

Ignacy Jan Paderewski
Letters to His Father and to Helena Górska
(A Selection)

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Musical letters as a reflection of interregional cultural relations with Central and Eastern Europe

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The letters of I.J. Paderewski as a source of knowledge concerning the cultural relationships of Europe

The issue of the cultural relationships that have existed without doubt over the centuries between Central Europe, Eastern Europe and Western Europe also finds its reflection in, among other places, the correspondence of Ignacy Jan Paderewski, distinguished Polish pianist, composer and politician. Today, furthermore—after a lengthy break during the post-war years (caused in large measure by conditions of political nature)—his person is again an object of interest for both researchers and music lovers, as well as performers of music. Likewise, his letters—treated as a source of knowledge essential in research on history (including music history)—are presently the object of increased interest, separate studies and analysis, of which an example is the subject matter of the present conference.

In the area of historical methodology in Poland, it has been observed that the letter, known in various forms and contents from time immemorial, until recently was neither defined, nor qualified from a categorization viewpoint in the source research literature. It is, however, useful to researchers in the history both of ancient and of more modern times; Polish historian Stefan Krakowski wrote on the subject¹, proposing at the same time—only in 1986—his own definition of the letter, based on the reflections and practice of the medievalist². The author also put forth a proposed categorization of the letter by type, showing that there exists a need, or even a necessity (also taking into account the theses of earlier source researchers and methodologists³) to distinguish a separate group, that is, the group of epistolary sources—or (as another author put it⁴) ‘epistolary, epistolographic or letter-type’ sources.

Different aspects of the usefulness of the source (so, in the broadest sense: transmission of information) represented by the letter, were considered in musicological research, as I know, during a conference in Mainz in 1996⁵, in reference to the most important creators of 19th-century German music.

¹ Stefan Krakowski ‘List jako źródło historyczne, uwagi w sprawie definicji i kategoryzacji’ [‘The letter as a historical source, notes on the subject of definition and categorization’], in: *Sprawozdania z Czynności i Posiedzeń Naukowych Łódzkiego Towarzystwa Naukowego* [Reports on the Activities and Academic Sessions of the Łódź Academic Society], 1986 no. 8 pp. 1–8. The author, however, cited work by B. Miśkiewicz (*Wstęp do badań historycznych* [Introduction to Historical Research], Poznań, most recent ed. 1985), who also devoted some space to letters treated as a documentary source (as did methodologists M. Handelsman and S. Kościałkowski, as well as several foreign-language authors of methodological and source-research works).

² Stefan Krakowski ‘List jako źródło...’ [‘The letter as a historical source...’], *op. cit.* pp. 6–7. His definition reads as follows:

The letter is a written source, possessing a sender and a recipient, which creates between them a spatial distance; and containing a wide variety of content, not defined by any formal or customary limitations.

³ In this case, of Handelsman and Kościałkowski.

⁴ B. Miśkiewicz *Wstęp do badań historycznych* [Introduction to Historical Research], *op. cit.*

⁵ Conference materials published as ‘Komponistenbriefe des 19. Jahrhunderts’, in: *Bericht des Kolloquiums* (ed. Hanspeter Bennewitz, Gabriele Buschmeier, Albrecht Riethmüller), Mainz, Stuttgart no. 4 1997.

In Poland (as everywhere in Europe), up until the 19th and the beginnings of the 20th century, correspondence represented the most universal and reliable method of communication, in a day of democratization of life and of an increased tendency towards travel. While in the 20th century, we did not completely give up the necessity of writing letters, that era did nonetheless incline us, as we know, to have recourse to means of communication which transmit mental shortcuts (telephone, telegram) more often than to take care concerning the beauty of the word on the pages of letters to friends and loved ones. Today's methods of correspondence—I shall pass over in silence.

For researchers of history, however, letters are still a valuable source of historical, historico-cultural, societal information; they are a 'witness' of earlier times. Beyond this, they can make compelling reading. Their usefulness is also understood in Poland, and without knowledge of the correspondence of Chopin, Moniuszko, or Karłowicz (or, from among other disciplines, for example, Modrzejewska [also known as Modjeska in the United States—CET], Wyspiański, Sienkiewicz)—it is difficult to imagine the modern biography, or music editing or solid analysis of their *œuvre*.

Thus, it is worthwhile to mention the most recent publication in Poland of an edition of successive volumes of *Korespondencja Szymanowskiego* [*Correspondence of Szymanowski*]⁶—which significantly expands our knowledge concerning the composer and his works, as well as the environment in which he lived and worked. A similar event was also the publication some years ago of a Polish version of the letters of W. A. Mozart⁷.

