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Songs of Zygmunt Stojowski – a forgotten part of the work of
the neo-romantic emigrant composer
of the turn of the 19th and 20th centuries.

Art work description
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Pieśni Zygmunta Stojowskiego – zapomniana część twórczości neoromantycznego kompozytora emigracyjnego przełomu XIX i XX wieku.

SUMMARY IN POLISH

Niniejsza rozprawa ma na celu prezentację zapomnianych pieśni, będących częścią dorobku Zygmunta Stojowskiego, neoromantycznego kompozytora emigracyjnego przełomu XIX i XX wieku.

Na dorobek ten składa się łącznie dwadzieścia pieśni artystycznych: dwa cykle op. 11 i op. 33, sześć pieśni wydanych pojedynczo w różnych okresach oraz trzy utwory niepublikowane. Zestaw uzupełniają dwa opracowania polskich pieśni ludowych.

Rozprawa składa się z czterech rozdziałów. Zastosowaną metodą jest analiza opisowa utworów, towarzyszących im wyzwań wykonawczych oraz walorów pedagogicznych. We wstępie wyjaśniono źródło pochodzenia, sposób pozyskania materiału muzycznego oraz przyczynę jego zniknięcia z rynku muzycznego.

Ze względu są skąpą ilość dostępnych na temat Zygmunta Stojowskiego źródeł, rozdział pierwszy przybliża sylwetkę kompozytora w kontekście jego pochodzenia, działalności artystycznej, politycznej i pedagogicznej, Rozdział drugi koncentruje się na liryce wokalne Zygmunta Stojowskiego, źródłach jej inspiracji, wydaniach oraz znaczeniu w całości dorobku kompozytora.

Rozdział trzeci to opis dzieła w postaci omówienia poszczególnych pieśni, cykli i zbiorów w kontekście wykonawczym z uwzględnieniem elementów analizy dzieł.

Rozdział czwarty stanowi próbę przedstawienia w różnych aspektach wartości liryki wokalne Zygmunta Stojowskiego oraz jej przydatności dla współczesnych wykonawców oraz pedagogów.

Rozprawa zamyka się podsumowaniem i uzupełniona jest o aneks w postaci kompletu nut omawianych utworów.

Songs of Zygmunt Stojowski – a forgotten part of the work of the neo-romantic emigrant composer of the turn of the 19th and 20th centuries.

SUMMARY

This dissertation aims to present forgotten songs that are part of the output of Zygmunt Stojowski, a neo-romantic composer in exile at the turn of the 19th and 20th centuries.

This output consists of a total of twenty artistic songs: two cycles op. 11 and op. 33, six songs published individually in different periods and three unpublished works. The set is supplemented by two arrangements of Polish folk songs.

The dissertation consists of four chapters. The method used is a descriptive analysis of the works, the accompanying performance challenges and pedagogical values. The introduction explains the source of origin, the method of obtaining the musical material and the reason for its disappearance from the music market.

Due to the scarcity of sources available on Zygmunt Stojowski, the first chapter presents the composer in the context of his origins, artistic, political and pedagogical activity. The second chapter focuses on Zygmunt Stojowski's vocal lyric poetry, sources of its inspiration, editions and significance in the composer's entire oeuvre.

The third chapter is a description of the work in the form of a discussion of individual songs, cycles and collections in the context of performance, taking into account elements of the analysis of the works.

The fourth chapter is an attempt to present the value of Zygmunt Stojowski's vocal lyric poetry in various aspects and its usefulness for contemporary performers and pedagogues.

The dissertation ends with a summary.

INTRODUCTION

In order to understand a work well, it is necessary not only to analyse it, but also to look at the person of its creator. Due to the scarcity of studies on Zygmunt Stojowski and his work, this description of the work has been extended with a biographical part presenting the composer's life in various aspects: social, political and historical.

Zygmunt Stojowski's vocal lyric is extremely interesting from a performance point of view and is an important part of Poland's national heritage. It is an excellent example of neo-romantic salon music in which features of musical impressionism can be found. The sparing expression and moderate dynamics allows one to concentrate on the nuances of its form and harmony. These songs are also valuable from a literary point of view, as the composer chose poems for them by his contemporaries, who were already very popular at the time and are still valued today.

When analysing the work of Zygmunt Stojowski, it should be remembered that he was an atypical representative of the nineteenth-century artist-emigrant. He was a polyglot and had been away from his homeland since the age of seventeen, but his music never lost the characteristics typical of the Polish national school. His vocal lyricism, like a prism splitting the light, very often shows inspiration from Polish folk motifs and nature. Despite their undoubted artistic value, these songs nevertheless pose quite a challenge for the contemporary performer. Zygmunt Stojowski was a virtuoso who took technical perfection for granted and always created his interpretations within the musical form. He demanded the same from the performers of his works. This is why it is not easy to enter the musical world of Zygmunt Stojowski, whose domain was intellectual communication, emotional secrecy and restrained expression.

The unfortunate rumour that the entire legacy of Zygmunt Stojowski was lost¹ meant that the memory of him quickly began to fade, with the result that we now have to rediscover his work. As far as his symphonic works and instrumental chamber music are concerned, this process is not so intricate, as these were the main areas of his activity. However, his oeuvre does include, like that of Frédéric Chopin, songs.

¹ Nicholas J., *Odnaleźć Stojowskiego*, W: Ruch Muzyczny : RM. R. 52, nr 5 (2008), s. 36-37.

Two cycles, two collections of folk songs (a total of 47 songs, chants, carols and patriotic songs), five pieces published individually at different periods in his life, and three youthful songs found in manuscripts. Sources still indicate the existence of a *Cycle of 3 Songs to words by E. Wasilewski* and a song composed in 1890, *Chanson de Mer* to a poem by Sully Prudhomme, but these have not yet been found.

Information about the composer and his vocal lyric was obtained in 2018 directly from the Polish Music Centre in Los Angeles, where the Luiza and Zygmunt Stojowski Collection is stored. With the permission of Programme Director Marek Żebrowski, pianist Professor Grzegorz Mania, Ph.D., sent scans of op. 11, op. 33 and photographs of the unpublished three youthful songs, known only from manuscript, to Poland. A quick search of library resources and Internet sources confirmed the number, titles and availability of most of the songs, so preparations were made to acquire a set of sheet music and their recording. Thanks to the confrontation with the composer's biography, the only one to date: Joseph Herter's *Zygmunt Stojowski, Life and Music*, it was possible to acquire clues that helped in further research.

This process was not without disruption, as the catalogue of the composer's works available in most online databases, was not created for their purposes, but duplicated from the Herter catalogue.² *Chansons Polonaises* were available from the National Library. A fairly legible copy of *Krakowiak* was unexpectedly found on the Biblioteka Polskiej Piosenki website. A copy of the *Memories of Poland* collection, it was brought from the British Library in London, although later two copies were also found in Poland. However, all the art songs published individually were still missing.

The next stage of the search involved: checking catalogues in the countries and cities where Zygmunt Stojowski lived and worked. In this way, one copy of the song *Serenade* was found in the Bibliothèque Nationale de France in Paris. In order to find the others, the publications used by Zygmunt Stojowski were traced. After several months of idle searching, pianist Julia Samojło received a positive response from the Library in Munich, which holds the original printed forms of one of the publications, including those with songs by Zygmunt Stojowski.

² Josepha A. Herter po roku 2000 intensywnie pracował nad przywróceniem wiedzy o Zygmuncie Stojowskim, jego życiu oraz dorobku do powszechnej świadomości, dlatego upowszechniał katalog jego dzieł we wszystkich bazach danych.

Prints were made at our request and thus acquired: *La Flûte Muette*, *À Stella* and *Euphonies*. Only the 3 Songs to words by Edmund Wasilewski mentioned in *Ruch Muzyczny* and the piece *Chanson de Mer* to a poem by Sully Prudhomme could not be acquired.

In 2019, the project to record all of Zygmunt Stojowski's songs received funding from the Polish Ministry of Culture and National Heritage's though Cultural Promotion Fund under the *Muzyczny Ślad* programme, implemented by the Institute of Music and Dance. The recording was made with pianist Julia Samojło from 27 to 30 October 2019 in the Concert Hall of the Świętokrzyska Philharmonic in Kielce. The venue was chosen not only for its acoustics, but also for its proximity to the village of Strzelce in which Zygmunt Stojowski was born.³ The sound engineers were Małgorzata Polańska and Michał Szostakowski. The album Zygmunt Stojowski, Songs, released by DUX in collaboration with the Association of Polish Chamber Musicians, was released in early December 2019. Unfortunately, Joseph Herter was missing from the promotional concert in Warsaw, as he had died two weeks earlier on 12 December 2019.

The album *Zygmunt Stojowski – Songs* is a recording of all the composer's art songs and selected folk songs from the collections *Chansons Polonaises* and *Memories of Poland*. The compromise is both pragmatic and artistic. With all the folk songs recorded, the album would have to be a two-disc set. Furthermore, as will be emphasised repeatedly in this study - Zygmunt Stojowski only processed the folk songs, trying to preserve their original character. He only added a more elaborate piano part, so from a vocal point of view these songs are in no way revelatory. Together with pianist Julia Samojło, we therefore decided that, in order to show the full range of Zygmunt Stojowski's song writing, they would be presented on the disc as a selection of several songs from each collection. In the end, the following songs were included on the disc:

1. Serenada (1913) – words by: Adam Asnyk 2:22

6 Six Melodies for Voice and Piano op. 33 (1911) - words by: K. Przerwa-Tetmajer

³ Strzelce oddalone są od Kielc o około 65 kilometrów w kierunku południowo wschodnim.

2. Gdzie jest twój sen?	1:45
3. Mów do mnie jeszcze...	3:03
4. Gdybyś ty była	2:21
5. Na mej duszy strunach	2:33
6. Pożegnanie	2:11
7. Niechaj jej niebo świeci błękitnie	2:10

8. La Flûte muette (1898) - words by: Pierre-René Hirsch	3:28
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9. Euphonies - words by Francis Viellé-Griffin (1922)	3:25
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10. À Stella - words by Pierre-René Hirsch (ok. 1890)	1:38
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5 Songs for Voice and Piano op. 11(1895) - words by Adam Asnyk

11. Letni wieczór	3:15
12. Wędrowało sobie słonko	2:39
13. Nie będę cię rwała	1:25
14. Ach, jak mi smutno	2:20
15. Siedzi ptaszek na drzewie	1:33

16. Tęsknota (1884) - words by Narcyza Żmichowska	2:21
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17. Szkoda (1886) - words by Adam Asnyk	2:10
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18. Niegodziwy (1886) - words by Mikołaj Biernacki „Rodoć”	1:39
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19. Krakowiak (1895) - words by Edmund Wasilewski	3:06
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Chansons Polonaises (1927) - choice

20. Flis	1:56
21. Gaiczek zielony	1:21
22. Gdzież to jedziesz Jasiu?	2:00
23. Krakowiak	1:12
24. Wezmę ja kontusz	1:38
25. Pije Kuba	1:17
26. A w ogródeczku chmiel się wije	3:08

Memories of Poland (1945) - choice

27. Stoi jawor zielony	1:41
28. Obertas	1:12
29. A siadajże, siadaj!	1:31

ROZDZIAŁ I – Zygmunt Stojowski – przybliżenie sylwetki kompozytora

1.1 Wpływ wychowania na postawę życiową i twórczość Zygmunta Stojowskiego

Zygmunt Stojowski came from an old and wealthy nobility, originating from the Lesser Poland Jordan⁴ family of the Trąby coat of arms. In the book *Przydomki polskie, litewskie i rusińskie* Dr. Aleksander Stekert described this family as follows: „Stojowski

Coat of arms Trąby (in. Brzezina) v. Jordan-Stojowski, Stojoski, faultly Stojewski, Stojeski, family from Małopolska, nicknamed Jordan, writing from Stojowice. They are a branch of the Jordan family from Zakliczyn, [...]”⁵ As for the nickname Jordan, it appeared in the 15th century⁶ and derives from Christian tradition. It was used by the Stojowski family, but also by the Walewskis and Żórawskis of the Trąby coat of arms. Some sources suggest it originated with Bishop Jordan – the first patriarch in this part of Europe. Others argue that it derives from the name of the Jordan River, where Jesus was baptized.

In 1838, the composer's grandfather, Hipolit Jacenty Stojowski, demonstrated his aristocratic ancestry during the nobility reform carried out by order of Nicholas I, which aimed to standardize titles across all lands under Tsarist rule. The reform culminated in a general census of the nobility of the Kingdom of Poland, which included the following note about the living members of the Stojowski family:



Stojowski Jordan	
h. TRĄBY.	
Karolina z Bontanich, wdowa	
po Janie	632
Hipolit Jacenty, s. Jana	420
Razimierz August Józef, s. tegoż	674
Michał Hieronim Franciszek,	
s. tegoż	675
Józef Franciszek Karol, s. tegoż	676
Ferdynand Dezydery, s. tegoż	1208
Katarzyna zamężna Katerla,	
corka Michała	951 R.

Pic. 1. Annotation regarding the Stojowski family from the Nobility Census.⁷

⁴ The Jordan family reached the peak of its power in the 16th century, but was ultimately brought to ruin in the 18th century by a lost lawsuit over the Spiš entail. Families descended from this family used the Trąby coat of arms. Male descendants of these families adopted the nickname Jordan.

⁵ A. Stekert, *Przydomki polskie, litewskie i rusińskie*, L. Anczyc i Spółka, Kraków 1987, p. 53.

⁶ Data obtained by A. Stekert from Jan Długosz's *Liber beneficiorum dioecesis cracoviensis*.

⁷ *Spis Szlachty Królestwa Polskiego z dodaniem krótkiej informacji o dowodach szlacheństwa*, Drukarnia Orgelbranda, Warszawa, 1851, p. 235.

Born on March 15, 1836, the composer's father, Alfred Benedykt Stojowski, was a wealthy landowner,⁸ known particularly for his horse breeding.⁹ In his Diaries, Stefan Żeromski describes the wealthy¹⁰ lord of Strzelce as "aristocratic" because "(...) he leases the Stopnica estate, numerous farms, and has several villages of his own,¹¹ probably including the Pieczonogi estate.¹² In the 19th century, Strzelce had a farm and a water mill, and according to sources from 1827, Strzelce had 35 houses and 267 inhabitants.¹³ Alfred was a shareholder of a grocery store in Stopnica, and "the Staszów road is broken by the traffic leading to Rytwiany²¹ mainly because of the beets wagons by Mr. Stojowski.¹⁴

The composer's father's obituary states that he was a cavalry captain in the Imperial Russian Guard, enlisted primarily because of "his great beauty and bearing."¹⁵ as Teresa Romańska-Faściszewska writes in her work. The composer's eldest son, in turn, described him as follows: "...He was a noble-born farmer, tall and handsome, enlisted in the Tsar's honor guard for some time."¹⁶ [Stefan Żeromski completes the picture, recalling his first meeting with Alfred Stojowski in his Diaries: "I am looking at the figure of Mr. S. as he rises from his armchair in all his enormous size and stretches his right hand like the wing of a windmill. His tailcoat could wrap around the Eiffel Tower¹⁷, which he's talking about, you could play vista with Cayenne on his belly... A Titan man, and since he's a magnate, a gem of the area, and an impossible European, it's worth listening to what he says. (...) – and he talks all evening."¹⁸

Alfred Stojowski, despite his charisma, unfortunately also had questionable morals in his business ventures. The Jewish saying "One hundred

⁸ T. Romańska-Faściszewska, *Oleśnica*, Alleluja, Kraków, 2007, p. 134.

⁹ S. Żeromski, *Dzienniki*, Czytelnik, Warszawa, 1956, p. 329.

¹⁰ The estate of Wacław Stojowski's brother was valued by Żeromski at two million, which, according to the author, was a "colossal" amount even considering the realities of the time.

¹¹ Informacje pochodzą z Dzienników Żeromskiego. Tam pod datą 28 listopada opisywał on wizytę u brata kompozytora – Wacława Stojowskiego, zamieszkującego w Stopnicy, przy okazji opisując stan posiadania jego ojca Alfreda Stojowskiego.

¹² T. Romańska-Faściszewska, *Oleśnica...*, op. cit., p. 134.

¹³ [https://www.o.pisz.pl/Strzelce_\(wojew%C3%B3dztwo_%C5%9Bwi%C4%99tokrzyskie\)](https://www.o.pisz.pl/Strzelce_(wojew%C3%B3dztwo_%C5%9Bwi%C4%99tokrzyskie)), access: 12.06.2025.

¹⁴ There was a sugar factory in Rytwiany.

¹⁵ T. Romańska-Faściszewska, op. cit., p. 134.

¹⁶ J. Herter, op. cit., p. 25.

¹⁷ Oryginal spelling.

¹⁸ S. Żeromski, op. cit., p. 322.

Josephs – one Stojowski"¹⁹ best defined the degree of Alfred Stojowski's business astuteness. The Lord of Strzelce also supported the tsarist system, seeing it as the sole source of political order in the Kingdom of Poland.²⁰ Stefan Żeromski lamented: "Both these old people and these young people entering life are the aristocracy. They didn't love their homeland – only their families. They would still disrupt parliamentary sessions today. No Mickiewicz will appeal to them. The most wonderful songs and the strictest logic will be shattered by one question: who is this? The only condemning court will utter the word: democrat. They feel nothing but their tradition, they believe in nothing but themselves."²¹

When Alfred Stojowski died at the age of 59 from an infected wound on his foot, the family sold off their estate. Not a trace of their vast fortune remained. In 2022, Jan Bronś, then mayor of the Oleśnica commune, where the village of Strzelce is located, was unable to even approximately determine in which part of the village the Stojowski manor house once stood. According to Teresa Romańska-Faściszewska, it may have been located "at the beginning of the village (from the Oleśnica side, on the right side of the road),"²² but you can't be sure.

Zygmunt Denis Antoni Jordan de Stojowski was born in 1870²³ in Strzelce, the second son of Alfred Stojowski and Maria née Bogdański. At the age of ten, Zygmunt Stojowski was enrolled at St. Anne's Gymnasium in Kraków as a private student. Homeschooled, he only passed exams at school. In 1884, the family moved to Kraków so that Zygmunt, in addition to his studies at the gymnasium, could continue his musical education at the school of the Kraków Music Society, which had been headed by Władysław Żeleński since 1881.

In his biography of the composer, Joseph Herter focused solely on Zygmunt's relationship with his mother. One can easily imagine that the quiet boy was closer to his mother's musical salon than to the agricultural world of his enterprising and domineering father, although Maria Stojowska was no less than her husband in

¹⁹ in original: „Hundert Joskes – ein Stojoskes”.

²⁰ J. Herter, *op. cit.*, p. 323.

²¹ Ibidem, p. 270.

²² T. Romańska-Faściszewska, *op. cit.*, p. 15.

²³ Due to the destruction of local archives during World War II, Zygmunt Stojowski's birth date cannot be definitively determined. Possible discrepancies between the reported dates stem from the use of different calendars (Julian or Gregorian). It is also speculated that his parents provided a false birth year (1869) to enroll Zygmunt in school a year earlier.

character. She was an educated and ambitious woman,²⁴ whose husband's wealth allowed her to pursue the goals she set for herself. Arthur Rubinstein, in his memoirs, describes her as an affected old lady who "entertained everyone as if she were running a court."²⁵ She fit in perfectly in the circles of the aristocracy, politicians, intellectuals and artists, and had excellent connections, including the prominent politician of the time, Tadeusz Rutkowski²⁶, who was Maria's sister's Jadwiga Bogdańska husband.²⁷ It is believed that it was Rutkowski's connections that facilitated the education and beginning of young Zygmunt's career.

Maria Stojowska, a skilled pianist, became her son's first teacher. She not only supported his development but also provided him with the opportunity to interact with inspiring personalities and distinguished authorities willing to dedicate a few moments to the gifted young man. Zygmunt Stojowski had the best of everything: lessons from excellent teachers, artistic patronage, financial security, and the ambition to become a great artist himself.²⁸ To understand the scale of her mother's involvement, it's worth mentioning that the Stojowskis purchased an entire tenement house at 5 Gołębia Street in Krakow for the family's needs. In 1887, the tenant of the premises vacated by the Tarnowskis was none other than Władysław Żeleński, Zygmunt Stojowski's first composition and piano teacher and later founder of the Krakow Conservatory of Music.²⁹

In the Mohr Tenement House, as that was the name of the acquired building,³⁰ Maria Stojowska ran a music salon which hosted such celebrities as Anton

²⁴ Henryka Kramarz, in her book devoted to Tadeusz Rutkowski, emphasizes that he was interested in Jadwiga Bogdańska, among other things, because: "The teenage beauty attracted attention not only with her beauty, but also, as he wrote, with her nobility and education," which may be evidence that the Bogdańska girls received a careful upbringing.

²⁵ A. Rubinstein, *My Many Years!*, Alfred A. Knopf, Inc., Nowy Jork, 1973, p. 81 – 82.

²⁶ Tadeusz Rutowski was the mayor of Lviv during the Soviet occupation. He was a trained journalist, as well as a politician, parliamentarian, local government activist, economist, statistician, museum curator, and cultural advocate in the eastern borderlands.

²⁷ H. Kramarz, *Tadeusz Rutowski, portret pozytywisty i demokraty galicyjskiego*, Wydawnictwo Naukowe Akademii Pedagogicznej, Kraków, 2001, p. 40.

²⁸ K.S. Clarke, Hopes of Poland crystallized in Stojowski's new cantata, *Musical America*, 1916, https://www.musicalamerica.com/mablogs/wp-content/uploads/2016/01/2-26-1916_p23.pdf, access: 10.05.2026.

²⁹ Historia Towarzystwa Muzycznego w Krakowie, <https://towarzystwo-muzyczne.pl>, <https://towarzystwo-muzyczne.pl/historia>, access: 15.06. 2025.

³⁰ W. Komorowski, Kamienice krakowskie [w:] *Encyklopedia Krakowa*, praca zbiorowa, Wydawnictwo Naukowe PWN, Warszawa - Kraków 2000, s. 379-381.

Rubinstein, Józef Hofmann, Maurycy Rosenthal and Hans von Bülow.³¹ Among Krakow's artistic salons, the leading one was undoubtedly the salon of Marcelina Czartoryska,³² However, Maria Stojowska's music salon was one of the most significant ones operating in Krakow. A charming memento of it is a signed fan, which was sold in 1994 by the British auction house Christie's for over £28,000.³³ Maria Stojowska remained by her son's side until the end of her life. She traveled with him wherever he went: to study in Paris, to the United States, for summer vacations in Riond-Bosson or Morges. Mother and son lived in such a symbiotic relationship that even Paderewski indulged in malicious quips, explaining, for example, Zygmunt's tardiness by saying that "Mommy was still buttoning his underwear" [own translation].³⁴

Despite this, Zygmunt Stojowski entered adulthood with a flourish. After receiving his secondary school leaving certificate, he passed the entrance exams and was accepted into the Paris Conservatoire, where only one place was available to a foreigner. His arrival in the French capital was preceded by excellent recommendations from Władysław Żeleński, who himself had previously studied at the Parisian academy. Composition professor Leo Delibes was delighted with his new protégé. Moreover, Stojowski soon made him proud by winning the university's fugue competition, which, as he later recalled in an interview, "was Delibes's first significant pedagogical achievement."³⁵ In a 1916 interview for *Musical America*, Zygmunt Stojowski recalled this period very fondly: "(...) I experienced that in Europe a young composer receives a lot of encouragement from the hands of masters of this art."³⁶

³¹ Historia kamienicy przy Gołębiej 5, <http://militaria-mobilnie.pl>, <http://militaria-mobilnie.pl/rys-historyczny/historia-kamienicy-przy-ul-golebiej-5/>, access: 17.03.2026.

