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Stanisław Moniuszko as a Teacher

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Abstract

The aim of this article is to paint the full picture of Moniuszko as a music teacher. Although teaching was a sideline to the composer's professional activity, he was engaged in it for most of his life. During his Vilnius period, Moniuszko gave many private lessons, which constituted an important part of his income. Among his students were many eminent figures, such as the painter Wincenty Sleńdziński, the ethnologist Jan Karłowicz (the father of Mieczysław Karłowicz) and the Russian composer César Cui. Moniuszko then took up teaching – now in a professional capacity – as a professor at the Music Institute in Warsaw, headed by Apolinary Kątski. There, he led a choir class and taught composition, harmony and counterpoint. The study is complemented by the memories of his students, including such famous musicians as Zygmunt Noskowski and Władysław Rzepko.

Keywords: music pedagogy, private lessons, conservatory teaching, Moniuszko's students, Music Institute.

Moniuszko's teaching work may seem to be unappealing or even misguided as a research problem. Teaching was, after all, peripheral to the com-

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poser's professional activity. Undertaken mostly out of necessity arising from his financial circumstances, it predominantly concerned amateur music-making. In addition, Moniuszko did not train any outstanding musicians, and it would be difficult to speak of his own school of teaching. In terms of composition, his work did not find any direct continuators, although he undoubtedly influenced – to varying degrees – the artistic careers of the next generation of Polish musicians. It should also be noted that the Polish opera scene had to wait nearly half a century for a worthy successor in the person of Ludomir Różycki.

There are, however, several reasons why it is worthwhile to investigate the music-teaching activity of the author of *Halka*. Firstly, he worked as a teacher for the greater part of his artistic life, i.e. throughout his Vilnius period (with breaks resulting from his trips to Saint Petersburg or Minsk) and for the last few years in his Warsaw period. Secondly, he often fostered very strong relationships with his students, many of whom made a lasting mark on his biography. Thirdly, examining the composer's ties with his pupils aids in painting a full picture of Moniuszko as a human being, revealing a number of virtues such as selflessness, thoughtfulness and willingness to provide help. Finally, the teaching materials he prepared, that is *Szkoła czytania nut* [A Guide to Reading Music] and *Pamiętnik do nauki harmonii* [Handbook for Learning Harmony], testify to the importance he attached to his pedagogical aspirations.

The history of Stanisław Moniuszko's teaching activity is made up of two distinct chapters, namely:

- 1) teaching music in Vilnius, which was mostly aimed at ensuring financial stability for his steadily growing family and did not go beyond amateur music-making;
- 2) employment as a professor at the Music Institute in Warsaw, revived in 1861 by Apolinary Kątski; Moniuszko first taught the choir class, and then also harmony, counterpoint and composition.

While the latter was merely an episode in Moniuszko's professional life (he worked there for a relatively short time, with interruptions, and had some disagreements with other members of the teaching staff), it is impossible not to emphasise the fact that this aspect of his activity became an inseparable part of the Institute's rich tradition.

The early years of his independent life – as a young husband and soon also as a father – were not easy. Above all, it was necessary to find employment providing a reliable source of income, which turned out to be a challenging task for a qualified musician in the artistically stagnant Vilnius of the time. Years later, Jarn Karłowicz wrote that:

You had to earn money, you had to learn the art of turning the bright rays of inspiration into precious metals in the form of roubles and zlotys. At that time, there were no jobs in Vilnius, no higher positions that would make sure you did not have to worry about the daily bread¹.

In the autumn of 1840, Moniuszko was given the position of organist at St John's Church, which was famous for housing the most magnificent organ in the city; however, it was just a part-time employment since he was required to perform during masses and services only on Sundays and holidays, for which he received a modest pay of 25 roubles per month. All that remained, therefore, was an even less profitable occupation as a music teacher. Owing to the resourcefulness of the Müller family, quite a few students, or more specifically female students – young ladies from so-called good families, were interested in the services of the debutant “piano professor”; their poor abilities went hand in hand with a meagre payment of just one rouble per hour. It was, at least during the initial years of the composer's life in Vilnius, a true “ordeal”. Lessons took place at irregular intervals, were interrupted during the summer break and holidays, and regaining students was often very difficult. It should be added that matters were made worse by the intrigues of Moniuszko's self-taught competitors – usually private music teachers of questionable repute. One Karol Szturm stood out among them – a small-time “composer of light waltzes and galops”² from Warsaw, who took advantage of the “opportunity” presented by Moniuszko's trip to Saint Petersburg in February 1849. Having spread rumours that the young composer intended to permanently settle in the Russian capital, he took over the majority of Moniuszko's lessons. Upon his return, Moniuszko once again found himself facing the hardships of daily life. A noble gesture of moral support and financial aid came from his friends and former students, who bought back the grand piano which he had pawned to cover the costs of his journey. It was one of the many expressions of the profound respect that Moniuszko universally commanded as a man of great heart and virtuous character, who was utterly devoted to his family and numerous friends³.