I hope that in the not-too-distant future, an essential informational role will also be fulfilled by the publication of the letters of I.J. Paderewski to the artist's father, as well as to Helena Górską (later Paderewska), which will be discussed here, and a selection of which will be included in this publication. A full version of the letters is now being prepared for printing in the original language version⁸.

The collection is comprised of over 300 (317) items representing letters written from 1872 to ca. 1894; it includes 117 letters to his father⁹, as well as 200 letters to Helena Górską¹⁰—for many years his confidante, friend (and at the same time wife of Władysław Górski¹¹, Paderewski's closest friend). In 1899, after the annulment of her first marriage, Helena Górską became the wife of Ignacy Paderewski.

The story of the discovery of the aforementioned autographs is interesting (and I had the pleasure of taking active part in it), but we will not discuss it here. It is worth adding only that Helena Paderewska kept her husband's letters (secretly from him) for her whole life¹², after which

⁶ *Korespondencja Szymanowskiego. Pełna edycja zachowanych listów od i do kompozytora* [*Correspondence of Szymanowski. A Complete Edition of the Surviving Letters from and to the Composer*, collected and edited by Teresa Chylińska, Kraków 1982–2002.

⁷ Wolfgang Amadeusz Mozart *Listy* [*Letters*]. Selection, translation, commentary, calendar, indexes by Ireneusz Dembowski, Warsaw 1991.

⁸ In the future, printing of a complete English version is also planned.

⁹ From 1872–74 (9 items), 1876–1886 (87), 1888–1892 (21).

¹⁰ Including 9 undated letters, 179 letters from 1880–1894, and 1 letter from 1924.

¹¹ This was a violinist with whom he performed concerts many times.

¹² Their father's letters were no doubt kept by the artist's sister, Antonina Wilkońska, who probably transported them after their father's death to Switzerland (where she lived with her brother).

she turned them over to her trusted secretary, Helena Lübke. After her death (after 1986), the collection ended up in the hands of the daughter of Paderewski's secretary, Anne Strakacz-Appleton of California. In 1991, which marked the 50th anniversary of Paderewski's death (and therefore, the end of legal protection for the correspondence), A. Appleton permitted me to inspect and make handwritten copies, at first only of fragments concerning Paderewski's *œuvre*—but with time, of the letters in their entirety. In 2001, she donated the entire collection to the Jagiellonian University in Kraków, which made possible the present preparation for their publication on the basis of the originals.

The publication of the aforementioned letters will be (I think) just the beginning of this kind of source publications, which only in the future—in their entire fullness—will testify to the character and scope of Paderewski's artistic contacts with the music community of Europe (as well as the United States), over the many years of his pianistic career. For the archives contain huge amounts of correspondence, especially the letters sent to Paderewski in particular abundance (as is understandable) during the best years of his pianistic success. Meanwhile—with the exception of documents and letters of political, historical character¹³, as well as individual letters of the artist to his friends (which I shall also mention below), which also touch on matters of artistic nature—the remaining bulk of Paderewski's correspondence still awaits painstaking, laborious editing work, and perhaps—in the future—publication.

Though today, there exists no small quantity of Polish and foreign-language publications (especially of biographical type¹⁴) concerning the life and diverse activities of I.J. Paderewski, which creates a superficial impression of abundance and thoroughness of research concerning his diverse activities, this impression is only superficial. For, in the course of research on the artist's pianistic¹⁵ and compositional¹⁶ activity, it turned out that, among other things, we did not even