³² Marcelina Czartoryska ran an open salon where she often performed, and a closed salon where artists themselves met, performed for each other and discussed art.

³³ Description of the fan on the Christies auction house website: <https://www.christies.com/en/lot/lot-3076533>, access: 02.05.2026.

³⁴ J. Herter, *op. cit.*, p. 28.

³⁵ Rękopis wspomnianej fugi z dedykacją dla Leo Delibesa można obecnie nabyć w polskim serwisie eBay. access: 5.05.2025.

³⁶ https://www.ebay.pl/itm/372371801602?itmmeta=01HYWF6MK9DZZ3B1WA8ZEPQK3C&hash=item56b316c602:g:d8oAAOSwD9Bjdmu4&itmprp=enc%3AAQAJAAAA4IHCZvrBe0FMsf8Sg4xRe%2BndqtxQlclrxNC22YuzHlek4lgYHRZr9toGWqYzxaL6Rdt0BdxscVTVQiajP3aP3n7IUd7IS2SNn%2B6Oo6rfME4uAwQzNgjVeIL0vKsXWZ05D--yOqkzOMN6hmOng9XOldA4tfQp%2FxFkq7AwzjtSGuDXMfyUR5vHGySud9VLIpOFko2LvTB4neHV1V/CLEhC9h2NLvOkTBoatmgpLjQZIVR02B1usemX7gfD6plG2tv6tON%2BFdt6OV%2F9oCGutsg5i%2F7FCbxklnVoEOesIKXAa9QJ%7Ctkp%3ABk9SR97Jmo_3Yw

³⁶ K.S. Clarke, *Hopes of Poland...*, *Musical America*, 1916, https://www.musicalamerica.com/mablogs/wp-content/uploads/2016/01/2-26-1916_p23.pdf, access: 10.05.2026.

Zygmunt Stojowski's artistic activity in Europe between 1889 and 1905 was a string of successes. As a virtuoso pianist, he was hailed as second only to Paderewski, who was already being called the "Lion of Paris" at that time.³⁷ This was an exceptionally creative time for Stojowski, when he found fulfillment not only as a pianist but, above all, as a composer. He composed for Queen Victoria, performed at Buckingham Palace, and his music filled the bills of the finest philharmonics and concert halls in Europe.³⁸

Death of Brother Wacław³⁹, and then his father Alfred in 1895, symbolically ended Stojowski's youth. The estate was sold, and from then on, Zygmunt Stojowski used to say that home is where he and his mother are. During this period, Zygmunt Stojowski also began teaching. He gave private lessons, as only Frenchmen were allowed to teach at the Paris Conservatoire.⁴⁰ Unable to launch an academic career in Paris that matched his ambitions, he left Europe and went to New York.⁴¹ Stojowski considered emigration to the USA a great adventure and challenge.⁴² He couldn't have known that wild American capitalism⁴³ It would impact his life so profoundly that it would completely change its course. Before this happened, however, Zygmunt Stojowski had been receiving favorable reviews in the press and boasted that he had repeatedly received the highest salary for his work in a given position, which indicated his status in the artistic community.

At the age of 48, Zygmunt Stojowski finally married. He entered into a relationship with his student, Luiza Mathilde Moralès-Macedo, who was twenty years his junior. Luiza was a proud woman from a wealthy Peruvian family. She became famous, among other things, for being the first woman to perform a piano concerto with

³⁷ P.C. Hume. R. Fox Hume, *The Polish Lion*, Hawthorn Books Inc., Bathgate, 1962, p.57.

³⁸ J. Herter, *op. cit.*, p. 42-44.

³⁹ The composer's sons remember him as Władysław, while Stefan Żeromski wrote him down as Wacław in his Diaries.

⁴⁰ Fryderyk Chopin and Ignacy Jan Paderewski were invited to serve on the juries of competitions held at the Paris Conservatoire. Stojowski was not recognized in this way, but his works were commissioned for these events. Hence, works with solo parts for trombone and flute, so unusual for this composer.

⁴¹ He could have avoided this by accepting Leo Delibes and his wife's proposal to adopt Stojowski. This would have given him the right to work at the Conservatory and also to submit his candidacy for the Rome Prize. Unfortunately, for unknown reasons, Zygmunt Stojowski declined.

⁴² Zygmunt Stojowski came to New York at the invitation of Frank Damrosch to take up the position of head of the piano department at the newly established Institute of Musical Arts in New York, which a few years later became the Juilliard School of Music.

⁴³ M. Benedyk, *Dziki kapitalizm w Stanach Zjednoczonych*, <https://mises.pl/arttykul/benedyk-dziki-kapitalizm-w-stanach-zjednoczonych>, doaccess: 05.05.2026.

an orchestra in her country. Her strong character is also evidenced by the fact that, having become the wife of her own professor, an eminent artist and famous man, she continued her independent concert and teaching career for the rest of her life, not only in the form of private lessons but also by leading regular summer piano courses at the Julliard School.⁴⁴

The Great War that has been raging in Europe since 1914⁴⁵ and family life⁴⁶ absorbed Stojowski to such an extent that he abandoned his solo career for eight years and did not compose for six. He seemed happy, however. He called his three sons "his best compositions."⁴⁷ The eldest son, Alfred, became a professor of medicine. There is evidence that he enjoyed singing and performed as a chorister in Verdi's Requiem.⁴⁸ The middle son, Henry, whose piano rehearsals, which his father called "hellish noise," permanently discouraged him from music, became an architect, while the youngest son, Ignacy, was a linguist and worked as a teacher of Latin and modern languages in Denver. He also took piano, French horn, and bassoon lessons and studied theory and conducting with Antonia Brico.⁴⁹ He died of cancer in 1958, at the age of thirty-five.

World War II left an even deeper mark on Stojowski, who was ardently involved in aid efforts for Poland. He was so respected and trusted by the public that the Polish Government-in-Exile entrusted him with overseeing Polish gold reserves in America and France.⁵⁰ After the Third Reich signed its capitulation, discouraged by the geopolitical and political changes in his homeland, he opposed the wave of communism sweeping over it, saying, "better dead than red." His steadfast stance influenced, among others, Tadeusz Kassern, who served as the cultural attaché of the People's Republic of Poland in New York. After Stojowski's death, Kassern resigned from his position and sought asylum in the United States.

⁴⁴ Prowadziła letnie kursy w Julliard School przez dwanaście lat.

⁴⁵ World War I is commonly called "The Great War."

⁴⁶ The Stojowski family were expecting the birth of their first child.

⁴⁷ J. Herter, *op. cit.*, p. 87.

⁴⁸ Wykonanie to dyrygowanego było przez uczennicę Zygmunta Stojowskiego – Antonię Brico.

⁴⁹ Ibidem, p. 91.

⁵⁰ Ibidem, p. 134.

1.2 Zygmunt Stojowski – student of great masters.

If one were to present all the great personalities Zygmunt Stojowski encountered from his youth, the reader would be able to meet a galaxy of outstanding artists active in Kraków in the 1880s, from teachers of the Musical Society school such as Alfred Kołaczkowski, Henryk Bobiński, Stanisław Dybowski, and Antoni Płachecki (a student of Zygmunt Noskowski and Teodor Leszetycki), through the already famous Władysław Żeleński, to Marcelina Czartoryska. In Paris, he collaborated with Leo Delibes and Louis Diemer, who later performed Stojowski's works on numerous occasions. The composer held his teachers in high esteem, dedicating his works to them as a token of gratitude: for example, "to my Master" in the case of Władysław Żeleński, or "in memory of my beloved Master" in the case of Leo Delibes.

When asked who had the greatest influence on his life, Stojowski consistently replied: Władysław Górski and Ignacy Jan Paderewski. Paderewski's acquaintance with Władysław Górski began during his studies at the Warsaw Conservatory, where Władysław was a professor. Many years later, the Górski couple, who had moved from Lisbon to the French capital, agreed to take over the care and upbringing of Paderewski's disabled son, Alfred, because of their long-standing friendship. A scandal erupted shortly thereafter due to an affair with Helena Górską, née Rosen.⁵¹ The „Poet of the Piano Keyboard”⁵² Ignacy Jan Paderewski brought about the divorce and annulment of the Górskis' marriage.⁵³ Władysław would certainly be aware of the budding relationship between his wife and his friend if he were not currently involved in a heated affair with Princess Bibesco.⁵⁴

Władysław Górski provided Zygmunt Stojowski with artistic mentorship while he was still a student. He invited him to participate in his Accompaniment Course, which led to ongoing collaboration and concerts throughout Europe. As a result, Zygmunt Stojowski was increasingly remembered as a renowned artist, filling concert halls with audiences. The truth, however, was that young Zygmunt Stojowski would not

⁵¹ The Photo of Heleny Paderewskiej, Archiwum Akt Nowych, <https://www.aan.gov.pl/paderewski/page3.html>, access: 14.04.2026.

⁵² S. Wachowska, A. Laskowski, Błędny rycerz szczodrości, *Ruch Muzyczny*, nr 10, 2018, p. 17-19.

⁵³ G. Wosińska, Zrzućmy z piedestału Paderewskiego nieskazitelного i wrażliwego, www.histmag.org, <https://histmag.org/Zrzućmy-z-piedestału-Paderewskiego-nieskazitelnego-i-wrażliwego-11354>, access: 12.04.2024. 25.05.2025.

⁵⁴ I. Kienzler, Romanse Ignacego Paderewskiego, www.ciekawostkihistoryczne.pl, <https://ciekawostkihistoryczne.pl/2022/06/27/romanse-ignacego-paderewskiego/>, access: 22.03.2026.

have achieved such success had the name of Władysław Górski, already famous in France, not appeared on the bill.

Zygmunt Stojowski appreciated Górski for his extraordinary sophistication and, as he put it, the catholic style,⁵⁵ This most likely stemmed from Władysław Górski's specialization in Classical and Baroque music, often performing sacred works, including those by Johann Sebastian Bach. Władysław Górski introduced Zygmunt, who until then had been considered one of Poland's leading symphonists, to chamber music. The young composer expressed his gratitude to his master and friend by dedicating to him his *Violin Concerto, Op. 22*, and *Variations and Fugue for String Quartet, Op. 6*.

Zygmunt Stojowski first met Ignacy Jan Paderewski in 1884, at his mother's music salon, where he was introduced to him by Władysław Żeleński. At the time, Paderewski was giving a series of farewell concerts in Kraków before leaving to study with Teodor Leszetycki. Ambitious, enterprising, and charismatic, Paderewski took a special liking to the Stojowskis. Like them, he was a man of action, so they eagerly began their acquaintance. Zygmunt was one of four pianists Paderewski considered his students, with Stojowski studying with him the longest. In the early stages of their acquaintance, Paderewski idolized the young boy with musical aspirations. Thanks to his talent, diligence, and progress, Stojowski gradually attracted the maestro's increasing interest. As Zygmunt grew up, he became the ideal partner for Paderewski. His innate ambition drove Stojowski to aim high, making his acquaintance prestigious. His admiration for the master, combined with Stojowski's remarkably modest personality, ensured he never threatened the position of Ignacy Jan Paderewski, who was pursuing a dazzling career, gaining fame, money, women, and conquering the world. Meanwhile, between Zygmunt Stojowski and the world stood his mother—ever present, attentive, and demanding. So what connected these two radically different men? Most likely, it was their differences. Ignacy Jan Paderewski embodied everything Stojowski, raised by an overprotective mother, longed for but never dared to pursue. Paderewski, in turn, valued Stojowski not only for his talent but also for his stability and the fact that he could always rely on him. This shared understanding became the foundation of a lifelong friendship.

⁵⁵ J. Herter, *op. cit.*, p. 34.

1.3 Cosmopolitan or Pole – Stojowski as an unusual emigrant composer

The only reasons for Zygmunt Stojowski's emigration were music and the ambition to achieve success commensurate with his own talent.⁵⁶ Therefore, going to study abroad was a natural decision for the young musician then.⁵⁷ It's worth noting that Zygmunt Stojowski's academic skills matched his artistic talents. He not only earned excellent grades on his high school leaving certificate, but also, in parallel with his studies at the Paris Conservatoire, completed his studies at the Sorbonne, earning a bachelor's degree in literature.⁵⁸

From an early age, Stojowski displayed exceptional linguistic abilities. He was a polyglot, fluent in six languages: English, German, Russian, French, Latin, and Ancient Greek. His culture and refined expression were also noted. The absence of a language barrier improved Stojowski's quality of life as an emigrant, allowing him to maintain deep relationships with foreigners, and created opportunities for Stojowski to make interesting acquaintances, including one with Pyotr Tchaikovsky.⁵⁹

The composer never pretended to be a cosmopolitan. Although he didn't limit his social activities to Polish communities abroad, and on the contrary, he eagerly engaged in the cultural life of the local, foreign community, this didn't stop him from feeling Polish. Zygmunt Stojowski made many contributions to Poland in the field of cultural promotion. His famous music lectures, during which he not only played but also spoke about Polish music and culture, have gone down in history. For his work, he was awarded the Officer's Cross of the Order of *Polonia Restituta*.

Zygmunt Stojowski prioritized national identity. Therefore, even though he married a Peruvian woman and lived in the United States, the primary language spoken at home was Polish. His wife, Luisa, recalled that she and her husband spoke

⁵⁶ Zresztą w odniesieniu do Nowego Jorku do dziś powtarza się *bon mot* Franka Sinatry: „If I can make it there, I can make it anywhere.” – Jeśli mogę zrobić to tutaj, mogę zrobić to wszędzie [tłumaczenie własne]

⁵⁷ Zygmunt's career provided Maria and Alfred with much parental satisfaction. Stefan Żeromski, though highly critical of the local nobility, noted his father's pride in his talented son's achievements. This note suggests that Zygmunt Stojowski was writing an opera. The composer may indeed have considered this possibility in connection with the announced competition for the opera *Maria*, based on Antoni Młczyński's novel. However, there are no surviving records indicating that he actually undertook the task.

⁵⁸ K.S. Clarke, Hopes of Poland crystallized in Stojowski's new cantata, *Musical America*, 1916, https://www.musicalamerica.com/mablogs/wp-content/uploads/2016/01/2-26-1916_p23.pdf, access: 10.05.2026.

⁵⁹ At the request of Pyotr Tchaikovsky (1840-1893), Zygmunt Stojowski undertook the role of translator during the preparations for the London premiere of his 4th Symphony.

French only until she learned Polish well enough to converse fluently. Years later, she even thought in Polish, claiming it made her feel closer to her husband.⁶⁰

1.3.1 Artistic activity

Zygmunt Stojowski's artistic career can be divided into a European period—the time from his studies in Paris in 1887 until his departure overseas—and a second period—from his arrival in the United States in 1905 until his death. Throughout his life, Zygmunt Stojowski was active as a performer, composer, and teacher. He made his debut as a pianist and relatively quickly achieved international recognition. He distinguished himself among other artists for his musicality and virtuosic technique. His restrained yet stylistically perfect interpretations were praised in reviews, making him one of the most highly regarded pianists in Paris and Europe. Among Zygmunt Stojowski's most prestigious performances as a pianist were the concert marking the fifteenth anniversary of Fryderyk Chopin's death at the Salle Pleyel in Paris in 1899, and the solo recital he gave in London in May 1891.

Zygmunt Stojowski was known for his incredible diligence. Joseph Herter reports that while working full-time as a teacher, he "prepared and executed five different and demanding programs" within two months.⁶¹, while also performing as a soloist with various orchestras. Despite this, Herter considers Zygmunt Stojowski's solo repertoire to be "relatively limited" compared to such titans of the piano as Hoffmann, Rachmaninoff, or Rubinstein.⁶² It consisted of two of his own concertos, as well as Rhapsodie Symphonique, Op. 23, Beethoven's Third and Fourth Concertos, and one each of Chopin, Liszt, and Rubinstein.

Zygmunt Stojowski considered himself primarily a composer. He received his first lessons in this field in Kraków with Władysław Żeleński, and then at the Paris Conservatoire with Leo Delibes. He made his debut as a composer in 1891 at the Salle Erard in Paris, where the Colonne Orchestra, under the baton of Benjamin Godard, premiered his Piano Concerto in F-sharp minor, Op. 3, in which Stojowski sang the

⁶⁰ J. Herter, *op. cit.*, str 92.

⁶¹ W 1911 roku Zygmunt Stojowski odmówił przedłużenia kontraktu z Julliard School, przenosząc się do Von Ende School of Music. Na zakończenie swojego pobytu w Julliard School dał serię solowych koncertów kameralnych połączonych z wykładami, podczas których prezentował oraz omawiał utwory od baroku po współczesność.

⁶² A. Bielecki, Złoty wiek tytanów, *Tygodnik Powszechny*, nr 19, 2015, p. 17-19.

solo part. Soon after, he was hailed as one of Poland's leading symphonists. His Piano Concerto No. 1 was performed at the Berlin Philharmonic, the Free Trade Hall in Manchester, and during one of the three inaugural concerts of the National Philharmonic in Warsaw⁶³, which was a great honor for Stojowski.⁶⁴

Zygmunt Stojowski was very prolific in the first phase of his career—between 1887 and 1905. During these eighteen years, he composed the majority of his works, 26 of his 43 opuses. These works received excellent reviews and were performed by the finest European orchestras.⁶⁵ Just as Ignacy Jan Paderewski premiered what is still the only Polish opera at the Metropolitan Opera, Zygmunt Stojowski was the first Polish composer to have an entire symphony concert at Carnegie Hall dedicated to his work. Despite his many significant successes, Zygmunt Stojowski considered composing a luxury. He couldn't see it as work, but experienced it as an act of creation, which is why, as the years passed, he found it increasingly difficult to devote himself entirely to composition.

Stojowski also won competition awards. He won first prize in the piano competition at the Paris Conservatoire⁶⁶ and won a fugue competition, which earned him special recognition from his composition professor. Leo Delibes even offered to adopt Stojowski to enable him to compete in the prestigious Prix de Rome competition – the Rome Prize,⁶⁷ However, Stojowski decided against this step. Instead, nine years after graduating, in 1898, he participated in the Paderewski Competition for Polish Composers in Leipzig, where his Symphony in D minor, Op. 21, won.⁶⁸ In the same year, Zygmunt Stojowski also won second prize at the Maurycy Zamojski Competition, where he submitted his Rhapsodie Symphonique pour piano et Orchestre, Op. 23, for evaluation.

The decline of Zygmunt Stojowski's compositional career came relatively early and had three causes. The first was his emigration to the United States, where the composer intended to embark on an academic career. It soon became clear that this

⁶³ It took place on January 8, 1902, and was conducted by Emil Młynarski.

⁶⁴ *100 lat Filharmonii w Warszawie*, red. M. Bychawska, F. Schiller, p. 48-49., <https://filharmonia.pl/multimedia/wydawnictwa/100-lat-filharmonii-w-warszawie>, access: 17.04.2026.

⁶⁵ Among others, in the Philharmonic Halls in Berlin, Hamburg, Leipzig, Munich, Manchester and by the London Symphony Orchestra.

⁶⁶ He won the first place ex aequo with three other pianists: Édouard Risler and Andreas Bloch.

⁶⁷ The Prix de Rome award was associated with a creative scholarship, thanks to which musicians, writers, painters and sculptors could disconnect from ordinary life for a year and devote themselves entirely to creation, while having the guarantee of living in a luxurious villa.

⁶⁸ It later entered the so-called standard orchestral repertoire of that time.

primarily meant diligently completing his assigned teaching hours.⁶⁹ European privileges did not apply here. Americans adored Stojowski when he played for them, but his talent was his private affair. Zygmunt Stojowski, raised by an enterprising father and an ambitious mother, was initially impressed by the rules of American capitalism,⁷⁰ jednak wraz z upływem czasu te okoliczności zaczęły negatywnie wpływać na ilość powstających nowych dzieł.

The difference between how the composer envisioned his existence in the USA and the reality he encountered was the second reason for the end of his composing career. Ironically, Paderewski, who was the main driver of Zygmunt's success, also contributed to the slowdown in his career. While still in Paris, he expressed the opinion that Zygmunt should not abandon his piano career, since he had put so much effort into achieving mastery. Despite his reservations,⁷¹ Stojowski followed his mentor's advice and emigrated to the United States. However, the charismatic Paderewski embodied the American idea of the self-made man. Meanwhile, the talented and exceptionally hard-working Stojowski commanded respect for the finesse and style of his performances, but he was never a leader. Paderewski created regardless, while Stojowski had to consider everything to compose.⁷² Therefore, continuing his virtuoso activity and starting his academic career were the third reason why Zygmunt Stojowski finally stopped creating.

Like his creative work, Zygmunt Stojowski limited his concert activities. Nearing the age of forty, he played only his *Rhapsodie Symphonique*, Op. 23, and Franz Liszt's *Concerto in E-flat Major No. 1*. After Poland regained independence in 1918, he returned to his homeland once, giving recitals with the Warsaw Philharmonic Orchestra in Poznań and Lviv in 1929. The World Wars also diverted Zygmunt Stojowski's attention to political matters. He was involved in organizing aid for refugees and artists, actively lobbied for the Polish cause through his work in various organizations and committees, and by educating the American public about Poland's geopolitical and

⁶⁹ Zygmunt Stojowski was able to secure many privileges for himself, for example, by collecting the highest fees at the Von Ende School of Music and for publishing his works. However, he lacked the marketing approach necessary to build a career in the United States. He expected recognition for his work, but it was only those who were more able to attract attention or had a better idea for themselves that gained it.

⁷⁰ M. Friedman, *Kapitalizm a wolność*, tłum. B. Sałbut, Onepress, Gliwice, 2023, p. 42-48.

⁷¹ Zygmunt Stojowski was determined to abandon his career as a pianist in favor of composing.

⁷² Wynikało to z jego wychowania oraz osobistych predyspozycji, ponieważ Zygmunt Stojowski był z natury osobą niezwykle skrupulatną.

cultural significance in Europe. After his death, numerous articles commemorating him appeared in the press, but after a few memorial concerts, his repertoire almost completely disappeared from concert schedules. On the centenary of the composer's birth, only a biographical article appeared in the magazine *Clavier*.⁷³

1.3.2 Pedagogical activity

Zygmunt Stojowski began his academic career thanks to Frank Damrosch, who, after meeting Stojowski in his Paris studio, immediately offered him a three-year contract at the Institute of Musical Arts. The New Yorkers thus acquired a successor of the Viennese pianistic tradition, who was both able and willing to share his experience with young students. Word of Stojowski's teaching skills had long circulated in Europe thanks to Ignacy Jan Paderewski, who auditioned the most talented young musicians and then directed them to study under Stojowski's tutelage. He used to say that Stojowski understood and implemented his musical principles so well that listening to Stojowski's students made him feel as if he were working with them himself.

Zygmunt Stojowski was a meticulous and demanding teacher. His teaching style was dominated by a desire to pass on the best examples he had learned during his own education. He demanded exceptional focus and total commitment to his work. This yielded remarkable results, as he educated many distinguished musicians: Alexander Brachocki, conductor Antonia Brico, and Oscar Levant.⁷⁴ His wife, however, recalled that during their first meeting Stojowski was stern and taciturn.⁷⁵ Jazz pianist Oscar Levant recalls that when he saw Stojowski on the street, he was afraid to approach him, aware of his own imperfections. On the other hand, Levant described Stojowski as "a brilliant teacher who mastered the art of instilling in his students such inspiration and admiration that they wanted to give their all."⁷⁶ [own translation]. The composer's students adored the master so much that for many years they ran the "Stojowski Student's Bulletin" – the Bulletin of Zygmunt Stojowski's students.

⁷³ F. Cooper, 100 Years Later, the Centenary of an Extraordinary Musician, *Clavier*, nr 9, 1970, p. 14-19.