Having returned from Saint Petersburg, it was difficult for Moniuszko to find his own place in a rather lethargic artistic community of Vilnius. Private teaching became, for a time, the only activity of the debt-laden composer, yet it gave him almost no satisfaction. In a letter to an unknown recipient dated 24 February 1950, Moniuszko expressed his disappointment with the following words:

¹ J. Karłowicz, *Rys żywota*, “Echo Muzyczne, Teatralne i Artystyczne” 1884/1885. As cited in: W. Rudziński, *Stanisław Moniuszko. Studia i materiały*, part 1, Polskie Wydawnictwo Muzyczne, Kraków 1955, p. 79.

² See W. Rudziński, op. cit., part 1, p. 254.

³ See T. Baranowski, *Moniuszko 1819–1872*, [in:] *Moniuszko Kompendium*, ed. R.D. Goliańek, Polskie Wydawnictwo Muzyczne, Kraków 2020, p. 36.

My muse slumbers, and with it all of music in Vilnius. [...] My activity is limited to giving the most unbearable lessons to young ladies, who put as much effort into learning music as if they had no intention of ever actually playing¹.

Moniuszko's most brilliant student of that time was without doubt the Russian composer César Cui, later co-founder of Saint Petersburg's Mighty Handful and close friend of Modest Mussorgsky. He was the son of a Frenchman who settled in Vilnius, an officer in Napoleon's army. He took music lessons from Moniuszko for only a few months in 1850 before leaving for Saint Petersburg. Valuable information on this matter can be found in Russian sources, which indicate that the composer taught the then 15-year-old pupil not only harmony and counterpoint, but also, to a certain degree, composition, as he gave him assignments to write songs (approximately 50 lyric poems set to Polish and French texts were allegedly created at that time). In one of his letters to Mily Balakirev, Cui confessed:

To this day, I remember that Moniuszko taught me basso continuo free of charge⁴.

Despite the brevity of this education, a strong bond was forged between the student and the master. Moniuszko renewed his acquaintance with Cui during his second stay in Saint Petersburg in 1856, and then corresponded with him on a fairly regular basis. In return, Cui promoted Moniuszko's pieces in Russia. He passed away in 1918, after the revolution, and his final work – which is worth noting in this context – was a cycle of children's songs set to Polish texts.

Stanisław Moniuszko's circle of students also included Wincenty Sleńdziński – an outstanding painter who was exiled to a labour camp in the Nizhny Novgorod Governorate after the January Uprising; he was the grandfather of the highly-regarded pianist and harpsichordist Julitta Sleńdzińska. Moniuszko donated one of his paintings to St John's Church in Vilnius.

A certain anecdote connected with the figure of Wincenty Sleńdziński is preserved in the sources; it speaks to the composer's extremely kind attitude to the most talented students, who paid frequent visits to his home, bearing witness to, or participating in, collective music-making. Lucjan Uziębło quotes the following account:

Among the previously mentioned students, W. Sleńdziński was the one to recall his master most warmly. He remembered as the brilliant author of *Śpiewniki domowe* [*Home Songbooks*], slowly humming various melodies in his grand hall with a piano placed in the centre, would return to the instrument every now and again, play it for a while, and then quickly write down this or that song. Once, having found himself in the master's flat during a singing rehearsal in 1856 with theatre artists Nowakowski and Rostowska, renowned amateurs Wołoczanińska and Bonoldi, as well as two children, Sleńdziński sketched the group with Moniuszko himself in the middle, naturally, accompanying on the piano, and a certain Brodzki sitting somewhere on the side, a cigar in mouth⁵.