¹³ I have in mind here the 5-volume source publication entitled *Archiwum polityczne Ignacego Paderewskiego* [*Political Archives of Ignacy Paderewski*]: vol. I 1890–1918, ed. Witold Stankiewicz, Andrzej Piber, Wrocław 1973; vol. II 1919–21, ed. Witold Stankiewicz, Andrzej Piber, Wrocław 1974; vol. III 1921–34, ed. Halina Janowska and Czesław Madajczyk, Wrocław 1974; vol. IV 1935–40, ed. Tadeusz Jędruszczak and Artur Leinwand, Wrocław 1974; vol. V 1909–1941, selection and ed. Adam G. Dąbrowski, Marian M. Drozdowski (editor-in-chief), Katarzyna Janczewska-Sołomko, Małgorzata Perkowska-Waszek, Xymena Pilch, Warsaw 2001. Beyond this: Marian Marek Drozdowski, Andrzej Piber (ed.) *Ignacy Jan Paderewski. Myśli o Polsce i Polonii* [*Ignacy Jan Paderewski. Thoughts on Poland and the Polish Diaspora*], Paris 1992 Edition Dembiński; see also: 'O jeńcach Kozielska i Starobielska w korespondencji ze zbiorów Ośrodka Paderewskiego' ['On the Prisoners of War in Kozielsko and Starobielsko in Correspondence from the Collections of the Paderewski Center'], in: *Muzykolog wobec dzieła muzycznego. Zbiór prac dedykowanych doktor Elżbiecie Dziębowskiej w siedemdziesiątą rocznicę urodzin* [*The Musicologist Encounters the Musical Work. A Collection of Papers Dedicated to Dr. Elżbieta Dziębowska on the Occasion of Her Seventieth Birthday*], Kraków 1999; see also: *Za kulisami wielkiej kariery. Paderewski w dziennikach i listach Sylwina i Anieli Strakaczów. 1936–1937* [*Behind the Scenes of a Great Career. Paderewski in the Diaries and Letters of Sylwin and Aniela Strakacz. 1936–1937*]. Introduction, ed. Małgorzata Perkowska-Waszek, commentary by M. Perkowska, Anne Strakacz-Appleton, Kraków 1994.

¹⁴ Including the memoirs of the artist himself, committed to writing at the end of his life: *Pamiętniki*, dictated to Mary Lawton, English edition entitled *The Paderewski Memoirs* (London 1938). Polish translation by Wanda Lisowska, Teresa Mogilnicka. Kraków 3rd ed. 1972, 6th ed. 1986, as well as: *Pamiętniki 1912–1932*, dictated to Mary Lawton. Translation, introduction, notes, appendices, index: Andrzej Piber, Kraków 1992.

¹⁵ See Małgorzata Perkowska 'Początki i rozkwit kariery pianistycznej Paderewskiego' ['The Beginnings and Prime of Paderewski's Pianistic Career'] *Muzyka* 1977 no. 3 pp. 39–59, as well as, by the same author: *Diariusz koncertowy Ignacego Jana Paderewskiego* [*Concert Diary of Ignacy Jan Paderewski*], Kraków 1990.

¹⁶ See Małgorzata Perkowska 'Nieznane kompozycje I.J. Paderewskiego w świetle badań źródłowych' ['Unknown Compositions of I.J. Paderewski in Light of Source Research'], *Muzyka* 1988 no. 3 pp. 21–32; as well as, by the same author (together with Włodzimierz Pięta) 'Katalog rękopisów I.J. Paderewskiego' ['Catalog of the Manuscripts of I.J.

know until recently the total number of works left by the composer, or, for example, the place where his musical autographs were kept. In view of the preparation of a new, full edition of the *Complete Works* of Paderewski (NB. of which, presently, 8 volumes of the planned 12 have been published)¹⁷, thorough research of documentary, investigative character has turned out to be all the more urgent a priority. It was this research which led to, among other things, the discovery of the collection of the aforementioned letters of Paderewski in a private archive, giving us the possibility of revision and filling in of gaps, as well as of straightening out many issues concerning, above all, his *œuvre*¹⁸.

Despite the fact that the letter—as the saying goes—is a ‘conversation of one who is absent with one who is absent’, at the present stage of editorial and research work, return correspondence (i.e. from H. Górski and the artist’s father—addressed to Paderewski¹⁹) has not been included, though this correspondence (in part) is to be found in the New Files Archive (AAN) in Warsaw. It is, however, abridged from a quantitative standpoint, and above all, limited in terms of time²⁰ relative to the letters of Paderewski²¹; besides this, it is not very useful for direct research on the life, and especially the *œuvre* of Paderewski²². There also existed, obviously, correspondence of Paderewski with other persons, conducted during an analogous time period to that of the letters to Górski and his father; it too, however, has been included only in a marginal manner (i.e. in the form of summaries of their content in the footnotes). This, however, concerns only letters printed (usually in fragments) in several existing biographies²³.

Paderewski], *Muzyka* 1988 no. 3 pp. 53–70; see also *Katalog tematyczny dzieł Paderewskiego* [A Thematic Catalogue of the Works of Paderewski] Kraków, Jagiellonian University (manuscript).

¹⁷ *Dzieła wszystkie Paderewskiego* [Complete Works of Paderewski] (ed. M. Perkowska), Kraków, Musica Iagellonica, 1997 (vols. 4 and 10); 1999 (vol. 3), 2002 (vols. 1, 2, 5, 6, 8).

¹⁸ I deal with these issues in a large work entitled *Historia utworów Paderewskiego w świetle nieznanych źródeł* [The History of Paderewski’s Works in Light of Unknown Sources] (Kraków, Jagiellonian University manuscript (ca. 500 pp.)).

