new musical achievements and theoretical developments, which were necessary to keep up to date with musical issues. It also included reports concerning the education system and music education, that is discussion articles, reports, announcements and short paragraphs.

Conservatories, academies and music institutes

Prior to the appearance of music academies, conservatories functioned as the primary higher music education institutions. In the pages of “Wiadomości Muzyczne,” one could find reports on both foreign (Paris, Cologne) and Polish conservatories (Warsaw, Toruń). The Royal National Hungarian Academy of Music in Budapest and other music institutes were also mentioned. The periodical in question presented the origins and history of these institutions and their most recent achievements; their management staff, professors and eminent alumni were also mentioned.

In 1672, a singing school attached to the Royal Academy of Music (opera) was founded in Paris, yet its internal structure and teaching effects were not satisfying. In view of that, the Royal School of Singing and Lyrical Declamation was created in 1784. Its purpose was to teach subjects that would be useful for court musicians and opera performers. In 1786, it was merged with the School of Dramatic Declamation. However, both institutions were closed soon after. In 1790, Paris municipal authorities took care of their 45 staff members and students and, in 1792, the free-of-charge Music School of the National Guard was founded for 120 young musicians. Owing to the efforts of Bernard Sarrette (1765–1858), it was transformed into the National Music Institute in 1793, which was renamed to Conservatory on 3 August 1795. It employed 115 artists obliged to provide complimentary education to 600 students. In 1806, a boarding house was created

at the Music Conservatory in Paris for 12 male and 6 female students; it operated until 1870. In 1905, the conservatory consisted of a music school, school of declamation, museum and the National Music Library. The library housed more than 22 thousand music scores, 850 coursebooks for different instruments, 550 scientific dissertations in the fields of harmonics, composition and fugue as well as approximately 5 thousand volumes of coursebooks of solfège, singing, church singing and a collection of brochures concerning music, dance, theatre and other works of art. Studying at the conservatory was free, and each lecturer (professor) was obliged to give three two-hour lessons a week, or two in the case of professors of composition. In 1911, the school was moved to a building that belonged to a congregation of Jesuits; the famous architect Victor Auguste Blavette (1850–1933) undertook its reconstruction. What is more, an interesting article on the history of the Music Conservatory in Paris which was printed in "Wiadomości Muzyczne" also reported that its first director was Sarrette, and that he was later succeeded by Perne, Luigi Cherubini, Daniel Auber, Ambroise Thomas, Teodor Dubois, Gabriel Fauré and Henri Rabaud¹³.

The Music Conservatory in Cologne (Conservatorium der Musik in Coeln) was founded in 1850 and constituted a continuation of Rheinische Musikschule, which had been established in 1845. The periodical in question reported that its students included, among others, the pianist, composer and music teacher Alfred Hoehn (1887–1945) or the violinist, composer and conductor Adolf Busch (1891–1952). On 19–22 May 1925, the Music Conservatory in Cologne celebrated its 75th anniversary; a number of concerts and a reunion of alumni took place on this occasion. After the celebrations, it was planned to transform the school into a music academy¹⁴.

The Warsaw Music Conservatory was created on 29 January 1821 as a result of the Education Committee's approval of the Committee of Internal Affairs' proposal to transform the School of Music and Dramatic Arts into the Institute of Music and Declamation, that is a conservatory, as a part of the Faculty of Sciences and Fine Arts of the Royal University of Warsaw. The Music Conservatory became independent in 1827; it was closed down a month after the outbreak of the November Uprising. In 1859, the Administrative Council of the Kingdom of Poland granted permission to reopen the Music Institute (conservatory)¹⁵.

In the interwar period, the institution was known as the State Music Conservatory in Warsaw and it was, as it was reported in the pages of the periodical in

¹³ [no author], *O konserwatorium paryskim*, "Wiadomości Muzyczne" 1925, no. 3, p. 97–99.

¹⁴ [no author], *Jubileusz konserwatorium kolońskiego*, "Wiadomości Muzyczne" 1925, no. 2, p. 64.

¹⁵ Z. Chechlińska, J. Guzy-Pasiak, H. Sieradz, *Kultura muzyczna Królestwa Polskiego (1815–1875)*, [in:] *Kultura miejska w Królestwie Polskim*, Part 1, 1815–1875 Warszawa, Kalisz, Lublin, Płock, ed. A.M. Drexlerowa, Oficyna Wydawnicza Towarzystwa Opieki nad Zabytkami, Warszawa 2001, pp. 290–291.

question, the biggest music university in Poland. In the 1920s, the activity of the Warsaw Conservatory was reflected in the “public performances of its students.”¹⁶ The school organised student concerts for a wide audience, and special performances were held at the end of each school year¹⁷. In addition to the classes of singing, composition, conducting, opera and wind instruments, a class of piano pedagogy was established in the 1925/1926 school year. Apart from practical piano lessons, its students were taught the general rules of teaching, piano methodology and history of the instrument. The new-entrant class accepted children at the ages of 8–12 who had a good musical hearing¹⁸.