⁴ W. Rudziński, op. cit., part 1, p. 305.

⁵ L. Uziębło, *Nieco wspomnień o ludziach bliskich St. Moniuszce za czasów jego wileńskich*, "Śpiewak" 1932, no. 6. As cited in: W. Rudziński, op. cit., part1, p. 255.

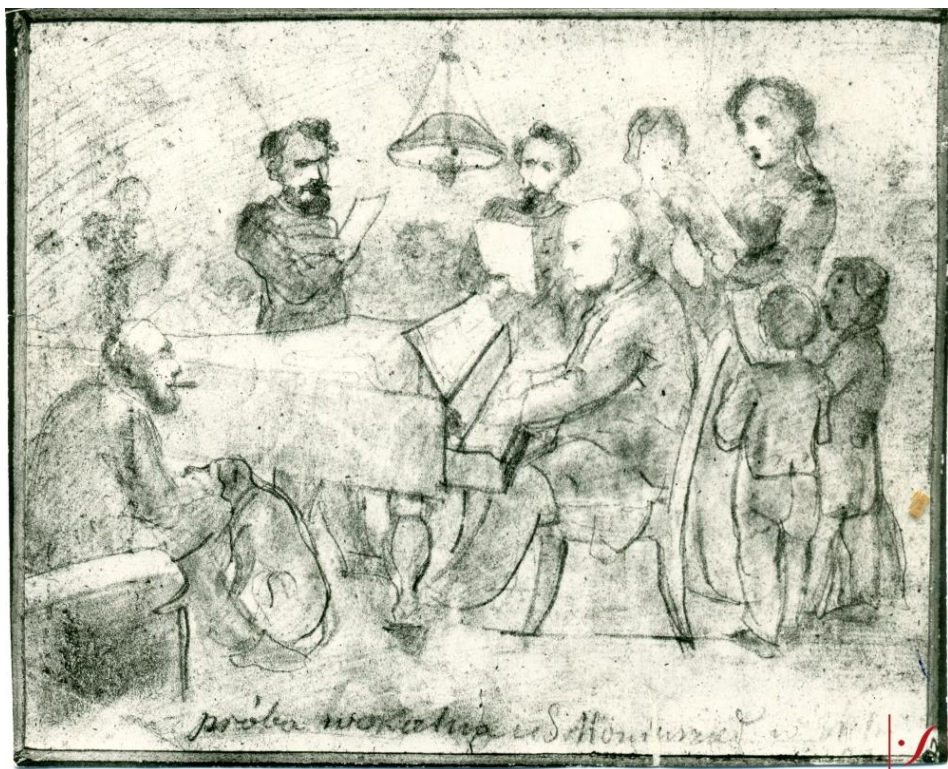


Fig. 1. Wincenty Sleńdziński, *Próba wokalna u Stanisława Moniuszki w Wilnie* [Vocal Rehearsal at Stanisław Moniuszko's in Vilnius], drawing, original in the collection of The Sleńdziński Art Gallery in Białystok⁶.

The recollection quoted above appears to provide a basis for broadly defining Moniuszko's teaching method. Assuming that at least some of his students were frequent guests at such musical evenings, it can be argued that apart from traditional individual lessons, simple music-making together was an important form of instruction. This is reminiscent of the methodology of the great Franz Liszt, whose lessons, typically attended by several students at the same time, would often take place in the atmosphere of a Romantic artistic salon⁷.

In the 1840s, Moniuszko taught both daughters of Doctor Julian Titius, his neighbour and a long-time friend of the family. After the composer's death, the two students became notable for making a valuable contribution to the library of The Warsaw Music Society in the form of the manuscripts of his early works.

⁶ Source: <http://cyfrowa.galeriaslendzinski.pl/aleksander-slendzinski/91-poroba-wokalna-u-stanislaw-moniuszki-w-wilnie.html>, public domain [access: 10.12.2023].

⁷ See T. Baranowski, *Technische Studien Ferenc Liszta*, "Zeszyty Naukowe Filii Akademii Muzycznej im. Fryderyka Chopina w Białymstoku", no. 1: *Z praktycznych zagadnień nauczania gry na instrumentach*, ed. J. Kadłubski, T. Baranowski, Białystok 1995, p. 29.