¹⁹ However, in especially important cases, these particular letters were included in part, in the form of commentary on their content, in the footnotes to Paderewski’s letters.

²⁰ Begins with 1887 (in Helena’s case), as well as 1888 (in the case of his father).

²¹ This could indicate significant losses, e.g. destruction of letters by Paderewski.

²² Which was and is the main subject of interest of this author. NB. The artist’s father, as a tenant of landed property, normally reported on problems with farming and lack of harvest, as well as the illnesses and progress in school of the artist’s half-siblings. Likewise, H. Górski normally wrote about worries and problems with home and family.

²³ Here we are speaking mainly of letters of the artist’s friends in Warsaw (Władysław Górski, Antoni Rutkowski, Edward Kerntopf) quoted in Andrzej Piber’s biography *Droga do sławy. Ignacy Paderewski w latach 1860–1902* [The Road to Fame. Ignacy Paderewski from 1860–1902] (Warsaw 1982), as well as of excerpts from correspondence with A. Jesipowa, Duchess R. de Brancovan and H. Bibesco quoted in Werner Fuchss’ biography *Paderewski: reflets de sa vie* (Geneva 1981, 1999), as well as in Adam Zamojski’s biography *Paderewski* (New York 1982; Polish ed. Warsaw 1992). Also published were a few letters of Paderewski (and his wife) to S. Niewiadomski of Lviv, see Oksana Martynenko ‘Nieznana korespondencja Ignacego Jana Paderewskiego. Listy do Stanisława Niewiadomskiego’ [‘Unknown Correspondence of Ignacy Jan Paderewski. Letters to Stanisław Niewiadomski’], *Ruch Muzyczny* 1994 no. 6; these are, however, a bit later than the correspondence under discussion here, they also are mainly of courtesy character, or else associated with a specific situation (the Grunwald celebration in 1910), thus, they

It would be a truism to speak here of the cultural significance of the discovered autographs of letters to his father and Helena Górska, or of their informational, even artistic/literary content, in a day of mentalité-type intertextual research. I shall, however, present the topical content of the whole in brief, and then the content of the selection made for the purposes of today's conference.

So, the aforementioned letters give us the possibility of finding out about, among other things:

1. Paderewski's interpersonal relationships from 1872–94; they are testimony to his friendships and acquaintanceships made in, among other places, Berlin, Vienna, Paris, Kiev or the United States;
2. They are an abundant source of biographical information, also giving insight into issues of family and 'regional' traditions taken from home, into the Polish cultural heritage in confrontation with the 'outside world';
3. They provide unique factography concerning the composer's *œuvre*, making it possible to determine its actual significance in the life of the future virtuoso, as well as enabling us to determine the genesis of his works²⁴, as well as establish the chronology and periodization of his entire *œuvre* (or at least of a significant majority of his works);
4. The letters also present, though to a lesser degree, the artist's aesthetic and philosophical views (but we will not yet find here, for example, references to modernist trends);
5. The letters present responses to and views of the most important socio-political events—which testifies to, among other things, the sensitivity to these issues from his early years of the (then) statesman-to-be;
6. They are a place for presentation of the composer's opinions of the works of other artists as well as performers—both from the Polish community and from abroad (and here as well, there are still no references to the *œuvre* of innovators);
7. They are testimony to the responses of the composer and performer to critics' reviews, to the first successes, especially those achieved outside the country.

Though for the moment it would be difficult to yield to the temptation of an exhaustive typology of Paderewski's letters, it is worth mentioning that in significant part, obviously, they vary depending on the time of writing as well as on the addressee. Generally, however, we have to do (let us emphasize this again) with the letters of a young artist, only just climbing the successive rungs of the career ladder—not with those of a fully mature, world-famous virtuoso.

Depending on the addressee, the letters vary in character, i.e. the degree of intimacy or formality (in the sense of depth or superficiality of confidences). Thus, one form is taken by the monologue (or dialogue—when it represents an answer to questions brought up by the correspondent) in letters to the artist's father; another form is taken by the confessions and revelations on personal or artistic topics, contained in letters to his lady friend. This fact—clearly—has an essential cause which lies, among other things, in the sphere of issues of psychological nature; but we will not go into this here. It is only worth adding that some letters to H. Górska—aside from being a peculiar chronicle of the life (as well as chronicle and 'history' of his *œuvre*)—are a mirror of the young composer's spiritual life as well. There are also some letters to Górska which are a beautiful example of love correspondence (so popular, universal in earlier times, when the love letter represented a 'genre' unto itself); they are at the same time devoid of any elements of triviality, 'sensation' or 'scandal'.

