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Katarzyna ROGOZIŃSKA
orcid.org/0000-0001-6867-0834

**EDUCATIONAL ASPECT
OF «MŁODA MUZYKA» PERIODICAL (1908 – 1919)**

Катажина РОГОЗИНЬСКА

**ОСВІТНІЙ ВИМІР ЧАСОПИСУ
«MŁODA MUZYKA» (1908 – 1919)**

У статті розглянуто зміст двотижневого музично-літературного журналу – «Młoda Muzyka», який презентував поступовий напрямок у польській музичній думці, пропагував творчість сучасних, зокрема молодих, польських композиторів. Акцентовано увагу на освітньому аспекті часопису, який є досконалим прикладом освітніх публікацій, які охоплюють багато цікавих педагогічних, виховних і естетичних проблем.

***Ключові слова:** музика, виховання, естетика, музична освіта, «Młoda Muzyka».*

Катажина РОГОЗИНЬСКА

**ОБРАЗОВАТЕЛЬНОЕ ИЗМЕРЕНИЕ ЖУРНАЛА
«MŁODA MUZYKA» (1908 – 1919)**

В статье рассмотрены содержание двухнедельного музыкально-литературного журнала – «Młoda Muzyka», который представлял постепенное направление в польской музыкальной мысли, пропагандировал творчество современных, в том числе молодых, польских композиторов. Акцентировано внимание на образовательном аспекте журнала, который является совершенным примером образовательных публикаций, охватывающих много интересных педагогических, воспитательных и эстетических проблем.

***Ключевые слова:** музыка, воспитание, эстетика, образование, «Młoda Muzyka».*

Introduction

Music accompanies a human being since its birth. It is also particularly important element shaping our civilization and culture determining the education

of each society to a large extent. It plays an important role in human's development, education and even during therapy. One of the representations of art in the life of a human being is its influence on imagination, sound and word. The latter is mostly conveyed in interesting literature and periodicals covering issues of broadly comprehended culture. At the beginning of the 20th century «Młoda Muzyka» was one of such periodicals. Information stating that «Młoda Muzyka» was the only Polish music and literature periodical at that time was included at the end of the first issue. As a result it showed cultural life of Polish society (deprived of sovereignty) of that time and played an important part in popularizing musical education to a large number of residents of Polish lands.

«Młoda Muzyka» – its origins and development

As it has already been indicated the objective of the periodical, particularly one devoted to the culture issues, was very often focused on acquainting, popularizing and even preparing to participation of society's cultural life. It seems that these objectives were met by «Młoda Muzyka». It was a fortnightly periodical with its roots in the beginning of the 20th century. It was published in Warsaw, which at that time was the main cultural place in Kingdom of Poland. «Młoda Muzyka» revealed the progressive trend in Polish music thought. It was mostly popularizing the work of the contemporary Polish composers, among others, Ludomir Różycki, Karol Szymanowski, Feliks Nowowiejski or Zygmunt Noskowski. Acknowledged musicologists like: Adolf Chybiński, Zdzisław Jachimecki, Henryk Opieński, Stefania Łobaszewska-Gérard de Festenburg [21, p. 47] were among its permanent contributors. The first issue was published on the 1st of October 1908. Since 1910 the title was changed into «Przegląd Muzyczny». Roman Chojnacki was its founder, editor-in-chief and publisher and he held these functions all the time the periodical was issued. Romuald Haller was his assistant editor. With the new title periodical was issued from 1908 to 1914. After the WWI in 1918 it was published again until its last issue in 1919 [21, p. 49; 11, p. 9].

Roman Chojnacki was born on 1st August 1875 in Władysławowo and died 22nd December 1938 in Warsaw. He was a music critic, pedagogue and music life animator. In 1908, Chojnacki graduated from Instytut Muzyczny in Warsaw, accordion with Gustaw Rogulski, and composing and counterpoint with Zygmunt Noskowski. At the beginning of his professional career, Chojnacki gave private music tutorials. Since 1915 he taught in Ludwik Ursteingirl's music school in Warsaw. In 1927 – 1938 he was an accordion lecturer in music conservatoire. However, his main professional activity was connected with the functions of a director (1918 – 1923) and an artistic manager (1923 – 1931) of Warsaw Philharmonic Orchestra. During his period in office in Warsaw Philharmonic Orchestra world famous conductors were performing, among others, Wilhelm Furtwängler, Hermann Abendroth, pianists: Siergiej

Rachmaninow, Vladimir Horowitz and violinists such as e.g. Fritz Kreisler. Chojnacki developed publishing activity in Warsaw Philharmonic Orchestra, in 1930 – 1931 he edited «Biuletyn Koncertowy», and since 1935 «Przewodnik Koncertowy» [12, p. 105; 25, p. 2].