⁷⁴ Oscar Levant was the first performer of G. Gerhwin's Rhapsody in Blue.

⁷⁵ J. Herter, *op. cit.*, p. 91.

⁷⁶ O. Levant, The Odyssey of Oscar Levant, Garden City Publishing, Nowy Jork, 1942, p. 316.

The composer's biography is replete with themes that suggest he was too uncompromising in his approach to art and pedagogy. He believed that art should be pursued in the best possible way from the very beginning. He himself rose to this challenge in his youth, and therefore demanded the same of others. He even called his own children's first musical attempts hellish noise and forbade them. "They sing," he wrote ironically in one of his letters to Ignacy Jan Paderewski, explaining why his children were unmusical. This vicious cycle of ambition and the treatment of music as sacred ultimately led to the artist's greatest tragedy: his abandonment of composing as his primary pursuit when he was unable to devote himself to it in a way that satisfied him.

1.3.3 Political activity

Zygmunt Stojowski was a patriot committed to Polish affairs, even though he spent almost his entire life in exile.⁷⁷ His political activism began during World War I. At that time, he and Marcelina Sembrich-Kochańska, through the American Polish Relief Committee and the Polish Victims Relief Fund, participated in organizing aid for Poles affected by the Great War. He was involved in organizing artistic events, for example, orchestrating Chopin's piano works for the performance *Night in Poland*, and organizing concerts and lectures on the history, culture, and significance of Poland, which he delivered for Americans.

After the signing of the Treaty of Versailles, Zygmunt Stojowski had the opportunity to become directly involved in politics. Upon becoming Prime Minister in January 1919, Ignacy Jan Paderewski invited Stojowski to help form the government in his homeland. For unknown reasons, Stojowski declined this assignment, choosing instead to support the Republic with artistic and charitable activities. In 1929, during his final trip to his homeland, Zygmunt Stojowski also declined the position of Rector of the Warsaw Conservatory of Music, citing financial considerations.⁷⁸

⁷⁷ He was devoted to the romantic vision of Poland as the Messiah of Nations, which is why in 1916 he composed, for example, the cantata *Prayer for Poland*.

⁷⁸ Despite the prestige of the chancellorship, Zygmunt Stojowski, unable to support his family in the United States on his salary, declined. Unfortunately, he returned just before the infamous Black Thursday, when the New York Stock Exchange crashed, ushering in the Great Depression.

When World War II broke out in 1939, Zygmunt Stojowski was almost 70 years old. As his eldest son was already of age, the composer immediately applied for American citizenship for him and his family to protect him and his younger brothers from the draft. He compensated for this by his activities on behalf of Poland. One of the largest events, which he co-organized with Marcelina Sembrich-Kochańska as part of his involvement with the Commission for Polish Relief, was the Grand Gala sponsored by that organization at Carnegie Hall, which took place on November 14, 1939. The event featured performances by artists such as Jan Kiepura and Anton Rubinstein. The event was a resounding financial success. As chairman of the Paderewski Testimonial Fund, Zygmunt Stojowski helped distribute the funds raised, channeling financial aid to Poland, including through the American National War Fund.

In 1944, hoping to replicate the success of the grand charity ball at the beginning of the war, Stojowski once again chaired the organizing committee, which, sponsored by the Polish Institute of Arts and Sciences of America, organized a gala at Carnegie Hall on May 4, 1944. While outstanding artists again performed, the event failed to match the financial success of the first event. Nevertheless, the funds raised were used, among other things, to support Polish musicians at home and abroad. Antoni Szałowski, Michał Spisak, and Alfred Gradstein, among others, received such support.

As a representative of the Polish Government in Exile, Stojowski was entrusted with overseeing Polish gold reserves held in bank depositories in the United States and France. Stojowski accepted this task and fulfilled it, as evidenced by surviving letters.

Zygmunt Stojowski was a staunch anti-communist. As early as 1944, he delivered speeches condemning the West for its policies toward Poland, which ultimately led to the incorporation of the Republic into the Eastern Bloc. He condemned the border changes, claiming that Poland was thus the loser in the war. On Christmas Day 1944, Stojowski, on behalf of the Polish Circle, sent a telegram to President Franklin D. Roosevelt, wishing the president a strong government that would bring justice to our children in a better world. In a lengthy letter, Stojowski advocated for Polish sovereignty. Unfortunately, this appeal did not yield the expected results.

Zygmunt Stojowski never came to terms with the new order in Poland and, until his death, he habitually repeated: "Better dead than red."⁷⁹.

⁷⁹ In original: „Better dead, than red”.

CHAPTER II – Vocal lyric in the oeuvre of Zygmunt Stojowski

2.1 The place of vocal lyric in the compositional output of Zygmunt Stojowski

Songs appear throughout Zygmunt Stojowski's work. It's noticeable, however, that vocal lyricism is, after all, a subsidiary work to his instrumental forms. Stojowski presents it in interviews and articles laconically, more when asked than of his own volition. He rarely provides specific song titles and almost never describes their character. He presents them through the lens of famous performers and popular poets, whose poems he sets to music. He gives the impression that the artistic value of the songs themselves is insufficient and requires ennoblement through the name of the performer or the author of the lyrics. One example that reinforces this impression is provided by excerpts from an article published in late 1901 in "Echo Teatralne i Artystyczne," which appeared in conjunction with Zygmunt Stojowski's concert at the National Philharmonic in Warsaw.⁸⁰ In the interview, the editor asks about Stojowski's artistic path and the ideas that guide his creative process, allowing him to freely address specific areas of his work. In his response, the composer mentions vocal works, but does so in his characteristic manner, referencing the poet Adam Asnyk.⁸¹ or Marcella Prega, who was a well-known singer and oratorio singer, recognized primarily for her collaborations with Gustav Mahler. However, when finally asked by the interviewer: "[...] And the Songs? Will you also present this area of diversified creativity?" Stojowski replies curtly: "I can't say anything today, the program hasn't been finalized."⁸²

At the turn of the 20th century, vocal lyric poetry usually held an important place in the work of most Polish composers, so why was it treated so marginally by Zygmunt Stojowski? Perhaps because it is an art in its absolute sense⁸³ was the composer's ideal of creativity, thus pushing vocal lyricism beyond his sphere of

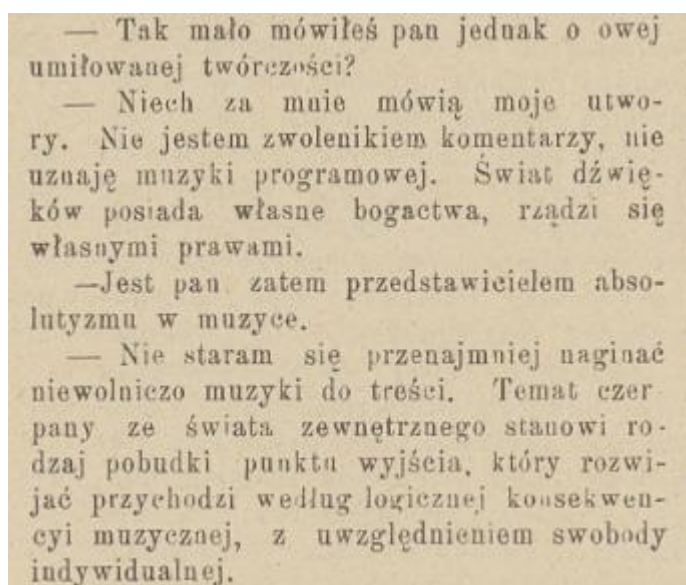
⁸⁰ The building of the newly built National Philharmonic was opened on November 5, 1901. Interestingly, its construction was financed not only by the banker Leopold Julian Kronenberg but also by Jan Ignacy Paderewski.

⁸¹ Adam Asnyk is the author of the poems to which Zygmunt Stojowski composed the cycle of Five Songs, Op. 11, in 1895. The composer also used the text by this author in his youthful song, "Szatu" (A Shame), preserved in manuscript (1886).

⁸² Tamże.

⁸³ Absolutism in music was formulated by Eduard Hanslick in 1854 and assumed that absolute music, unlike program music, is devoid of extra-musical content.

interest.⁸⁴ This can be proven by another fragment of the interview quoted earlier in „Echo Teatralne i artystyczne”:



Pic. 2. Z Filharmonii, *Echo Muzyczne, Teatralne i Artystyczne*. Fragment wywiadu z Zygmuntem Stojowskim.

Zygmunt Stojowski, being a wealthy man and thus having the freedom to choose, devoted himself to what interested him most: symphonic music. In this respect, Zygmunt Stojowski's tastes were typical of composers of the turn-of-the-20th century generation, such as Mieczysław Karłowicz, Feliks Nowowiejski, and Juliusz Wertheim, who filled philharmonic bills primarily with major orchestral works, believing that symphonic music was the true touchstone of compositional talent.

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⁸⁴ Composing and publishing songs was often one of the composers' current sources of income. For the well-off Stojowski, creating salon music was not a necessity.

⁸⁵ In addition to his piano pieces, Zygmunt Stojowski composed chamber works primarily for violin and cello. Commissioned by the Paris Conservatoire, he also wrote one piece each for trombone and flute.

Stojowski took great care to ensure that his vocal lyric poetry was regularly published and reissued, and dedicated his songs and cycles to people important to him, which somewhat contradicts the common belief that vocal lyric poetry was unimportant to the composer.

While Stojowski could adhere to the principle of musical absolutism in his symphonic works, in vocal lyricism the theme, text, and context cannot be avoided. Beginning with the choice of literary text, form, or musical motif, each of these elements defines not only the work but also the composer's musical and personal preferences. In her article "On Composing Perception," for example, Anna Zawadzka-Gołosz describes the compositional process in relation to Witold Lutosławski as follows: "For a composer, it seems interesting to get to know what is sensual; what (...) will sound⁸⁶ after the transition from the creator's inner world to the external physical world. In turn, what it will mean in the emotional and intellectual sphere will quickly cease to be the composer's property and constitute a different sphere of issues."⁸⁷ It was certainly no different in the case of Zygmunt Stojowski's songs, but due to the scarcity of sources, we today have very limited knowledge of what the composer wanted to express and what the reasons were for their creation.⁸⁸

In the case of Zygmunt Stojowski's vocal lyric poetry, it also remains a mystery why the composer, who was a truly dream songwriter, left so few in his legacy. Stojowski was, after all, a master of words—not only a polyglot but also an exceptionally well-educated rhetorician.⁸⁹ He possessed extensive literary knowledge and a refined style of expression, as evidenced by his writings and interviews. A journalist writing about Stojowski's master class described him as "a Pole with the gestures and bearing of a Frenchman, speaking English so refined that its subtle nuances of expression would put many university professors to shame."⁹⁰ [own translation]

⁸⁶ Pisownia oryginalna.

⁸⁷ Quoted after: Zawadza-Gołosz A., O komponowaniu percepcji. *Casus Witolda Lutosławskiego*, http://www.teoriamuzyki-pismo.amuz.krakow.pl/wp-content/uploads/2016/06/teoriamuzyki3_2013_zawadzka-golosz.pdf, access: 23.04 2026.

⁸⁸ Not to be confused with the inspirations for the creation of specific works, about which there is no doubt.

⁸⁹ He studied, among other things, literature at the Sorbonne.

⁹⁰ Los Angeles Times, 14.08.1924 r., p. 68.

This is a rather intriguing question, especially since Zygmunt Stojowski, dreaming of further developing his compositional career, still frequently performed as a pianist. Performing not only large-scale solo pieces but also equally eagerly giving chamber music recitals, he usually included his songs in their programs. Theoretically, the presence of two or three songs in a recital is not a sufficient argument to defend the thesis that vocal lyricism was important to Zygmunt Stojowski from a compositional perspective. However, when one begins to consider how many concerts were actually performed by outstanding singers, one can say that they were performed by⁹¹, and how often the composer himself appeared as an accompanist, then any doubts about the importance of vocal lyricism in this composer's oeuvre disappear. Among the outstanding performers of his songs are Marcelina-Sembrich Kochańska, but also another Metropolitan Opera soloist, Ina Bourskaya, who can still be admired on YouTube⁹², the previously mentioned Marcella Prego or Maria Bogucka – a long-time soloist of the opera of the National Theatre in Prague.⁹³

Zygmunt Stojowski also frequently used vocal lyricism to illustrate lectures on Poland, which he readily delivered in the United States, being, like Paderewski, a proponent of the country's independence and sovereignty. This was also the case at the Exhibition of Polish Arts and Crafts, held in the fall of 1931 at the Grand Central Palace in New York⁹⁴ where Zygmunt Stojowski performed with his longtime student Alexander Brachocki, whom Paderewski himself hailed as a genius. The then 33-year-old pianist performed a program consisting of compositions by Chopin, Paderewski, and Stojowski, while Stojowski himself, along with Maria Bogucka, presented a recital of his own songs. This concert promoted Polish culture in America, and Zygmunt Stojowski participated in it after returning from Poland.⁹⁵ He was heard at recitals in Poznań and Lviv, and also visited Warsaw, Kraków, and Zakopane. Interestingly, during this visit, Paderewski and Henryk Opieński tried to persuade him to accept the position of rector of the Warsaw Conservatory, replacing

⁹¹ Even during his limited career, Zygmunt Stojowski was an extremely valued artist. His fees were high, and he chose his co-performers from among distinguished and popular artists.

⁹² G. Verdi, *Aida*, Temple scene., sung by Giovanni Martinelli and Ina Bourskaya <https://www.youtube.com/watch?v=haWnkCx0xsY>, access 4.05.2026.

⁹³ Word: Maria Bogucka, www.encyklopediateatru.pl, <https://encyklopediateatru.pl/osoby/55419/maria-bogucka>, access: 10.01.2026.

⁹⁴ J. Herter, *op. cit.*, p. 121.

⁹⁵ This trip took place in 1929 and was the only time Stojowski returned to his homeland after 1918. Zygmunt Stojowski was 59 years old at the time.

Karol Szymanowski.⁹⁶ This gives us a sense of the caliber of artist and person Zygmunt Stojowski was. Therefore, when two years later he decided to perform a program composed of his songs during a concert at the Grand Crystal Palace, it seems unjustified to call them a marginal part of his oeuvre.

2.2 Sources of inspiration for the creation of subsequent songs during the composer's life

Analyzing Zygmunt Stojowski's song oeuvre in terms of the circumstances of its composition, it can be divided into three groups. The first comprises songs written during his education, both in Kraków and during his studies at the Paris Conservatoire. Subsequent works comprise a pool of songs from his Parisian period. This group includes the first cycle, Op. 11, to words by Adam Asnyk, *Krakowiak* and the French song *La flûte muette*. The final group comprises works composed in the United States, including the cycle, Op. 33, one French song, the fruit of a personal acquaintance with the author, and two large collections of folk songs arranged by Zygmunt Stojowski.

His Kraków period of creativity begins with the song "Longing" to a poem by Narcyza Żmichowska, which Zygmunt Stojowski composed at the age of fourteen. It was written during his summer stay in an Austrian spa town. It's easy to imagine that communing with nature may have inspired this particular poem, which combines elements of nature with existential themes. Interestingly, Gabryella, as Narcyza Żmichowska published under this pseudonym, was a close friend of Wanda Żeleńska, the composer's wife. Although the age difference was significant, this did not prevent them from maintaining a close friendship, as evidenced by the over 180 letters they exchanged. Wanda Żeleńska, in addition to her great devotion to the writer, championed her work and made every effort to ensure Żmichowska enjoyed the esteem she deserved. Zygmunt Stojowski may have known the Żeleński family from a young age, both because as a young musician he aspired to work with the famous composer, who was then the director of the music school run by the Kraków Music

⁹⁶ Zygmunt Stojowski admitted that his academic career in the USA did not meet his expectations or satisfy his ambitions.

Society⁹⁷, and perhaps also because the composer's younger son, Tadeusz-Boy Żeleński, was his younger school friend ⁹⁸.

His second compositional attempt – the song "Niegodziwy" ("The Wicked") – was inspired by the social satire of Mikołaj Biernacki, known as "Rodoć." The witty and mischievous pieces may have appealed to the 16-year-old Zygmunt. Although "Niegodziwy" ("The Wicked") is not entirely polished, it is clear that the young composer treated the theme with a humor worthy of the original. Interestingly, the author's pseudonym caused much trouble, especially for creators of international websites, because it appeared in the sheet music in an inflected form. Therefore, those unfamiliar with the rules of Polish declension still search for the author with the pseudonym "Rodocia." The work of this Lviv poet and satirist was extremely popular not only during Zygmunt Stojowski's youth. Book editions of his epigrams are still available in second-hand bookstores and on online marketplaces⁹⁹, and in the quarterly *Przekrój*, individual works appeared in print until 1997 ¹⁰⁰. Mikołaj Rodoć, whose second wife was Helena Jordanówna – sister of Henryk Jordan, president of the Musical Society in Kraków, committed suicide in 1901.

In the first period of Zygmunt Stojowski's compositional career, the young man clearly experimented with forms and themes. After the lyrical "Tęsknota" (Longing) and the witty *Niegodziwy* (Wicked), the third song known only from manuscript is *Szkoda* composed to a poem by Adam Asnyk in the autumn of 1886. This song is suffused with the poem's author's pessimism, who, under the watchful eye of the Tsarist censorship, manifested his despondency following the fall of the January Uprising. Although Zygmunt Stojowski did not fully complete this song — for example, there are gaps in the left-hand piano part — it captures the emotion inherent to this dramatic theme.

The group of songs written in Paris opens *À Stella* A song composed to lyrics by Pierre-René Hirsch. Pierre-René Hirsch was a contemporary and friend of Zygmunt Stojowski. Although we meet him here as a poet, he was also an outstanding

⁹⁷ Władysław Żeleński held this position from 1881.

⁹⁸ Tadeusz Żeleński (Boy) was four years younger than Zygmunt Stojowski and also studied at St. Anne's Gymnasium in Kraków.

⁹⁹ The last edition of Mikołaj Biernacki's *Fraszki* dates from 1950.

¹⁰⁰ *Przekrój*, <https://przekroj.pl/archiwum/artykuly?szukaj=rodo%C4%87>, access: 7.05.2026.

piano virtuoso. Artists collaborating in the artistic group *Revue Blanche*, They remembered him "(...) as a subtle and charming analyst who, based on the impressions of each moment and everyday sensations, accidentally noted interesting details that struck his refined senses and inquisitive mind. He spoke a delicate and always clear language, with a boldness that did not frighten but rather seduced." Often applauded, he remained a true artist, insensitive to success, hostile to publicity, and yet modest.¹⁰¹ Most likely, it was Stojowski's talent and noble manners that attracted him, and he dedicated the second part of his *3 Intermèdes op. 4*¹⁰² The friendship between Zygmunt Stojowski and Pierre-René Hirsch would certainly have flourished had it not been interrupted by the poet's untimely death after a short and painful illness. The composer once again used his friend's poem to create a song. *La flûte muette*¹⁰³^[OBJ], about an instrument that could be filled with music as before, but instead sleeps a cold, stony sleep. In the context of the poet's death, this piece is a tribute to Pierre-René Hirsch. This song is not dedicated to anyone, which distinguishes it from the composer's other works, almost all of which have addressees.

The year 1895 was a turning point for Zygmunt Stojowski, as he lost his father. The composer's repertoire at this time included Polish songs – the Cycle of Five Songs, Op. 11, to words by Adam Asnyk, and *Krakowiak*, whose poetic layer was a popular poem by Edmund Wasilewski. Perhaps *Krakowiak* was the composer's tribute to his father, who, like the titular *Krakowiak*, was a farmer, a courageous and uncompromising man, the author of his own success. However, if Alfred Stojowski died at the end of November, even if the publisher had given the commission high priority, it is highly unlikely that the song would have appeared in print that same year. *Krakowiak* was not the only composition published that year, as it appeared in the same year as the Cycle of Five Songs, Op. 11. Therefore, if this work dedicated to Anna Branicka née Potocka is correlated with *Krakowiak*, then either *Krakowiak* is a proud response to the rejected love of the lyrical subject described in the cycle, or, on

¹⁰¹ Chronique mortuaire de Pierre-René Hirsch, *La Revue blanche*, Tom 3, Seria belgijska, 1891, p. 146-147, https://fr.wikisource.org/wiki/Chronique_mortuaire_de_Pierre-Ren%C3%A9_Hirsch, access: 2.04.2026.

¹⁰² Wszystkie utwory z tego opusu zostały zadedykowane przez Zygmunta Stojowskiego swoim przyjaciołom: oprócz Hirscha, nr. 1 Paulowi Braud oraz nr. 3 Lennartowi Lundberg.

¹⁰³ Pieśń wydana w 1898 roku.

the contrary, it is a love confession of a landowner of Krakow provenance who, unfortunately, will soon face bitter disappointment.

During his forty-year stay in the United States, Zygmunt Stojowski added to his song collection the Polish cycle Op. 33, also known as Euphonies – assigned without the composer's knowledge by the publisher G. Schirmer – as well as two songs: the Serenade and the original song Euphonies with words by Francis Vielé-Griffin. The poetic Cycle of Six Songs Op. 33 was composed with Marcelina Sembrich-Kochańska in mind, who had ended her stage career at the Metropolitan Opera the previous year and continued her career on the stage. At that time, Zygmunt Stojowski, who had maintained a very close relationship with the artist¹⁰⁴, He gifted her with his songs, which she performed, among others, at Carnegie Hall. It should be noted that Sembrich's repeated performances of Stojowski's works were a considerable honor, as she was a seasoned singer. In her article, Małgorzata Komorowska describes her as follows: "She was interested in historical and folk songs. After retiring from the stage, she enriched recital programs, trying to present the song form throughout its long development. (...) In the section devoted to folk songs, she sang Scottish, Irish, Scandinavian, Czech, Polish, Russian, Bosnian, Bulgarian, Hungarian, and Chinese songs – all in their original languages. She compiled a series of art songs composed between the 13th and 19th centuries in France, Italy, England, the Czech Republic, and Germany. (...) Finally, always interested in contemporary music, she reached for songs composed in her own era by composers from Germany, France, Poland (Stojowski), England, and America."¹⁰⁵

In 1913, in Paris, Zygmunt Stojowski published his next song, "Sérénade." Thus, he once again returned to the work of his favorite poet. There was something in Asnyk's persona and poetry that particularly attracted the composer. Perhaps it was the many traits the poet shared with Stojowski's mentor and friend, Ignacy Jan Paderewski, who was also a politically engaged artist, fighting for a free and independent Polish Republic. "Serenade" is fresh and graceful, as if in defiance of the rising mood in Europe that would ultimately lead to the outbreak of the Great War. 1913 was also a fateful year for Zygmunt Stojowski for personal reasons. That year,

¹⁰⁴ Marcelina Sembrich-Kochańska została matką chrzestną najstarszego syna kompozytora Alfreda.

¹⁰⁵ Komorowska M., *Polska śpiewaczka w amerykańskiej perspektywie*, http://demusica.edu.pl/wp-content/uploads/2019/07/komorowska_muzykalia_5_1.pdf, access: 4.05.2026.

Luisa Mathilde Moralès-Macedo became his student. The 23-year-old Peruvian not only had an excellent background but was also a gifted pianist. In New York, after auditions with Paderewski, she was sent to Zygmunt Stojowski to continue her studies. Zygmunt Stojowski and Luiza married five years later, in 1918.