In the years 1847–1852, Jan Aleksander Karłowicz, a then-middle school student, attended lessons at the home of the Müller family at 3 Niemiecka Street (where the Moniuszko family lived). He later became one of the luminaries of Polish academia as an active ethnologist, musicologist, linguist and folklorist, as well as the father of the composer Mieczysław Karłowicz. A long-lasting friendship connected him with the composer; he accompanied him, for instance, during his first trip to Paris in 1858.

Moniuszko also trained Michał Ciechanowicz, his long-time successor as the organist at St John's Church. In the sources, we read that:

His playing earned him the recognition of organ music experts for many decades. Ciechanowicz diligently ran a small church choir, in which the beautiful voices of his three daughters stood out the most. Of the three of them, Maria Ciechanowiczówna undertook serious vocal studies in Milan, where she later performed as a prima donna at the d'al Verne theatre for several years⁸.

Finally, the Vilnius noblewoman Maria Antonina Jundziłł was – as it seems – one of Moniuszko's actually talented female students. She took piano lessons from the composer in the 1850s, and later became a concert pianist⁹. She is his only protégé to have been commemorated on the pages of *Listy zebrane* [*Collected Letters*], Witold Rudziński's source work of fundamental importance. It includes a letter sent from Warsaw to her father, Gabriel Wincenty Jundziłł, dated 21 January 1872. Moniuszko writes about the success of his former student, namely her performance in the capital at a charity concert organised with the composer's help in order to raise funds for the impoverished students of the University of Warsaw. The letter reads:

Honourable Sir,

Seeking your gracious forgiveness for not responding to your two exceedingly flattering letters earlier, I hasten to share news which a father's heart shall surely find to be a fitting excuse: today, Miss Maria appeared for the first time before a distinguished audience. Her success was complete and completely deserved. She performed Litolff's concerto, a piece of great musical value, challenging yet rich in meaning. She played it from memory with the accompaniment of our valiant orchestra. A great many listeners and true connoisseurs unanimously acknowledged her present ability, as well as the certainty of a great future. May other circumstances aid our student in continuing her education. On my part, I shall strive as much as it is in my power to ensure that the temporary financial means are not exhausted. I have already been generously rewarded now that my predictions have come true. – Wishing to thank you, Sir, for the trust you have placed in me.

Respectfully, remaining your devoted servant, S. Moniuszko¹⁰.

⁸ W. Rudziński, op. cit., part 1, p. 255.

⁹ Maria née Jundziłł Sielankowa is the maternal great-grandmother of this article's author.

¹⁰ S. Moniuszko, *Listy...*, p. 580.

The concert, which took place on 16 January 1872, received a positive review in "Kurier Warszawski" ["The Warsaw Courier"]. What is more important than this assessment of Moniuszko's student's progress, however, is the fact that – as can be seen – the Jundziłł family remained in contact with the composer until the last days of his life, and more than a dozen years had passed since he left Vilnius.

The early period of Moniuszko's life in Warsaw coincided with a difficult but ultimately successful attempt at reviving the only higher music school in Poland. Thirty years after The Main School of Music, headed by Józef Elsner, was closed in the wake of the November Uprising, the Music Institute opened its doors in 1861. It was founded and directed by the brilliant violin virtuoso, composer and teacher Apolinary Kątski. From the beginning, he was persistent in his efforts to recruit the author of *Halka* to the teaching staff, yet Moniuszko kept refusing, citing the conditions of his contract as the conductor of the Opera, which prohibited additional employment. He did not accept the offer until the hard post-uprising period, mostly due to stagnation in the theatrical life and the resulting significant reduction of his income¹¹. It is worth adding that it was probably the composer's fame which contributed to his immediate appointment as a member of the Institute's Board¹². Furthermore, one must bear in mind that at that time, i.e. from 1862 to 1868, Italian was taught there by the famous playwright and librettist Jan Chęciński, the author of the librettos for Moniuszko's last three operas – *Verbum nobile*, *Straszny dwór* [*The Haunted Manor*] and *Paria*.

