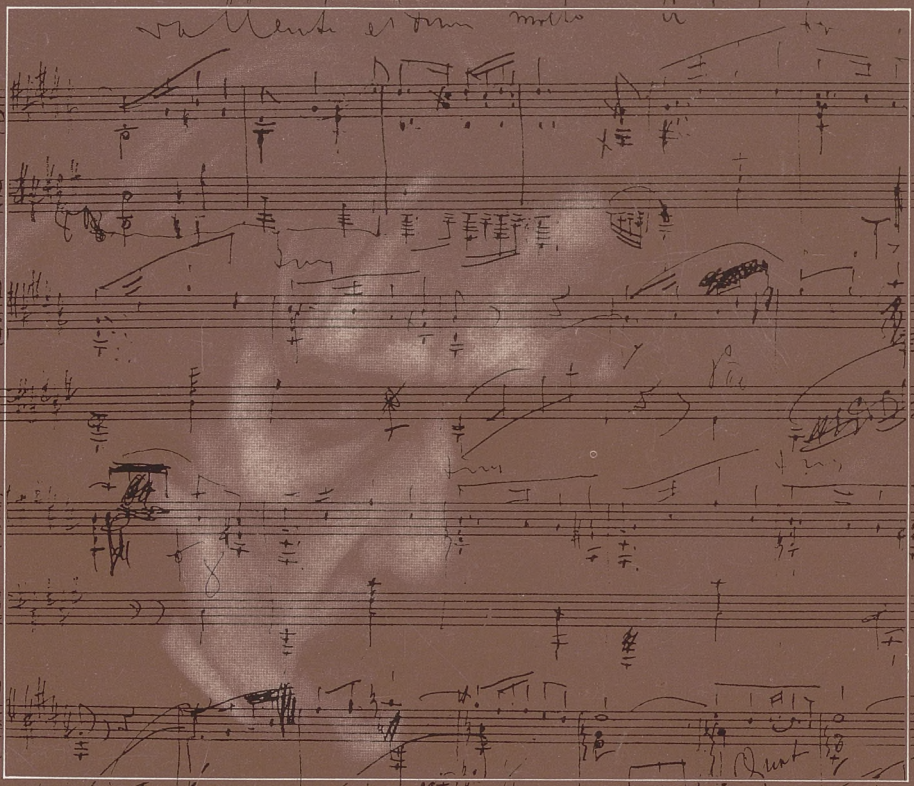


IGNACY JAN PADEREWSKI EXHIBITION

THE MUSEUM OF JAGIELLONIAN UNIVERSITY COLLEGIUM MAIUS

ul. Jagiellońska 15 31. V–23. VI h.: 10am – 1pm/3pm – 6 pm.

CSCE Symposium
on the Cultural Heritage

Cracow 28 May – 7 June 1991

T 191
/7

Bibl. Jag.

THE DEPARTMENT OF MUSICOLOGY OF JAGIELLONIAN UNIVERSITY
THE MUSEUM OF JAGIELLONIAN UNIVERSITY
JAGIELLONIAN LIBRARY

IGNACY JAN PADEREWSKI
(1860–1941)

Portrait of Man, Artist and Statesman

AN EXHIBITION ON THE 50th ANNIVERSARY OF THE ARTIST'S DEATH

MUSEUM OF JAGIELLONIAN UNIVERSITY — COLLEGIUM MAIUS
31 May — 23 June 1991

Preparation of the Catalogue and Introduction:

Małgorzata Perkowska-Waszek

Summary of the introduction and English translation:

GAMA Translations Ltd., Kraków, ul. Św. Marka 31

Reproductions:

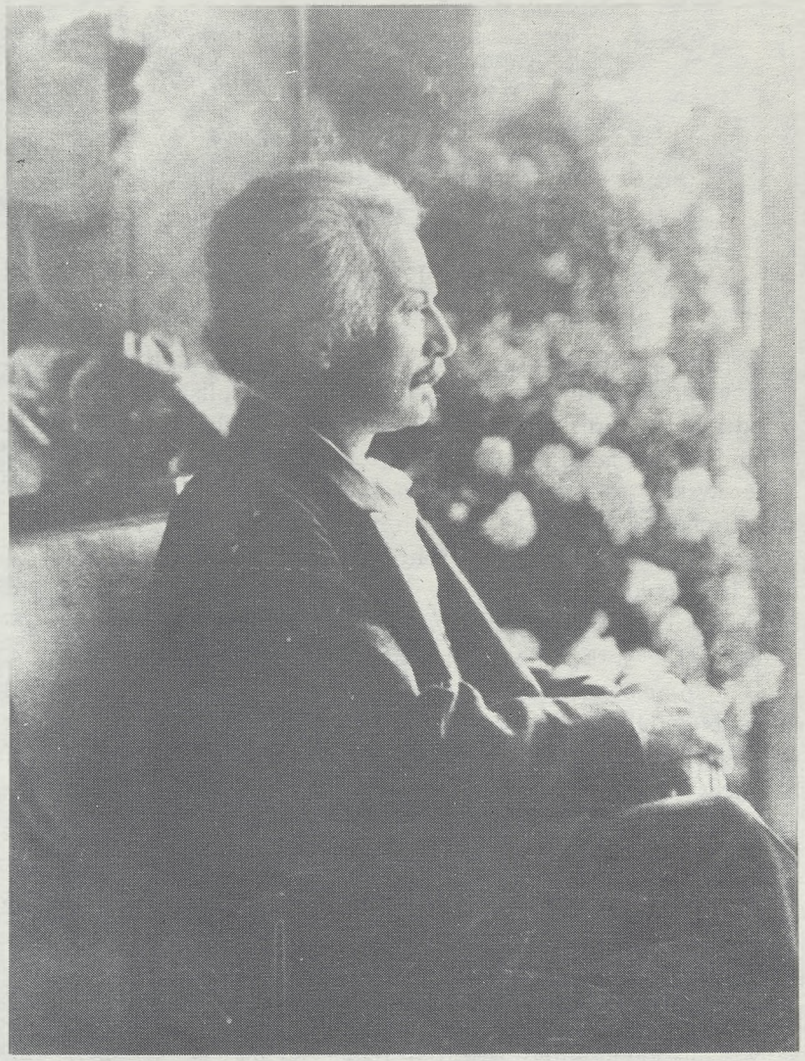
Stanisław Hrabia

Photograph from Arlington Cemetery:

Jerzy Parzyński

DRUKARNIA UNIWERSYTETU JAGIELLOŃSKIEGO w KRAKOWIE

Nakład 500 egz. Zam 84/91



INTRODUCTION

29 June, 1991 marks the 50th anniversary of the death of Ignacy Jan Paderewski, one of the greatest Polish artists, a devoted patriot and statesman whose service to the Polish cause is often unappreciated and forgotten today. The post-war history of Paderewski's fatherland almost erased his name from the pages of the official history books, though he was certainly in the censors' registers among the names sentenced to oblivion.

The stereotype of Paderewski as an outstanding pianist but a mediorce composer and an amateur politician has been undermined by the work of Polish historians, archivists, and musicologists.

The huge collection of I. J. Paderewski's documents contained in the New Document Archives in Warsaw was the first to attract scholars' attention; a team of scholars fom the Polish Academy of Sciences prepared for publication a four volume edition, *Archiwum Polityczne Ignacego Paderewskiego* (The Political Archives of Ignacy Paderewski) (Wrocław 1973, 1974). This source material illustrates the immensity of Paderewski's work and efforts as well as the results of his political activity in different periods of Polish history.

The reader becomes better acquainted with Paderewski's profile as a politician and statesman on reading M. M. Drozdowski's well-documented research paper, *Ignacy Jan Paderewski. Zarys biografii politycznej* (Ignacy Paderewski. An Outline of Political Biography), (Warsaw 1979, English version 1981). And the little-known deeds of the aging artist after the outbreak of World War II are discussed by the same author in an article,

Paderewski w latach II wojny światowej (Paderewski During the II World War) („Więzi" 1986 no 6 p. 175-188).

A detailed treatment of 40 years of Paderewski's life and artistic career up to the staging of the *Manru* opera can be found in a book by the incisive researcher, A. Piber, a well-known historian and archivist. His extensive work, *Droga do sławy. Ignacy Paderewski w latach 1860-1902* (The Road to Fame. Ignacy Paderewski in the Years 1860—1902), was published in Warsaw in 1982.

The books about Paderewski that have appeared recently outside Poland are Werner Fuchss' *Paderewski, reflets de sa vie* (Geneva 1981), and in the English language a biography by Adam Zamoyski from London, published in New Yorku in 1982.

The composer's technique and his activity as a pianist have not been investigated for years; on the basis of preserved concert programs, old reviews and critical articles I have compiled *Diariusz koncertowy Paderewskiego* (Paderewski's Concert Diary) (Kraków 1990) in which besides the most important biographical information, I have tried to list and describe Paderewski's concert tours, his repertoire, first recordings, and the publication and execution of all of his compositions known to date.

More detailed information on this subject, comprising the latest research is containd in the *Katalog tematyczny twórczości Paderewskiego* (Thematic Catalogue of Paderewski's Compositions) which I submitted for publication to the Polish Music Publishing House (PWM) together with the text to *Album Paderewskiego* (Paderewski's Album), a richly illustrated, popular biography.

The main source of information used in writing *Katalog tematyczny* were valuable materials, so far unknown to musicologists, such as musical manuscripts[1] and the artist's private correspondence from the years 1872-1890, addressed to his father as well as his friend (Helen Górska, who became his wife).

[1] Compare also: M. Perkowska, W. Pigła *Katalog rękopisów I. J. Paderewskiego* (Manuscript Catalog of I. J. Paderewski), „Muzyka" 1988 no 3 p. 53-70 and M. Perkowska *Nieznane kompozycje Paderewskiego w świetle badań źródłowych* (Paderewski's Unknown Compositions in the Light of Source Research), „Muzyka" 1988 no 3 p. 21-33.

This correspondence is in the hands of the daughter of Sylwin Strakacz (Paderewski's secretary), who resides permanently in the USA. If these letters ever become known to the general public and appear in print, they will provide an immensely valuable, colourful and interesting source of information, not only about the artist's creative work and everyday life but also about the virtues and shortcomings of this exceptional man.