Four years later, Stojowski gave another of his songs, *Euphonies* to the aspiring but already successful Swedish singer Greta Torpadie. The composer gave her an erotic song with lyrics by Francis Vielé-Griffin about a blonde woman. The song was published after the Stojowski family returned from Europe, where the Stojowskis' second son, Henry, had been born prematurely in Fointeneblau.¹⁰⁶ Ultimately, Greta Torpadie didn't make it big. She married and soon after, she and her husband moved to Sweden. A memento of her legacy is a song set to the words of the renowned French symbolist and master of white verse, Francis Vielé-Griffin.¹⁰⁷

Zygmunt Stojowski's output includes only two collections of folk songs and patriotic songs collected in: *Chansons Polonaises* and *Memories of Poland*. It appears that the first collection was compiled by Zygmunt Stojowski as educational material for his sons, who were then aged eight, six, and four. The second, larger collection was published during World War II as Zygmunt Stojowski's artistic and moral support for his homeland. It was published in large editions and can still be found in libraries around the world.

2.3 Editions, reissues and availability of Zygmunt Stojowski's vocal lyrical works

The manuscripts of Zygmunt Stojowski's first three youthful songs are available only at the Polish Music Center in Los Angeles and are part of the Zygmunt and Luiza Stojowski Collection. According to a partial inventory conducted in 2006, these songs were recorded in a 95-page notebook with a black cover, containing "fair copies of the following works¹⁰⁸: *Tęsknota*, *Niegodziwy* oraz *Szkoda*. The song *Tęsknota* is the first piece written down. Then follow three piano pieces: *Feuille d'Album*, *Waryacje e-moll*

¹⁰⁶ Henry Jordan Stojowski – architect (ur. 1.09.1921 – zm. 2.09.2018).

¹⁰⁷ Lacroix J., *Francis Vielé-Griffin*, <https://www.arlfb.be/composition/membres/vielegriffin.html>, access: 5.05.2026.

¹⁰⁸ J. Herter, *op. cit.*, 259.

and *Trois Morceaux en Miniature*. In fifth and sixth position respectively are the songs: *Niegodziwy* and *Szkoda*.

The song *À Stella* was one of the more difficult works to find, although it was published at least twice. According to Joseph Herter, it was published by the German publishing house Schott, Mainz, while the copy obtained from the Bayerische Staatsbibliothek dates from 1898 and was published by the American publishing house H.B. Stevens, Boston. This publishing house was acquired in 1903 by the publisher of the American magazine *Etude*.¹⁰⁹ The copy described is, to date, the only known existing copy of this song. A *Chanson de Mer* from the same year, set to a poem by Sully Prudhomme, remains lost, although it appears in all catalogues.

The Five Songs, op. 11, are relatively easily available. In the Hatzfeld edition (Leipzig, 1895), they can be found both on Polona¹¹⁰ as well as in the collections of the Polish National Library¹¹¹. The latter institution also possesses the manuscript of the song "A Bird Sits on a Tree." It is held at the British Library in London.¹¹² and in the library of the University of Oxford¹¹³ you can borrow the entire series in the Stanley Lucas & Co. edition. Due to the lack of copyright, the Stanley Lucas & Co edition can also be legally downloaded from the Biblioteca Petrucci website.¹¹⁴ Schott's 1908 edition is currently available only as a copy preserved in the Zygmunt and Luiza Stojowski Collection. The collection also contains manuscripts of the songs *Letni wieczór* and *Siedzi ptaszek na drzewie*.

Also published in 1895 by Stanley Lucas & Co, Krakowiak with lyrics by Edmund Wasilewski is available on the Digital Library of Polish Songs website.¹¹⁵ Joseph Herter points out that the 1910 edition is still listed as Hofmeister by Schott, Mainz.¹¹⁶ In the

¹⁰⁹ *Etude Magazine*, <https://etudemagazine.com/etude/1923/10/a-chronological-history-of-the-etude-music-magazine-and-the-theo-presser-company.html>, access: 15.04.2026.

¹¹⁰ <https://polona.pl/preview/23b4337d-265d-42e8-8be7-e878ce62f289>, access: 15.04.2026.

¹¹¹ https://katalogi.bn.org.pl/discovery/fulldisplay?docid=alma9910850422205606&context=L&vid=480MNIS_NLOP:48OMNIS_NLOP&lang=pl&search_scope=NLOP_IZ_NZ&adaptor=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,stojewski%20op.%2011&offset=0, access: 15.04.2026.

¹¹² <https://search.worldcat.org/title/1061975479>, access 15.04.2026.

¹¹³ <https://search.worldcat.org/title/863469028>, access 15.04.2026.

¹¹⁴ [https://imslp.org/wiki/5_M%C3%A9lodies%2C_Op.11_\(Stojowski%2C_Sigismond\)](https://imslp.org/wiki/5_M%C3%A9lodies%2C_Op.11_(Stojowski%2C_Sigismond)), access 15.04.2026.

¹¹⁵ https://bibliotekapiosenki.pl/publikacje/Stojowski_Zygmunt_Krakowiak, access 15.04.2026.

¹¹⁶ J. Herter, *op. cit.*, p. 239.

library collections, copies can be found in the Zentralbibliothek in Zurich and the library of the University of Oxford.

Zygmunt Stojowski's song *La flûte muette* was also one of the most difficult to find. Joseph Herter reports that it was published only by Schott, Mainz in 1898, while the copy obtained from the Bayerische Staatsbibliothek in Munich, like the song *À Stella* was published the same year by H.B. Stevens of Boston. This is the only existing copy of this work. Apart from the information that it was composed, it is not listed in the Worldcat catalogue.

The cycle of Six Songs to Poetry by Kazimierz Przerwa-Tetmajer, Op. 33, is available in two editions: Heugel's from 1911, which are located in the Bibliothèque Nationale in Paris, and the library of the University of Canterbury in the UK.¹¹⁷ Meanwhile, Shirmer's 1921 edition, famous for the publisher's unfortunate addition of the title Euphonies, is available at The British Library in London's St. Pancrass. There is also a Paris edition of this cycle in the form of individual songs, edited by Heugel, and individual songs can be found in various libraries around the world. Interestingly, this edition is still available for purchase on the Polish version of eBay.¹¹⁸ Since the license for these works has been free for many years, the songs If You Were a Glass Lake and Let Her Sky Shine Blue are available for download on the Biblioteca Petrucci website.¹¹⁹ There is also a transcribed, printed copy of the song Where is your dream with a French language version.¹²⁰ Interestingly, one copy of this series is available in New Zealand.

The song *Sérénade* to words by Adam Asnyk, published in 1913, and Euphonies to poetry by Francis Viellé-Griffin, which appeared in print in 1922, were

¹¹⁷ <https://search.worldcat.org/libraries/66436>, access 15.04.2026.

¹¹⁸

<https://www.ebay.pl/itm/235516874880?itmmeta=01HZGYDETTTS5S1GNCXSSW2N8S&hash=item36d5e65080:g:DwgAAOSwp3JkLk~U&itmprp=enc%3AAQAJAAAA4F0Oe2JxUSMCLYU8F8pkK3woTGdNCilpM3bhNFNuyk8kVgElauCyYq86WCaXRJwFIgeZ69gdXlo6vwBr9YNioEjK1jrhdnhy16RyGyNCG6EC3OMIRcbaTnCeTNpDadsGQQfuJR5VuyvVn3fF4vJzoEoU2DtWobDcAnSFvtWGe33LZ9hHP9MHlc6AcUiEptqgH8R5S1Q2SMCwKi9viH5M5AwlnKZW%2FeDdqXqw575%2Bh6Ho2%2FgK0MnPSmoESjSaazopaSHW4PE2mtLcy0%2BxWj2kZErYV4i6UnklEK%2FPma9kZKpk%7Ctkp%3ABk9SR77ttZ78Yw>, access 15.04.2026.

¹¹⁹ [https://imslp.org/wiki/Euphonies%2C_Op.33_\(Stojowski%2C_Sigismond\)](https://imslp.org/wiki/Euphonies%2C_Op.33_(Stojowski%2C_Sigismond)), access 15.04.2026.

¹²⁰ https://vmirror.imslp.org/files/imglnks/usimg/b/b8/IMSLP65502-PMLP78599-O%C3%B9_va_ton_r%C3%Aave2.pdf, access 15.04.2026.

published only once, by Heugel & Cie in Paris. A copy of them can only be ordered from the Bibliothèque Nationale de France.

The folk song collection *Chansons Polonaises* was published in 1927 by Heugel and is relatively easily accessible in libraries worldwide. You can find it on the Polona website¹²¹ and collections of the National Library in Warsaw, as well as libraries in Berlin, London, Paris and Basel.

Memories of Poland, on the other hand, enjoyed considerable popularity. It was published in two editions: in 1937 by the New York publisher Edward B. Marks Music Corporation, and in 1941 by the London publisher M.I. Kolin. Reprints appeared in 1942 and, most likely, in 1945. Copies of both editions are available at the National Library in Warsaw, but this collection appears in large numbers in libraries worldwide, most likely due to the heightened interest in Polish culture worldwide during World War II.

¹²¹ <https://polona.pl/preview/57dd247c-7aaa-4941-874d-065c558c16eb>, access 15.04.2026.

Chapter III – Zygmunt Stojowski's songwriting

3.1 Songs from the Cracow period

In the collection of Zygmunt and Luiza Stojowski kept at the Polish Music Center in Los Angeles, there are three works dating back to earlier than the first work from the opus numbered in 1889: the complete song *Tęsknota* and two unfinished songs: *Niegodziwy* and *Szkoda*¹²². The analysis of these works is important for understanding Zygmunt Stojowski's style, as the features of which were revealed very early. These include, for example, the use of semiquaver figurations in the right-hand of the piano part and the introduction of harmonically complex instrumental connections between the parts of the song *Tęsknota*. The following compositions were written after Stojowski began studying with Władysław Żeleński. Zygmunt Stojowski composed his first piece, the song *Tęsknota* in 1884 in Bad Ischl, a town where many artists, including Teodor Leszetycki, Johannes Brahms, and Franz Lehar, vacationed at the turn of the 20th century. This work has never been published, and its original is kept at the Polish Music Center in Los Angeles. The manuscript is meticulously crafted, free from cross outs and corrections.

3.1.1 *Tęsknota*

Tęsknota was written to a poem of the same title by Narcyza Żmichowska.¹²³ The composer used the full text in, preserving the original versification. The arrangement of the poem is musically reflected in the song by Zygmunt Stojowski by distinguishing the beginnings of the stanzas with the same rhythmic pattern in the voice part.

¹²² With certain performance assumptions made, the songs *Niegodziwy* and *Szkoda* are suitable for performance despite their shortcomings.

¹²³ B. Winklowska, *Narcyza Żmichowska i Wanda Żeleńska*, Wydawnictwo Literackie, Kraków, 2004.



Example 1. Z. Stojowski, *Tęsknota*, bar 3. The vocal part features a rhythmic motif that repeats at the beginning of each section of the song. In this way, the composer highlights the beginning of the verse within the song.

In adapting the text of the poem for the song, Zygmunt Stojowski changed the words within the second line of the first stanza. Instead of: „A gdy mam **z wiosną** kwiatków łąkę całą” he used: „A gdy mam **w lecie** kwiatów łąkę całą”. With this alteration, the young composer Stojowski referred to the circumstances of nature that surrounded him and confirmed the season of the year. It is proved by the note on the score: „Ischl, in August 1884”. This change in the text did not disturb the rhythm of the poem.

The song *Tęsknota* lacks the punctuation marks present in the original text of the poem. This provokes the performer to follow the rule of *prima la musica, poi le parole*, which means – to build the interpretation more on the basis of the musical phrase than through interpretation of the text. It is quite surprising, especially that Zygmunt Stojowski was an outstanding linguist, and this editing shortcoming very often appears in editions of his songs.

The three stanza song, *Tęsknota* is intended to be performed in the tempo *lento ma non troppo* in the key of F-sharp minor and the metre is 4/4. It has the structure of an almost perfect ABA form, with a slight melodic and rhythmic alteration in the last two bars of the third stanza, which forms a natural ending to the song. The piece has a two-bar introduction, which is repeated unchanged before the third stanza. The repetition of instrumental fragments will be used frequently by Stojowski in later works.

The piano accompaniment of the song *Tęsknota* is mostly based on a single rhythmic pattern: regular semiquaver notes in the right hand piano part and

quarter note chords in the left hand piano part. In the first and third stanza, the piano also plays the vocal part, and a lyrical mood is created by delicate passages in the right hand. One gets the impression that they even wrap the melodic line with their sounds. The B section is a change of key in a work introduced by accidental signs. This movement has a different mood, with much richer harmony, and the bass becomes dominant in the piano part. The melodic line shifts from gently descending to ascending, with interval leaps of fourths and fifths reflecting the lyrical subject's dilemmas. In the third verse, Stojowski returns to the original key, repeating the pattern of the first movement and its introduction, taking into account minor rhythmic changes resulting from differences in the literary text. The song concludes with a coda built around a motif taken from the end of the second verse, where the vocal part includes the text: „[...] tęsknię do świata.”¹²⁴ The ending of the piece with a musical message is very typical of Zygmunt Stojowski's vocal lyrics and proves how early ¹²⁵ musical ideas matured within him, which later became characteristic elements of his style.

The ambience of the song in the vocal part is spread between h – fis,² which makes this song more typical for a medium voice, especially since the tessitura of the vocal part in the song is on average between fis¹ a cis². However, when analyzing the placement of the lowest notes in the melody line, we notice that they require careful integration with the rest of the phrase, more than a separate dark voice tone. This makes this song an excellent choice for high voices as well, with particular emphasis on young singers, for whom it can be excellent practice material for fluent phrase delivery within the lower *passaggio*.

Aside from the main tempo marking, the song contains no agogic or dynamic markings. However, this does not hinder the interpretation of the piece. *Tęsknota* is a charming and sentimental song, not without dramatic undertones. Narcyza Żmichowska's philosophical lyrics encourage reflection, and the beautiful melody makes performing this song a true pleasure.

¹²⁴ The composer uses syncopation twice in the left-hand part of the song. If we isolate the text assigned to these two distinct bars of the song (seventh and fourteenth), we obtain the following text: “ [...] I still miss [...] I miss you”, which is the quintessence of Narcyza Żmichowska's poem.

¹²⁵ Zygmunt Stojowski was 14 years old when he composed this song.

3.1.2 *Niegodziwy*

Another song in Zygmunt Stojowski's oeuvre is *Niegodziwy*, written in 1886, with lyrics by Mikołaj Biernacki, known under the pseudonym "Rodoć." This pseudonym has caused considerable problems for people creating song's records for the international databases, as it appears in the manuscript in an altered form. For this reason, the internet still lists the author of the poem used by Zygmunt Stojowski as "Rodocia" instead of „Rodoć.

The manuscript of the song *Niegodziwy* is quite meticulous and free of deletions, but the work cannot be considered as finished. One of its shortcomings is the not precisely signed text beneath the melody line, leaving doubts as to which syllables belong to which notes. The main problem, however, is the remaining six-bar fragment of the melody line, that no text belongs to. Most likely, Zygmunt Stojowski first composed the music and then attempted to fit the verses of poem to it, transforming Biernacki's three-stanza satire into a four-part song. This was impossible to do, as the poem is simply too short. After consultations with musicologists and composers, the decision was made to perform the melody line in question without text, as a vocalization, which constituted the least possible interference with the original score. Ultimately, the song was recorded, but the musical uncertainties according to it are too significant for the work to be released to be performed.

While adapting the text of Rodocia's satire, Zygmunt Stojowski introduced a number of changes to the text, highlighted in bold in the attached example:

Oryginal text

Helenko! żal, żal szalony,
Przygniata mój **umysł tkliwy**.
Mój August, mój narzeczony,
Zdradza mnie, jest niegodziwy!

Gdym mu pisała przed rokiem,
Na próbę, że mu nie wierzę.
Mówił z uczuciem głębokiem,
Że sobie życie odbierze.

Dziś, na wymówki najkrwawsze,
Na groźby klasztornej celi,
Pisze — że kocha mnie zawsze,
Ale się już nie zastrzeli!

Song's text (composers version)

Helenko żal żal szalony
przygniata mój **umysł cały**
mój August mój narzeczony,
zdradza mnie jest niegodziwy

Gdym mu pisała przed rokiem
że mu nie wierzę
pisał z uczuciem głębokiem,
że sobie życie odbierze

Dziś na groźby klasztornej celi
na wymówki najkrwawsze
pisał że kocha mnie zawsze kocha jeszcze
Ale się już nie zastrzeli nie zastrzeli

These changes significantly disrupt the poem's rhythm, are shifting the emphasis, and varying the length of the lines in terms of the number of syllables. Typically, such interference negatively impacts the reception of the work, but in Zygmunt Stojowski's musical arrangement, these transformations input more dramatic vibe that suits the song very well. The lyrical subject's intentions are better pronounced, and the composer has more clearly emphasized the satire in the form of a letter.

Niegodziwy is the song in $\frac{3}{4}$ metre and the g-moll key. It is a recomposed song with some features of a reprise song, as the composer reuses the musical material from the beginning of the piece in its ending. The song has two-bar introductions before the first and second verses, and a more elaborate, four-bar bridge before the third verse. Each one section is built on different melodic and rhythmic patterns.

In this piece, the piano part often doubles the vocal line, but the young composer also employed several techniques that demonstrate his sense of humor. In the introduction, the first note in the bar (a dotted half note) has a short grace note, which creates a distinctive pulse on the first beat in the bar. However, at the same time, on the second beat, the composer placed the highest note in the phrase – the third of

the G minor chord. This makes the accompaniment to rise and fall, creating an idea of exaggerated affectation that perfectly aligns with the poem's message.

The song *Niegodziwy* It is not best marked in terms of performance indications. It lacks a main tempo and dynamic markings. The composer also omits punctuation, but the evocative and varied melodic line and supporting piano part are sufficient clues to maintain an efficient narrative.

Mikołaj Biernacki's work was characterized with: "a balanced use of comedy and an accurate punch line"¹²⁶ and to this day, one can still observe how his lyrical writing surprises listeners during concerts. Participating in the emotional troubles of the speaking person leaves them baffled. However, the perfect balance between engagement (the verses) and relaxation (the instrumental bridges), the short form (the song lasts 1'38"), and the witty punchline make the piece equally enjoyable for the listener and the performer.

That witty song of the not wide ambitus: c – f², the fast-paced plot, interesting harmony with varied articulation and the exposure of longer, but not too high, notes like d² or e² could be ideal musical material for young soloists. The phrases, which don't require high vocal fitness or above-average breathing abilities, allow for the focus on musicality and expression. The naive yet witty plot encourages the singer to show their stage personality without the risk of forcing the singer to exert their voice favors the development of the young singer's vocal technique. One can only hope that this song will one day be well-adapted and, despite its current shortcomings, will join the repertoire of female and male solo singers.¹²⁷

3.1.3 *Szkoda*

The last song by Zygmunt Stojowski from his youth, recovered from the composer's manuscripts, is *Szkoda* set to the words of Adam Asnyk. Composed in June 1886, this emotionally charged song also cannot currently be released into repertoire due to the lack of eleven bars in the left-hand piano part. The manuscript of

¹²⁶ Word: Mikołaj Biernacki: https://encyklopedia.interia.pl/literatura-polska/news-biernacki-mikolaj-pseud-rododoc,nld,2085813#utm_source=paste&utm_medium=paste&utm_campaign=firefox
Access: 7.04.2026.

¹²⁷ The Association of Polish Chamber Musicians is making preparations to arrange and publish all of Zygmunt Stojowski's songs.

this work is not as neat as the previous ones, and many places raise doubts about the composer's intentions, for example: notes in the bar that have no assigned text. By using the rule that allows to make shorter the long note at the end of a phrase in favor of taking a breath for the sake of an undelayed, confident, and sustained first beat in the following bar, a natural space for a breath at the end of the phrase was created.

Adam Asnyk's poem that had been used, is a manifestation of the depression of this philosopher and poet after the defeat of the January Uprising in 1863.¹²⁸ Zygmunt Stojowski used the poet's full text, making no changes. This work has a rather distinctive versification itself, but Zygmunt Stojowski did not employ Asnyk's editing technique in his song. He combined every two consecutive lines, which thus became the basis for regular, four-bar phrases. It is worth noting that although Zygmunt Stojowski did not violate the integrity of the poem, in adapting the text for the song, he added a reprise, based on the repetition of the words: "i serc szkoda."

Oryginal text:

Szkoda kwiatów, które więdną
W ustroni,
I nikt nie zna ich barw świeżych
I woni.
Szkoda pereł, które leżą
W mój toni;
Szkoda uczuć, które młodość
Roztrwoni.
Szkoda marzeń, co się w ciemność
Rozproszą,
Szkoda ofiar, które nie są
Rozkoszą;
Szkoda pragnień, co nie mogą
Wybuchnąć,
Szkoda piosnek, których nie ma
Kto słuchać.
Szkoda męstwa, gdy nie przyjdzie
Do starcia,
I serc szkoda, co nie mają Oparcia.

Text adapted by the composer:

Szkoda kwiatów, które więdną w ustroni,
I nikt nie zna ich barw świeżych i woni.
Szkoda pereł, które leżą w mój toni;
Szkoda uczuć, które młodość roztrwoni.
Szkoda marzeń, co się w ciemność rozproszą,

Szkoda ofiar, które nie są rozkoszą;
Szkoda pragnień, co nie mogą wybuchnąć,
Szkoda piosnek, których nie ma kto słuchać.
Szkoda męstwa, gdy nie przyjdzie do starcia,
I serc szkoda, co nie mają oparcia

**I serc szkoda, I serc szkoda,
szkoda, szkoda, szkoda.**

¹²⁸ A. Asnyk, *W dwudziestopięcioletnią rocznicę powstania 1863 roku, Pisma, volume III*, Księgarnia F. Hoesicka, Warszawa, 1924, pp. 289-300.

The song uses only one punctuation mark (a comma) to separate the word "szkoda" (too bad) repeated within a single bar. The beginnings of the song's lines are also highlighted in capital letters.

Szkoda is the song in f-moll key, 6/8 metre and the *andantino* suggested tempo of the performance. It has a reprise song structure, with the middle section distinguished by a key change introduced by accidental key signatures. The composer divided the text of Adam Asnyk's poem in half, creating sections A and B, each with a different accompaniment type. In section A, the bars are filled with chords. In section B, the accompaniment is created by two groups of ascending and descending semiquaver passages. In the reprise, the composer repeats the melodic and rhythmic pattern of the first section. This piece, like the manuscripts of the previous songs, is devoid of dynamic and agogic markings, apart from the main tempo marking.

The first signs of collaboration with Władysław Żeleński appear in the song *Szkoda*. Ligatures crossing the bar lines, repeated figurations, or syncopations in duple meters are elements that appear quite frequently in this composer's work. In the song *Szkoda* Stojowski for the first time places notes above the bar lines. The ligatures appear on the words "uczuć" (feelings) in bar 20, "marzeń" (dreams) in bar 24, "songs" (songs) in bar 40, and, at the climax, on the word "szkoda" (damage). The juxtaposition of these words creates a symbolic message, constituting the quintessence of Adam Asnyk's poetic work: "uczuć, marzenia, piosnek". This piece also features numerous ligatures of the strong beat with the first note of the second quaver note group, adding lightness and fluidity to the phrases.

Most phrases in the song *Szkoda* are based on the same or very similar rhythmic pattern, which is the main difficulty in performing this piece. This requires a variety of expressive means that would allow for differentiation between the phrases and create a decent interpretation. These include: the use of dynamics, particularly through the use of *crescendo* and *decrescendo*, and agogic changes through *ritenuto*, *tenuto*, and *stringendo*. In the attached album, one such interpretation of the song is the performance of the third phrase on the words "Pity for the pearls that lie in my depths" at a mezzo piano dynamic with a distinct *decrescendo* introducing the instrumental bridge. This allows to create the separation between the first part of the

song, in which the words of the poem refer to nature, from the remaining parts of the piece, which describe emotions and feelings.