The conductor, composer and teacher Stanisław Kazuro requested that faculties preparing future secondary school teachers of singing be formed at the Conservatories in Warsaw, Poznań, Cracow and Lviv, where they could receive a thorough knowledge and practical skills. Summer courses were not enough because, as Kazuro rightly noted, “it is impossible to teach music in six weeks.”¹⁹

The Music Conservatory of the Pomeranian Music Society in Toruń was established on 1 September 1921, and its first director was Adam Kuryłło (1893–1970)²⁰. As we can read in “Wiadomości Muzyczne,” the institution enjoyed recognition and support of the contemporary Pomeranian provincial governor, Stanisław Wachowiak. In spite of that, the Toruń municipal council objected to the location of the conservatory, recommending a smaller building since the one it occupied was intended as a private apartment for one of the officials²¹. This was met with a critical response from the magazine in question:

Considering the fact that acquiring an apartment, even with 7 rooms, is not difficult in Toruń, it is incomprehensible that the municipal council is so eager to rid itself of all the trouble of finding one and solves the matter in such a simple way, evicting the school, which currently has more than 100 students, and replacing it with its own official in 9 spacious halls and rooms²².

The Municipal Music Institute in Bydgoszcz, founded in mid-1925 thanks to the courtesy of president Bernard Śliwiński, was an interesting initiative. The professor of Poznań Music Conservatory and pianist Zygmunt Lisiecki became the director of the institution, which employed the teachers of that conservatory

¹⁶ [L. M.], *Artystyczne wyniki pracy konserwatorium warszawskiego*, “Wiadomości Muzyczne” 1925, nos. 5–6, p. 170.

¹⁷ *Ibid.*

¹⁸ [no author], *Z konserwatorium warszawskiego*, “Wiadomości Muzyczne” 1925, no. 7, p. 208.

¹⁹ S. Kazuro, *W sprawie utworzenia wydziału dla nauczycieli śpiewu w szkołach ogólnokształcących przy konserwatorium warszawskim*, “Wiadomości Muzyczne” 1926, no. 10, pp. 23–24.

²⁰ A. Przybyszewska, K. Przybyszewski, *Konserwatorium Muzyczne Pomorskiego Towarzystwa Muzycznego w Toruniu za dyrekcji Piotra Perkowskiego w latach 1936–1939*, “Rocznik Toruński” 2011, vol. 38, p. 78.

²¹ [no author], *W sprawie Konserwatorium Muzycznego w Toruniu*, “Wiadomości Muzyczne” 1925, nos. 5–6, p. 175.

²² *Ibid.*

as well as "the best local manpower." The teaching curriculum was divided into three courses: lower, medium and higher. The lower course accepted students without special preparation, and the entrance examination included the so-called hearing test and knowledge of musical notes. Instrumental classes took place twice a week in the afternoon (3.00–6.00 p.m.)²³. With time, the Municipal Music Institute was transformed into the Music Conservatory in Bydgoszcz.

The Royal National Hungarian Music Academy in Budapest was created on 2 May 1875 on the initiative of the composer, conductor and pianist Franz Liszt (1811–1886). Its history was presented to the readers of "Wiadomości Muzyczne" in 1925 on the occasion of the institution's half-century jubilee. From its very beginning, the Academy had the character of a university; it was the most important music school in Hungary and constituted an "important centre of the intellectual life" of the country. Apart from Liszt, who took the class of piano, the professors included Robert Volkmann (1815–1883) and the creator of the Hungarian opera Ferenc Erkel. The class of composition was entrusted to Jan Kressler, the class of cello was taken by David Popper (1843–1913) and the class of violin by Jenő Hubay, who came from Brussels. It was highlighted that the Academy "contributes to the fact that [...] the musical culture of Hungary is at the [...] level of western Europe."²⁴

"Wiadomości Muzyczne" also printed brief paragraphs concerning the Institute of Liturgical Music for Women in Warsaw, which started functioning on 1 October 1925. Its director was Father Henryk Nowacki (1891–1968), a musicologist, composer and expert in Gregorian chant²⁵. The following subjects were taught at the institute: Gregorian chant, organ playing, chorale harmony, counterpoint and history of church music and liturgy. The studies took one year, and the classes were held in the afternoon²⁶.

Schools and courses

The periodical also reported on teaching music at an elementary and intermediate level, courses for music and singing teachers and different initiatives promoting teaching the subject.

²³ [no author], *Instytut Muzyczny w Bydgoszczy*, "Wiadomości Muzyczne" 1925, no. 7, p. 209.