*
* *

The roads of Ignacy Paderewski went in many directions. A talented musician and polyglot, an excellent speaker and politician, Paderewski seemed to attain perfection, fame and recognition in every walk of life. He was universally known as a philanthropist, a man of great heart and mind, a devoted patriot and citizen of the world. Surrounded on all sides with respect and admiration, he shared the friendship of the most illustrious men of his times.

This great artist and master pianist began his musicial career as a composer and teacher at the Institute of Music in Warsaw. His 3 March, 1888 Paris debut began a more than 50-year career and triumphant journey across the greatest concert stages of the world. Thousands of music lovers and less musical fans listened to him, sometimes expressing their admiration in violent and quite unconventional ways. Among his faithful audience one could find crowned royalty, presidents, men of business and artists; all of them wanted to listen to him play, see him with their own eyes, and participate in the artistic mystery. The prices of tickets to his concerts reached record levels, as is still borne out by the *Guinness Book of Records*.

He electrified audiences with his personality, the perfection of his technique, and his musical culture, but also by his general bearing and appearance and not least by his thick red hair.

The artist chose the repertoire of his concerts very carefully. Side by side with the works of Bach, Beethoven and particularly the masters of the Romantic era, he always included the works of Frederic Chopin and sometimes his own. Paderewski imprinted

Bibl. Jag.

his own individual style on the interpretation of Chopin's music, establishing an ideal to be emulated by future generations of young pianists.

Journalists and art critics often compared Paderewski's talent with that of the greatest masters of his times: Eugène d'Albert, Maurice Rosenthal, Emil Sauer and others, yet they were unanimous in emphasizing Paderewski as a great individual, a unique artist and a worthy successor to Franz Liszt and Anton Rubinstein. Whereas the pianists belonging to the generation of Artur Rubinstein did not accept Paderewski's model of interpretation; they blamed him for excessive use of tempo rubato, excessive sentimentalism, and unfashionable guitar-like chord breaks.

An imperfect trace of Paderewski's piano art can be found today only on recordings reconstructed from acoustic, electrically produced records, and even from pianola rollers, Paderewski's music is also preserved on film in *Sonata księżycowa* (*The Moonlight Sonata*) produced by a London film company in 1936.

It was relatively late in his life, at the age of 24, that Paderewski decided a change in his career. He undertook piano studies under Teodor Leszetycki in Vienna. Up until then, he had performed only sporadically as a soloist, in chamber ensemble and as accompanist to the violinist Władysław Górski with whom he was friendly. He gave concerts mainly in Warsaw, in some other cities in Poland, and in the summer at health resorts. Apart from that, he was absorbed mainly in pedagogical work and in his great passion and vocation, as it then seemed to him: musical composition.

He had written his first piano compositions already as a pupil and then as a graduate of the Institute of Music. In the years 1882 and 1884 he travelled to Berlin twice to perfect his knowledge of composition under Friedrich Kiel and under Heinrich Urban, master of the art of instrumentation. It was under the direction of Urban that Paderewski wrote, among others, his first serious composition, an *Overture* for an orchestra, about whose existence we have not known until recently. He continued to write suites, miniature cycles for the piano, stylized dances, songs with piano

accompaniment, a violin sonata and many other compositions. Among the more serious compositions created at the threshold of his career as pianist, the *Piano Concert in A minor opus 17* brought Paderewski the most acclaim.

His later compositions, *Fantazja Polska* (Polish Fantasy), *Sonata*, *Wariacje fortepianowe* (Piano Variations), *French Songs* to the words of Catulle Mendès, the *Manru* opera, and *Symphony in H-minor* were all created in the years 1893-1909, when the artist was occupied mainly with his career and with work on the new repertoire of his concerts. Only the summer months and longer breaks between concert tours were devoted to writing new compositions.

Thanks to their technical mastery and their melodic and harmonic features, many of Paderewski's compositions have remained in the concert repertoire until today. They used to be performed by the best orchestras and opera companies in Europe and America. That is a rare phenomenon in the history of Polish music.

Paderewski's minor piano compositions, which are still eagerly performed and listened to today, gained great popularity during the composer's lifetime; *Menuet G-dur* (Minuet in G-major), *Krakowiak fantastyczny* (Fantastic Krakowiak), *Melodia* (The Melody) opus 8 and 16 or *Legenda* (The Legend) were published, recorded and arranged with different instruments dozens of times.

As it turned out in the course of deeper research many of the compositions remained in the composer's files. Unpublished or incomplete, luckily they were not destroyed. In the future they may be of interest to musicians and performers alike. The identification of the manuscripts discoverd both in Poland and abroad has not been easy. In many cases it was only after one checked information in the artist's correspondence that the circumstances of their creation were revealed. The above-mentioned *Overture*, *Variations for a String Quartet*, *Suite for a String Orchestra*, *Song* and *Romance for Violin and Piano*, the songs *Dans la forêt* (to the words of T. Gautier) and *Konwalijka* (Lily of the Valley) to the words of A. Asnyk, as well as an outline of the *Cantata* to the words of K. Przerwa-Tetmajer, a violin concert and several piano compositions — all these considerably broaden Paderewski's output as a composer.

When his last musical compositions *Symfonia h-moll* (Symphony in H-minor), performed for the first time in 1909 by Max Fiedler and the Boston Symphony Orchestra had been created, Paderewski was going through a crisis as pianist and composer. The crisis was due to overwork and the hardships connected with the life of a travelling artist. For some time to come, Paderewski refused all offers of concerts and tried to strengthen his nerves and steady his hands. He rested and... tilled the soil. It was at this time that he met Roman Dmowski and politicians representing the National Democratic Front, whose aim was to restore the independence of Poland.

At that time Paderewski had no political ambitions, yet when he appeared in Cracow in July 1910 at the ceremonial unveiling of the monument commemorating the Polish victory at Grunwald, his fiery speech to the gathered crowds sparked off his new role as a spiritual leader for an enslaved nation.

In Autumn of the same year, during celebrations marking the 100th anniversary of the birth of Frederic Chopin in Lvov, Paderewski delivered his famous speech about Chopin at the 1st Congress of Polish Musicians. The speech did not lack for patriotic accents.

The outbreak of World War I spurred Paderewski to even greater efforts whose aim was to bring assistance to the victims of war in Poland and to convince world public opinion that a necessary condition for peace in post-war Europe would be the creation of an independent Polish state.

On the authority of many outstanding artists, scholars and politicians, a General Committee for Aid to the Victims of War in Poland (Comité General des Secours aux Victimes de la Guerre en Pologne), was created in Vevey, Switzerland, in January 1915.

The Committee was chaired by Paderewski and, among others, by H. Sienkiewicz. Branches of the Committee were formed in Paris, London, New York. Among the members of the London branch, known as the Polish Victims' Relief Fund, one finds A. J. Balfour, Earl of Norfolk, D. Lloyd George, W. Churchil, A. N. Chamberlain, R. Kipling and many others of the like. In

New York W. H. Taft, former president of the United States of America, was the honorary chairman of the Committee.

Paderewski placed all his strength, personal contacts and financial resources in the service of the Polish cause in the United States. He was active among Polish Americans; he tried to obtain permission and funds for the recruitment and training of volunteers for the Polish army, which was just being formed and was to fight on the side of the Allies. He went on concert tours once again: in the years 1915-1917 he devoted his income from over 300 concerts, preceded by patriotic speeches, to the Polish cause. His memorandum of January 1917, submitted at the request of President Wilson, was an important contribution to the final shape of point 13 of the president's appeal to the Senate, which concerned the Polish question and the restoration of Polish independence.

Similar voices resounded in pronouncements by the Italian prime minister; Vittorio Orlando, the French minister of foreign affairs, Stephen Pichon; and the British prime minister, David Lloyd George. They focussed world public opinion on the problems of Poland, torn apart by three partitioning powers.

After Paderewski left the United States and after political talks in London, he returned to Poland via Gdańsk and Poznań. The people of the Wielkopolska (Great Poland) region, strengthened spiritually by his arrival, seized arms and defeated their oppressors.

On the night of January 1, 1919, Paderewski arrived in Warsaw cheered by crowds. In the next few days, he had talks with representatives of various political parties. He also met with Józef Piłsudski, who as Commander General of the Polish Army since November 1918 really held the reins of power in Poland at the time.

The first talks did not lead to agreement between the two, and Paderewski went on to Cracow, where again he was warmly welcomed by the people and the town authorities. On January 6 he was summoned at night to Belvedere (Piłsudski's residence) in Warsaw, where he was offered a proposal to form a coalition

government. He became President of the Ministers' Council, and Minister for Foreign Affairs. As a Polish delegate (together with R. Dmowski), he participated in the peace treaty talks in Versaille and signed the final document.

An unsuccessful domestic policy, lack of support from some political parties, and especially differences of opinion about foreign policy with the Commander General, caused Paderewski to resign in December 1919.

In the years 1920-1921 he was Poland's delegate to the League of Nations and to the Ambassadors' Conference. He withdrew from political life altogether in May 1921.

In Autumn of 1922 Paderewski made his triumphant comeback to world concert halls. In subsequent years there were times when he travelled and gave concerts almost as much as in the early days of his career. But Poland's problems, and particularly the political situation that arose in Poland after the May coup, interested and worried him.

In 1936, at the initiative of Władysław Sikorski, center-party representatives Wincenty Witos and Józef Haller came to Riond Bosson in Morges. They created the so-called Front Morges under the leadership of Paderewski. The main objetive of the Front was to consolidate opposition against the dictatorial methods and pro-German policy of the Polish government. But apart from moral support, Paderewski could not participate actively in the realization of the group's objectives. He was in poor health, suffering from high blood pressure.

After the German invasion of Poland, many forces gathered around Paderewski: organizers of humanitarian aid to the victims of war, and to Polish soldiers interned in Switzerland; and informational campaigners whose aim was to bring help to occupied Poland. Paderewski corresponded with the world's highest authorities. He sent letters and memorials, and he broadcast radio appeals for aid to Poland.

In January 1940, an emigre Polish parliament, the National Council, was created. Its first session on 23 January was inaugurated by Paderewski's lofty speech, which ended with the following

words: „Poland shall not perish, it shall not perish but it will live for ever in the greatness and glory for you, for us, and for all of humanity."