At the beginning of 1864, Moniuszko assumed the duties of professor of the choir class; with a choir of as many as 150 members, he created arrangements of operas and fragments of his own works. With time, his work at the Grand Theatre started to interfere with the teaching schedule at the Institute, which resulted in frequent cancellations of rehearsals and his absence during exams. The composer's several-week-long trips, such as the journey to Lviv in 1865, also stood in the way of carrying out his teaching duties. All of this led to numerous conflicts and frictions with Kątski, which ultimately ended with Moniuszko ceasing to teach at the Institute at the end of March 1865. He resumed his work in September of the following year, at the same time taking on the responsibility of teaching new subjects in two classes: harmony and counterpoint, as well as composition and instrumentation. It is worth noting that it was Apolinary Kątski who once more turned to Moniuszko – at that time already a highly regarded composer and director of the Warsaw Opera. Moniuszko accepted the offer without addressing the previous disagreements, keeping in mind the financial benefits provided by the second position:

¹¹ See T. Baranowski, *Moniuszko 1819–1872...*, p. 46.

¹² See M. Dziadek, *Od Szkoły Dramatycznej do Uniwersytetu. Dzieje wyższej uczelni muzycznej w Warszawie 1810–2010*, vol. 1: 1810–1944, Wydawnictwo Naukowe UMFC, Warszawa 2011, p. 123.

In response to the enquiry concerning the position of a teacher of harmony and counterpoint at the Music Institute, vacant as of 20 August/1 September, with an annual salary of seven hundred roubles, I have the honour to declare my readiness to accept said position in accordance with the regulations applicable to teachers under the Institute Act and in agreement with the Honourable Mr Freyer as regards the schedules of the courses¹³.

In light of the latest research, Moniuszko's reacceptance of the employment offer at the Music Institute might have determined the further fate of this institution. According to R. Ritter, it was the reinstatement of the author of *Halka* which ultimately influenced the tsar's decision to award the Institute a grant of 7,500 roubles instead of the previous 2,000 roubles in silver¹⁴.

As before, Moniuszko's fulfilment of his teaching duties, which required regular attendance, was often questionable. Once again, the composer's travels, undertaken to promote his works, turned out to be the proverbial "bone of contention". In January 1867, he wrote to Kątski with a request to excuse another absence, "justifying" himself with the following words:

Most Honourable Director, I am not faring well in Cracow on account of Gruszczyńska. I cannot wait for the benefit concert, upon which I rely heavily, yet the preparations are progressing very slowly. I have no doubt that My Dear Benefactor will be willing to take my dire circumstances into consideration, and that my presence during the examinations is not absolutely necessary. As the examination of my class could take place prior to the end of the Carnival season, I graciously request an extension of my leave for another fourteen days¹⁵.

It is worth adding that the teaching load was – as a matter of fact – a considerable burden for Moniuszko, as it comprised 11 hours of instruction per week, including 6 hours of harmony, 3 hours of counterpoint and 2 hours of "practical composition"¹⁶. In spite of this, the composer did not hide his satisfaction with retaking the position of professor at the Institute – not only for mercantile reasons, but also due to the sense of fulfilling an educational mission. He expressed that in a letter to Mikołaj Wąsowski, in which he wrote, among other things:

Urged by an unforeseen turn of events, I took over from Freyer as the teacher of harmony, counterpoint and composition at the Institute. I have been happy with this work so far, and so have my students¹⁷.

The teaching materials which Moniuszko prepared for his students demonstrate his pedagogical aspirations and the importance he attached to his role as a teacher. They include the manuscript of a collection of 600 sight-reading exercises entitled *Szkoła czytania muzyki dla uczących się na wszystkich instrumen-*

¹³ S. Moniuszko, *Listy...*, pp. 506–507.

¹⁴ See R. Ritter, *Stanisław Moniuszko i jego muzyka*, Wydawnictwo Naukowe UAM, Poznań 2019, p. 92.

¹⁵ S. Moniuszko, *Listy...*, p. 515.

¹⁶ See *ibidem*, p. 512.

¹⁷ *Ibidem*, p. 508.

tach posługujących się kluczem wiolinowym i basowym [Guide to Reading Music for Learners of All Instruments Using the Treble and Bass Clefs], as well as *Pamiętnik do nauki harmonii [Handbook for Learning Harmony]*, published in print in 1871 – a textbook emphasising the practical aspects of understanding harmony. The innovative character of the latter was appreciated shortly after Moniuszko's death in 1873 by the author of the composer's first biography, Aleksander Walicki, who wrote:

we have not had a thorough and conscientious evaluation of that textbook so far, and that is a pity since it is an independent and extremely useful work¹⁸.