²⁴ [no author], *Pięćdziesięciolecie Królewskiej Akademii Muzycznej w Budapeszcie*, "Wiadomości Muzyczne" 1925, no. 2, p. 64.

²⁵ D. Sawicki, *Ksiądz Henryk Nowacki (1891–1968) i jego badania nad muzyką cerkiewną*, "Musica Ecclesiastica" 2020, vol. 15, p. 90.

²⁶ [no author], *Instytut Muzyki Liturgicznej dla Kobiet*, "Wiadomości Muzyczne" 1925, nos. 5–6, p. 174; [no author], *Instytut Muzyki Liturgicznej dla Kobiet w Warszawie*, "Wiadomości Muzyczne" 1925, no. 9, p. 257.

Kazimierz Zatorowski²⁷ brought awareness to teaching music at primary schools. He was worried by the lack of a necessary number of singing teachers, who, according to him, were also insufficiently prepared for the challenges that awaited them and were not able to “put the music education of the young generation in new tracks.”²⁸ He also wrote about the lack of coursebooks for the subject, e.g. a “book containing the rudiments of music with an appropriate selection of intonation exercises” or songbooks that “children could use from the earliest age: become familiar with notes and read them out loud.”²⁹ The author also drew attention to the selection of appropriate aids for teaching children; in this respect, he saw opportunities in the use of the so-called tabletop notes and movable tin notes. However, what was most important to him was the teacher, whom he described as a “living, open coursebook.”³⁰

The issue of teaching the youngest children, in this case with respect to playing the piano, was raised by the teacher of that subject, Zofia Kruszewska (1871–1963). She wrote that Polish music lacked piano suites or sonatinas, which only started to be composed by Tadeusz Joteyko. It was for this reason that Polish children were primarily taught German music, which was often “not in tune with our temperament.”³¹

A practical course for singing and music teachers of secondary schools under the jurisdiction of the Warsaw School District Board of Education took place from 23 February to 1 March 1925. A report from the course written by the violinist, musicologist and philosopher Waclaw Piotrowski (1876–1958) was featured in the magazine in question. During the course, the participants visited several male and female gymnasiums, where they observed music and singing classes; the course was concluded with a conference which included a two-hour lecture by Piotrowski. The speaker drew attention to the fact that “the main purpose of teaching singing is to imbue the students with a love of the essence of music [...], and singing must become for them a natural necessity.”³² The teachers of singing, on the other hand, sought to familiarise the students with the technical performance of a piece, without highlighting the internal, mental experience which brings about the need to express oneself through singing and music. The student had no idea what the essence of music is and could not distinguish it from singing. While talking to the participants of the course, Piotrowski stressed that:

²⁷ Kazimierz Zatorowski was the author of the guidebook entitled *Moje Do. Re. Mi. Fa przy pomocy nut ruchomych* and the coursebook for the children of the younger classes of mainstream schools *Nasze śpiewy. Wstęp do solfeżu i nauki śpiewu*.

²⁸ K. Zatorowski, *Nauka muzyki w szkole początkowej*, “Wiadomości Muzyczne” 1925, no. 7, p. 201.

²⁹ Ibid.

³⁰ Ibid., p. 202.

³¹ Z. Kruszewska, *Głos nauczycielki gry fortepianowej*, “Wiadomości Muzyczne” 1926, no. 10, p. 24.

³² W. Piotrowski, *Sprawozdanie z kursu instruktorskiego dla nauczycieli śpiewu i muzyki w szkołach średnich*, „Wiadomości Muzyczne” 1925, no. 2, pp. 56–57.

We should strive to instil the foundations of real art in students; arouse in them a passion for the living, breathing music. If we do not succeed, then teaching musical notation, solfège, rhythmic or secular and sacred music will be for nothing, and that is often the sole purpose of singing and music lessons at schools³³.

In April 1926, the Music Section of the Union of Polish Teachers organised a music instruction course for teachers and directors of amateur choirs and orchestras. It started with a speech by the Section secretary, Kazimierz Zatorowski, who designed the programme of the course. Zatorowski talked about the methodology of solfège and psychology of music and presented a project of a new singing curriculum for the primary school. The director of the choir, Mieczysław Strzyżykowski, spoke about the theory of music and the organisation of choirs, whereas the director of the teacher's orchestra, Roman Lamparski, focused on the organisation of amateur orchestras, Lucjan Marczewski discussed music aesthetics and Tadeusz Mayzner – the folk song. The editor of "Wiadomości Muzyczne," Edward Wrocki, also participated in the course with the extensive lecture *Umuzycznienie a czytelnictwo* [*Teaching Music and Readership*]. He stressed that the periodical he created should "be in the hands of every teacher who «has the best interest of Polish music at heart»."³⁴

Singing courses combined with physical education classes for teachers of primary schools were organised by the Ministry of Religious Affairs and Public Education in order to – as it was reported – improve the level of scientific knowledge among teachers. The cities they were held in include: Białystok, Zgierz, Nieśwież, Pińsk, Bydgoszcz, Poznań, Olkusz, Opatów, Zamość, Płock and Vilnius³⁵.