Old age and poor health did not let Paderewski participate actively in the work of the Council, nor could he accept the office of President-in-exile of the Polish Commonwealth, which was offered to him. All his hopes and unreserved confidence Paderewski put in the hands of Władysław Sikorski.

In September 1940, after his last journey across the Atlantic at the personal invitation of the US President, Paderewski continued to broadcast speeches on the radio and to appeal to all Americans as well as to Polish Americans. To honour his 80th birthday and the 50th anniversary of his American debut, many concerts were organized throughout the United States. Revenues from the above concerts went to the Paderewski Testimonial Fund, for purchasing food and clothing and to support many other charitable actions to help the victims of war, actions such the purchase of medical equipment for the Polish military hospital in Scotland.

In the last years and months of his life Paderewski was forced to lead a less active life and to limit the number of visitors and guests he saw. Yet, only a few days before his death he accepted an invitation to participate in a convention of veterans of the Polish „blue" army. He felt he owed something to the soldiers who during World War I responded to his appeal and volunteered for the army to fight for Poland. He addressed a public gathering for the last time on 22 June 1941 in Oak Ridge, New Jersey. He spoke about the latest developments on the war front, a military confrontation of two former allies — Nazi Germany and Soviet Russia.

On Paderewski's way back from the celebrations in Oak Ridge, on a hot day, a glass of cold water he drank led to pneumonia and his death on 29 June 1941, at the Buckingham Hotel in New York.

At President Roosevelt's suggestion Paderewski's funeral, with highest military honours, took place at Arlington National Cemetery in Washingtonon on 5 July 1941.

After 50 years Ignacy Paderewski's remains will return to Poland to be buried in Warsaw Cathedral.

I. J. PADEREWSKI'S LINKS WITH KRAKÓW

From the very early stages of his career I. Paderewski was closely linked with Cracow. As a 23-year-old he gave his first concert here in February 1883 before a very small audience. Though little known, he managed to impress the critics with his artistic talent to such an extent that they prophesied he would make a dazzling career, particularly as a composer.

A year later, in October 1884 he performed his latest compositions at the side of Helena Modrzejewska for the most elegant of audiences. Only this time the concert halls were filled to the rafters. Side by side with representatives of the aristocracy and the clergy, he was warmly applauded by the local musicians. Revenues from the concerts enabled the artist to go to Vienna to take up piano studies which were immensely helpful in his later career.

During holidays spent in Zakopane in 1883 and 1884, Paderewski became acquainted with a group of university professors. In Cracow he was a frequent guest of the Estreichers, the Żeleńskis, the Stojowskis. He became friends with the musician Vincenty Singer. He ferquently strolled along the streets of Cracow from the apartment of the Niedzielskis at 21 Św. Jana Street to the Polski Hotel on Floriańska Street. It was in Cracow that he outlined large parts of his piano concert.

All of his later visits to Cracow (in 1889, 1903/1904, 1913) became major artistic events which electrified the city, especially when the artist donated his entire proceeds from them to the needs of its inhabitants.

It was also in Cracow, which enjoyed relatively more political freedom, that Paderewski founded the Grunwald monument.

The celebrations connected with unveiling the monument, in July 1910, were a powerful demonstration of the Poles' striving for independence. Visitors came from all corners of this country divided by the partitionning powers, as well as from America. Paderewski delivered a patriotic speech, beginning with the words: „The monument we are looking at was not born out of hatred. It was born out of a deep love for the fatherland, not only

in its past greatness and today's powerlessness, but also in its bright and hopeful future."

He spoke again at the foot of this monument on a January morning in 1919. Seeing the failure of his talks in Warsaw and the unfavourable balance of forces grouped around Commander Józef Piłsudski, he decided to leave Warsaw and come to Cracow to negotiate with the political parties there. Amidst innumerable crowds Paderewski walked from the railway station leading a guard of honour to the Grunwald monument. There he addressed the cowd: „I laid down this modest gift in homage to the nation, with faith in its future [...] Welcome me as a symbol of this idea, as a vessel which holds the contents of your wishes. Not me but you should be paid homage to [...] The people and the workers understand what we are fighting for, but the leaders cannot find common ground. They are divided into camps, parties and factions. Brothers! Let us build unity."

The stay in Cracow was to have lasted longer, but on the night of 6 January, after a successful coup aimed at Moraczewski's government, general S. Szeptycki came to Cracow with Piłsudski's proposition for Paderewski to come back to the Belvedere presidential residence and form a new government.

In recognition of I. Paderewski's great deeds for the national cause, in June 1919 the authorities of Jagiellonian University, the oldest Polish seat of learning, conferred on him its highest distinction, an Honoris Causa doctoral degree. At that time, Paderewski wrote a letter to the rector of the University, Prof. Stanisław Estreicher, in which he thanked him for the „great honour which this most respected and ancient of our universities chose to confer on me. And although this honour is unmerited, yet it is also too generous and temping for the hand of a Pole not to reach out to it with joyous affection. For there is no greater and more lasting reward for a Polish mind than this distinction."

Because of the duties and travels connected with his many political functions, Paderewski could not come to the presentation ceremony to receive the honorary diploma, and its original is still carefully preserved in the University archives; at the moment it is

being shown at an exhibition in Collegium Maius among many other mementos.

PADEREWSKI'S BEQUEST TO JAGIELLONIAN UNIVERSITY

The University in Cracow was particularly honoured by Ignacy Paderewski in that after the expiration of all annuities and the distribution of legacies, it was to inherit all of the remaining fortune. Paderewski's last will, discovered and opened in Paris in 1949, contained the following words: „I consider this money to be the property of the nation, and that is why I would like it to be donated to Jagiellonian University in Cracow."

In accordance with Paderewski's will, the proceeds from the sale of his homes in Switzerland, Brazil, and California, as well as from a part of his other possessions, was to form a special scholarship fund for young „Polish Christians between 18-22 years of age who display the best knowledge of the Polish language".

After the end of the protracted inheritance procedure in the middle of the 50s, the University decided to devote 50 % of the funds flowing in from abroad to scholarships for its distinguished students; in the changed political situation, Paderewski's will could not be carried out, as the borders of the former Polish Commonwealth of Nations where most of the students were to come from were outside the borders of post-war Poland.

In accordance with the will 20 % of the funds were for the needs of the University and the remaining part was to be divided among other schools of higher education. They were to be The Polish University of Lvov, The Polish University of Poznań, The Musical Conservatory in Warsaw (for Chopin scholarships), and a secondary school named after Paderewski in Poznań.

At the suggestion of the University Senate, the next installments coming in the (60's and 70's) were spent on the purchase of valuable scientific equipment. Wishing to do at least partial justice to Paderewski's will, the University authorities also decided to erect Collegium Paderevianum, a building to house all

philological institutes. However, having paid huge fees to American lawyers, and having paid the legacies together with interest, the remaining funds turned out to be insufficient to erect the building. At one point, the Bank of the Polish People's Republic was paying the University the sums due to it at the rate 4 złoties to the dollar. Due to devaluation it was only after a state subsidy was approved by J. Cyrankiewicz that the University was able to complete the project and erect the building, as well as begin its second wing.

Jagiellonian University also gave the book legacy which was due to Sylwin Strakacz, Paderewski's secretary, and to Henryk Opieński, a musician friend. In this way, Paderewski's private library, though not all of it, found its way to Cracow. But since the political atmosphere in Poland was especially unfavourable to Paderewski's memory at that time, for the next 15 years the collection was locked up in the storerooms of Jagiellonian Library. After all these years, the books now reside in a more worthy place, the Department of Musicology of Jagiellonan University, in Pusłowski's palace in Cracow.

MEMENTOS OF PADEREWSKI IN POLAND AND ABROAD

For a long time the fate of Paderewski's remaining belongings was not commonly known; there was a lot of gossip and slander. If one wishes to trace the fate of Paderewski's belongings, one should turn one's mind to the moment of his departure from his home in Switzerland and his journey across war-torn Europe to the United States of America.

Paderewski, together with his sister Antonina Wilkońska, his secretary Sylwin Strakacz and his wife and daughter, set out on this journey with a few suitcases containing the most needed belongings. Because of the tremendous costs of maintenance, it was decided that the Swiss villa would be closed down. Helena Lübke, secretary to the late Helena Paderewska, was to remain on the spot and oversee packing all the belongings into trunks,

Bibl. Jag.

drawing up an inventory book (presented at our exhibition) and transporting the trunks to the Lavanchy storage company in Losanne. In a letter to S. Strakacz written on 24 November 1940 she gave an account of the whole operation and asked him for further instructions. She also wrote that „before the trunks are transported any further, I have to go there and check what these storerooms look like, and whether they are not wooden shacks which could go up in flames any time."

In 1949, after Paderewski's last will had been found, the care of all his belongings in Switzerland was entrusted to the Polish Consulate in Bern, and then in accordance with his will all 82 trunks were brought to Poland.

The collection, numbering over 700 items — works of art, a collection of porcelain, an oriental collection, honorary diplomas, awards, various personal objects etc.- found its way to the National Museum in Warsaw. However, Paderewski had provided in his will that the Museum should designate a separate room for the collection. If for some reason that would not be possible, it was his will that the collection be transferred to the Polish National Union in Chicago (Polish Roman Catholic Union of America) „as proof of my attachment and heartfelt gratitude to the Poles in America."

The National Museum did not make the collection available to the public but stashed it away in its storerooms. It was only in 1988 that the state and party authorities agreed to show a part of the collection and to create a small Paderewski museum in Podchorążówka in Warsaw. At present attempts are being made to obtain from the City Council a building which would be big enough to exhibit the entire collection.

In 1952, Paderewski's only living relation, his half-brother Józef Paderewski, a resident of Bydgoszcz, obtained the sums, personal objects, clothes and mementos that were due to him.

In November 1959 the Polish Consulate in Bern sent a small collection of I. J. Paderewski mementos to the Museum of Jagiellonian University. This very collection is now being shown at the exhibition in Collegium Maius.