Fig. 2. Cover of the first edition of the textbook from 1871.

¹⁸ As cited in: I. Zalewski, *Moniuszko*, Polskie Wydawnictwo Muzyczne, Kraków 2022, p. 113.

As a teacher, Moniuszko enjoyed considerable standing among his students, and nurtured more than a dozen brilliant graduates whose names became a permanent part of the history of Polish music at the turn of the 20th century. It should be emphasised, however, that all of them were, essentially, participants of group courses in theoretical and musical subjects. On the other hand, it is difficult to speak of Moniuszko as the kind of master who would pass on the secrets of his compositional craft to a potential successor.

Among Stanisław Moniuszko's students at the Music Institute, Zygmunt Noskowski achieved the greatest fame. He was a composer, conductor, teacher, the author of the first symphonic poem in Polish music entitled *Step* and, at the same time, a mentor to Karol Szymanowski and other representatives of the Young Poland movement in music. In his *Pamiętniki [Memoirs]*, he included a valuable memory of his first encounter with Moniuszko, which involved submitting a piece which he composed as a fifteen-year-old, *Kolęda [Christmas Carol]* for voice and piano, to be assessed by the master. This account gives ample evidence of Moniuszko's extremely kind attitude towards aspiring composers. Noskowski wrote, among other things:

Moniuszko praised the carol, acknowledged the talent of its author, and recommended that I personally appear before him with corrections. Understandably, this time I went to see the "director" without fear. From that memorable moment, my relationship with the great artist became closer, and the advice and suggestions he gave me greatly contributed to shaping and crystallizing my views on art¹⁹.

Another student of Moniuszko who could boast a successful career as a composer and conductor was Henryk Jarecki, who – allegedly – belonged to the circle of Moniuszko's favourites at the Music Institute; the master included the young composer's works in the programmes of concerts he organised²⁰. Thanks to Moniuszko's patronage, Jarecki went to Lviv in March 1872, where he took on the role of conductor at the Skarbowski Theatre. He remained connected with the capital of Eastern Galicia until the end of his life, making considerable contributions to the development of musical culture in the largest city of the Polish Borderlands.

Among the graduates of Professor Moniuszko's "higher courses" who became professional musicians, it is worth recalling at least a few other individuals. They include Antoni Stolpe – a promising composer and pianist who died prematurely in 1872 at the age of only 21, Gustaw Roguski – a music theorist and teacher, the mentor of Ludomir Różycki and, finally, Władysław Rzepko – a violist, composer, conductor and teacher. Incidentally, Rzepko can be seen as a kind

¹⁹ As cited in: W. Rudziński, *Stanisław Moniuszko. Studia i materiały*, part 2, Polskie Wydawnictwo Muzyczne, Kraków 1961, p. 746.

²⁰ See E. Wąsowska, *Jarecki Henryk*, [in:] *Encyklopedia muzyczna PWM. Część biograficzna*, vol. 4: *HIJ*, ed. E. Dziębowska, Polskie Wydawnictwo Muzyczne, Kraków 1993, p. 428.

of successor to the artistic legacy of Stanisław Moniuszko since he led to the publication of the second series of *Śpiewniki domowe* [*Home Songbooks*] (volumes VII–XII). In addition, years later (i.e. in 1932), as perhaps the last chronicler of his master's teaching activity, he gave the following testimony of the composer's pedagogical *métier*:

From the very first moment, Moniuszko taught us to think, and having laid out the rules, he demanded independence from the student – both in harmonic examples and modulatory passages. He adjusted his explanations to the aptitude of the listeners. He acquainted us with the framework of harmony, which became the basis for further studies. [...] At that time, all musicians at our Institute taught theoretical knowledge in equal measure, yet Moniuszko had an advantage over them in that the greatness of his talent inspired in his students the need to genuinely and originally express themselves in melody. This laid the foundations for a turn in Polish music, which was to take place in the field of counterpoint – well understood and developed by Noskowski. Moniuszko excelled at counterpoint, but in his own art, his talent escaped the confines of dry classicism. Sensing the need for polyphony, from the first lesson he taught that “harmony is created as a result of the simultaneous sounding of several melodies, interweaving with one another according to certain principles”. Among the many positive aspects of Moniuszko's teaching, the most important was the fact that he taught us to look for beauty and find it in honest Polish rhythms and melodic phrases²¹.