The rest of the song, starting with the words " Szkoda piosnek (...)" if completed, would likely offer much greater possibilities for the interpretation, but due to the lack of a left-hand part in the piano part, these are very limited. Recording the song in its current form required adopting some assumptions that allowed to maintain a balance between the voice and the piano. The beginning of the fragment in question, especially when performed in *mezzo piano* dynamics, does not pose any difficulties for interpretation. However, the following two phrases, both lyrically and musically, naturally build toward a climax. In the vocal part, this is evident in the form of rising phrases that strive for the highest note in the entire piece – f2. In the piano part, however, such a climax is necessary so that the accompaniment can smoothly return to strong, extended chords. In the performance recorded in 2019, such a climax was built using agogics instead of dynamics. Although the effect of this approach is satisfactory, it cannot be called completely satisfying.

Zygmunt Stojowski's *Szkoda* song would be perfect for medium and fuller high voices. The accompaniment, a spread chords based on a double note in the bass clef, allows the singer to feel drawn into harmony from the very beginning, resulting in a gentle attack of the sound while singing. The quaver note movement in the first beat of the bar in the piano part helps with broad, flowing legato phrasing without losing energy or direction in the phrase. The singer can freely surrender to the music and allow it to lead them to the climax. For beginners, this can be an interesting experience, allowing them to explore their vocal expressiveness and their potential for solo singing. Due to the song's modest scope, this experiment is relatively safe for the voice and can be very rewarding for the performer, strengthening their self-esteem.

3.2 Pieśni z okresu studiów w Konserwatorium Paryskim

3.2.1 *À Stella*

"*À Stella*" is Zygmunt Stojowski's first published song. It was composed to lyrics by his friend, the French pianist, composer, and poet Pierre-René Hirsch.¹²⁹

It is a love song in which the persona contemplates the beauty and behavior of his beloved and relishes the feeling that ignites him. Compared to his first compositional efforts, *À Stella* is a formally coherent work, rich in color, and remarkably expressive, though the song itself is subtle and refined. This piece exemplifies the development of this artist's compositional style over the course of four years of study.

À Stella

To the Star (own translation)

Tes regards sont les indices
de lyrismes que j'ignore,
Ton teint pale semble encore
plus pale que les narcisses,
Un nom d'astre te decore,
amoureuse métaphore
Seule étoile que j'implore

Your glances are indications
Of lyricism that I ignore,
Your pale complexion seems even
paler than daffodils,
The name of a star adorns you,
a metaphor for love
The only star I beg for

Aimée aux altiers caprices,
Stella soit ton nom sonore
Étoile ou météore,
S'il faut que tu palisses,
plus de rêves ni délices.
Je te cherche, brille encore.

Beloved of proud fancies,
Stella will be your sonorous name
Star or meteor,
If you must necessarily pale,
There will be no more dreams and delights.
Looking for you, shine again.

À Stella is a piece in A-dur key, triple metre of 3/4, intended to be performed at an *andante con moto* tempo. The extensive ambitus: d1 – a2 predestines it for high voices, especially since the phrases have an ascending character, culminating in the upper *passaggio*.

¹²⁹ Pierre-René Hirsch zmarł przedwcześnie wskutek choroby, w wieku dwudziestu jeden lat.

Zygmunt Stojowski used the whole poem, not making any changes, and the musical phrases precisely reflect the original versification of the poem. However, when constructing an interpretation, it is important to base the narrative on musical sentences rather than individual phrases, as otherwise the effect is caricatural declamation rather than interpretation of the text. This is one of the difficulties of performing this piece, as it requires the ability to carry the phrase *legato* over the bar lines and maintain energy during the rests in order to maintain narrative coherence.

À Stella is a song inspired by the works of the German romantic composer Franz Schubert. This is evidenced, among other things, by the composer's characteristic chord accompaniment in the song's introduction. The piece also features a motif taken directly from the song *An Sylvia* consisting of a dotted quaver note, a semiquaver note, and two crotchet notes. In Schubert's song, this motif appears only in the piano part, while Zygmunt Stojowski made it the incipit of the vocal part. It also appears occasionally in the accompaniment.



Example 2. F. Schubert *An Sylvia*, bars 1-3. In the bass clef there is a visible motif taken from Zygmunt Stojowski: a dotted quaver note, a semiquaver note and two crotchets notes.

Unlike Zygmunt Stojowski's previous songs, *À Stella* features numerous dynamic and agogic markings. These create a kind of map of the interpretation in the piece, allowing one to visualize the song's character even without even consulting the musical notation. The dynamic and agogic map is as follows:

Tes regards sont les indices	<i>piano espressivo</i>
de lyrismes que j'ignore,	
Ton teint pale semble encore	<i>crescendo ed animando</i>
plus pale que les narcisses,	<i>calando</i>
Un nom d'astre te decore,	<i>crescendo ed incalzando</i>

amoureuse métaphore

Seule étoile que j'implore *crescendo ed accellerando*

Łącznik instrumentalny *appassionato*

Aimée aux altiers caprices, *crescendo ed stringendo*

Stella soit ton nom sonore *poco ritenuto, a tempo*

Étoile on météore,

S'il faut que tu palisses,

plus de rêves ni délices. *ritenuto, a tempo*

Je te cherche, brille encore. *Rallentando, (espressivo w fortepianie)*

Despite the multitude of performance markings, "À Stella" allows the freedom of interpretation. It can be a very lyrical song, carried by long musical sentences in legato articulation. There is also room for performers who prefer more dynamic interpretations. In such cases, exploring the dotted rhythm leading to the powerful "raz" in the following bar allows for a much more expressive interpretation.

Just like in the case of songs *Tęsknota*, *Szkoda* czy *Niegodziwy*, Isolating fragments of the text, marked musically in a special way, reveals the song's message. There are only two places in the piece marked by a slowing down and a return to the initial tempo: "(...) ton nom (...) plus de rêve (...)," which translates as "your name – no more dreams." The same applies to the slurred notes above the bar lines. They appear twice, emphasizing the words "sonore" and "encore."¹³⁰, co oznacza „dźwięczy jeszcze”.

À Stella It's a piece that allows to demonstrate the vocal expression, temperament, and technical skill. However, it should not be forgotten that it is a technically and interpretively demanding piece of music. It's not suitable for unexperienced singers, but it makes an excellent repertoire choice for graduate students. It features passages where, for the first time in Stojowski's work, one can sing *a piena voce* – in full voice. One such passage offers such an opportunity is "Stella soit ton nom sonore":

¹³⁰ *Encor* as it is written in the score.



Przykład 3. Z. Stojowski, *À Stella*, takty 22-24.

As it comes to the performance challenges, a singer performing *À Stella* should have a well-mastered technique for handling *passaggio* notes and a stabilized upper register at least to b^2 . The first phrase ascends from c^2 to e^2 (*passaggio*), then rises a major second higher to $f\sharp^2$. This type of song's opening requires considerable vocal control, especially since the introduction, composed of subtle chords, doesn't provide much volume support for the voice. The beginning of the vocal phrase is maintained in a piano dynamic and requires the notes within the *passaggio* to be gentle but firm. Otherwise, combined with the dotted rhythm, the effect of shouting high notes can quickly be achieved, completely disrupting the mood of the song. This song also features suspended phrases that ends in the middle of the bar, which require the completion of the musical statement without excessively restraining the movement in the piano part, as this could result in a whole section of the piece being separated against the composer's intention.

The ending of *À Stella* also features some technically demanding vocal passages. On the words "plus de rêve," after the ritenuto, one must perform an octave leap to a^2 in a *pianissimo* dynamic and return to the original note, and to the tempo:



Example 4. Z. Stojowski, *À Stella*, bars 27-29.

The song *À Stella* is a piece that will suit the tenors. It can also be performed by sopranos, but it exhibits certain characteristics that particularly predispose it to be sung men. The first is the dotted rhythm in the phrase rising to the *passaggio*. In female singing, a well-executed sound within the *passaggio* becomes soft, and a melodiousness. Meanwhile, in male tone, this is the zone where registers begin to intertwine, and the voice actually "attacks" the higher notes. The phrases of the love song *À Stella* with their characteristic melodic-rhythmic motif and dotted rhythm, performed by a man, can sound in a way that suggests that the persona is actually winning over the woman, which can produce an excellent artistic effect.

3.2.2 *Chanson de Mer*

Chanson de Mer is a song whose existence is confirmed not only in catalogs of the composer's works available online, but also in the programs of numerous concerts. However, despite several years of intensive searching, attempts to obtain a copy have proven fruitless. The author of the text was a French poet, Sully Prudhomme, who, eleven years later, became the first recipient of the Nobel Prize in Literature. The missing song, aside from its title, contains the text of a poem that reads as follows:

Ton sourire infini m'est cher
Comme le divin pli des ondes,
Et je te crains quand tu me grondes,
Comme la mer.

L'azur de tes grands yeux m'est cher :
C'est un lointain que je regarde
Sans cesse et sans y prendre garde,
Un ciel de mer.

Ton courage léger m'est cher :
C'est un souffle vif où ma vie
S'emplit d'aise et se fortifie,
L'air de la mer.
Enfin ton être entier m'est cher,
Toujours nouveau, toujours le même ;
Ô ma Néréide, je t'aime
Comme la mer !

Twój nieskończony uśmiech jest mi drogi
Your infinite smile is dear to me
Like the divine fold of the waves,
And I fear you when you chastise me,
Like the sea.

The azure of your great eyes is dear to me:
It is the distance at which I look
Constantly and without paying attention,
The sky of the sea.

Your light courage is dear to me:
It is the living breath where my life
Fill with comfort and strengthen,
Sea air.

Finally, your whole being is dear to me,
Always new, always the same;
O my Nereid, I love you
Like the sea!

3.3 Songs from the Paris period

3.3.1 *Five Songs op. 11 to the words by A. Asnyk*

The cycle of *Five Songs, op. 11*, composed in 1895, was written during an exceptionally interesting period for the composer. Stojowski was becoming famous. Commissioned by Queen Victoria, he composed *Printemps, op. 7* – a cantata in the Victorian style with words by Ignacy Kraszewski,¹³¹ which was very well received. The composer's catalogue of works also expanded with *Deux Orientales*, evidence of his experimentation with various styles. Stojowski dedicated the cycle of *Five Songs, op. 11*, to "Her Highness, Lady Anna, née Potocka, Countess Branicka." Today, little is known about the recipient, except that she came from a distinguished family, had a serious outlook, and the songs were given to her when she was nineteen.¹³²

¹³¹ J. Herter, *op. cit.*, p. 160.

¹³² Zygmunt Stojowski was then twenty-five years old.

Five songs to the words of the then very popular poet Adam Asnyk ¹³³ is a definitely Polish cycle. It intertwines folk songs, dumkas, nostalgic images of nature, and powerful emotions. The cycle's main theme is rejection. The songs are carefully selected. The first and last songs are contrasting in character. The cycle begins seriously and atmospherically, but ends with a moral in a *poco allegretto* tempo. Songs from the first to the third have increasingly faster tempos:

1. Letni wieczór – *Andante poco mosso*
2. Wędrowało sobie słonko – *Allegretto moderato, quasi andantino*
3. Nie będę cię rwała – *Allegretto con moto*

and are characterized by an increasingly lighter and happier mood.

The song *Letni wieczór*, is containing a description of monumental mountain nature, is atmospheric and serious. The following song, *Wędrowało sobie słonko* (Wandering Sun), is a kind of dumka, an idyllic rural scene, sentimental in its musical aspect. The culmination of energy comes in the third song, which has the character of a ditty. The central point of the cycle is a clash of songs with extremely different characters. This is *Nie będę cię rwała* (I will not pluck you), a cheerful folk song about a girl who carelessly approaches a fleeting romance, and the contrasting romantic song, which speaks of the profound suffering of a rejected man. These songs represent two forces: masculine and feminine, which eternally clash but also complement each other – for only together can they create perfect wholeness, like yin and yang. The cycle concludes with a moral song – light in form, but conveying a profound philosophical message about the human search for happiness: *Siedzi ptaszek na drzewie*.

To work with this cycle advanced vocal skills are needed, without it the performance is essentially impossible. The wide tessitura, the variety of moods, and the many phrases located within the upper *passaggio* are just some of its challenges, which will be discussed in more detail during the discussion of individual pieces. Moreover, due to its varied poems, op. 11 is excellent musical material for working on the form of a musical cycle with advanced students. Three increasingly cheerful songs, a tragic song, and a moral constitute a structure that will be very clear to even the less

¹³³ M. Sadurska, *Asnyk – postromantyczny pozytywista*, 2021, <https://www.gdanskstrefa.com/asnyk-postromantyczny-pozytywista/>, access: 17.04.2026.

experienced performer, and the demanding musical material provides the teacher with the opportunity to monitor and correct the technical skills of the young performer.

3.3.1.1 *Letni wieczór*

The cycle opens with *Letni wieczór*, a multi-part recomposed song in the fis-mollkey, intended for *andante poco mosso* tempo and 2/4 meter. The composer used the poem's text in its entirety, without alterations, and the phrases, as in most of his works, reflect the original versification. In the song *Letni wieczór* Zygmunt Stojowski used one of Adam Asnyk's most popular poems, describing the Tatra mountains' nature at sunset. The composer brilliantly captured the atmosphere of this time of day, and Stojowski further illustrated it with music.

This moody song displays many characteristics of musical impressionism. These include the use of high and low registers, and expanded dynamics enriched by performance markings such as *morendo*. The agogic markings are also often further specified by *poco* or *pochissimo*. The most original agogic marking used in the piece indicates a new tempo is: *un pochettino più mosso* – a little faster (bar 45 in the piece). Zygmunt Stojowski demonstrates considerable melodic inventiveness in this work, giving each stanza of the poem an individual character. Particularly it is worthy to note the composer's use of registers in the piano part, which create a variety of colors and moods. Among them are the chirping of birds, the sound of cicadas, the soft tune of physical fatigue, but also the menace of lengthening shadows and the gathering dusk.

The vocal line's phrases opposes to the accompaniment. To use a metaphor, they resemble long ribbons stretched above the pulsating notes of the piano. This is an apt reference, as the notes at the ends of a vocal phrase are often prolonged by more than one bar. Fuller, darker voices can sustain the note to the end in full voice, imitating the way one sings spontaneously outdoors. Lighter voices, which easily achieve pianissimo by using a decrescendo on a long note, will achieve a fading effect, reminiscent of the way sound spreads in the mountains.



Example 5. Z. Stojowski, Summer Evening, bars 1-4. The first phrase of a piece with a high tessitura.

The accompanying example of the beginning of the vocal part of the song "Summer Evening" highlights one of the main challenges of this piece in terms of vocal technique. If the performer has difficulty singing high notes, operating in the high tessitura within the passaggio can be particularly difficult, especially since the initial phrases are performed *piano* dynamic. This can negatively impact both intonation and the singer's comfort, as the need to articulate the words on high notes can easily lead to laryngeal constriction. Therefore, when preparing to perform this song, it is worth making special efforts already during the vocal development phase. Pay particular attention to high imposture, not too wide sound delivery, and maintaining a constant airflow in the phrase, which positively affects articulation and diction. This musical pattern recurs twice more during the piece, so its careful preparation has a decisive impact on the quality of the entire performance.

In the second stanza of the poem, the composer gives the two lines the same melody, but through different accompaniments: chordal and passage, which differentiate their character. Meanwhile, in the penultimate section of the song, where the monumental beauty of the mountains at dusk is described, the composer uses accidental symbols to introduce a new, somber key of e-moll, which, combined with a change in figuration in the right-hand part, creates an effect of mystery and unease.



Example 6. Z. Stojowski, *Letni Wieczór*, bars 45-48. A fragment showing a multitude of harmonic changes and altered figuration in the accompaniment.

This part is relatively demanding intonation-wise for the singer due to the large number of key signatures. Some of them result from the key change. However, after the phrase „wdziwiają płaszcze chmur” ending with a fermata, one should start the next phrase *a tempo*, while its first bar is full of accidental signs:



Example 7. Z. Stojowski, *Letni wieczór*, bars 53-56. A fragment requiring special attention to intonation from the vocalist.

This passage requires harmonic awareness from the performer. Therefore, relying solely on the melodic line when working on a piece can lead to perpetuation of errors, such as confusing successive intervals. The song ends with a repeat of the first theme, with the performance marking *morendo* – fading away – placed seven bars before the end of the vocal part, which thus does not end, or rather, disappears.

3.3.1.2 *Wędrowało sobie słonko*

The second song in the op. 11 cycle is a simple, two-part piece, in which the second part is an unfinished repetition of the first. This compositional device likely

refers to the poem's message, a reminder that complaining is unproductive, and therefore breaks off the melody without completing the phrase. This song cannot be classified as a variation type, as the changes are neither extensive nor significantly alter the first version. They are intended solely to emphasize the verbal message and create a mood.

Zygmunt Stojowski used only part of Adam Asnyk's poem in the song. In its entirety, it reads as follows:

Wędrowało sobie słonko,
Uśmiechnięte, jasne, złote,
Szło nad gajem, szło nad łąką,
Napotkało w łzach sierotę -

Ten się żali: "Tak wesoło
Świecisz światu, słonko moje,
Uśmiechami sypiesz wkoło,
Gdy ja smutny we łzach stoję;

Obojętnie patrzysz na to,
Jak się ludzkie serca męczą...
I nad każdą ludzką stratą
Promienistą błyskasz tęczą."

Słonko na to; "Biedne dziecię!
I mnie smutno na niebiosach,
Gdy o waszym myślę świecie
I o ludzi ciężkich losach.

Lecz nie mogę ustać w drodze,
By nad każdą boleć raną -
Więc w złocistym blasku chodzę,
Wypełniając, co kazano.

Nie pomogą próżne żale...
Ból swój niebu trza polecieć -
A samemu wciąż wytrwale
Trzeba naprzód iść... i świecić!"

Zygmunt Stojowski composed this nostalgic song in the key of E-dur. The song has a 3/4 meter and a tempo *allegretto moderato, quasi andantino*. The song has a leitmotif, forming the beginning of the melodic line in the voice, which appears from beginning to end, symbolizing the many human complaints that reach heaven. The lament of the persona — an orphan — is therefore one of many pleas that reach there.

This song isn't particularly demanding vocally. Its range ranges from e¹ to gis², but because most phrases are arranged in the midrange, it's not a strenuous song. It

primarily requires restraint in expressing emotion and a beautiful vocal timbre that would convey the pastoral mood of the piece. The song culminates in the words: " gdy ja smutny we łzach stoję":



Example 8. Z. Stojowski, Wędrowało sobie Słonko, bars 22-23. Culmination without fermata, marked poco ritenuto with an arpeggio chord on the second beat of the bar.

It's also worth emphasizing the harmonic difference between the first and second verses on the words " Szło nad gajem, szło nad łąką." However, the most difficult element of the song is achieving the effect of the voice suspending on the final, fading phrase, which is as follows:



Example 9. Z. Stojowski, Wędrowało sobie Słonko, bars 42-44.

3.3.1.3 *Nie będę cię rwała*

Composed in the D-dur key, *Nie będę cię rwała* is a two-part variation song, intended for tempo *allegro con moto*. The meter is duple, and the ambitus of the song spans from d¹ to g², with a prominence of high notes both on long notes and in fast passages. The song has a perverse character, and its mood is light and carefree.

The piano part is marked "*leggiero*" (lightly), and the composer suggests performing the vocal part "*grazioso*," meaning gracefully.

In the song, the composer used only a part of Adam Asnyk's poem, which in its entirety would have been too long. Out of the eight stanzas, the composer removed three to preserve the poem's meaning and message in the most elegant form possible. In the song *Nie będę cię rwała* Stojowski modifies the original versification of the poem, creating a single phrase from two lines. Here is Zygmunt Stojowski's reduced version:

Nie będę cię rwała, konwalijko biała,
Bobyś ty na moją płochość narzekała.

Nie mam ja dziś komu kwiaty nieść do domu,
Nikt mi ich nie wyjmie z włosów po kryjomu.

Nie ma już sąsiada co kwiaty wykrada;
Zdradziecki to chłopiec, ale słodka zdrada!

Możesz więc w spokoju rosnać tu przy źródłu,
Dziś mi nic nie przyjdzie z kwiecistego stroju.

Lecz gdy wróci luby zawrzeć ze mną śluby,
Wtedy, konwalijko, już nie ujdiesz zguby.

In the song *Nie będę cię rwała* An interesting type of accompaniment appears, one that the composer had previously used in the penultimate movement of the song *Letni wieczór* and which would recur from time to time in other vocal works by Zygmunt Stojowski. This accompaniment resembles a piano etude in its form, based from beginning to end on a single rhythmic pattern. The source of this solution can be traced to inspiration from the work of Władysław Żeleński, as his repertoire includes many songs built on this very principle. Those are for example *Czy aniołek czy diabełek*, in which the accompaniment resembles the one from the song *Nie będę cię rwała* Zygmunta Stojowskiego, or the song *Słowiczku mój* in which the right hand piano part consists entirely of ascending and descending passages.

In this type of song, form dominates expression, so the interpretation of the melodic line cannot disrupt the pulse in the piano part. It is particularly important that the vowel of a syllable falling on a strong beat of the bar is played perfectly with the beat. Very often, a singer, striving to carefully articulate a word, prolongs a consonant slightly, causing the vowel on the beat to be late. In this type of song, this would constitute a performance error. The singer can, of course, prolong the consonant to achieve the appropriate dramatic expression, but this prolongation must be applied before the bar line, so that the vowel on first beat is active. For inexperienced singers, achieving a satisfactory effect in this regard is sometimes difficult.

The tempo markings in the song *Nie będe cię rwała* serve only as reminders and ordering. The tempo indication appears twice: at the end of the melodic line in the first verse, because the pianist finishes this verse and it is he who slows down at the end of the phrase, not the singer. The second tempo marking is written at the beginning of the second verse in the vocal part, suggesting that the second verse is a variation of the first and, to emphasize this effect, should begin at the same tempo.

This song is more dynamically diverse than the previous ones. Although the overwhelming majority of the markings in both the vocal and piano parts are *piano*, there is also a *forte* in the song's finale and more *crescendos* than in the other songs.

There is uncertainty about how to approach notes sustained by ligatures. They certainly present a performance challenge, as it is difficult to maintain the energy needed to connect the note with the next phrase during such a long duration. Similar sustained notes have already appeared in the song *Letni wieczór*, but they had a maximum of two bars and were dramaturgically justified.¹³⁴ However, in the song *Nie będe cię rwała* sounds simply persist spontaneously. In the case of songs and folk chants, unless they are part of a ceremonial event, such as a wedding, these are pieces accompanying work. In such cases, specific rhythmic shifts, accents, or elongations of sounds are a musical representation of the gestures being performed.¹³⁵

However, in the case of this song, it's difficult to find any action that could justify such prolonged notes in a phrase. Therefore, the best solution is to maintain a steady,

¹³⁴ They also appear in the last song *Siedzi ptaszek na drzewie* so perhaps they constitute an element manifesting the coherence of the cycle.

¹³⁵ Shanties or songs accompanying military marches are also constructed in a similar manner.

lively tempo and deliver the phrases decisive *con moto*, so as to gain as much energy as possible, which will resonate during the sustained notes and contribute to the cohesiveness of the song's form.

3.3.1.4 *Ach, jak mi smutno*

Ach, jak mi smutno is a piece that stands out from the other songs in the cycle. Against the backdrop of impressionistic songs with an idyllic character, inspired by folk songs, or stories about nature, the song *Ach, jak mi smutno* (How sad I am) exudes a dramatic quality that evokes the romantic Sturm und Drang.¹³⁶ According to this interpretation, this song may be a manifesto of the composer, who considers himself an exceptional individual who is misunderstood by his environment.