A more detailed profile and discussion of the entire content (among other things, from a source-research viewpoint), will be found in the aforementioned Polish edition. Thus, it will create

have not been included in the present work.

²⁴ Here understood as the circumstances and time of composition of a given work.

the possibility of further studies, comparison with the correspondence of other artists of that era.

The letters of Paderewski to his father and to H. Gorska also vary in style, literary qualities, and are, furthermore, a value in and of themselves, as an important document of his artistic abilities in this area as well²⁵, a testimony of Paderewski's mental, emotional and spiritual development over the years. Years in which he grew and developed from a 12-year-old, provincial youth from the former eastern territories of Poland [now part of the Ukraine, Belarus and Lithuania—CET], barely able to speak proper Polish, to an educated (NB. basically self-taught), erudite, man of the world.

A certain concept of this literary aspect of Paderewski's correspondence can no doubt be given by the letters chosen for the present collection; they contain, among other things, interesting descriptions of nature, of travel abroad²⁶, or of historic buildings in cities visited by the artist (Berlin, Vienna, Paris), etc.

The 'selection' of letters, it should be added, was made mainly from the viewpoint of presentation of factography; thus, above all, it had the aim of showing the most important events in the life of the composer, as well as of acquainting us with Paderewski's relationships and contacts with the musical world outside his native country, at the moment when the artist entered that world.

Thus, the first few of the selected letters show the moment when the composer took his first steps in Berlin (at the beginning of the 1880's), during the first stage of his compositional studies with F. Kiel (in 1882). Next, the moment when his first Berlin composer's concert was organized (in 1883). Also an event which was to become important was the meeting with Berlin publisher H. Bock, and somewhat later, with other Berlin publishers (Erlcr, Simrock). Further on—his second stay in Berlin and studies with H. Urban (1884). The next step on his career path is illustrated by an example from the letters written during his stay in Strasbourg, as well as in Vienna (for piano studies with T. Leszetycki). Next in order—efforts and preparations for his first performance in Paris. Treated here as the final stage on his way to a career are the first concerts of his grand tour in the USA—thus, a description of concerts played in Boston and New York closes the presentation of the letters selected here.

On his artistic path, as has been mentioned, Paderewski met no small number of distinguished and less-known figures in the music world of Europe from 1880–90, and participated in artistic events. For the presentation of this issue, shorter or longer descriptions of meetings with, among others, Pablo de Sarasate, the young Richard Strauss, Anton Rubinstein, J. Joachim have been cited in the selection of letters; mentions of contacts with pianist Anton Door, Julius Epstein, F. Zajic, E. Lalo, et al.—besides the already-mentioned contacts with pedagogues in Berlin and Vienna (F. Kiel, H. Urban, T. Leszetycki and his wife A. Esipova), or with publishers (from the firms of Bote und Bock, Ries und Erlcr, or Simrock).

Among the artistic events in which the composer participated (such as visiting galleries, hearing concerts), we meet, among other things, a distinctive—unflattering—opinion after the première of Brahms' *Symphony no. 3*, and a more favorable opinion after hearing his piano concerto; beyond this, he writes about Rubinstein's *Paradise Lost*, Beethoven's *Missa solemnis*, about performances by Auer, d'Albert, Ondrick, Scharwenka, Grünfeld, et al.

Against the background of the above sources, also visible are some examples of Paderewski's responses to the first favorable reviews of his works. Reviews of this type (if we are speaking of press printed outside his native country), were written by Hanslick, Köhler, Door,

²⁵ As we know, Paderewski was known during his years of political activity as a superb orator, speaker.

²⁶ Cf. examples of travel descriptions: to Strasbourg (via what is now known as the Czech Republic, Bavaria, the Duchy of Baden), or to Basel and Paris.