The First Convention of Directors of Music Schools in Poland took place in Warsaw (20–22 November 1925) on the initiative of Leon Solski (1882–1966), an alumnus of the Music Conservatory in St Petersburg, conductor of the Warsaw Symphony Orchestra and, from 1921, the director of the Stanisław Moniuszko Music School in Kielce³⁶. It was decided that all graduates of teaching courses at private music schools would be admitted to the final examinations in music and singing as teaching subjects in gymnasiums and teacher training seminars if their curriculum corresponded to the scope of studies at state music conservatories. Railway fare concessions were introduced for the students and teachers of all music schools; an all-Polish Association of Music Universities was established and Saint Cecilia's day, the patron of sacred music (22 November), was to be "celebrated at every music school." The participants of the convention also re-

³³ Ibid., p. 57.

³⁴ [no author], *Kurs muzyczno-instruktorski w Warszawie*, "Wiadomości Muzyczne" 1926, no. 12, pp. 56–57.

³⁵ [no author], *Kronika. Wakacyjne kursy śpiewu*, "Wiadomości Muzyczne" 1925, no. 4, p. 130.

³⁶ I. Szypułowa, *Kulturotwórcza rola szkolnictwa muzycznego w Kielcach w latach 1945–1950*, "Kieleckie Studia Pedagogiczne i Psychologiczne" 1989, vol. 3, p. 127.

commended that school libraries subscribe to “Wiadomości Muzyczne” and that music academies and conservatories send materials reporting on their activity to be printed in the magazine³⁷. Delegates from Łódź, Pabianice, Kielce, Cracow, Vilnius, Grodno, Katowice, Toruń, Radom and Warsaw participated in the deliberations³⁸.

Summary

Despite its ephemeral nature, “Wiadomości Muzyczne” constitutes an important source of information about all manifestations of musical life and activity in the world and, primarily, in Poland in the 1920s. The periodical also included articles devoted to the history of music. The magazine was concerned with musicology and popular science. The authors also reported on the education of musicians in conservatories and academies both in the interwar period and before. Furthermore, they wrote about training music and singing teachers who worked in primary and secondary schools and choir directors. They drew attention to the insufficient qualifications of teachers, for whom the technique of playing an instrument or singing was more important than the emotional experiences that should accompany the performance of a piece of music. There was also a lack of appropriate literature for teaching the subject, for example a book containing the rudiments of music or songbooks and other teaching aids, which was brought up by Kazimierz Zatorowski. Summer or mid-year courses for teachers and choir directors were available but, as Stanisław Kazuro noted, little could be learned there, especially since they were often combined with other subjects, e.g. physical education. The editor of “Wiadomości Muzyczne,” Edward Wrocki, often took part in those courses and encouraged the participants to subscribe to the magazine and recommended it for school libraries.

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³⁷ [no author], *Zjazd Kierowników Uczelni Muzycznych*, “Wiadomości Muzyczne” 1925, no. 7, p. 209; [no author], *Pierwszy Zjazd Kierowników Uczelni Muzycznych (20–22 XI 1925 r.)*, “Wiadomości Muzyczne” 1926, no. 10, pp. 25–26.

³⁸ *Ibid.*, p. 25.

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Kształcenie muzyczne z perspektywy „Wiadomości Muzycznych” (1925–1926)

Abstrakt

W Polsce w okresie międzywojennym ukazywało się przeszło sto czasopism muzycznych. Zostały one podzielone na kilka kategorii: przedmiotowo-metodyczne, muzyczną prasę społeczno-kulturalną, czasopisma muzyczno-liturgiczne, regionalne periodyki muzyczne oraz pisma muzykologiczne i popularnonaukowe. W tej ostatniej grupie znalazły się stanowiące przedmiot niniejszego artykułu „Wiadomości Muzyczne” (1925–1926), redagowane przez kolekcjonera muzykaliów i publicystę Edwarda Wrockiego. Artykuł stanowi pierwszą próbę monograficznego opracowania tego periodyku, zarówno od strony formalno-wydawniczej, jak i zawartości treściowej. Zwrócono w nim jednak głównie uwagę na treści dotyczące kształcenia, doksztalcania i doskonalenia zawodowego muzyków oraz nauczycieli muzyki i śpiewu w różnych typach szkół (konserwatoria i akademie muzyczne, szkoły średnie i powszechne, kursy).

Słowa kluczowe: czasopisma muzyczne, „Wiadomości Muzyczne”, studia i nauczanie muzyki, XX w.