The piece *Ach, jak mi smutno* depicts the suffering of a rejected man and stands in contrast to the previous song *Nie będę cię rwała*, whose lyrical subject is an unfaithful woman. If this cycle was written after 1901, one might assume that Zygmunt Stojowski was inspired by *The Wedding*, a drama by his schoolmate Stanisław Wyspiański. However, Stojowski's cycle was composed six years before that drama's premiere and seven years before Lucjan Rydel's marriage to Jadwiga Mikołajczykówna.

Ach, jak mi smutno it's a lament in tempo *lento e mesto*, and the fis-moll key, which appears quite frequently in Zygmunt Stojowski's works. It has a 2/4 meter. The ambitus of the melodic line in this song is typical of Stojowski's work: it falls between d¹ and g², with the difference, that the median doesn't fall, as usual, from c² upwards, with a few phrases written lower, but the entire melodic line is essentially written below c², with a few expositions of higher notes.

In terms of dynamics, the song begins with *molto piano* – very quietly. The composer could easily have simply written *pianissimo*, but the addition of the adjective "very" makes this remark more vivid. The song also contains more dramatic sections, marked *poco forte e stretto* – slightly louder and faster – as well as numerous

¹³⁶ *Sturm und Drang* was a Romantic literary protest against the fragmentation of the German state into small feudal states, against the oppression of townspeople and peasants, and against economic and cultural decline. Artists prioritized intuition and feeling over reason, drawing on national and folk sources in their works.

crescendos and *decrescendos*, which provoke bolder phrasing than in the other pieces. The piano part, however, features *sotto voce*, that is surprising because *sotto voce* is a typical vocal marking, not a piano one. Agogically, the song is typical of the composer; only at the end you can find a marking not previously used by Stojowski in vocal lyric: *slargano* – expanding.

Ach, jak mi smutno is a recomposed song, with the composer's characteristic accompaniment, containing many syncopes. The song is much more harmonically developed than the previous works. It also features a very characteristic introduction that returns at the song's conclusion.¹³⁷

The composer used the text of Adam Asnyk's poem entirely. The only changes made are the repetitions of the fourth line, „Zabrany marzeń kwiat” and the eighth line „Szukając jasnych tchnień” These are highlighted in the musical text: the first phrase by lengthening its final note, the second by using a *rallendando*. The twelfth line of the poem is not repeated twice in the song, but it has been compositionally expanded from two to four bars.

This song is appealing to both vocalists and pianists and requires no special technical effort beyond the necessity of using many colors. However, it is challenging for the interpretation, especially when it comes to the lines: „Ale na próżno uciszyć się lęka I próżno przeszłość oskarża rozrzućną...” which have a complex logical structure and are difficult to understand both linguistically and musically. Therefore, when preparing this piece, particular attention should be paid to their interpretation to achieve the intended performance effect.

Another difficulty is the conflict between the tempo of *lento e mesto* – slow and sad – and the narrative style of the song. Most phrases in the piece begin on the weak second beat of the bar, or even on the upbeat. Furthermore, the first phrase is secluded with a sigh, "Ah." All this creates a need for interpreters to emphasize the phrases through a delicate *con moto*. This would give them fluidity and direction. However, the tempo of *lento e mesto* suggests delivering the phrase slowly. This slows down the movement in the piece and shifts the interpretation from the music to the text, which in turn results in a loss of fluidity in the piano part, spoiling the final effect.

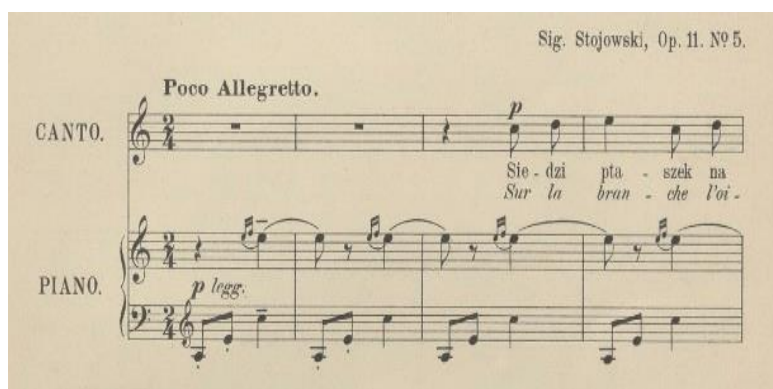
¹³⁷ This type of connection will appear, among others, in the cycle *Euphonies*, Op. 33, from 1910.

Therefore, the optimal decision seems to be to treat the term *lento* as indicating a calm tempo with a *mesto* – sad character, and, while maintaining these assumptions, to lead the phrase freely, without hyper-correct tempo corrections.

When performing this song, it's also worth paying attention to its middle section, where the accompaniment changes and the syncopations fade. This is the fragment where the lyrical subject speaks of his suffering: "The shadow already surrounds me, the gloomy shadow of the grave," concluding with the despairing: "My heart is still breaking (...)." This fragment is musically prominent enough to capture the listener's attention without any special interpretational effort on the part of the performers. However, awareness of its significance can give performers particular satisfaction during its presentation.

3.3.1.5 *Siedzi ptaszek na drzewie*

Despite his fascination with musical absolutism, Zygmunt Stojowski occasionally incorporated effects imitating the sounds of nature into his compositions. In the op. 11 cycle, these can be found in the first and last songs. In the first, these were long notes imitating echoes in the mountains, while the final, fifth song features a light (*leggiero*) accompaniment in a *poco allegretto* tempo, featuring the chirping of the bird from the title. The composer achieved this effect by repeating a rhythmic motif consisting of two *staccato* quaver notes and a *tenuto* crotchet note with an added mordent.



Example 10. Z. Stojowski, *Siedzi ptaszek na drzewie*, basr 1-4.

This song was composed in the C-dur key and has a three-part structure A-B-A1, with the last part displaying variation tendency. Unlike Władysław Żeleński, who

composed a piece with the same text in 1888, Zygmunt Stojowski did not use the entirety of Adam Asnyk's poem. He removed the second stanza, which reads:

„Bo szukają dokoła
Tam, gdzie nigdy nie bywa,
Pot się leje im z czoła,
Cierń im stopy rozrywa;”

Thanks to this solution, the composer obtained a symmetrical arrangement of stanzas, where the first and last stanzas of the poem constitute parts A and A1 of the song, which talk about the bird, while the third and fourth make up the middle part B, which refers to people's problems.

For such a simple form, the song contains a considerable number of dynamic and agogic markings. This is the beginning of a tendency that, in his later years, would allow the composer to develop virtuoso piano parts for simple folk songs, while preserving their original character through meticulous marking of performance aspects in the vocal line. There is no need to discuss in detail all the markings in *Siedzi ptaszek na drzewie* as they do not, in themselves, create a spectacular artistic effect in the song, but merely facilitate interpretation.

Also in the *Siedzi ptaszek na drzewie* song Many common features can be observed with other pieces in this cycle. These include: the embedding of values within a measure and the significant elongation of the last note in a phrase. In the case of this song, however, these do not create a special artistic effect and are merely a stylistic reference to the cycle as a whole, where they appear very frequently.

Technically, this song is a very good repertoire for students, even music school students. It works best with lighter sopranos, whose bright timbre can complement the lightness of the piano part. For fuller voices, it can provide educational material in the proper articulation of the text within the transitional notes. The first and last parts of the song *Siedzi ptaszek na drzewie* They require a resonant, light initiation and progression of the phrase, as well as precise delivery of the text, without constricting the muscles around the larynx. Because this difficulty appears at the beginning of the piece, it forces the performer to plan how to achieve optimal effect. This work has a positive impact on the young singer's sense of control over their voice. This is also a very beneficial situation for the teacher, as spontaneous performance or mock

execution of instructions will not work in this piece. The student must fully engage in the process physically and mentally to achieve success. The teacher then has easy access to the student's progress, because with a phrase rising twice in succession from c^2 to e^2 , without proper preparation and proper imposture, the larynx will immediately rise, creating a constriction that is felt by the student and audible to the teacher.

Despite the challenges described above, the piece is not excessively taxing on the voice and is therefore quite safe for younger or less advanced performers. It can also be recommended for those with intonation difficulties due to the non-obvious harmonic shifts in the middle section, providing the teacher with an opportunity to thoroughly analyze the student's problem and develop potential methods to improve their own work in this area.

3.3.1 *Krakowiak*

Krakowiak Zygmunt Stojowski is a lively and exuberant variation song with a danceable character, originally written for tenor voice. The vivace assai tempo and the high ambiguity of the vocal line, combined with the daring exposition of the upper notes, give the piece a showpiece character. Maintained in a bright, rustic style,¹³⁸ in the key of G major, is characterized by a paired metre, typical of the titular national dance.

This song was composed in 1895 to a popular poem by Edmund Wasilewski ¹³⁹ under the same title. The composer used the entire text, introducing minor transformations, for example in the first verse, where the traditional „Wesół i szczęśliwy (...)” Stojowski replaced with „Wesoły, szczęśliwy (...)”. This technique allows the phrase to begin with a pick-up bar, compensating for the lack of the typical *krakowiak* dotted rhythm at the beginning of the song. A similar function is served by shortening the pick-up bar on the word "happy" to a sixteenth note.

Further changes appear in the fourth stanza of the poem:

¹³⁸ I. Iwańska, Jasność i ciemność, czyli tonacje krzyżkowe i bemolowe, <http://www.teoriamuzyki-pismo.amuz.krakow.pl/wp-content/uploads/2019/08/Teoria12iwanska.pdf>, access: 04.02.2026.

¹³⁹ Edmund Wasilewski napisał wiersz w 1840 i od tego czasu muzykę skomponował do niego między innymi Stanisław Moniuszko.

Wasilewski version:

Krakowiaczek ci ja,
Pędzę sobie żwawo;
Kto mię nie omija,
Plnę mu w twarz kurzawą!
Bo ja sobie pan i król,
Wśród zielonych niw i pól!

Stojowski version:

Krakowiaczek ci ja,
Pędzę sobie żwawo;
Kto mię nie wymija,
Plunę w twarz kurzawą!
Bo ja sobie pan i król,
Wśród zielonych łąk i pól!

Replacing the words "omija" with "wymija" or "niw" with "łąk" is merely a cosmetic change, having no impact on the shape of the musical phrase or the difficulty of its performance. However, replacing "plnę mu" with "plunę" has a real impact on the effectiveness of the text's articulation, as it is much easier to accurately sing the phrase "plunę mu" than the exceptionally difficult consonant cluster in the phrase "plnę mu," especially since the fragment in question is recommended for performance at a vivace assai tempo.

Krakowiak is one of Zygmunt Stojowski's more successful songs, partly in terms of its musical texture. The composer introduced numerous rhythmic devices evoking associations with a horse's gait. These include: slight syncopations on all beats (groups of semiquaver and dotted quaver notes) in the song's introduction, which evoke a gallop. The trot can be heard thanks to the contrast between the syncopations in the piano part and the regular rhythmic divisions in the vocal line (as can be observed in bar 13 of the song). Zygmunt Stojowski had previously used similar rhythmic ideas in other songs, but in those cases he used them to create a mood of anxiety or excitement. In *Krakowiak* the function of the described syncopations can be interpreted very literally, but on the other hand, they perfectly emphasize the song's character, create musical planes, and make the song lively and spontaneous.

Also worth noting are the distinctive embellishments in the right-hand part, which appear in the third stanza and resemble an imitation of birdsong from the song *Siedzi ptaszek na drzewie*. This is one of the few instances where Zygmunt Stojowski quotes his own musical ideas.

Krakowiak is a verse-variation song. Its variations are evident in the changing melodic line and the illustrative piano part in each verse, which are clearly

distinguished by the use of a fermata between them or the addition of a slow bar in the vocal part. In his characteristic manner, Stojowski also marks the axis of symmetry in the piece, employing both of these devices (fermata, slow bar) at the end of the third verse. This effect is further enhanced by the return of the main theme.

In *Krakowiak* by Zygmunt Stojowski dynamics take precedence over tempo. Previously, the composer meticulously described the tempo of his songs, defining the *rubato* with numerous performance markings. This time, the composer limits himself within the vocal line to emphasizing the end of a verse with a slight slowing down – *ritenuto* or *poco ritenuto* – and indicating the beginning of the next verse by using the *al tempo* marking. In the piano part, as discussed above, the verses are separated by fermatas, or accompaniment bars devoid of a vocal line.

Much more happens within the dynamics. For the first time in a published song, Stojowski does not use a dynamic marking at the beginning of the vocal line. He also frequently allows entire sections of the piece to be performed in a forte dynamic, something he did not do in other works. He takes care to ensure that the singer does not interpret the dynamics of phrases contrary to the composer's intentions. Therefore, wishing to distinguish the verse beginning with the words „wkoło szumi zboże” (grain rustles around) with a piano dynamic, he ensured that the ending of the previous section after the words „Dumnie błyszczą pawie puch” was not customarily muted, marking it mezzoforte. Subito piano also appeared for the first time in Stojowski's vocal lyric. Unfortunately, the perverse composer requested it, against all vocal instinct, on a falling-second phrase beginning with the note a²:

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line has lyrics in Polish and French. The piano part features a 'p subito' marking. The score is for bars 85-86 of 'Krakowiak' by Zygmunt Stojowski.

Vocal line lyrics:
 A dziew-cze - ta w ca - łój wsi
 Et les fil - let - tes vien - dront

Piano part marking: *p subito*

Example 11. Z. Stojowski, *Krakowiak*, bars 85-86.

While Zygmunt Stojowski still doesn't use an expanded catalog of dynamic markings, in the song *Krakowiak* he leaves more room for vocal display, particularly the use of colors characteristic of different registers. The titular *Krakowiak* can be joyful, yet also heroic – almost shouting his joy on the high notes. He can also display audacity and defiance, singing powerfully at the bottom of the single-line octave. The composer also allows the performer to demonstrate their technical prowess in the upper *passaggio* by placing light, graceful phrases in this register. Considering the differences in the attack of notes above d^2 between the tenor and soprano voices, one would almost like to hear how this song would sound performed by a man.

Despite its merits, *Krakowiak* is not a piece suitable for beginner tenors. The vast range, the exposure of high notes, and the pronounced shifts in register may present too many technical challenges for a young singer to manage at once. Especially since, although the song is not very long, the singer must maintain a narrative from beginning to end, which is not only physically tiring but also requires considerable vocal awareness. However, this song may be ideal for a tenor who already demonstrates sufficient technical maturity to begin working on standard operatic repertoire but lacks the audacity to do so. The spontaneous nature of *Krakowiak* combined with its long phrases and high tessitura, will help build the vocal conditioning required for opera singing, without the risk of excessive vocal strain.

3.3.2 La flûte muette (The flute mute)

Zygmunt Stojowski most often created works that referred to the tradition of Polish music, but this did not stop him from experimenting with other styles, as exemplified by his piano *Deux Orientales*, op. 10 from 1894.

In the case of songs *La flûte muette* – *The Flute Mute* [my own translation.] It can be assumed that Stojowski drew inspiration from the tradition of ancient Greece, as indicated by the name of the Greek goddess Hecate mentioned in the poem.

The key to understanding this work, however, lies in knowing the poem's author. Pierre-René Hirsch was a friend of Stojowski's who died prematurely. Not only a poet,

but also a promising pianist, hence the reference to Hecate and the silent instrument. In his posthumous memoir about Hirsch, we read: "(...) we came to know him as a subtle and charming analyst who, based on the experience of every moment and everyday impressions, accidentally noted interesting details that struck his refined senses and inquisitive mind." [own translation]. With these qualities in mind, Stojowski sought to create a song based on Hirsch's poem that would pay tribute to his friend and also reflect his greatest attributes.

This would justify the choice of lyrics, the song form, and the very sparse dynamics. The piece begins with a theatrical melodeclamation on high notes, supported only by long chords that dissolve into silence. Gradually, the musical narrative develops into a more emotional message, culminating in the words „że nie jest w stanie wymazać pierwszego odcisku ust.”¹⁴⁰

Quelle porteuse de cothurne
Quelle vierge aux blancs vêtements
Te portais en ses doigt charmants
Ô flute aujourd'hui taciturne

Pour ton silence a quoi te sert
cette gorge mélodieuse
N'est tu plus la frêle verseuse
des chants d'une éternel concert

Aux rayons de la froide Hécate,
Ne diras tu plus tes chagrins
En de faibles accents empreints
d'une tristesse delicate

Dors tu des sommeils infinis
Des cœurs des luths de toutes choses
Pourquoi n'as tu plus d'airs moroses
pour confondre aux rumeurs des nids

What a person on wedge heels? What a
maiden in white clothing? She carried you
in her charming fingers. About the flute, so
taciturn today.

What use is silence for you?
Of this melodious throat?
Aren't you a fragile jug?
For the song of an eternal concert?

In the rays of cold Hecate,
You will no longer speak of your worries.
Which in faint accents are imprinted
With delicate sadness.

Will you sleep through endless dreams?
Of hearts, lutes, of all things?
Why do you no longer have gloomy
melodies?
Mixed with rumors, nests?

What prevents you from shuddering?

¹⁴⁰ Tłumaczenie własne.

Ce qui fait que tu ne tressailles
Ni ne vibres c'est qu'autrefois
vous avez uni vos deux voix
en d'ineffables fiançailles

C'est que tes flancs musiciens
Sont oublieux de la caresse
Inoubliable et charmeresse

You do not vibrate, that you are only a
thing of the past.

You have united your two voices.
In an unspeakable engagement.

It is simply your musical sides that have
forgotten the caresses.

Unforgettable and charming.¹⁴¹

In terms of construction *La flûte muette* is a recomposed song. Stojowski divided it into four parts, the first two of which consist of two stanzas of the poem each, while the last part of the song consists of the last three stanzas of the poem. We cannot precisely examine the relationship between the original versification of the poem and the composer's adaptation for the song, because to date, the original text by Pierre-René Hirsch has not been obtained. The proposed division is the result of an analysis of the literary text contained in the song.

The first movement of the song, as previously described, is declamatory, built on stagnant chords in the piano part. In the second movement, Stojowski introduces a swaying triplet movement in the accompaniment in the right hand, which announces the mention of the goddess Hecate. This is contrasted with regular eighth notes in the next phrase. The composer repeats this technique twice, for the second and third stanzas of the poem, respectively, with the vocal line of the second stanza occurring in a descending progression of a minor second relative to the first, a musical reflection of the process of falling asleep.

The third movement, the longest, is a symbolic, three-fold attempt to awaken the instrument from its mortal slumber. Stojowski illustrates this musically by introducing syncopations into the chordal accompaniment, which animate it. At the same time, the tessitura of the vocal part shifts upward, reaching its first climax on the note a².

The first attempt at awakening comes through the memory of happy moments – the "engagement" of the instrument and the performer. It is unsuccessful,

¹⁴¹ Tłumaczenie własne.

which is expressed in the music through *subito piano* on the phrase „vous avez uni vos deux voix en d'ineffables fiançailles”, which is placed in a very high part of the scale and piano dynamics, giving the effect of a throat tightening with tears.

The second attempt to snatch the lyrical subject from the embrace of death is an attempt to understand the reason for his stubborn silence, reflected in the second climax, this time rising a great second lower than before, to the sound g^2 .

The third attempt, and at the same time the final culmination, initially rises only to e^2 on words: “The point is that nothing can erase (...)” but immediately rises again to a^2 , when the lyrical subject concludes, “The point is that nothing can erase the imprint of the first lips.” Only then does the phrase descend calmly to the final tonic.

In the third part, attention should also be paid to the symbolic effort made by the lyrical subject to overcome death – which in the melodic line is expressed by large intervallic leaps reaching up to a^2 , i.e. above the root of the key.

Zygmunt Stojowski based the entire intricate structure of the piece on the bright key of G major and enhanced this effect with a rather high tessitura in the song. Although the ambitus of the melodic line is quite extensive (extends from e^1 to a^2), most of the phrases are located above h^1 , which gives many bright overtones in the vocal part.

The suggested tempo is *moderato* in a 2/4 duple meter, which is extremely typical of Zygmunt Stojowski's work. Of particular note in this piece, however, is the incomparably large and rich palette of agogic markings appearing in the vocal line:¹⁴²

Bars 11-13 – *poco animando, slentando*

Bars 25-30 – *poco animando, poco slentando, a tempo, poco più moderato*

Bars 33-37 – *pochissimo ritenuto, a tempo, poco lento e dolce, poco accellerando, poco rallentando*

Bars 42-47 – *ritenuto e rinforzando, a tempo, accellerando, poco marcato, rallentando*

Bars 50-58 – *a tempo, affrettando, slargando, stringendo, slargando, in tempo*

Bars 70 – *affrettando*

¹⁴² W kolejności występowania w utworze.

Bars 93-96 – *slargato, a tempo, slentando*

This agogic differentiation is one of the main difficulties in performing the song *La flûte muette*. In the process of preparing for the recording of the piece, the longest stage of work was experimenting with tempo and type of expression. Interestingly, this required not only theoretical preparation but, above all, rehearsals with a pianist. Because of that, *La flûte muette* is a piece for which there is no single interpretation. Each duo must approach it individually, establishing a common code for understanding the complex agogic markings, and decide what impression they want to leave behind by performing this song.

In terms of typical vocal performance difficulties, they don't go beyond those most frequently encountered in Zygmunt Stojowski's songs. These include, above all, a high tessitura combined with the requirement for piano playing and a broad ambiguity of the vocal line. The composer developed a system of separating phrases with rests, so this piece is not particularly demanding in terms of breathing. However, the first climax in the last section of the song, which is written on high notes and can be expanded through *slargando* (slowing down) into a large, typically cadential climax, is worth noting. However, due to the subsequent in tempo and the fact that this is the beginning of the song's finale, the performance strategy must be carefully considered to achieve a satisfactory final effect.

3.4 Songs composed in the USA

3.4.1 *Six Songs op. 33* do słów K. Przerwy-Tetmajera

Six Songs op. 33 is a cycle composed by Zygmunt Stojowski in the United States in 1910, to selected poems from *Erotyko* and volume V *Poezje* by Kazimierz Przerwa-Tetmajer. It was dedicated to Marcelinie Sembrich-Kochańskiej.¹⁴³

Six Songs op. 33, This is a love cycle with a poetic character. It is musically much more mature than the first cycle, but it also shares common features. The pieces still feature distinct movements, which the composer separates with piano

¹⁴³ 1.03.1910 roku Marcelina Sembrich-Kochańska wykonała pieśń trzecią z tego cyklu: *Gdybyś ty była szklannem jeziorem* podczas recitalu w Carnegie Hall.

bridges or distinguishes through changes in the type of accompaniment. In Op. 33, only musical impressionism remains a source of inspiration.

The cycle *Six Songs op. 33* It doesn't just refer to earthly love. It also contains subtle references to transcendental feelings, which would explain the fact that the main motif is taken from a Gregorian chant *Salve Regina*.¹⁴⁴



Przykład 12. *Salve Regina* w Antyfoniarzu Gilleta z 1933 roku.

Zygmunt Stojowski took the sounds assigned to the word *salve* – be greeted – which refers to the last song of the cycle *Niechaj jej niebo świeci błękitnie*.

There are no records as to why the composer chose this particular inspiration. Is it a symbolic ennoblement of human love, in which a man should honor his chosen one? Or perhaps the cycle is a salute to the woman whose love has burned out, leaving the lyrical subject in suffering. One thing is certain: Zygmunt Stojowski met his future wife only three years after the cycle's publication, so she certainly did not inspire the compositions of this opus.

In opposition to the religious musical motif, Zygmunt Stojowski decided to select love poems for his cycle, mostly from Kazimierz Przerwa-Tetmajer's *Erotic Poems*. These are the following pieces:¹⁴⁵:

TITLE:

*** (*Gdzie jest twój sen*)

Mów do mnie jeszcze

PLACE OF PUBLICATION:

– part three *Erotyki*,

– part one *Erotyki*

¹⁴⁴ J. Herter, *op. cit.*, p. 291.