Somborn. Other letters also show the composer's response to, for example, the publication success of the *Menuet in G major* (for which the artist himself did not spare words of 'contempt', being dissatisfied with the popularity of this particular work). Other letters illustrate his response to the growth in popularity of compositions performed on the stages of Europe by well-known pianist A. Esipova. We are speaking here of the *Variations in a minor* op. 11, the *Album de mai* op. 10, as well as the *Piano Concerto* op. 17. Let us recall and emphasize here that the première of the *Concerto in a minor*, written by the not yet well-known artist from Poland, took place in Vienna at the great Musik-Verein hall under the direction of H. Richter. This represented, until the times of modern Polish composers' achievements, a unique event on the scale of Polish music history. It should also be emphasized, furthermore, that in great measure, Paderewski's career as a performer-pianist preceded, as it turns out, his fame as a composer, which was gained by, among other things, the publication of his *œuvre* in Berlin, and the performances of A. Esipova. It appears that the popularity of the composer's later works (the *Polish Fantasy*, as well as his opera and symphonies) could have been in some measure determined by the artist's legend as a performer. Nonetheless, it is worth remembering that these works gained—as sources show—enormous success all over the world; they saw many performances of the highest world class (so, with the participation of famous performance ensembles and conductors). The reflection of these facts we will read only (as far as the composer's accounts are concerned) in the full edition of his letters.

In the present selection of letters, we also meet with an echo of Paderewski's pianistic successes abroad—in Strasbourg (e.g. of one in collaboration with Maria van Zandt, or of a recital in substitution for E. d'Albert), in Vienna and Paris—which brought such unexpected, great applause on the part of audiences and critics.

However, one of the more interesting letters appears to be one of the 23-year-old artist, testifying to his views of music education, on the example of the Conservatory in Kiev, during the directorship of W. Puchalski. Long before his Paris debut, Paderewski went there for a concert and, having gotten to know the local music community, he related his impressions in a letter to Helena Górska. He gave both a mature analysis, of the—in his opinion—exemplary artistic and pedagogic relationships prevalent at the Kiev conservatory, in comparison with the very sad state of teaching in Warsaw, under the rule of the Russian partition.

At the same time, the above sources induce us to reflect on the manner in which such interesting contacts were made, in view of impressive degree of Paderewski's knowledge of the contemporary musical *œuvre*, trends and current artistic fashions, as well as of his personal relationships with artists—already in years significantly preceding his worldwide fame. Thus, as we see, in his time European unity, especially in the artistic field, was an obvious thing and there existed close bonds between—conventionally speaking—East and West, which can be (as has already been mentioned) traced fruitfully on the example of the biographies of, among others, Paderewski. Not only him, however—so many of his predecessors and successors went abroad, or maintained contacts with representatives of other countries, including masses of forced political émigrés.

These voluntary' contacts were made, furthermore, in the most natural manner. As can be easily observed: via, first of all—concert activity on the part of distinguished artists of 'the West' (especially performers), who included in their concert tours the stages of the Music Societies in Poland (Kraków, Warsaw, Lviv, etc.)²⁷. This is how friendships with local musicians were formed.

The second 'manner' was of opposite direction—Polish artists, experienced and beginners,

²⁷ See *Z dziejów polskiej kultury muzycznej* [From the History of Polish Musical Culture], vol. I *Kultura staropolska* [Old Polish Culture], Kraków 1958, vol. II *Od Oświecenia do Młodej Polski* [From the Enlightenment to Young Poland], Kraków 1966.

without complexes or fears, went to the main musical centers of Europe, as well as to the United States, led by, among other things, artistic curiosity and the desire (or rather necessity²⁸) to complete their education abroad. In the years of Paderewski's youth, the European musical Mecca was not yet Paris, but rather Berlin, or Vienna).

Also a distant echo of Paderewski's artistic contacts with the artistic world abroad is the national awareness which reveals itself in the pages of several of his letters—an awareness essential, after all, in his future role as co-creator of Polish independence. True, we meet statements testifying to 'pro-family' and pro-patriotic motivations in obtaining education and fame already in Paderewski's very early letters; but with time abroad, his attitude appears to have been consolidated and strengthened, and even translated into artistic attitudes²⁹. So distinctive is the statement here, cited in one of the selected letters, which refers to his *Polish Dances* op. 9. When the Berlin publisher complained to the composer that the works were 'zu Polnisch', Paderewski was prepared rather to withdraw them from publication than to (as he put it) 'here in Berlin, shed my Polish skin'.

Thus, external, political circumstances with all certainty influenced not only the moral attitudes of Paderewski, an artist who, furthermore, like many Poles—during Partition times—was decidedly adversely disposed towards representatives of the authorities and administration of the Partition states. In principle, however, this did not translate into negative attitudes towards their citizens, and especially towards representatives of 'enemy' capitals with whom he was friendly.

Acquaintances and friendships made by Paderewski during his first stays abroad did not in general survive in the long run (with the exception of T. Leszetycki, Esipova, H. Bock et al.). Without doubt, however, just the possibility of such personal contacts with distinguished musicians and other artists, as well as the artistic experiences he gained abroad, the opportunity to participate in events, made their mark on the artist's personality. They shaped his musical attitudes and tastes, influenced his intellectual and psychological development. No doubt, without these experiences, without the opportunity to confront his own gifts with the expectations of audiences in foreign countries, Paderewski would not have achieved such spectacular successes in Vienna, Paris and New York. An artist not known to anyone, traveling straight from far-away Warsaw, would no doubt not have been able, despite talent, to surpass many famous local artists.