On the basis a purchased book legacy of about 4 thousand books and music scores, as well as several authographs and photographs of the artist, Dr. Elżbieta Dziębowska received permission to transfer Paderewski's library from the storerooms of Jagiellonian University to the Department of Musicology at the same institution. Here in the library of a palace that had belonged to K. Pusłowski, another benefactor of Jagiellonian University, in the palace library, a Center for Documentation of the Life and Artistic Work of Ignacy Paderewski was created. The Center's tasks include not only looking after and researching its book collection but also shedding light on Paderewski's output as pianist and composer. The Center's activity has resulted in the following books: *Diariusz koncertowy Paderewskiego* (Paderewski's Concert Diary), *Katalog tematyczny* (Thematic Catalogue), and an illustrated biography. The Center also does research on Paderewski's manuscripts and correspondence and is currently working on a new edition of his *Dzieła* (Collected Works).

Paderewski's personal belongings and jewerly (such as his watch, cuff-links, the pen with which he signed the Peace Treaty), in New York at the time of his death, were transferred by S. Strakacz, according to the wish of Antonina Wilkońska (who died 3 months after her brother) to the Museum of the Polish National Union on Milwaukee Avenue in Chicago, as a „temporary deposit". They are there until the present day, and together with the furniture from Paderewski's Buckingham hotel apartment they make a valuable and interesting exhibition.

The several dozen trunks that were transferred to Poland after the war also contained Paderewski's documents, photographs, correspondence, and his collection of concert programs and press clips. This collection which would fill 26 meters of shelves has after many changed fotunes finally ended up in the New Document Archives in Warsaw. It has now been described and catalogued by a team of several researchers, and for the last few years it has been made available to scholars for academic purposes.

The documents and photographs that were in New York at the time of Paderewski's death were finally transfered by S. Strakacz's daughter to the Hoover Institution on War, Revolution & Peace at Stanford University in California. In her private archives she has carefully preserved Paderewski's valuable correspondence. Some immensely interesting letters between S. Strakacz and H. Lübke yield many unknown facts from the life of I. J. Paderewski.

In Warsaw, besides the National Museum and the Musical Academy, where one can find most of Paderewski's authographs, the Chopin Society has also gathered many valuable mementos: concert programs, photographs, letters to friends, portraits and several autographs.

Riond Bosson, Paderewski's Swiss villa, was purchased and then resold by Georges Filipinetti, who lived in St. Prex in the Vaud Canton towards the end of the 60's; he was also supposed to have retained a part of the furnishings of the villa as well as some mementos connected with the renowned artist. However, the inheritance files (11 volumes preserved in the archives of Jagiellonian University) do not make it at all clear what became of the collection contained at the Swiss villa.

In 1964 Riond Bosson was blown up by an army engineering corps. But since 1978 Paderewski Society (Société Paderewski) has been operating in Morges. It cultivates the memory of the great Polish artist and politician who was so closely linked with Switzerland; now the Society is gathering mementos of Paderewski in order to create a museum. The Society also publishes a yearly devoted to its patron, entitled „Annales Paderewski".

In 1988 a Paderewski Association was created in Paris. It organizes numerous concerts and festivals of I. J. Paderewski's music.

The Paderewski Society in Kąśna Dolna near Ciężkowice in the Tarnów province in Poland is a particularly active one; they are setting up a museum in the manor where the artist last resided in Poland. Concerts and competitions for talented young artists are often held there. The Society promotes the music of its patron.

A BRIEF CHRONICLE OF IGNACY JAN PADEREWSKI'S LIFE

1860

Ignacy Jan Paderewski, son of Jan and Poliksena Nowicka (who died shortly after giving birth to her son) was born in Kuryłówka in Podolia on 6 November.

1867

Jan Paderewski married for the second time. Three children: Józef, Stanisław and Maria were born from his marriage with Anna Tańkowska.

1872

After several years of studies at home under the supervision of private tutors, Paderewski came to Warsaw and began studies at the Institue of Music in Jan Śliwiński's piano class, and in the second term in Juliusz Janotha's class; Karol Studziński taught him the principles of music. At that time, Ignacy stayed with the Kerntopf family in Krasiński Square.

1873

In June, July, and November he played in the pupils' piano performances of the Music Institute in Warsaw.

1874

Henryk Koman became Paderewski's new piano tutor. In October, after a conflict with school authorities, Paderewski and three other pupils were expelled from the school.

1875-1876

Until June 1876 he continued his studies at the Institute of Music. In February, he wrote his first composition, *Valse mignonne*, which he dedicated to his teacher Gustaw Roguski.

1876-1877

After the holidays Ignacy did not go back to school but together with his school friends he set out on a „tournée" of the cities of Russia and Northern Poland. It was his father who saved him from the troubles he and his friends landed in.

1878

In January, having once again passed entrance examinations, Paderewski was allowed to return to the Music School; he performed as a soloist or accompanist in several school conerts, and in June he got his certificate of completion. At the end-of term concert he performed with an orchestra the first movement of E. Grieg's *Concert in A minor*. His own composition, a song for mezzo-soprano and piano entitled *Dola* (Fortune), was also performed. In the autumn he became a tutor of the lower piano class. He stayed with the Adamowski family at 12 Włodzimierska Street. He performed and wrote piano compositions only sporadically.

1880

He married Antonina Korsakówna, a graduate of the Music Institute. The wedding took place in Rudnia. On 9 October his son Alfred was born. A week later his wife Antonina died.

1882

In January he left for six months to Berlin where he was to study composition under Friedrich Kiel. The Ed. Bote & G. Bock printing firm published his first compositions: *Elegia* (Elegy) op. 4, *Danses polonaises* (Polish dances) op. 5, *Chants du voyageur* (Songs of a Traveller) op. 8. After a series of concerts at summer holiday resorts, at the side of his violinist friend Władysław Górski, Paderewski went back to work as a piano tutor in Warsaw.

1884

January-July went back to Berlin once again to study instrumentation with Heinrich Urban. During summer holidays spent in Zakopane, he recorded highland songs and tunes; he would use them later to compose his *Album Tatrzańskie* op. 12 (Tatra-Album) for 2 and 4 hands, for piano. On 4 October he took part in a concert with Helena Modrzejewska in Cracow. He composed a piano concerto. In November he left for Vienna to perfect his piano technique under Teodor Leszetycki.

1885

On 9 April in Warsaw during a composers' concert his *Sonata* for the violin and piano and *Pieśni* (Songs) to the words by A. Asnyk were performed. In the summer he spent a few days in Paris; in the autumn he took over a piano and theory class at the Conservatory in Strasburg.

1887

Returned to Vienna for further studies under T. Leszetycki. In December, he made his debut in Vienna with considerable success. Further compositions appeared in print in Berlin (among others, *Album majowe* (May Album), *Wariacje* (Variations) and *Fugue in A minor*, *Sonata skrzypcowa* (Violin Sonata), volume I of *Humoresques de concert*).

1888

On 3 March his recital in Salle Erard in Paris started his great world career, which lasted almost till the very last days of his life. Further concerts in Paris and Brussels; finished the *Koncert fortepianowy a-moll* (Piano concerto in A minor).

1890

Great successes in France, Galicia, Germany, Switzerland. On 9 May made his debut in London.

1891-1892

On 17 November Paderewski gave his first concert New York which opened the way to many years of successes in front of the American audience. In the course of 130 days he gave 109 recitals.

1893-1898

Continual concert tours (England, Holland, Germany, France, Italy, the United States).

1899

After years of absence once again he gave concerts in Warsaw, Łódź, and then in Russia. On 31 May he married Helena Rosen Górska. The wedding took place in Warsaw. Towards the end of the year, he set out on a 6-month tour of the USA.

1901

After concerts on the French Riviera and in Italy, in March the artist went on a concert tour of Spain. It was there that he learnt of the death of his only son Alfred. At the end of April he gave concerts in Copenhagen and Stockholm. A world premiere of Paderewski's opera *Manru* took place on 29 May in Dresden, and the premiere in Lvov on 8 June. The concert inaugurating the new Warsaw Philharmonic building was held on 5 November (Paderewski was a shareholder in the construction company).

1901/1902

Concerts in Germany, Switzerland, fifth American tour.

1903

The artist devoted almost the entire year to creative work in his Swiss villa Riond Bosson. He wrote *Sonata fortepianowa es-moll* (Piano Sonata in E Flat minor), *12 pieśni* (12 Songs) to the words of Catulle Mendès, *Wariacje i fuga es-moll* (Variations and Fugue in E Flat minor) and outline of *Symfonia h-moll* (Symphony in H minor). In December he gave concerts in Losanne and Morges. Later he came with concerts to Cracow.

1904

Recitals in Cracow, Warsaw, Łódź; a tour of Russia. Since July he gave concerts in Australia for four months.

1904/1905, 1907/1908

Several-month-long tour of the United States.

1909

Symfonia h-moll (Symphony in H minor) was performed for the first time in Boston on 12 February. The orchestra was conducted by Max Fiedler. In June Paderewski came to Warsaw for a short stay.

1910

In July the Grunwald Monument was unveiled in Cracow (founded by Paderewski); the artist delivered a patriotic speech to the crowds who came from all three partitioned zones and from across the Atlantic.In October he went to Lvov to take part in celebrations of the 100th anniversary of F. Chopin's birth and in the First Convention of Polish Musicians. He delivered his famous Chopin speech.

1911-1914

Several month-long concert tours, among others, across South America, South Africa, Europe, the USA. From the very beginning of the war Paderewski became involved in patriotic activitv aimed at restoring the Polish state.

1915-1917

Together with H. Sienkiewicz he chaired the General Committee for Aid to the Victims of War in Poland (Comité Général des Secours aux Victimes de la Guerre en Pologne) headquartered in Vevey; subsequently branches were opened in Paris, London and New York. It became the Polish Victims' Relief Fund. In the USA Paderewski gave over 300 concerts, preceded by speeches-appealing for aid to Poland. In January 1917, at President Wilson's request, he submitted a memorandum about Poland and its independence. The same issues were raised by President Wilson in his manifesto to the American Senate. Paderewski composed the hymn *Hej, Orle Biały*! (Hey White Eagle) for the Polish Army in America, which was just being formed.

1918

Arrival in London. Return to Poland via Gdańsk. Paderewski's arrival in Poznań on 26 December led to the outbreak of the successful Wielkopolska Insurrection.

1919

On 16 January Paderewski took posts as President of the Ministers' Council and Minister of Foreign Affairs in the newly formed government. On 28 June he signed on Poland's behalf the Peace Treaty in Versaille. In December he resigned.