It is also worth recalling – somewhat to the contrary – another testimony of a musician who joined the circle of Moniuszko's students – Antoni Wincenty Rutkowski. He became the composer's student at a very young age and later developed his own artistic career, which was abruptly interrupted by his premature death at the age of only 27. He is little known today, and the only source on this matter is a statement of his friend, which is preserved in the annals of Polish music history. In 1886, Paderewski wrote:

He [Rutkowski – author's note] received education in a special class of piano and composition, which was taken over from Moniuszko by Władysław Żeleński during our studies. One and the other predicted a great future for him, with the difference that Moniuszko called him his best “harmonist”, whereas Żeleński used to say of him: “this is my best contrapuntist”. Both were probably right, but to me, he was a composer – that is a man who, in a fortunate moment, was able to capture a fragment, a shard of a positive feeling, in a musical form; a person who drew his simple, noble themes from that source which the common people call the heart, and which, perhaps, will forever remain a fundamental element in the art of music [...] ²².

Moniuszko's goals in teaching his students, be it amateurs in Vilnius or conservatory students in Warsaw, were doubtless related to the responsibility he felt for the society and the Polish nation. From this perspective, the composer's teaching activity takes on a universal dimension, and he himself can be seen as

²¹ As cited in: W. Rudziński, op. cit., part 2, p. 748.

²² I.J. Paderewski, *Antoni Rutkowski (Wspomnienie pośmiertne autorstwa I.J. Paderewskiego)*, “Echo Muzyczne Teatralne i Artystyczne” 1886, no. 168, p. 543.

an educator and comforter of his compatriots. Through his stance and works, he conveyed values that became fundamental to creating the myth of Moniuszko as the fourth national bard. As Agnieszka Topolska observed, this unique image of the composer was shaped by many factors, such as his love for the homeland, profound religiousness, commitment to the community or the cultivation of the traditions of the nobility²³. Furthermore, it is worth noting the didactic character of his opera librettos, almost each of which has a clear educational purpose. It can be argued with no exaggeration that Stanisław Moniuszko's music, alongside the achievements of other great artists of the 19th century, proved to be the most important legacy of the era of national captivity – a tradition which shaped the contemporary Polish patriotism.

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Rudziński Witold, *Stanisław Moniuszko. Studia i materiały*, part 2, Polskie Wydawnictwo Muzyczne, Kraków 1961.

²³ See A. Topolska, *Mit wieszczu. Stanisław Moniuszko w piśmiennictwie lat 1858–1989*, Poznań 2014, p. 123.

- Topolska Agnieszka, *Mit wieszcz. Stanisław Moniuszko w piśmiennictwie lat 1858–1989*, publishing series: Poznańskie Studia Operowe, vol. 10, Wydawnictwo Poznańskiego Towarzystwa Przyjaciół Nauk, Poznań 2014.
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Stanisław Moniuszko jako pedagog

Streszczenie

Celem artykułu jest nakreślenie pełnego obrazu Moniuszki jako nauczyciela muzyki. Choć nauczanie stanowiło margines działalności zawodowej kompozytora, zajmował się nim niemal przez całe życie. W okresie wileńskim Moniuszko udzielał wielu prywatnych lekcji, które stanowiły istotną część jego dochodów. Wśród uczniów było wiele wybitnych postaci, takich jak malarz Wincenty Sleńdziński, etnolog Jan Karłowicz (ojciec Mieczysława Karłowicza) czy rosyjski kompozytor Cezar Cui. Następnie Moniuszko podjął pracę pedagogiczną – już w wymiarze zawodowym – w Warszawie, jako profesor Instytutu Muzycznego kierowanego przez Apolinarego Kątskiego. Prowadził tam klasę chóralską oraz uczył kompozycji, harmonii i kontrapunktu. Wspomnienia jego uczniów z tamtego okresu, w tym tak znanych muzyków, jak Zygmunt Noskowski i Władysław Rzepko, uzupełniają niniejsze opracowanie.

Słowa kluczowe: pedagogika muzyczna, lekcje prywatne, nauczanie konserwatoryjne, uczniowie Moniuszki, Instytut Muzyczny.