²⁸ On account of the low level of teaching in Poland, a country maintained by the neighboring Partition states in a state of economic collapse, with all the attendant consequences.

²⁹ The 24-year-old artist also expressed his apotheosis for Slavic music in one of his music correspondences sent from Berlin to Warsaw, printed in *Echo Muzyczne i Teatralne* 1884 no. 18, 26. However, this cannot be explained exclusively by the post-Romantic 'ideology in force', with its most important assumptions.

Editorial Note

The texts of the letters included are given according to the original sources, i.e. the composer's autographs in Polish. All editorial additions have been placed in square brackets. Missing words or fragments of letters have also been indicated in the text in square brackets [...], and provided with footnotes; illegible and doubtful words are indicated in angular brackets <...>.

A chronological arrangement has been used, by dates on letters (or, more rarely, on the envelope) as they occur in the original, or according to dates added by the editors on the basis of logical deduction and content analysis. Dating of letters normally appears in the headings of the letters; their form and content has been retained according to the original. Sometimes the dates are placed at the end; then they are moved to the heading, providing them with appropriate comments in the footnotes.

In the Polish text, modernized orthography and punctuation have been used, retaining spelling with doubled consonants of words coming from Latin (massa, professor etc.). Also retained are vocabulary and grammar characteristic of the writer. The sometimes-erroneous spelling of names and places has been given according to the original, the first time adding the proper spelling in a footnote; in subsequent cases, correction of the spelling has been made (enclosed in square brackets).

In the case of errors occurring in foreign words (English, French, German), their proper reading has been given, indicating it in the text with braces { } and giving the version from the original in a footnote.

In the headings of the letters, the lack of courtesy formulas in letters to H. Górska is noticeable; they exist, however, in the letters to the artist's father. Thus, it should be understood that if there is no heading, the letter is addressed to H. Górska.

In the footnotes, which differ in scope and form, all those issues have been included which could complete the informational context of the letters. Thus, concise personal footnotes have been used concerning all persons occurring in the text, with the exception of those universally known, or else with just their dates of birth and death given. The second type are footnotes of 'technical' character, informing the reader of problems in the letters, missing and lost elements, of the most interesting characteristics of the letter paper; these footnotes also contain justification of added dating, translations of foreign-language words and expressions, etc.

Another type of footnotes supplements the content of the letters discovered, from letters sent at analogous times to other addressees. Finally, the last type (certainly the most abundant) includes all explanations concerning events, allusions discussed, explains literary, musical, etc. titles.

The letters are provided with numeration on the left side (placed in square brackets), which is a remnant of the ordinal numeration used in the Polish version of the letters. In this way, one can figure out which letters from the whole have been included in the present selection.

The full edition of the letters will contain indexes of personal and geographic names.

1 [52] To Helena Górska—Warsaw³⁰

Berlin/6 January 1882³¹

If it were given to man to be able to transport himself wherever his thoughts lead him—I would hop onto one of my fleeting thoughts and, before my pen inscribed these words, I would already be at your side, madam! But since our unknown Father has seen fit to make us sluggish slaves of physical laws (perhaps even also created by Him), I must thus sit at my table, clip the wings of the thought which is taking flight, and instead of revealing my person to you, madam—tell you what has happened with it in the past few days.

Berlin—despite its beautiful streets, magnificent edifices—has not made a great impression on me. I don't know if this is because I have had the habit of repeating with patriotic prejudice, after Kl[emens] Janicki³², that *'nie masz ziemi nad moją ziemię'* ['there is no land above my land']—or else because my heart, full of homesickness, did not allow me to see well all that I looked at.

The inhabitants of Berlin are completely similar to those creatures, greedy for pennies and bread, who with holes in their shoes and the word *'Kultur'* on their foreheads are invading our poor Poland; the entire difference lies only in the clothing. Personally, I have no right to complain at them: for those to whom I have turned for advice or explanations, gave me these things willingly; while those with whom I have become friendly have acquired the right to my gratitude. I am only indicating a general impression.