1920

On 3 January he handed J. Piłsudski his resignation, gave up his post as Poland's delegate to the Peace Conference in Paris and left for Switzerland.

Learning about the outbreak of the Polish-Soviet war, he expressed his readiness to remain at the disposal of the Polish government once again; he became Poland's delegate to the Ambassadors' Council and the League of Nations. He resigned these posts in December.

1921

Departure for the USA, trip to his California estate Paso Robles.

1922

The artist prepared his new concert repertoire. He returned to the concert halls in Worcester on 9 November.

1924

In May he finished concerts in the USA and went on a concert tour of Europe. On October 20 he made a speech in Vevey during celebrations connected with the transfer of H. Sienkiewicz's body to Poland. A month later he came to Poznań to receive his seventh honorary doctoral degree.

1925-1926

Concerts in Europe and the USA.

1927

A six-month concert tour of Australia.

1928

January-April, concerts in the United States and then in Paris.

1929

Concerts in Freiburg and in many French towns. The revenues from these concerts went to the Marshal Foch Fund (aid to the widows and orphans of war victims). In autumn his American concert tour was cancelled because of an appendicitis operation.

1930/1931

The theatres of Poznań and Warsaw celebrated the artist's 70th birthday with yet another staging of the *Manru* opera. In October the artist went on an 8-month

tour of the USA. A concert of Paderewski's students took place in Morges: H. Sztompka, S. Szpinalski (winner of second prize in the First Chopin Competition), A. Brachocki, Z. Dygat, A. Tadlewski performed in the concert.

1932

January-May concert tour of the USA. In autumn, concerts in Italy.

1933

After a few concerts in England, from February till April the artist gave concerts in the USA. In May and June he performed in Paris.

1934

The death of Helena Paderewska.

1936

At the urging of Władysław Sikorski, in February Józef Haller and Wincenty Witos went to Paderewski's home in Morges in order to create the so-called „Front Morges". The Front's prestige was to be based on Paderewski's authority. Its main task was to form a party in opposition to the Polish government and to try to restore national unity. In the summer Paderewski appeared in a film entitled *The Moonlight Sonata*, directed by Lothar Mendes.

1937

Concerts in Losanne, Solothurn, Brussels, Great Britain. In the summer in his home in Morge, the artist worked with delegates from the Chopin Society in Warsaw on an edition of Chopin's *Collected Works* (the work was published only after the War).

1938

Radio broadcast of his recital in the Losanne cathedral, recitals in Great Britain. The state of the artist's health deteriorates because of high blood pressure, cigarette smoking and old age.

1939

Departure for the USA, last concerts. On 25 May in New York, the artist was unable to perform on the stage. The concert had to be cancelled. On 1 July he returned to Switzerland. After the German aggression against Poland, Paderewski

Bibl. Jag.

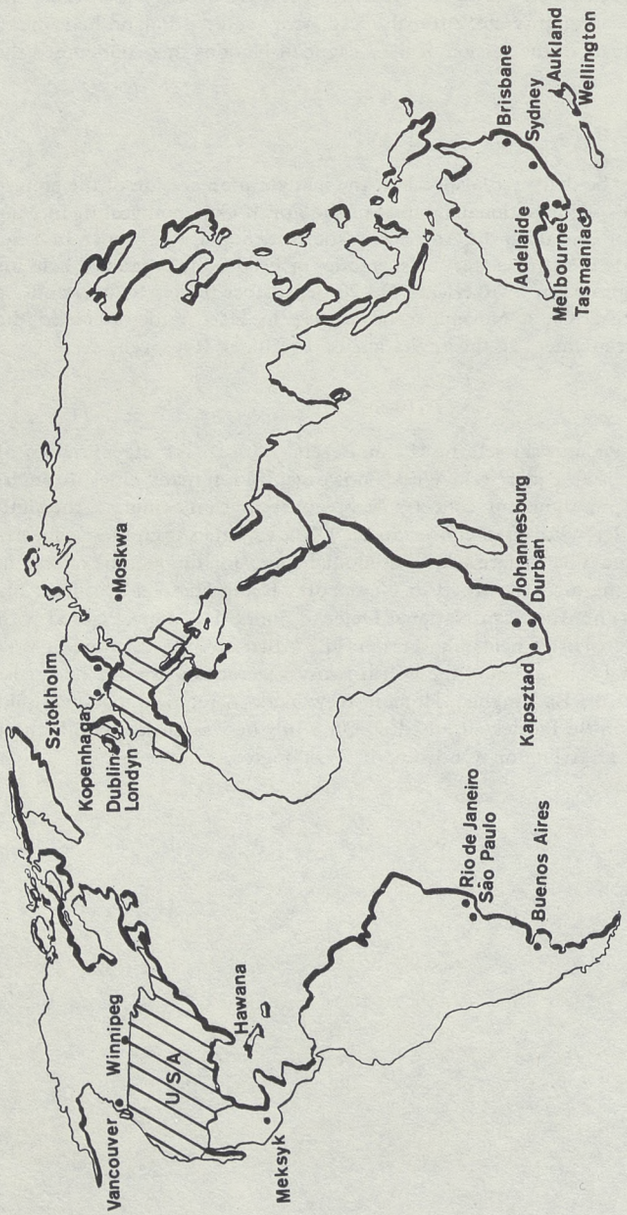
broadcast radio appeals on behalf of Poland to the French, the Americans, the American Polish community etc. After the Red Army entered Poland he came to Geneva to participate in the session of the League of Nations that condemned the aggression.

1940

On 23 January he delivered a speech at the inauguration session of the emigre Polish parliament — the National Council of the Polish Commonwealth. In May he made a series of appeals to the Americans, the British, and the French to come to the aid of invaded Poland. After the surrender of France, he organized help for Polish soldiers interned in Switzerland. On 23 September he left Switzerland via Spain and Portugal. On 6 November he arrived in New York on board the „Excambion" ocean liner, at the invitation of President Roosevelt.

1941

In February Paderewski left for Palm Beach, Florida. At the initiative of President Roosevelt a „Paderewski Week" was organized in many cities throughout the US; several thousand concerts were given to commemorate the 50th anniversary of Paderewski's first concert in the USA; revenues from these concerts were used to create The Paderewski Testimonial Fund for the victims of war in Poland. In May the artist returned to New York. Radio stations broadcast his appeal to support the American National Defense Fund. The appeal closed with these words: „Stop Hitler before he masters the Atlantic". On 22 June in Oak Ridge he spoke at a convention of the Polish Army Veterans in France. The artist died on 29 June at the Buckingham Hotel in New York. A requiem mass was said for him on 3 July in St. Patrick's Cathedral. On 5 July he was buried with highest military honours at Arlington Cemetery in Washington.



A LIST OF I. J. PADEREWSKI'S COMPOSITIONS

(according to the latest research findings)

OPERA

Manru. Lyrisches Drama in drei Aufzügen. Dichtung von Alfred Nossig, after „Chata za wsią" (Cottage Beyond the Village) based on J. I. Kraszewski, (1893—1901, ed. B & B 1901)[1].

COMPOSITIONS FOR ORCHESTRA AND CHOIR

Cantata for solo voice, choir and orchestra, words K. Przerwa—Tetmajer „Cantata for the Unveiling of the Adam Mickiewicz Monument", incipit: Szum ty morze z obu Polski stron (The Sea Roars from Two Sides of Poland) (ca. 1897, incomplete).

COMPOSITIONS FOR ORCHESTRA

Overture in E Flat minor (1884, unpublished).
Suite in G major for string orchestra (part III not found; 1884, unpublished).
Symphony in H minor (1903-1901, ed. Paris, Heugel et Cie, cop. 1911).

COMPOSITIONS FOR SOLO INSTRUMENT AND ORCHESTRA

Concerto en La-mineur pour Piano et Orchestre, opus 17 (1882-1888, ed. B & B 1890).
Fantaisie Polonaise sur des thèmes orginaux dis-moll op. 19 (1893, ed. B & B, 1895).
Violin concerto (1886-1888, incomplete).

CHAMBER MUSIC

Song in F major for violin and piano (1878, unpublished).
Romance in A major for violin and piano [op. 7] (ca 1882, unpublished).
Variations and fugue for string quartet (1882, unpublished).
Sonata in A minor for violin and piano op. 13 (1885, ed. B & B, 1886)

[1] The date and place of composition as well as the place of publication are given in brackets. The abbreviation B & B denotes a Berlin publishing house, Ed. Bote & G. Bock)

3 compositions for string quartet (unfinished).
5 instrumental exercises for wind instruments (1884, unpublished).

SONGS

Dola (Destiny) for mezzosoprano and piano, [words W. Syrokomla] (1878, unpublished, unrecovered).

Vier Lieder für eine Singstimme mit Begleitung des Pianoforte op. 7 words Adam Asnyk (1882—1885, ed. B & B, ca 1888, with Polish, German and English words:

1. Gdy ostatnia róża zwiędła (Rosentage sind verronnen. The Day of Roses),
2. Siwy koniu (Treues Rösslein. To my Faithful Steed),
3. Szumi w gaju brzezina (Birke und Mägdelein. The Birch Tree and the Maiden),
4. Chłopca mego mi zabrali (Raubten mihr ihn, meinen Lieben. My Love is Sent Away),
5. Konwalijka (Lily of the Valley) („Nie będę cię rwała konwalijko biała") — unpublished.

Sechs Lieder für eine Singstimme und Pianoforte. Gedichte von Adam Mickiewicz op. 18 (1886, 1889—1893, ed. B & B, 1893 with Polish, German and English words):

1. Polały się łzy (Mir flossen Tränen. Mine Eyes Have Known Tears),
2. Idę ja Niemnem (Dudziarz) (Ich geh' entlang. The Piper's Song),
3. Moja pieszczotka (Mein süsser Liebling. My Own Sweet Maiden),
4. Nad wodą wielką (Über dem Wasser. By Mighty Waters),
5. Tylem wytrwał (Ach, die Qualen. Pain Have I Endured),
6. Gdybym się zmienił (Könnte ich das Stirnband. Might I But Change Me).

Dans la forêt, for baritone and piano, words: Theophil Gautier (ca 1886, ed. New York G. Schirmer, cop. 1896).