To emphasize the significant role of «Młoda Muzyka» periodical, it is worth to quote the manifesto of its editors, which was published in its first issue: «Bringing to life new periodical devoted to high art in the broad sense, we would like to pay particular attention to popularizing high art as the only beauty in life which would help improve artistic culture of our society. We begin our work at the time when each serious work, having its origin in the inspiration of real art in its all representations, is not met with any interest of the society, and young art pioneers despite of their talent and distinguished skills are sentenced to eternal vegetation and everlasting pursuit of vacancy in artistic facilities. Unbiased and free from the urge to serve the profit, we will pursue our sole goal being driven by beloved idea of justice. We will not hesitate to voice the words of truth, despite of its inconvenience; to pursue our goals, we will attach a special column in which articles referring to our objectives (aesthetics and musical level and undesired phenomena of the artistic world) will be presented. Our critic will not be based on highlighting the disadvantages and faults but on impartiality, instead of cutting the wings we will encourage further work, elevate the spirit, empower it with the faith and highlight the advantages helping to eradicate the disadvantages. Empowered with the cordial regards and encouragement sent from all centers of Polish art both in the country and abroad so as to endure such difficult enterprise, we appeal for better tomorrow with faith, being aware that on our journey we will encounter thorns and aversion» [20, p. 1].

The necessity and sense of the emergence of such periodical is also denoted by a short entry in *Kronica* where the editor wrote: «The news on our periodical was widely spread on all corners of Polish lands. Wishes of successful and fruitful work and subscription orders were sent from near and far. It clearly indicates the interest in our periodical and the need of emergence of musical organ. [...]. Despite of the increasing number of employees from «the young», we acquired distinguished representatives of literature and music» [3, p. 14].

Number of interesting articles, reviews on music life in Warsaw and, among others, Cracow, Łódź, Lwów, Kalisz and foreign cities, i.e. London, Paris, Milan, Moscow, Kiev, Vienna were published in the periodical. Despite of typically musical issues also literary content like short stories were included in «Młoda Muzyka».

Educational and aesthetic issues in «Młoda Muzyka»

Presenting educational or aesthetic issues of «Młoda Muzyka» periodical, general music education situation in Poland of that time needs to be presented.

Second half of 18th century was particularly important for its development when two education trends appeared: traditional and progressive one. Both of them tended towards increasing the music culture in society. It needs to be indicated that the activity of the representatives of the progressive trend encompassed all strata of society. During partitions thanks to the activity of Komisja Edukacji Narodowej (Commission of National Education) and his secretary Grzegorz Piramowicz, a great enthusiast of popularizing music education, new schools were built where new teaching programmes and subjects were introduced [18, p. 32]. Teachers' seminars (where church singing or playing the instruments were taught [18, p. 37]) were also conducive to popularizing music knowledge. A priest Waław Sierakowski is a significant figure as he was an initiator of a singing school [18, p. 38]. In the post-partition period the development of music education depended on political conditions. The first collections of school songs in Polish appeared in Prussian partition [24, p. 12] whereas in Russian partition music was only one of the facultative subjects [19, p. 24]. Music education was organized best in Austrian partition. During that time, the existing teaching programme was referred to as a progressive one [19, p. 25]. Intensive development of music education in Poland occurred only in the interwar period [19, p. 23]. After regaining independence, actions aiming at standardizing educational system were taken in the whole country. Further development of music education occurred after WWII.

This short outline of music education shows that it has always been one of the most significant factors in teaching. Publications and periodicals also played an important role in popularizing music education. A reader was very often acquainted with the aesthetic events taking place both in Poland and abroad. Outlining pedagogical or aesthetic issues covered in «Młoda Muzyka», definition of the word education needs to be reminded as it means in Latin upbringing: «[...] all processes and actions which are aimed at changing people, mostly children and teenagers in accordance with the ideals and education objectives of a given society. [...] At present a broad meaning of that term is popularized referring to education as all processes whose purpose is teaching and upbringing» [16, p. 88 – 89].

Thus, many significant issues published in «Młoda Muzyka» might have had influence on the change of views and reception of music works, which were not pleasant to the listener as they were difficult in perception. The periodical also devoted much attention to history of music in Poland and abroad. The authors of articles discussed with great detail e.g. biographies of Polish and foreign composers, among whom e.g. Zygmunt Noskowski can be enumerated. He was an editor of still popular, consisting of 50 songs *Śpiewnik dla dzieci* (a song-book for children) based on Maria Konopnicka texts. *Śpiewnik* consisted of four parts: *Zima, Wiosna, Lato, Jesień* (winter, spring, summer,

autumn) [15, p. 156]. Among other authors of the periodical were: Grzegorz Fitelberg – a conductor, composer and violinist [9, p. 4 – 6]; a singer – Henryk Opieński whom Adolf Chybiński described as: «sensitive to the poetry of nature and its subtle colours which gives charm to his poetry songs» [13, p. 3 – 5] and referred to him as a «poet of the heart» [13, p. 5]. There was also Mieczysław Karłowicz's [7, p. 1 – 2] profile – a master of symphonic music, violinist and a great advocate of Polish music.