¹⁴⁵ The poems mentioned come from two collections: Volume V of *Poezje* and *Erotyki*. It is impossible to determine which collection formed the basis of the cycle, as Volume V contains poems that form the literary layer of four songs: *Gdybyś ty była szklannem jeziorem*, *Na mej duszy strunach*, *Bądź zdrowa*, and the song *Niechaj jej niebo świeci błękitnie*. In the edition of *Poezji* published by Gebethner & Wolff, these songs are included in the collection of miscellaneous songs, where they either follow each other or are located in close proximity. If we assume that Kazimierz Przerwa-Tetmajer's *Erotyki* were the source of inspiration for the cycle, then *Na mej duszy strunach* is missing from this collection.

<i>Gdybyś ty była szklannem jeziorem</i>	– part five <i>Erotyki</i> (also volume V, <i>Wiersze różne</i>)
*** (<i>Na mej duszy strunach</i>)	– <i>Poezyje volume V</i> – fragments
<i>Bądź zdrowa</i>	– piece from the 5th volume of <i>Erotyki</i> (<i>Poezyje volume V, Wiersze różne</i>)
<i>Niechaj jej niebo...</i>	– part five <i>Erotyki</i> (also volume V, <i>Wiersze różne</i>)

In op. 33, as he had done earlier in the op. 11 cycle, the composer introduced a penultimate song that contrasts with all the others. In contrast to the song's extremely emotional *Ach jak mi smutno* in the op. 11, in the op. 33 it is a calm, minimalist piece *Bądź zdrowa*.

In the cycle's construction, he also drew on Op. 11 in an agogic way. The composer employed a technique of accelerating the tempo in successive pieces from numbers 1 to 4, followed by a sudden slowing down and an energetic finale. The diagram shows this as follows:

TITLE:

Gdzie jest twój sen
Mów do mnie jeszcze
Gdybyś ty była szklannem jeziorem
Na mej duszy strunach
Bądź zdrowa
Niechaj jej niebo świeci błękitnie

TEMPO:

– *molto sostenuto*
– *andante con moto*
– andantino quasi allegretto
– *allegro agitato* – kulminacja
– *andantino malinconico* – kontrast
– *allegretto moderato*

The individual songs within the op. 33 cycle itself share many common features. With the exception of the last, all the songs are in 2/4 time measure, for example, and the song that concludes the cycle is also composed in duple meter, but this time in 6/8.¹⁴⁶ Referring to the salve motif of most pieces, there is also an exposed movement of seconds – both in the vocal part, the accompaniment, and the ostinato.

¹⁴⁶ Numerologicznie stanowi to symboliczne połączenie czynnika ludzkiego wyrażonego cyfrą dwa, ze względu na dwoistość jego natury, z czynnikiem boskim wyrażonym poprzez doskonałą trójkę.

Zygmunt Stojowski enriched the structure of the cycle with a distinctive introduction, which appears in the first and last songs, thus maintaining a relationship between them. The beginning of the first song is melancholic and ends with a descending fifth to the root of the key of G minor, in which the song is set. In turn, the corresponding section of the work in the last song ends with a rising second progression of e – f sharp – g to the root of the key of G major. From this, one can conclude that although the cycle presents various, difficult aspects of a love relationship: mourning the loss of the beloved, longing for her presence, separation, and farewell, its overall tone is optimistic due to the transformation from minor to major.¹⁴⁷

The biggest interpretation challenge of *Six Songs op. 33* is a palpable clash between the extremely different personalities of the poet and the composer. The neurasthenic personality of Kazimierz Przerwa-Tetmajer, who found solace in mountain hikes, found a counterbalance in the cycle in the person of the composer, known for his balanced nature and musical elegance. In the article *Pieśni o których się milczy* dedicated to the vocal lyrics of Zygmunt Stojowski¹⁴⁸ It has been mentioned that Zygmunt Stojowski's songs can pose a particular interpretative challenge, as they cannot be performed spontaneously. Each song begins with a profound emotional experience, and to present it effectively, its context must be explored before performance. When approaching individual songs, examining their melodic lines, harmonic solutions, or phrasing, questions immediately arise about the lyrical subject, situational context, and intentions. Neither the poet nor the composer provide answers to many of these questions, leaving it up to the performer to decide what to emphasize in their interpretation. Therefore, when approaching the Op. 33 cycle as a whole, it's worth heeding Professor Grzegorz Chrapkiewicz's maxim: "let the spoken words be merely a fragment of an internal dialogue that is constantly unfolding."

¹⁴⁷ A similar procedure was used by Stojowski in *Modlitwa za Polskę*.

¹⁴⁸ M. Molendowska, *Pieśni o których się milczy*, *Krakowski Salon Muzyczny: Moniuszko – Żeleński*, red.: G. Mania, P. Róžański, Stowarzyszenie Polskich Muzyków Kameralistów, Kraków – Skarbona, 2019, pp. 131-143.

3.4.1.1 *Gdzie jest twój sen?*

The Cycle of Six Songs *Euphonies* op. 33 opens the song *Gdzie jest twój sen?* It has a form reminiscent of the French *moment musical*.¹⁴⁹ It consists of a series of lyrical phrases in the form of questions that ultimately provoke the lyrical subject to reveal his emotional state.

In adapting the text for the song, the composer retained the original versification and verse division and made no changes. An interesting editorial detail is that in Heugel's edition, the song's title retains a question mark, which is unusual.

The song *Gdzie jest twój sen?* was composed in the key of G minor, which by Mattheson¹⁵⁰ is described as the most beautiful of tones. Its warm sound creates a very intimate atmosphere in the song. Pensive, calm *sostenuto* With delicate triplet ornamentation balancing it, it evokes the tenderness and depth of feeling rippling through the lyrical subject. This is one of the freer songs in the composer's repertoire. Naturally flowing phrases and a well-constructed climax and finale allow for interpretation based on musical intuition.

The ambitus of the melodic line in the piece is moderately wide and falls between d¹ a g², the composer focuses more on reproducing the intonation of the question by using rising phrases of a non-cadential nature than on the exposition of high notes:



Example 13. Z. Stojowski, *Where is your dream*, bars 5-6.

¹⁴⁹ *Moment musical* - a musical moment or musical miniature is a piece, usually a piano piece, with a free structure and diverse character.

¹⁵⁰ Johann Mattheson (born September 28, 1681, Hamburg, died April 17, 1764, Hamburg) – German composer, singer, music critic, music theorist, writer, and lexicographer. His life was connected with Hamburg.

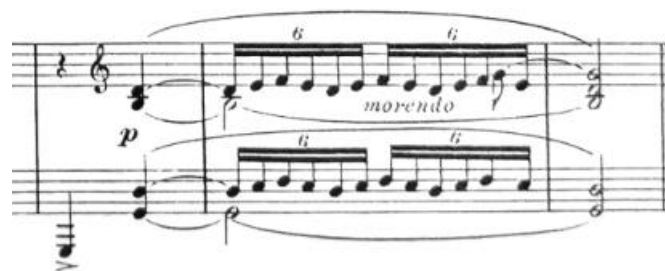
The palette of dynamic markings here is more extensive than in previous pieces. It includes markings from *piano*, through *mezzopiano* and *mezzoforte espressivo crescendo molto*, to full *forte* on the note. *g*² in climax.

The accompaniment is lyrical, built around two rhythmic motifs that recur frequently throughout the cycle. The first theme (two quarter notes, a triplet, two eighth notes) is evident in the highest voice of the first and second bars:



Example 14. Z. Stojowski, Where is your dream, bars 1-4.

In the third bar, a second motif becomes visible (a sextuplet, a quarter note, a triplet, two eighth notes). Both motifs, although seemingly very similar, appear independently in almost all the songs in the cycle. At the conclusion of the song "Where is your dream?", the extended second theme is performed an octave lower than the original. This creates a depressing atmosphere, especially since the final triplet passage leading to the tonic within the last group is "dirty" by the introduction of the *f* - *g* dissonance:



Example 15. Z. Stojowski, Where is your dream, bars 26-28.

Unlike previous works, the composer significantly improved the flow of the narrative by separating phrases with pauses. This eliminates the problem of

inexperienced singers misaligning their breathing and improves phrasing. This makes the song accessible to young vocalists. The wealth of emotion, concentrated in a relatively short form, poses no risk of overloading the voice. The vocal line's moderate scope allows for the development of a bold crescendo and testing the limits of a healthy forte. By using this piece, the teacher can encourage students to build engaging interpretations while maintaining emotional distance.

One of the more challenging aspects of performing this song is managing tempo. By introducing the notation *molto sostenuto*, the composer indicates that both emotion and tempo should be restrained to avoid an overly dramatic effect. *Sostenuto* allows for maximum technical engagement in the singing, while maintaining the delicacy of the phrasing. Although the piece was recorded in this manner to best reflect the composer's intentions, it is not the only possible interpretation. More expressive singing, with a tendency toward a less excessive *agitato*, significantly improves the narrative in the piece and seems much more convincing.

3.4.1.2 *Mów do mnie jeszcze*

The second song of the cycle, *Mów do mnie jeszcze* (Tell me more), is a four-part reprise song in E major and *andante con moto*, whose poetic layer consists of two poems by Tetmajer with the same title: *Mów do mnie jeszcze* (Tell me more). In the first part of the *Erotics*, the poet published the version:

Mów do mnie jeszcze... Za taką rozmową
tęskniłem lata... Każde twoje słowo
słodkie w mem sercu wywołuje dreszcze —
mów do mnie jeszcze...

Mów do mnie jeszcze... Ludzie nas nie słyszą,
słowa twe dziwnie poją i kołyszą,
jak kwiatem, każdym słowem twym się pieszczę —
mów do mnie jeszcze...

In the third part of the same collection, the following version appears:

Mów do mnie jeszcze... Z oddali, z oddali
głos twój mi płynie na powietrznej fali,
jak kwiatem, każdym słowem twym się pieszczę...
Mów do mnie jeszcze...

Mów do mnie jeszcze... Te płynące ku mnie
słowa są jakby modlitwą przy trumnie
i w sercu śmierci wywołują dreszcze —
mów do mnie jeszcze...

In composing his song, Zygmunt Stojowski inverted the stanzas within the first verse, thus achieving a gradation of moods. Musically, this is expressed through the increasing dynamics and tempo: from a private, intimate conversation „*ludzie nas nie słyszą*”, through excitement and agitation „*Każde twoje słowo dziwne w mem sercu wywołuje dreszcze*” until the sweet *morendo* of the last „*mów do mnie jeszcze*”.

Within the text itself, Stojowski decided to make only one change, replacing „słodkie” to „dziwne dreszcze”. This alteration is consistent with the message of the cycle of the *Six Songs op. 33*, which represents a fulfilled love, but one that must face adversity. The lyrical subject in the first song informs us that his heart is already buried, in *Mów do mnie jeszcze* this drama deepens to such an extent that the mere memory of the beloved "death" brings shivers.

Due to the abundance of agogic and dynamic markings, this song is a good source of observation for young musicians wishing to form a duet. The gradual increase in tempo, along with the shifting figuration in the accompaniment, allows us to observe whether the performers recognize the limits of their abilities – whether the vocalist is not pushing the tempo too hard for the pianist in the fast sections, whether the pianist is able to adjust the tempo to the vocalist's breathing capacity, and whether they can maintain a balance between expressive phrasing and maintaining a fluid *ostinato*. All of this can reveal a great deal about the young performers' level of musical awareness and the prospects for such a duet.

In the second song of the cycle, the composer continues to transform the salve's leitmotif. This time, it is present in the form of an *ostinato* accompaniment – based on

a quaver movement with a major second interval on the notes $cis^2 - h^1$, which appears in the chorale on this very word.

Example 16 shows the beginning of the song. The Chant part (top staff) is marked 'Andante con moto' and 'p'. The Piano part (bottom staff) is marked 'Andante con moto' and 'sempre legato'. The lyrics are 'Par - le, de grà - ce! / Mów do mnie je - szcze'.

Example 16. Z. Stojowski, *Speak to me again*, bars 1-4.

In the first part of the song, the ostinato motif remains unchanged. Only at the end of this part does it undergo harmonic changes, as seen in the first two bars of the accompanying musical example:

Example 17 shows a later section of the song. The Chant part (top staff) is marked 'poco a poco cresc.ed'. The Piano part (bottom staff) is marked 'Poco rit.', 'a Tempo', and 'poco a poco cresc.ed'. The lyrics are 'Par - le, de / Mów do mnie'.

Example 17. Z. Stojowski, *Speak to me again*, bars 22-24.

In the third movement of the song, the motif is transposed up a minor third and undergoes more extensive transformations. At times, it is continued only in the right-hand part.¹⁵¹, sometimes it disappears completely. Nevertheless, even in places where the main motif is absent, the composer maintains an eighth-note movement in the accompaniment in the other voices, which contributes to the coherence of the form and does not disrupt the flow of the narrative.

Thanks to the changes in tempo and type of accompaniment in *Mów do mnie jeszcze*, Stojowski achieved a contrast of calmer sections (the first and second

¹⁵¹ Up to this point, the ostinato appears in the treble and bass clefs in unison at the octave interval.

verses) contrasted with sections based on lively figuration (the third verse). In the fourth verse, the composer begins by continuing the figuration from the third verse, then slows the tempo, leading to a reprise, which is very characteristic of Zygmunt Stojowski's compositional style.

The difficulty in performing this song is undoubtedly the emotion that provokes excessive expression on long, high notes. If poorly controlled, these can contrast too strongly with the song's lyrical subject matter, causing the listener to perceive the performance as aggressive. A good solution seems to be to delay the *crescendos* in phrases as much as possible, naturally preventing uncontrolled climaxes.

Above the piano part, a melodic line hangs, which must be performed with perfect legato, ensuring coherence between the individual threads. This interpretation creates the impression that the lyrical subject is engaged in a real dialogue with an invisible person.

3.4.1.3 *Gdybyś ty była szklannym jeziorem*

Gdybyś ty była szklannym jeziorem is the song is in the key of A flat major and at a moderate *andantino quasi allegretto* tempo. It has a three-part structure, in which the middle section, for the first time in Stojowski's oeuvre, is distinguished by a key change and the introduction of new key signatures. In the song, the composer retained the original versification and did not alter the text of the poem.

The influence of Impressionism is evident in this song. It is based entirely on a single rhythmic pattern, a musical reflection of the striking of oars on the surface of the titular lake. The constant presence of a quarter note complemented by an eighth note in the left-hand piano part gives us the impression of an additional rocking motion.



Example 18. Z. Stojowski, *If You Were a Glass Lake*, bars 1-5.

As usual, Zygmunt Stojowski used relatively few dynamic and agogic markings. Instead, for the first time, he included long crescendos and decrescendos in phrases without imposing dynamics, leaving the performers to decide on the limits of vocal and pianistic expression. A very interesting marking, however, which rarely appears, is „*con colore*” added to the phrase „Gdybyś ty była pustką bezludną”. Due to the multitude of editing errors in this edition: (lack of Polish fonts or most of the punctuation marks) it is impossible to be sure, it is just a typographical error and instead of the mentioned marking it was not supposed to be there *con calore* – warmly. However, the composer has repeatedly proven that he is capable of surprising, so it cannot be ruled out that the marking "*con colore*" was included there on purpose.

Gdybyś ty była szklannym jeziorem is a song about love despite all obstacles. Whether the beloved is a lake, a forest, a deserted wilderness, or even death, the lyrical subject would not resist this feeling, even at the cost of his own life.



Example 19. Z. Stojowski, If You Were a Glass Lake, bars 40-44.

This song is incredibly graceful to perform. Despite its rather high tessitura, it is not taxing on the voice. The only performance difficulty that should be addressed during preparation is the proper intonation of the notes altered by the accidentals in the second part of the song, and the precise, confident intonation of the highest note, the a² flat, as the following a² flat is often lowered due to the g² held earlier for two bars.

3.4.1.4 *Na mej duszy strunach*

Na mej duszy strunach This piece presents a challenge for performers due to its tempo and the length of its vocal phrases. Composed in the key of F minor, the song has only one dynamic indication expressed verbally: the piano at the beginning of the third movement. Furthermore, the dynamics are graphically expressed through

crescendos and *decrescendos*, something never before seen in Zygmunt Stojowski's work.

Agony markings define tempo proportions between movements. Interpreting the *poco sostenuto senza rigore* indication, however, can be problematic; when implemented in a typical manner, it disrupts the fluidity of movement in the piano part. Therefore, for less experienced performers, it may be advisable to limit the use of this term in this context, in favor of maintaining formal coherence.

The song has a three-part structure, which follows the structure of Adam Asnyk's poem of the same title. However, the composer added a short but effective ending in the form of a repeat of a fragment of the first part. The repetition is incomplete, as it stops at the word "zkład" (put down), which lasts over six bars.

In the song *Na mej duszy strunach* Stojowski decided to use the ostinato as the structural basis for the piano part. It has a two-plane structure: in the left-hand part, the bars are filled with a rhythmic pattern: a quarter note and an eighth note in 2/4 time. Meanwhile, in the right-hand part, the figuration consists of four groups of sixteenth-note triplets.¹⁵², has a horizontal direction and is a musical impression of the wind.



Example 20. Z. Stojowski, *Na mej duszy strunach*, bars 1-3. Figurations in the piano part imitating gusts of wind.

This song also thematically alludes to a piece outside the op. 33 cycle, *Letni wieczór* where the composer created the impression of sound reverberating through the mountains. Stojowski introduced the same effect in the song *Na mej duszy strunach*. Long, sustained notes reappear several times. The piece's real challenge, however, is the finale, where the singer has the opportunity to face a breathing challenge in the form of six bars of a held note. For those with particularly long breaths,

¹⁵² Sometimes the second group of sixteenth-note triplets in a bar is replaced by an eighth note.

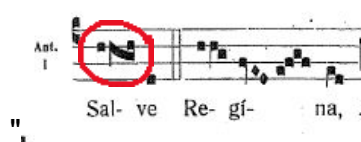
the entire repetition can be performed without drawing air—in this case, it would be 11 bars of music. Such playful challenges, if not at the expense of sound quality or musicality, can help to boost the performer's confidence.

The vocal line requires two attempts to develop the ascending phrase, which reaches up to G², from the C² held for two bars, and to highlight the difference in the resolution of these phrases. In the first attempt, it ends with a long, tonal E², while in the second attempt, the sustained E², which leads to the root of the key, must be carefully articulated. To perform this part of the piece correctly, one must master singing the notes and phrases above the *passaggio crescendo*, up to full *forte*.

The piece has a scale range of f¹ to g², in a pattern typical of a high-pitched voice. Due to its relatively simple melody and limited technical difficulty, the song is suitable for deep breathing exercises and rhythmic discipline.

3.4.1.5 *Bądź zdrowa*

As with the Five Songs, Op. 11, the penultimate piece in the *Six Songs*, Op. 33, contrasts with all the others. This is expressed through a drastic change of tempo from the preceding song and the use of minimalist accompaniment based entirely on the *salve* motif. In this case, it is the preserved major second movement within the phrase, precisely as in the word "salve".



Example 21. Salve Regina in Gillet's Antiphonaire from 1933. Neumes that inspired Zygmunt Stojowski are indicated.



Example 22. Z. Stojowski, Be healthy, bars 1-4. The shape of the adapted motif.

Just like in the song *Ach jak mi smutno* from Opus No. 11, also in the song *Bądź zdrowa* the tempo marking is emotionally defined, in this case as *andantino*

malinconico – moderately melancholic. The impression of contemplation is enhanced by the key of D minor. *Bądź zdrowa* is a song in which we feel the power of forgiveness and, thanks to it, rising above the frailties of human nature.

What Zygmunt Stojowski once called the catholicity of style in reference to the violinist Władysław Górski, and which is so difficult to define, we see here in the song in the guise of acceptance of a divine plan that initially provoked human opposition. The lyrical subject stands in truth, conscious and at peace with himself. This interpretation is also supported by the constant presence of the cycle's main musical motif, the Gregorian "salve," a symbolic triumph of spirit over matter.

The accompaniment is so transparent that it's impossible to conceal the slightest emotion, which is a particular challenge in performing this piece. Often, the performer would be willing to exert much greater vocal effort to be able to spontaneously produce a sound. Meanwhile, Stojowski's song compels humility, to find one's own truth and face it. This piece shouldn't be interpreted; it should be experienced.

3.4.1.6 *Niechaj jej niebo świeci błękitnie*

The song *Niechaj jej niebo świeci błękitnie* is a summary of the entire cycle of Six Songs, op. 33. It is a piece full of symbols and references to other pieces in the cycle under discussion.

First of all, the composer's use of a single key alludes to the opening piece of the cycle. The song *Gdzie jest twój sen?* is in the key of G minor, while *Niechaj jej niebo świeci błękitnie* is in triumphant G major. In this case, the change of mode symbolizes forgiveness, a feeling that liberates and brings inner peace. Therefore, the suggested tempo of the piece is not a joyful *allegro*, but a slightly more restrained *allegretto moderato*. It's also worth considering the piece's metre. In all the songs from the beginning of the cycle, the metre was 2/4, while in the final song, *Niechaj jej niebo świeci błękitnie* the metre remains dichotomous, but Zygmunt Stojowski enriches it with the symbolism of the number 3, resulting in a metre of 6/8. As a result, two features are combined in the final song: the human element, symbolized by the number 2, and the divine element, represented by the perfection of the number 3, giving the song a transcendental dimension.

In the literary layer of the final song, a subtle linguistic nuance is also worth noting. The first line, „Niechaj jej niebo świeci błękitnie (...)” is met at the song's conclusion with the statement: „Niech się odbija obraz ze źródła jej białej, cudnej twarzy...”. Adam Asnyk does not say that the woman's face is reflected "in" the spring. It is a reflection of the face — illusory, capricious, and ephemeral, intended to be transferred to the blue sky, to remain in the lyrical subject's memory as beautiful and pristine, although in reality it is merely the sun's rays reflecting in the water's surface.



Example 23. Z. Stojowski, Let her sky shine blue, bars 1-4. A passage imitating reflections of the sun on the water.

In the song *Niechaj jej niebo świeci błękitnie* Zygmunt Stojowski once again employs a tried-and-true structural pattern he frequently employs in his vocal works, separating the following sections: Parts I, II, III, a contrasting element, and the finale. This pattern forms the basis not only for the song *Niechaj jej niebo świeci błękitnie* discussed here, but also for the entire *Op. 33* cycle.

Stojowski also ties the entire cycle together compositionally by introducing a distinctive introduction to the last song, which is related to the introduction to the first song, *Gdzie jest twój sen?* The introduction to the first song is a question, while the introduction to the last song is an answer that transforms into a conclusion when repeated at the song's conclusion.

Zygmunt Stojowski relatively rarely uses a stanza division different from the original in his songs, but in this one he does just that. Kazimierz Przerwa-Tetmajer's poem *Niechaj jej niebo świeci błękitnie* consists of three stanzas, each with four lines. Zygmunt Stojowski, on the other hand, created his own division, creating three parts of the song according to the following pattern:

1. Niechaj jej niebo świeci błękitnie nad głową w leśnej toni

2. jak czarodziejska paproć niech kwitnie,
 jak lilia — pełna woni.
3. Niech jej najśłodzych ust się dotyka wiatr lotny z leśnych głębin;
 włos niech jej stroi konwalia dzika
 i krasny pąk jarzębin.