Douze Mélodies sur des Poésies de Catulle Mendès op. 22 (1903, ed. Paris Heugel et Cie, ca 1904; edited in German, cop. 1911):

1. Dans la forêt (Im Walde),
2. Ton coeur est d'or pur (So lauter dein Herz),
3. Le ciel est très bas (Der Himmel hängt tief),
4. Naguère (Unlängst),
5. Un jeune pâtre (Ein Schäfer jung),
6. Elle marche d'un pas distrait (Wie sie schreitet so anmuthreich),
7. La nonne (Die Nonne),
8. Viduité (Verwitwet),
9. Lune froide (Kalter Mond),
10. Querelleuse (Die Schmollende),
11. L'Amour fatal (Liebesverhängnis),
12. L'Ennemie (Die Feindin).

Hej, Orle Biały! (Hey, White Eagle). A battle hymn dedicated to the Polish Army in America, for male choir accompanied by piano or brass band, with words written by the composer (1917, ed. New York Eureka Press, 1918).

Drafts of the following songs (ca 1885-1887, incomplete):
Rappele-toi (words A. de Musset),
Ach, jak mi smutno (Oh, How Sad Am I) (words A. Asnyk),
Kochanko moja (To My Love) (words A. Mickiewicz),
4 songs (words Z. Krasiński): Czy to cuda, Módl się ty za mnie, O nie mów o mnie, Powiedz orle.
Counterpoint exercises:
Kyrie Eleison for 2-, 3-, and 4-voices,
Dom hoch dem Herrn... for 4-voices,
Et vitam venturi, for 4-voices,
Ich will den Herrn, for 4-voices.

SOLO PIANO COMPOSITIONS

Valse mignonne (1876, unpublished, unrecovered).
Impromptu in F major (1878—79, ed. Warsaw „Echo Muzyczne", 1879).
Suite in E Flat major [youthful op. 1] (1879, unpublished):

1. Prelude in E Flat major,
2. Minuet in G minor (published with alterations as op. 1 no 2),
3. Romance in A Flat major,
4. Burlesque in E Flat major.

Funeral march based on Ap. Kątski's compositions (1879, unpublished).
opus 1 Zwei Klavierstücke (1879—1885, ed. B & B 1886):

1. Praelude à capriccio in E Flat major (1885),
2. Minuet in G minor (July 1879).

opus 2 Trois morceaux (1880, ed. Warsaw Kruziński and Levi, 1881):

1. Gavotte in E minor,
2. Mélody in C major,
3. Valse mélancolique in A major.

opus 3 An Old Suite (for 3 voices) (Dec./Jan. 1881, unpublished):

1. Prelude in D minor,
2. Intermezzo in B major,
3. Aria in F major,
4. Fugue in D minor.

opus 4 Elegy in B minor (Dec. 1880, ed. B & B, 1882).
opus 5 Danses polonaises (1881, ed. B & B, 1882)*:

1. Krakowiak in E major,
2. Mazurka in E minor,
3. Krakowiak in B major.

* Plus Numerous editions and arrangements for various instruments.

opus 6 Introduction et toccata (1882, ed. B & B, 1884).
opus 8 Chants du voyageur (1881—82, ed. B & B, 1882)*:
1. Allegro agitato in G minor,
2. Andantino melancolico in A minor,
3. Andantino grazioso in H major,
4. Andantino mistico in H minor,
5. Allegro giocoso in A major.
Two canons „Z uczniowskiej teki" (From a Pupil's Notebook) (1882, ed. Warsaw „Echo Muzyczne", 1882).
opus 9 Danses polonaises (1882, 1884, ed. B & B, 1884)*:

Volume I: (1) Mazurka in G major (1882, unpublished),
1. Krakowiak in F major (1884),
2. Mazurka in A minor (1882),
3. Mazurka in A major (1882),
Volume II: 4. Mazurka in B major (1882),
5. Krakowiak in A major (1882),
6. Polonaise in H major (1884).

opus 10 Album de Mai. Scènes romantiques (1884, ed. B & B, 1884)*:
1. Au soir in A major,
2. Chant d'amour in G major,
3. Scherzino in B major,
4. Barcarola in F sharp minor,
5. Caprice-Valse in A Flat major.
A Flood in A minor (1884, facs. edition in Warsaw daily „Na pomoc", 1884).
Intermezzo in G minor „W błyskawiczną noc" (On a Stormy Night) (1884, ed. Warsaw „Echo Muzyczne, Teatralne i Artystyczne", 1885).
Intermezzo in C minor (1884, ed. op. cit.).
Variations in G major (incomplete).
opus 11 Variations et fugue sur un thème original, in A minor (1884, ed. B & B, 1885).
opus 12 Tatra-Album. Tänze und Lieder des polnischen Volkes aus Zakopane (for 4 hands 1884, ed. Berlin Ries und Erler, 1884)*:

Book I:	1. Allegro con brio	Book II:	4. Allegro maestoso
	2. Andantino		5. Allegretto
	3. Allegro con moto		6. Allegro ma non troppo

Tatra Album (for 2 hands) (July-August 1883):
1. Allegro comodo (ed. Warsaw „Echo Muzyczne i Teatralne" 6 October 1883),
2. Andantino grazioso (ed. op. cit. 31 May 1884),
3. Maestoso, Vivace (ed. op. cit. 9 August 1884),
4. Allegro poco moderato (Aug. 1884, ed. op. cit. 20 Sept. 1884).
opus 14 Humoresques de concert:

Book I (à l'antique) (ed. B & B, June 1887):
1. Minuet in G major (November 1886),
2. Sarabande in H minor (January 1887),
3. Caprice (genre Scarlatti) in G major (Jan. 1887).
Book II (moderne) (ed. B & B, October 1887):
4. Burlesque in F major (June 1887),
5. Intermezzo polacco in C minor (June 1887),
6. Cracovienne fantastique in H major (Nov. 1886, first edition, Warsaw „Echo Muzyczne", January 1887).
opus 15 Dans le désert. Tableau musical en forme d'une toccata in E Flat major (1886-87, ed. B & B, 1888).
opus 16 Miscellanea. Série de morceaux... (nos 1-3 ed. B & B, ca 1888):
1. Légende no. 1 in A Flat major (1888),
2. Melody in G Flat major (1885),
3. Thème varié in A major (1885-87),
4. Nocturne in B major (ca 1891, ed. B & B, 1892),
5. Légende no 2 in A major (ca 1894, ed. B & B, 1895),
6. Un moment musical (1891, first edition „New York Herald", 27 Dec. 1891),
7. Minuet in A major (ca 1896, Londyn Willcocks, cop. 1896).
Canzona. Chant sans paroles (ca 1889, ed. B & B, ca 1901).
Mazurka in G major (1896, ed. facs. Philadelphia „Ladies Home Journal", March 1896).
opus 21 Sonate pour piano in E Flat minor (1887, 1903, ed. B & B, 1906).
opus 23 Variations et fugue sur un thème original in E Flat minor (1885, 1903, ed. B & B, 1906).

---

* Plus Numerous editions and arrangements for various instruments.

PADEREWSKI THE PHIILANTHROPIST
(examples of concerts and donations for charitable purposes)

1890 — Paris, concert for the Montmarte charitable institution,
— Paris, concert for the Home of St. Casimir,
— Paris, concert in aid of the victims of famine in Galicia.
1892 — New York, concert to assist the fund for the construction of the Washington Arch,
— cheque for the construction committee for the Kościuszko Monument in Chicago.
1894 — cheque for the construction committee for the Chopin monument in Żelazowa Wola.
1895 — Dresden, concert in aid of widows and orphans of the artists and also to assist in the construction of Liszt's monument in Weimar,
— Warsaw, financial help in the creation of the *Golgotha* panorama by J. Styka.
1896 — Stanford, concert to assist University students there,
— 10 0000 dollars for the establishment of the Paderewski Fund, an award fund for young American musicians.
1897 — Warsaw, sponsoring awards in a competition for young Polish composers and playwrights,
— Rome, revenue from a concert, and an Ehrard piano , to the Accademia di Santa Cecilia,
— Paris, concert in aid of the construction fund of H. Litolff's monument,
— financial assistance in the construction of a sanatorium for patients with tuberculosis, and a health center, by the Pomoc Bratnia (Brotherly Aid) Society in Zakopane.
1899 — Warsaw, 3 concerts in aid of numerous charitable ends (13 thousand rubles),
— Warsaw, financial assistance in the construcion of the building of the Warsaw Philharmonic (inauguration concert 5 November, 1901),
— Petersburg, revenue from a concert (1000 rubles) for the Musical Society
— Moscow, revenue from a concert for the pupil's fund of a conservatory, and a concert for other charitable ends,
— London, concert in aid of widows and orphans of soldiers who died in the Transvaal.

1901 — Bonn, 5,000 marks for the L. van Beethovena scholarship fund,
— Poznań, a „generous gift" for the Polish children in Września, oppressed in the Prussian partition zone,
— 50,000 marks for the purchase of shares of the Poznań Land Bank (as expression of support for Poles living in the Prussian sector and a protest against the practice of outsting the Polish population from these territories),
— Cologne, support for the construction fund of Beethoven's monument.
1902 — Lvov, concert in aid of the construction of St. Elizabeth's Church, A. Mickiewicz's monument, and many other charitable ends.
1903 — Losanne, one of many concerts to assist in the construction of a concert hall.
1905 — New York, concert for the benefit of Helena Modrzejewska,organized at the initiative of Paderewski, who was absent due to illness, however).
1909 — Paris, concert in aid of Conservatory professors' fund.
1910 — Cracow, unveiling the Grunwald monument sponsored by Paderewski,
— Lvov, the award fund in a composers' competition on the 100th anniversary of F. Chopin's birth,
— Freiburg, concert in aid of Polish students.
1913 — concerts for charitable purposes in Cracow, Lvov, Warsaw, Łódź.
1915—17 — some 340 concerts and public addresses throughout the US - the proceeds went to the Polish Victims Relief Fund,
— supporting the charitable activities of his wife, a co-founder and chairwoman of the Polish White Cross.
1923 — Paris, funds for the erection of E. Colonne's monument,
— Paris, providing funds for scholarships of l'Ecole Normale.
1924 — Chicago, aid to children's homes in Illinois,
— New York, aid to New York Maternity Center,
— Brussels, assistance to war victims.
1925 — Venice, assistance to war victims,
— Geneve and Vevey, aid to the Red Cross,
— London, assistance to the British Legion,
— New York, Washington, Boston, concerts for the American Legion, with proceeds going to war invalids.
1928 — Paris, aid for high mountain sanatoria.
1929 — France, many concerts for the fund of Marshal Foch, for the widows and orphans of war victims.
1930 — Last will, numerous bequests to friends and co-workers; Jagiellonian University becomes the main heir upon the death of the immediate family.
1931 — Paris, aid to the construction fund of C. Debussy's monument,
— cheque to strengthen French academic organizations financially,
— Poznań, unveiling W. Wilson's, monument, sponsored by Paderewski.