As far as foreign artists are concerned, a reader can be acquainted with the character of and a distinguished violinist Pablo de Sarasate [2, p. 13] or Mikołaj Rimski-Korsakow, one of the most remarkable Russian composers and a German composer Feliks Mendelssohn-Bartholdy [4, p. 3 – 4], an author of the famous Overture to William Shakespeare's *Midsummer Night's Dream*. An interesting series of articles were devoted to the history of Polish, Czech and Russian music, which also constituted a fragment of music history. A reader had an opportunity to get acquainted with its national character, motivations, purposes or music pieces created in these countries. The authors of the articles also featured composers views on contemporary music i.e. work, performance, music skills of the musicians giving concerts.

The above listed examples are an excellent example of the whole educational process and they constitute an inseparable part of the music education canon of the young and old as one of the definitions in *Słownik Pedagogiczny* states that education is: «[...] a deliberately organized social activity, based on the relationship between a student and a teacher whose purpose is to evoke intended changes in the personality of the student. The changes encompass both cognitive and instrumental realm connected with perception of reality and an ability to have an influence on it, the emotional and motivational realm which is based on shaping a person's attitude to the world and people, their views and attitudes, constellation values and purpose of life. The educational process is conditioned by many factors. It is mostly connected with an individual's comprehension of certain social and moral norms and assigning to these norms, depending on their previous experiences and motives, personal meaning [...]. Process and educational effects are shaped under the influence of:

1) conscious and deliberate impact of people and institutions responsible for education (among others, parents, teachers, school, social, cultural and religious organizations);

2) parallel education system and in particular organized activity of mass media;

3) efforts of an individual to shape their own personality. [...]» [16, p. 445].

One of the elements of the general education process is music education described by Wojciech Jankowski as: providing an individual an opportunity

to actively, selectively and also creatively participate in music culture and at the same time contributing to it in society and in themselves» [13, p. 407 – 408].

It needs to be emphasized that active participation in music culture of an individual depends, among others, on their music education, consistent formation of sensitivity, aestheticism or general music knowledge. Therefore «Młoda Muzyka» is also an excellent publication on the music education of an individual.

Despite of the above listed series of articles, the periodical also promoted music books, encyclopedias, music course books and other periodicals devoted to art e.g. «Biesiada Literacka», «Goniec Wileński», «Bluszcz», «Kultura», «Książka», «Nowe Tory», «Nowości Literackie», «Społeczeństwo», «Idea», «Russkaja Muzykalnaja Gazeta».

The periodical was also devoted to the music education issues on the music conservatories level in Paris, Leipzig, Petersburg and Berlin.

Aesthetic music experience was revealed in the concert reviews e.g. Artur Rubinstein's, academic choirs or young adepts of music arts or Edmunda Hertz's grand piano and Paweł Kochański's violin recitals [17, p. 4 – 5]. Examples of beautiful social activity in the field of music were presented in the article series *Echa z prowincji*. We are acquainted with the activity of the choir «Lutnia» in Mława whose aim was to «popularize common songs locally and in every corner of the world» [22, p. 11 – 12]. The choir performed its mission by, among others, concerts in nearby towns thanks to which new singing associations appeared. It has to be noted that the choir apart from the vocal section there was also literary drama one. Creating literary music association «Lira» in Częstochowa was a similar initiative [1, p. 13]. Its members performed choir pieces with the accompaniment of grand piano also with greater degree of difficulty. Another interesting issue was an article devoted to the role of music school in province. These schools filled the void in the cultural life of a given community. Very often in these small towns people eagerly participated in classical music concert taking place in summer season, welcoming the musicians performance with enthusiasm and enchantment.

The articles analyzing musical pieces e.g. Piotr Czajkowski's *Symfonia Patetyczna* [23, p. 8 – 9] or presenting operas' libretti Giacomo Puccini's *Madame Butterfly* [18, p. 16 – 17], Jules Massenet's *Thais* [8, p. 1 – 4], Ludomir Różycki' *Bolesław Śmiały* [14, p. 7 – 9] or Ryszard Wagner's *Śpiewaków Norymberskich* also had educational aspect [14, p. 7 – 12].

A notable fact is the address book of accordion, counterpoint, solo singing, playing the piano, violin, choirs and string quartet conductor's teachers as well as functioning music associations which were included in the periodical.

Conclusion

Each article presented in «Młoda Muzyka» approximated broader and better comprehension of a music piece even the one described as «difficult»

in perception the same as music in general which was accompanying human-kind since its origins. Music is particularly important element in shaping our civilisation and culture. It decides to a great extent about human education and upbringing at each stage of their life. It also has a significant role in therapeutic influence on a human.

The origins of «Młoda Muzyka» periodical was initiated by an urge of popularizing music culture across the nation and it was an answer to the great needs of contributing of Polish society in creating and experiencing music culture. As the editors emphasised slight interest in art, its beauty and value and the interest of society in «poor» art was a great stimulus to create the periodical.

Finally, it can be stated that «Młoda Muzyka» periodical perfectly played its educational and aesthetic role. It illustrated the presented issues in depth showing cultural life, level of knowledge and engagement as well as the needs of almost all Polish society as far as music issues were concerned.

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