The individual sections of the song become increasingly longer, their tessituras become higher, their volumes become fuller, and their character takes on agitato qualities. Although the figuration underlying the piano part remains unchanged until the end of the piece, it is on the words: „Niech dąb wiecznego pełen pokoju nad głową jej się waży” Stojowski introduces a new key with darker colors and a more intimate sound, only to return to the illuminated original key of G major in the song's finale.

The composer allows for any number of repetitions through the use of the annotation *repetizione ad libitum* – to repeat at will – which could have emphasized the prayerful nature of the work. However, during the recording process, we decided against this approach, considering it paramount to highlight the coherence of the form of the song itself and the entire cycle through the musical motifs employed by the composer.

A technical difficulty that is worth considering when preparing to perform the piece is certainly the excessively prolonged phrases by the composer, for example on the words: „jak czarodziejska paproć niech kwitnie, jak lilia — pełna woni”. Zygmunt Stojowski cleverly prevents its intuitive shortening by placing the last syllable of the word at the very end of the sustained sound, after the bar line. It is difficult to give a phrase such a long duration and maintain its energetic coherence with the parts that follow it.

Despite these interpretative challenges, the song can and should be performed by young vocalists, because, apart from its undeniable beauty, it is an excellent test of rhythmic discipline in a piece of a highly etude-like nature. The song *Niechaj jej niebo świeci błękitnie* It is also a very effective and enjoyable piece to perform. Zygmunt Stojowski's oeuvre includes many reflective songs, or songs of considerable technical and interpretative difficulty. However, despite the high tessitura, which sometimes hinders precise articulation of the text, and the long phrases discussed above, this piece is almost devoid of other performance challenges.

3.5 *Serenada*

The penultimate art song to appear in Zygmunt Stojowski's oeuvre is *Serenade* to the poetry of Adam Asnyk. Originally written as an eight-stanza poem, it is, as the title suggests, a love song sung by a lover in the evening beneath his beloved's window. The poem depicts a nighttime conversation between a couple, where the man urges his beloved to come down to him before dawn so they can surrender to the passions of love.

For his song, Zygmunt Stojowski used the entire first stanza of the poem, along with fragments of the third, fourth, seventh, and last stanzas. In this way, he constructed three regular, seven-line stanzas. This editing allowed him not only to shorten the text but also influenced the treatment of the theme. Stojowski omitted all passages relating to suffering or anxiety, retaining those that describe the beauty of nature. This resulted in an exceptionally subtle love poem, which, after the composer's reduction, reads as follows:

Patrz! Patrz, oto wiosna znów
Najsłodsze niesie ci tchnienia
I czoło twoje ocienia
Wieńcem kwitnących bzów,
Czy czujesz w niemym zachwycie
Wdzięk nowy i nowe życie?
O, luba - mów!

Słyszysz miłości śpiew?
Słyszysz, jak wietrzyk szeleści,
Kwiaty całuje i pieści,
Igrając pośród drzew?
Słyszysz, jak skryty w jaśminie
Słowik wygłasza jedynie
Miłości śpiew?

Jeżeli w sercu twym
To wszystko słyszysz i czujesz,
Jeżeli rozkosz zgadujesz,
Co świat ożywia tchem;
Zejdź do mnie, dziewczę kochane,
Zejdź kończyć marzenia wiosniane
Na sercu mym.

To improve the flow of the phrasing, the composer introduced two repetitions in the song's text that are absent from the poem. These are the words "look" and "come down," underlined in the text above, which lengthen the first and last phrases of the song. Zygmunt Stojowski also significantly alters the versification to achieve long, calm phrases:

Patrz! Patrz, oto wiosna znów najśłodsze niesie ci tchnienia
I czoło twoje ocienia wieńcem kwitnących bzów,
Czy czujesz w niemym zachwycie wdzięk nowy i nowe życie?
O, luba - mów!

Słyszysz miłości śpiew? słyszysz, jak wietrzyk szeleści,
Kwiaty całuje i pieści igrając pośród drzew?
Słyszysz, jak skryty w jaśminie, słowik wygłasza jedynie
Miłości śpiew?

Jeżeli w sercu twym to wszystko słyszysz i czujesz,
Jeżeli rozkosz zgadujesz, co świat ożywia tchem;
Zejdź do mnie, dziewczę kochane,
Zejdź kończyć marzenia wiośniane na sercu mem.
Na sercu mem!

In the discussion of individual songs, it has been repeatedly emphasized that F-sharp minor is one of Zygmunt Stojowski's favorite keys. However, for the song *Serenade*, the composer chose its major namesake, F-sharp major. The song is in 3/8 metre and *allegretto* tempo. The varied piano accompaniment evokes the characteristics of the *brilliant* style, conveying the freshness of a spring night, while the melodic line, with its sentimental cantilena character, charmingly captures the aura of the lovers' love game.

This piece contains dynamic markings typical of Zygmunt Stojowski's vocal work, although in Heugel's edition there appears the beginning of extended dynamics in the form of *pp* – *piano pianissimo*.

The piece features two short, emotionally charged climaxes, highlighted by long notes combined with larger-volume dynamics. Stojowski employs a *crescendo* and *poco stringendo* on the words "miłości śpiew." Meanwhile, the direct address of the lyrical subject, "Zejdź do mnie, dziewczę kochane," is highlighted by a *poco forte e stretto*—slightly louder and faster—in the vocal line and a *poco stretto crescendo* in the piano part.

Compared to most of Zygmunt Stojowski's songs, which are incredibly elaborate in structure, *Serenade* is literal. The composer further emphasizes the piece's three-part verse structure with a change in accompaniment. The characteristic rhythmic motif, consisting of two sixteenth notes and two eighth notes in 3/8 time, which dominates the first and third verses of the second movement, is replaced by atmospheric passages in the right-hand part.

When performing *Serenade* by Zygmunt Stojowski, special attention should be paid to precise intonation, as the composer can surprise with unexpected, sudden harmonic changes, as is shown in the last bar of the presented fragment:



Przykład 24. Z. Stojowski, *Serenada*, bars 61-65.

Serenade is a song that should be included in the canon of songs in vocal studies. Exceptionally melodic, it encourages the performer to utilize a noble vocal timbre and a variety of tones. Despite its emotional climaxes and the composer's use of discerning harmonics, it does not provoke excessive expression that strains the voice. Single expositions of long, high notes (for example, the note g^2 in bars 70-75) allow the performer to demonstrate their breathing abilities. Above all, however, it is an exceptionally lyrical song that will support the development of young singers' musicality. It is available at the Bibliothèque Nationale in Paris, where you can easily order a physical or digital copy.

3.6 *Euphonies*.

The song *Euphonies* is a piece dedicated to the singer Greta Torpadie by Zygmunt Stojowski. It was composed to lyrics by the French symbolist Francis Vielé-Griffin.

Ce furent là des heures douces,
O ma dame des roses blondes,
Où tournoyait en folles rondes
L'essaim des rêves sur les mousses,
Et vous disiez des choses douces.

Those were sweet hours,
O my lady of pale cheeks,
Where dreams spun in wild circles
A swarm of dreams on the moss,
And you said sweet things.

Ce furent des baisers de rêve,
O ma dame des roses blondes,
Comme fleuries en d'autres mondes ;
Et sous la lune qui se lève.
J'ai cueilli des baisers de rêve.

They were kisses from dreams,
O my lady of pale cheeks,
Like flowers in other worlds;
And under the rising moon.
I chose kisses from dreams.

Ce fut mon radieux poème,
O ma dame des roses blondes.
J'aurais noyé parmi les ondes
De vos tresses mon âme même :
Et vous n'aimez plus qu'on vous aime.

That was my radiant poem,
O my lady of pale cheeks.
I would drown in the waves
O your tresses, my dear soul:
And you no longer love me as I love you.

This song, in the key of A major, is one of Zygmunt Stojowski's boldest works. To achieve an erotic mood, the composer utilized a 6/8 metre in the piano part, whose swaying movement evokes the act of love. The composer, in turn, created a sensual atmosphere through rich harmony and a multitude of incidental symbols.

As in his other vocal works, Stojowski contrasts the vibrant piano accompaniment with long legato phrases in the vocal part. The compass of the melodic line in the voice is typical of the composer's work. Dynamic and agogic markings do not exceed those typically used by Stojowski, except for the relatively rare performance marking *sciolto*, meaning loosely. The composer used it to indicate the long $f\sharp^2$ note in a forte dynamic. Thanks to this indication, the high note does not stand out, but rather constitutes a climax, simultaneously flowing smoothly into the rest of the phrase.

The composer used it to indicate the long $f\sharp^2$ note in a forte dynamic. This indication prevents the high note from standing out, but instead serves as a climax and flows smoothly into the rest of the phrase.

The piece is in three parts, and Zygmunt Stojowski, in his characteristic way, distinguishes the middle part of the song by means of a change of tempo (*a tempo poco animato*) and different figuration in the piano part.

The transition between the first and second movements of the song is one of the performance difficulties of this piece, as the composer opts not to end the first movement with a fermata, but rather smoothly transitions into the second, employing a *poco allargando*. Because the ending of the first movement is clearly like cadenza, the musician attempts to treat it accordingly, struggling to resume the narrative in the second movement, where the vocal phrase begins after an eighth-note rest. The composer softens this transition somewhat in the next movement by using an arpeggio chord on the first beat of the bar. This allows the vocalist a bit more time to conclude the first movement and begin the second movement, but it is still a place that requires special attention from the duo during the preparation process.

This mature and elegant song, *Euphonies*, is a piece that can be successfully used in a variety of recitals. Due to its emotional richness and thematic content, it is more suited to mature singers. While theoretically, it can be performed by students, someone with more experience will be able to extract more nuances from it, expressed, for example, through subtle harmonic shifts. The song is currently virtually unavailable, and for it to be released again, it must be reissued.

3.7 Collections of songs

3.7.1 Chansons Polonaises

After *Euphonies*, there was a long hiatus in Zygmunt Stojowski's work. The composer did not add any more art songs to his catalog of vocal lyric, but in 1927 he published his first collection of folk songs, *Chansons Polonaises*, which consisted of fifteen folk songs such as: *Flis*, *Owczarek*, *Maciek*, *Oj Chmielu*, *Od Krakowa*, *Gdzież ty jedziesz Jasiu?*, *Gdy w czystym polu*, *Gaiczek zielony*, *Pije Kuba*, *Wysła na pole* (duettino), *Krakowiak*, *Chałupeczka*, *O, joj, joj*, *Wezmę ja kontusz*, *A w ogródeczku chmiel się wije* oraz kolędy: *Bóg się rodzi*, *Lulajże Jezuniu*, *W żłobie leży*, *Wśród nocnej ciszy* i *Przybieżeli do Betlejem*.

This arrangement, in its form, is reminiscent of Francisco Poulenc's *Huit Chansons Polonaises*, where the composer used original folk melodies and embellished them with his signature harmony. Zygmunt Stojowski repeatedly emphasized that it was his duty to teach his sons to love their homeland, which is why

Chansons Polonaises was composed primarily with the composer's children in mind. Simple folk songs could have enhanced music-making on many a winter evening, while also sparking conversations about Polish music, history, and culture. Today, the pieces from this collection make excellent encores at patriotic concerts.

Zygmunt Stojowski ensured that the collection included not only simple, sentimental arrangements but also works of greater pianistic value, such as the song *Pije Kuba do Jakuba (Is drinking Jacob to Jacob)*. The collection was published with translations into foreign languages. The English translation was by Eleanor Hajue; the author of the French translation remains unknown.

From the *Chansons Polonaises*, the following songs were recorded as representative pieces of the entire collection: *Flis*, *Gdzież ty jedziesz Jasiu?*, *Gaiczek zielony*, *Pije Kuba*, *Krakowiak*, *Wezmę ja kontusz*, *A w ogródeczku chmiel się wije*.

Songs like *Gaiczek zielony*, *Pije Kuba*, *Krakowiak*, *A w ogródeczku chmiel się wije* were chosen for recording due to the popularity of the lyrics, which have been repeatedly arranged by various composers, including S. Moniuszko. Songs such as *Flis* – a song in the form of a folk ditty, and *Krakowiak* were chosen to highlight the presence of patriotic songs in the collection. In turn, *Wezmę ja kontusz (I'll Take My Kontusz)* was chosen for the particularly solemn nature of the accompaniment, which interestingly builds the musical drama in the piece, which is a dialogue between a tearful young lady and a courtier seeking her.

3.7.1 Memories of Poland

Memories of Poland is another collection of folk and patriotic songs including *Mazurek Dąbrowskiego* have been translated into English and French.

For many years, Zygmunt Stojowski had been conducting renowned music lectures in the United States, introducing Americans to Polish culture and educating them on Poland's political significance in Europe and the world. *Memories of Poland* was intended primarily for Americans, so he provided detailed stage directions, including not only performance instructions but also historical and cultural context. Zygmunt Stojowski was skilled at using agogic and dynamic markings to achieve specific artistic effects, and in *Memories of Poland* he achieved true mastery in this regard.

This collection contains the following songs: *Albośmy-to-jacy-tacy*, *A siadajże, siadaj!*, *Boga Rodzico*, *Boże coś Polskę*, *Dalej bracia*, *Dziewczyno kocham cię*, *Hejże dalej do mazura*, *Jeszcze Polska*, *Koło mego ogródka*, *Kozak*, *Krakowiak*, *Na polu wirzba*, *Nie chcę cię Kasiuniu*, *Obertas*, *Oj, lu lu*, *Pieśń weselna*, *Porównaj Boże*, *Przepióreczka* (metrum 3/8), *Przepióreczka* (second version – metrum 2/4), *Przez czyścówce upalenia*, *Siałem proso na zagonie*, *Siedzi sobie zając pod miedzą*, *Som, som, som w stawie rybecki*, *Stoi jawor zielony*, *W polu lipieńka*, *Z dymem pożarów*.

From the collection *Memories of Poland*, the songs *Stoi jawor zielony* (*Stands the Green sycamore*), *Obertas* (*Obertas*), *A siadajże, siadaj* (*A seat, sit*), were recorded as representative pieces for the entire collection.

The first song, *Stoi jawor zielony* (*Stands the Green Sycamore*), is a ballad-like tale of the loss of a beloved and the compulsion to remarry. The song *Obertas* contrasts with this song, featuring distinctive dialectal lyrics and a dance-like feel. The selection is rounded out by *A siadajże, siadaj* (*A sit, ...*

CHAPTER IV - Significance of Zygmunt Stojowski's vocal works for Polish national heritage

4.1 Pedagogical value of Zygmunt Stojowski's vocal lyricism

To mature artistically, a young singer needs to step outside their comfort zone. This is achieved, among other things, by working on new, unfamiliar repertoire. Works that are vocally satisfying but interpretatively challenging. Zygmunt Stojowski's songs excel in this role. At first glance, they might seem simple and require more effort from the pianist than the vocalist. However, upon approaching this composer's works, it becomes clear that, with the exception of a few songs, they are not suitable for spontaneous performance. The ambitus, while seemingly unassuming, proves surprisingly demanding. The phrases refuse to form a logical whole and resist typical interpretative procedures. These mounting difficulties lead to frustration and the conclusion that these songs may not be good. However, the opposite is true. When a young person delves into the piece, delves into the literary and musical text, a distinguished form, brimming with emotional message, emerges from these seemingly incongruous elements.

Zygmunt Stojowski, with his distinguished singers at his disposal, composed songs focusing not on their accessibility for the performer, but rather on the artistic value of the work. Therefore, to include them in the repertoire, a young singer must, in most cases, possess a basic set of technical skills and a comfortable vocal dexterity. They should also demonstrate a willingness to interpret the work independently and be open to musical challenges. Then, engaging with Zygmunt Stojowski's songs can become not only a pleasure for them but also contribute to the development of their musicality and vocal technique.

Zygmunt Stojowski's vocal lyric also includes works that have been largely unavailable for over seventy years. Apart from the CD release that forms the basis of this work, there are currently no other widely available recordings. Therefore, by embarking on their work, a young musician has the opportunity to delve deep into themselves and build an interpretation based on their own sensitivity, not someone else's performance. By performing unfamiliar compositions during exam sessions, students also popularize them among their peers. This provides them with their first

exposure to the phenomenon of disseminating culture and preserving national heritage, and they realize that they can actively participate in such a process.

Zygmunt Stojowski's vocal lyricism bridges the gap between the work of composers of Władysław Żeleński's generation and the work of modernists such as Karol Szymanowski and Ludomir Różycki. Stojowski consistently refused to experiment with new trends, and thus, in his works, the post-Romantic aesthetic, form, and delivery increasingly crystallized over the years. Engaging with this composer's songs reveals the evolution and diversity of styles at the turn of the 19th and 20th centuries, and allows contemporary performers to experience the musical sensibilities of the *fin de siècle*.

When analyzing works from this composer's oeuvre, it's also worth noting the difference between contemporary educational opportunities and the way knowledge was acquired in the late 19th century. Zygmunt Stojowski came from one of the last generations in which education was based solely on the personal master-student relationship. Music was also experienced in the same way: passively through attending concerts, or actively as a performer. There were no other options. The gramophone was patented only in 1887, the cinematograph in 1889, and the first feature film with sound dates back to 1926. In Zygmunt Stojowski's time, an educated person played an opinion-forming role within their community. This was their duty. Therefore, in the case of a musician, they were expected not only to attend a concert, experience it, and understand it, but also to evaluate its artistic value and verbalize their opinion in a way that others could understand. Today, it's increasingly difficult to get young people to reflect, and even more difficult to verbalize their feelings about music. Reflection has been replaced by unsubstantiated opinions gleaned from the internet. This phenomenon has been gaining momentum since the widespread use of CDs, and the trend continues unabated. Therefore, it's hoped that Zygmunt Stojowski's unknown legacy will help reawaken thinking, feeling, and artistic curiosity among young vocalists.

4.1 The significance of Zygmunt Stojowski's work for the understanding of the variety of émigré and neo-Romantic works by Polish composers

Zygmunt Stojowski's vocal lyric is an important element of Poland's national heritage, and he himself is a crucial composer for understanding the complexities of

emigration. Stojowski spent almost two decades in Paris and the rest of his life in the United States. The composer experienced no language barrier, achieved significant international success, and was a fulfilled artist. He had every predisposition to be a cosmopolitan, yet he remained a Polish composer and a Pole to the end. By comparing the presented works of Zygmunt Stojowski with the songs of Władysław Żeleński, Ignacy Jan Paderewski, and Henryk Opieński, who was a contemporary of Stojowski but studied composition with him in the United States, one can hear and understand the foundations of the Polish style in vocal lyricism at the turn of the 20th century.

So what makes Stojowski and his work unique? Primarily, it lies in the fact that his patriotism was based on a mere seventeen years of childhood and youth spent in his homeland. Zygmunt Stojowski had no opportunity to develop all his national flaws. He had no way to absorb its atmosphere and absurdities. He was a Pole whose heart was not Poland, but an idealized vision of his homeland. That's why Zygmunt Stojowski was so afraid of modernism, which broke rules, shattered forms, and abandoned all conventions. He sensed that such a step could sever the last thread connecting him to his homeland, potentially undermining his national identity.

He left behind an oeuvre that was admittedly anachronistic in relation to the work of his composers' contemporaries. However, the passage of time has erased this criterion. More than seven decades after his death, it is finally possible to appreciate Zygmunt Stojowski for what he was and what he left behind. Lean into his sensibility and style, because no matter how one might have composed at the beginning of the 20th century, Zygmunt Stojowski remained true to his ideals to the end and created what he considered beautiful.

SUMMARY

The opportunity to come into contact with Zygmunt Stojowski's work was an honour, but also a musical challenge. The more than an hour's worth of recorded musical material provided us with many emotions and convinced us of the undoubted artistic value of Zygmunt Stojowski's vocal lyric. Discovering his music, while also seeking information about what kind of person this émigré composer was, so that the first recording of his complete songs would not be merely an interpretation of the musical material he left behind, but would be as close as possible to the composer's ideas, was worth the effort.

Although Stojowski's chamber and symphonic works are gradually gaining in popularity and we know more and more about the composer, there is still a lack of sources, studies and answers to many questions about the composer's songwriting. Individual songs are scattered in libraries all over the world, and *Zygmunt Stojowski, Life and Music* – the only biography of the composer since 2007 – is still only available in English, as its translation into Polish has most likely been lost irretrievably in the depths of the Polish Music Publishers.

Therefore, this work and its description will be used to support the idea of restoring Zygmunt Stojowski's song output to general circulation, and the first step towards this will be the realisation of the project of compiling and publishing Zygmunt Stojowski's complete songs in print, so that they become widely available. When this last bastion falls, it will finally be possible to stop talking about Zygmunt Stojowski as a forgotten émigré composer at the turn of the 19th and 20th centuries.

LIST OF PICTURES

Pic. 1. Adnotacja dotycząca rodziny Stojowskich pochodząca ze Spisu Szlachty Królestwa Polskiego.

Pic. 2. Z Filharmonii, *Echo Muzyczne, Teatralne i Artystyczne*. Fragment wywiadu z Zygmuntem Stojowskim.

LIST OF MUSIC EXAMPLES

Example 1. Z. Stojowski, *Tęsknota*, takt 3. W partii głosu widoczny jest motyw rytmiczny, który powtarza się na początku każdej części pieśni. W ten sposób kompozytor wyróżnia w pieśni początek strofy w wierszu.

Example 2. F. Schubert *An Sylvia*, takt 1-3. W kluczu basowym widoczny jest motyw, który zaczerpnął Zygmunt Stojowski: ósemka z kropką, szesnastka oraz dwie ćwierćnuty.

Example 3. Z. Stojowski, *À Stella*, takty 22-24.

Example 4. Z. Stojowski, *À Stella*, takty 27-29.

Example 5. Z. Stojowski, *Letni wieczór*, takty 1-4. Pierwsza fraza utworu o wysokiej *tessiturze*.

Example 6. Z. Stojowski, *Letni wieczór*, takty 45-48. Fragment ukazujący mnogość zmian harmoniczych oraz zmienioną figurację w akompaniamencie.

Example 7. Z. Stojowski, *Letni wieczór*, takty 53-56. Fragment wymagający od wokalisty szczególnej uwagi intonacyjnej.

Example 8. Z. Stojowski, *Wędrowało sobie słonko*, takty 22-23. Kulminacja bez fermaty, oznaczona *poco ritenuto* z akordem arpeggio na drugiej mierze taktu.

Example 9. Z. Stojowski, *Wędrowało sobie słonko*, takty 42-44.

Example 10. Z. Stojowski, *Siedzi ptaszek na drzewie*, takty 1-4.

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Example 12. *Salve Regina* w Antyfoniarzu Gilleta z 1933 roku.

Example 13. Z. Stojowski, *Gdzie jest twój sen*, takty 5-6.

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Example 15. Z. Stojowski, *Gdzie jest twój sen*, takty 26-28.

Example 16. Z. Stojowski, *Mów do mnie jeszcze*, takty 1-4.

Example 17. Z. Stojowski, *Mów do mnie jeszcze*, takty 22-24.

Example 18. Z. Stojowski, *Gdybyś ty była szklannem jeziorem*, takty 1-5.

Example 19. Z. Stojowski, *Gdybyś ty była szklannem jeziorem*, takty 40-44.

Example 20. Z. Stojowski, *Na mej duszy strunach*, takty 1-3. Figuracje w partii fortepianu imitujące powiewy wiatru.

Example 21. *Salve Regina* w Antyfoniarzu Gilleta z 1933 roku. Wskazane są neumy, które stały się inspiracją dla Zygmunta Stojowskiego.

Example 22. Z. Stojowski, *Bądź zdrowa*, takty 1-4. Motyw muzyczny inspirowany incipitem *Salve Regina*.

Example 23. Z. Stojowski, *Niechaj jej niebo świeci błękitnie*, takty 1-4. Pasaż imitujący odbłaski słońca na wodzie.

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