1932 — USA, revenue from a concert tour goes to aid unemployed musicians,
— Paris, assistance to the F. Foch Fund.
1933 — London, aiding the musicians' social security fund,
— Versaille, aid to St. Casimir (on the 87th anniversary of its foundation),
— Paris, aid to Jewish intellectuals.
1937 — Losanne, assistance to the unemployed in the Vaud Canton,
— Solothurn (Solura) aid to T. Kościuszko Museum fund,
— Brussels, funds for the E. Ysaÿe violin competition.

AWARDS AND HONORARY DEGREES

The Great Ribbon of the Order of the White Eagle.
The Great Ribbon of the Order Polonia Restituta (1923).
The Great Cross of the Order of the British Empire and the title of Sir (1925).
Commandery with Cross and Silver Star of the Legion of Honour (1929).
Great Ribbon of Leopold's Order (Belgium).
Great Ribbon of the Order of Saints Maurice et Lazarus (Italy, 1925).
The Order of the Romanian Crown „Prin Noi In Sine" (1889).
Virtuti Militari (posthumously).
The Cross of the Saxon Order „Albertus Animosus",
Cross and Ribbon Order „Virtuti et Merito" (Spain),
The Cross of the Order of the Lombardy Crown.

HONORARY DEGREES

University in Lvov (doctor of philosophy, 1912).
Yale University (doctor of music, 1917).
Jagiellonian University (doctor of philosophy, 1919).
Oxford University (doctor of law, 1920).
Columbia University (doctor of law, 1922).
University of Southern California (doctor of law, 1923).
University of Poznań (doctor of philosophy, 1924).
University of Glasgow (doctor of law, 1925).
Cambridge University (doctor of music, 1926).
University of Warsaw (1931).
University of Losanne (1932).
New York University (doctor of music, 1933).
Also: associate member of the American Academy of Literature and Arts (1931), numerous honorary citizenships of cities, medals, awards, honorary membership of societies and institutions.

ABBREVIATIONS

AA — Anne Appleton's collections, California
AAN — The New Documents Archives, Warsaw
AUJ — The Archives of Jagiellonian University
BJ — Jagiellonian Library
MNW — National Museum Warsaw
MUJ — the Museum of Jagiellonian University
OP — Center for Documentation of the Life and Artistic Works of Ignacy Paderewski, Cracow
PWM — Polish Music Publishing House
TiFC — The Frederic Chopin Society, Warsaw

aut. — autogrph
b.d. — no date
b.m. — no place
ca — circa
cop. — copyright
ded. — dedication
ed. — edition
facs. — facsimile
fot. — photograph
lit. — litograph
nr — number
ok. — circa
op. — opus
p. — page
repr. — reproduction
wyd. — edition

CATALOGUE

The 50 the anniversary of I. J. Paderewski's death will be observed all over Poland; Jagiellonian University, which is the legal heir of this outstanding Polish artist and statesman, feels especially authorized to inaugurate the national observances connected with this anniversary. From 3 to 6 May, a musicological-historical conference was held and a series of concerts devoted to the artistic output of I. J. Paderewski was organized. At present the exhibition, opened on 31 May, is a fitting continuation of the events.

In the four exhibition rooms of Collegium Maius, there are many different itmes connected with the life of Ignacy Paderewski. They illustrate the following subject areas:

— Paderewski — the book-lover, collector, hobbyist; his family, friends, secretaries, pupils and famous friends.
— Paderewski — the artist, composer, travelling maestro.
— Paderewski's political activity.
— Jagiellonian University's memory of Ignacy Paderewski.

The exhibition was prepared by a team of scholars under the supervision of Prof. Dr. Stanisław Waltoś: Teresa Parzyńska and Małgorzata Perkowska-Waszek from the Department of Musicology of Jagiellonian University and Andrzej Laska from the Museum of Jagiellonian University.

Artistic arrangement of the exhibition: Czesława Piętkowa, Kinga Kuzemczak, Jacek Kumański, of the Museum of Jagiellonian University.

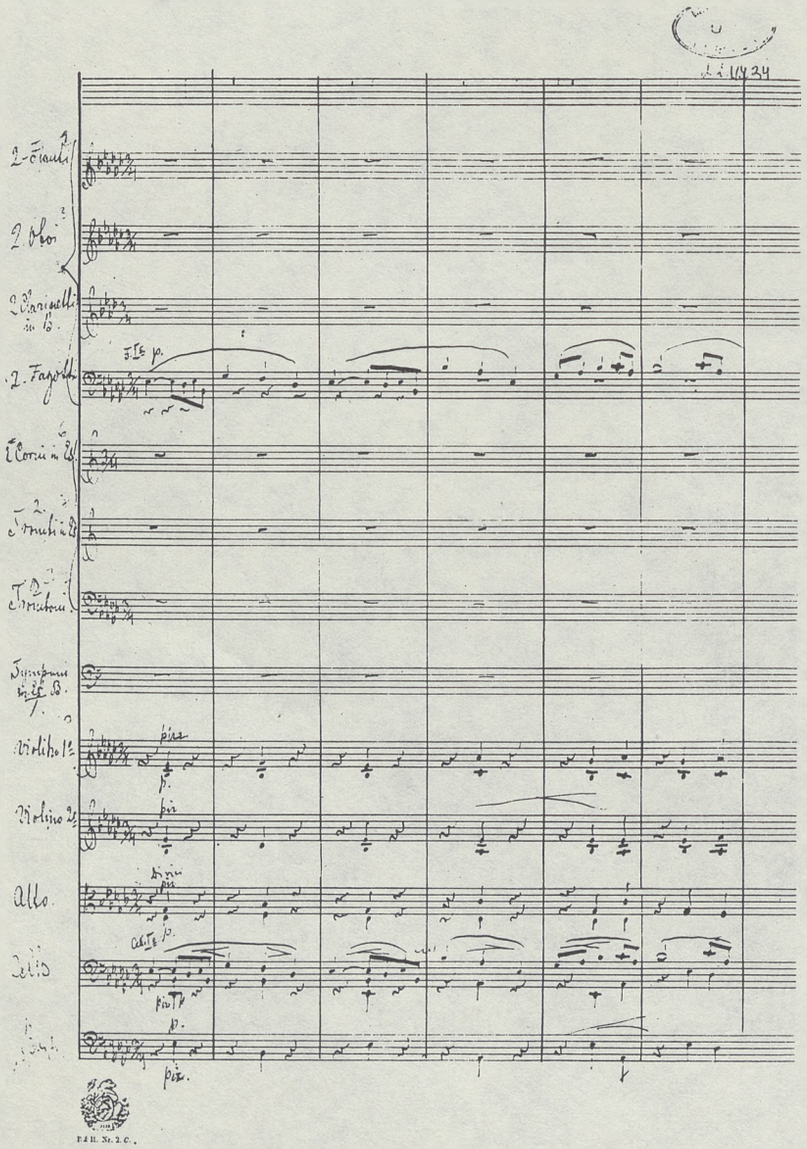
Design of the exhibition poster and catalogue: Krystyna Sienkiewicz-Górska.

Photograph reproductions: Stanisław Hrabia, Janusz Kozina, Grzegorz Zygier.

Most of the exhibits come from the Center for Documentation of the Life and Artistic Work of Ignacy Paderewski, from the Museum of Jagiellonian University, and from the collections of the National Museum in Warsaw, the Poznań Society of Friends of Knowledge , the Archives of Jagiellonian University, the Archives of the Polish Musical Publishing House, the New Document Archives in Warsaw, Jagiellonian Library and Mrs. A. Appleton's private collection in California.

The organizers of the exhibition wish to express their warm thanks to those institutions and persons for lending the exhibit materials.

From the multitude of unique mementos of Ignacy Paderewski presented at the exhibition, beside the original photographs of the artist one should draw special attention to the photographs with dedications from statesmen and politicians; the beautifully bound volumes of English literature with the artist's bookplates; books with hand-written inscriptions by their authors; autographs and musical publications; and part of the artist's collection of porcelain and oriental tapestries. Togheter with some personal items- the dress coat, the walking stick, the top hat- they bring the person of this renowned Polish artist and patriot very close.



Beginning of the *Overture for orchestra*, manuscript (1884)

CONSERVATOIRE NATIONAL DE MUSIQUE ET DE DÉCLAMATION

(GRANDE SALLE DES CONCERTS)

DIMANCHE 23 MAI 1909, à 2 h. 1/2 précises

CONCERT DE GALA

DONNÉ AU PROFIT DE LA

Caisse de Retraite de la Société Mutuelle

des PROFESSEURS DU CONSERVATOIRE

(Fondateur : ALPHONSE DUVERNOY)

Avec le concours de M. I.-J.

PADEREWSKI

et de l'ORCHESTRE de la

Société des Concerts du Conservatoire

sous la direction de M'

ANDRÉ MESSAGER

PROGRAMME

1. **Concerto** en *mi bémol* — BEETHOVEN
   Allegro — Adagio — Rondo
   M. PADEREWSKI et l'ORCHESTRE

2. **Symphonie** en trois parties — I.-J. PADEREWSKI
   L'ORCHESTRE

3. **Concerto** en *ut mineur* — C. SAINT-SAËNS
   Allegro moderato — Andante — Allegro vivace
   M. PADEREWSKI et l'ORCHESTRE

PIANO ÉRARD

Direction et Organisation G. ASTRUC & Cie — SOCIÉTÉ MUSICALE Pavillon de Hanovre

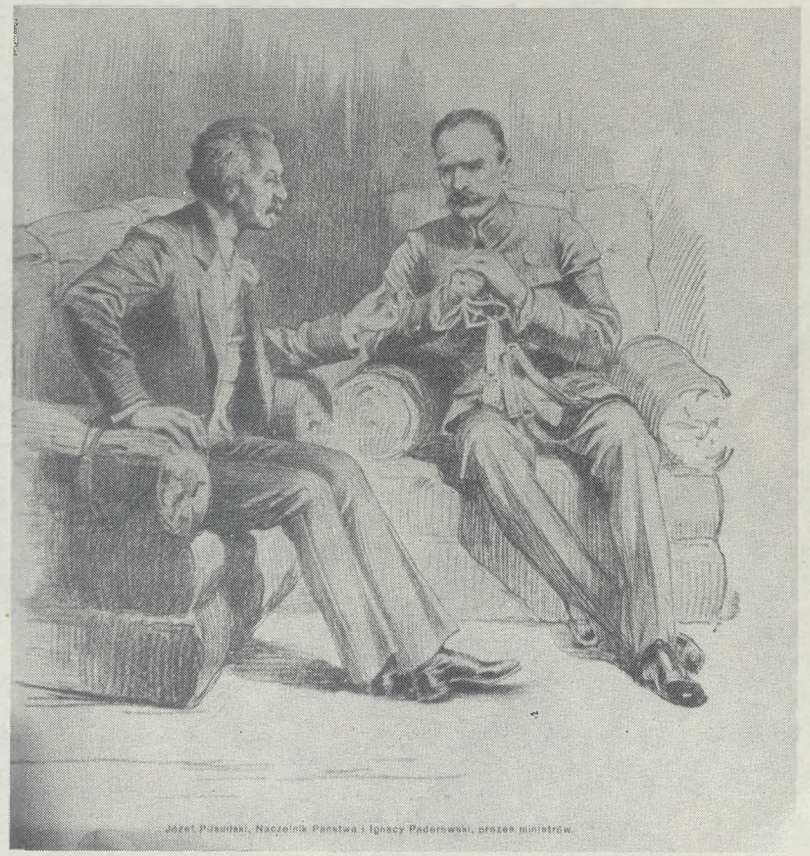
Program of a Paris concert in 1909 r.

POMNIK JAGIEŁŁY W KRAKOWIE, DZIEŁO ANTONIEGO WIWULSKIEGO.

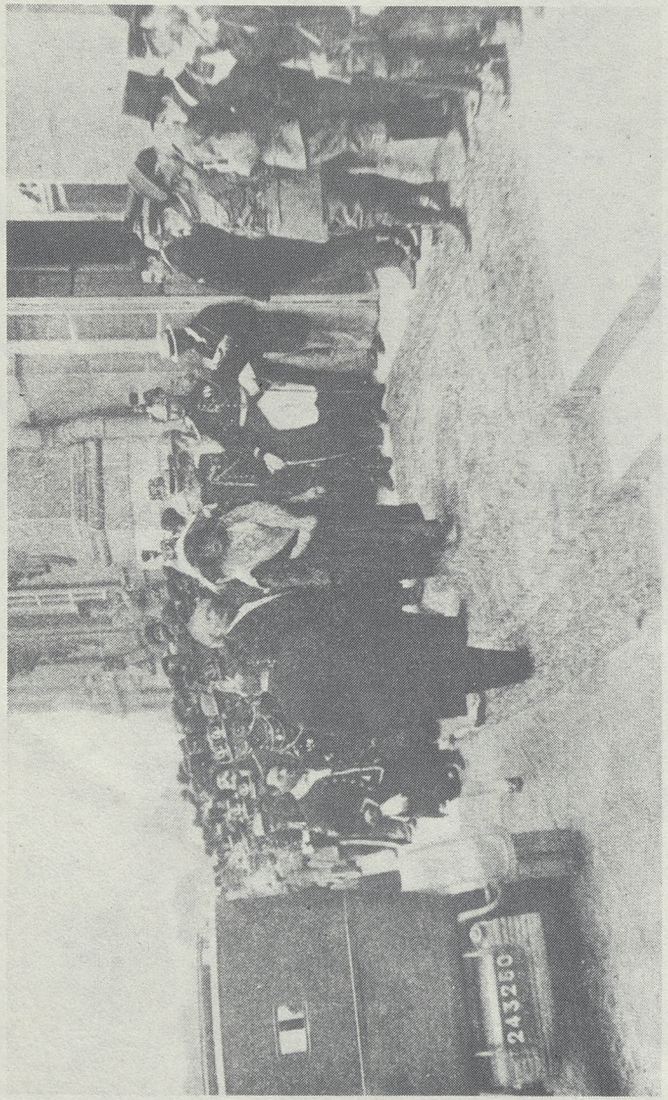
Grunwald Monument in Cracow (1910)

Title page of *Hej, Orle Biały*! (White Eagle) (1917)

Paderewski with U.S. President Woodrow Wilson (1916)



Paderewski and Piłsudski (1919)



Arrival in Versailles to take part in the Peace Conference (1919)

Q. F. F. F. Q. S.

NOS

MATHIAS SIENIATYCKI

THEOLOGIAE DR., DOGMATICAE SPECIALIS PROFESSOR P. O.
h. t. UNIVERSITATIS IAGELLONICAE RECTOR MAGNIFICUS

ET

VALERIANUS KLECKI

PHILOSOPHIAE DR., THREMMATOLOGIAE ET ARTIS LACTARIAE PROFESSOR P. O.
h. t. ORDINIS PHILOSOPHORUM DECANUS

VIRUM ILLUSTRISSIMUM

IGNATIUM PADEREWSKI

QUI ARTIUM HOMINIS VITAM OBLECTANTIUM
CULTOR QUONDAM EGREGIUS
MAIORA AMPLEXUS
CONSILIIS AGENDIS INSIGNIBUS OFFICIIS
CIVITATEM SUBLEVARE ERIGERE FIRMARE CONSTITUIT
PRO REIPUBLICAE SALUTE NULLAM DETRECTANS AERUMNAM
TRACTANDI ANIMOS STUDIA PARTIUM PLACANDI
CONSOCIANDORUM HOMINUM
MIRUS EXSTITIT ARTIFEX
GAUDIUMQUE CONSENSU
VIR BONORUM FERE OPTUMUS AC PRINCEPS

DIE III MENSIS IUNII ANNO MDCCCXIX

HONORIS CAUSA

DOCTOREM PHILOSOPHIAE

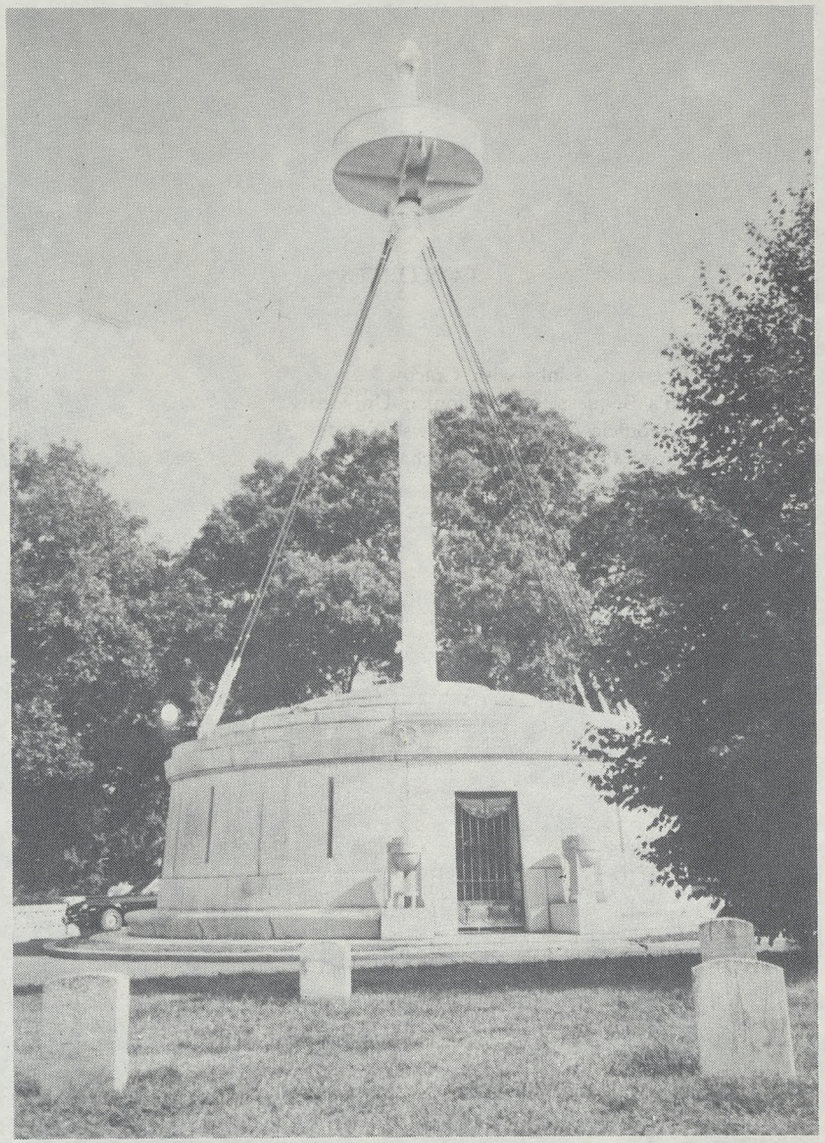
SOLLEMNITER PRONUNTIAVIMUS

IN EIUSQUE REI FIDEM HASCE LITTERAS UNIVERSITATIS SIGILLO SANCIENDAS CURAVIMUS

DATUM CRACOVIAE, DIE III MENSIS IUNII ANNO MDCCCXIX.

Honorary doctoral degree from Jagiellonian University (1919)

The last photograph of Paderewski (1941)

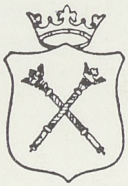


Arlington National Cemetery in Washington, where Paderewski was buried (recent photo)

CONTENTS

Introduction 4

I. J. Paderewski's Links with Cracow 12
Paderewski's Bequest to Jagiellonian University 14
A Brief Chronicle of I. J. Paderewski's Life 20
The Range of Concert Tours, a chart 28
List of Compositions 29
Paderewski, the Philanthropist 34
Awards and Honorary Degrees 37
Abbreviations 38

Catalogue 39

Contents 52