I have already been here to visit M[adame] Sauret³³, M[adame] Strobl³⁴, M. Moszkowski³⁵ and all those persons for whom I had letters. M[adame] Sauret is an enormous German woman³⁶,

³⁰ As mentioned in the introduction, the numeration of the letters according to the original Polish version of all 313 letters of Paderewski to his father and to Helena Górska, presently being prepared for printing, has been left in square brackets. All letters without salutation are addressed to H. Górska; the remainder, to the father of the artist and his family, resident in the region of Podole.

³¹ A letter of similar content from 6 January 1882 was sent by Paderewski to Władysław Górski (cited in: A. Piber *op. cit.* pp. 81–83, according to the manuscript in the Ignacy Jan Paderewski Archive in Warsaw (hereafter AIJP) call no. 4034). Concerning his first moments in Berlin, the artist also wrote in a letter to Edward Kerntopf, fragment cited as above, p. 81, according to microfilm of the National Library in Warsaw (hereafter BN) 24425.

³² Klemens Janicki (1516–1543), Polish poet, the most outstanding representative of Latin humanist poetry, author of, among other things, the elegy *De se ipso* (*On myself for posterity*—a sort of reflective personal lyrics), the collection of poems *Tristia* (1542), the anti-magnate satire *Querela Reipublicae Regni Poloniae*, etc.

³³ Wife of Emil Sauret (1852–1920), French violinist resident in Berlin, lecturer at the Stern conservatory.

³⁴ Marie Strobl, resident in Berlin, wife of Rudolf Strobl (former teacher of Paderewski in Warsaw).

³⁵ Maurycy Moszkowski (1854–1925), Polish pianist and composer well-known in Europe; educated at, and then a teacher at the conservatory in Berlin. He presented Paderewski as his protégé at publishing houses there (Ries und Erler, Ed. Bote und G. Bock) and in the Berlin music community.

³⁶ Unclear information, for we know that Emil Sauret's wife from 1872 onwards was well-known Venezuelan pianist (as well as composer and singer) Teresa Carreño (1853–1917), with whom he performed joint concerts. It does not follow from the above information that this is the same person. We find a similar opinion of E. Sauret's wife in a letter of Paderewski from 24 January 1882.

possessing a dose of kindness equal to her dimensions. M[adame] Strobl, charmed either by her husband's letter, or else by my innocent flattery (for I told her that she looks like the sister rather than the mother of Miss Mimi)—turned out so gracious as to accompany [me] for six hours in search of an apartment. This person seemed to me a great enemy of the past, naïvely looking towards the future. If it were in my power, I would have the entire world painted in rose, to protect her from disappointments in life.

Moszkowski is a good, helpful colleague, thanks to whom I have made a few contacts and it is he who—advising me ahead of time that I no longer need this at all—took me to Kiel³⁷. Kiel dazzled me with his—modesty. After hearing a few of my things, he said a few sentences which I didn't understand, patted me on the shoulder, which seemed to me very understandable, after which in his own hand ordered me to be enrolled in the ranks of his students. So that on Tuesday, I already begin the lessons I have longed for—if only they would be crowned with the results that you wish me, madam!

The letters with which Mr. Grossmann³⁸ provided me have turned out to be very useful, for at the *Concert-Agentur* they have promised me tickets for concerts, and Mr. Bechstein³⁹ has promised to move a piano in for me, as soon as I find an apartment. While for the moment these are only promises, it appears to me that in time, I shall be able take advantage of them.

I shall probably have an apartment far from the city center, out on the Brücken-Allee, which relative to Unter den Linden presents itself as Mokotów to the Plac Teatralny⁴⁰. What attracts me to this place, above all, is the fresh air; next, that I shall have a table at home, and all the... discomforts; finally, the price: 100 marks monthly, which is still not very expensive.

This is my entire account! Perhaps a bit too long, but I think that you, madam, who have so many times allowed me to bore you with my conversation, will be kind enough to forgive me these literary banalities as well. I am writing to Mr. Władysław as well: I report to him in more detail about musical matters—for this will no doubt interest him a bit—and I am more cheerful there than in these words which I write to my beloved (please forgive me) friend.

I am very sad! Sad for those whom I love, and for those whom I should love—and if it is true, what they say, that I have ice in my breast, then no doubt now the flames of feeling will turn it into tears. With humble submission to Providence (?)—which is not so much the virtue of a Christian, as evidence of his infirmity—I go several times a day to Poste Restante for that which I do not find⁴¹. And to make it even sadder, my hair is tumbling headlong from my crown, bah! And even onto my clothes⁴². I shall probably return as bald as Bülow⁴³; if I were to return as wise as he,

³⁷ Friedrich Kiel (1821–1886), German composer and pedagogue, at first also a violinist. From 1868 onward, professor of composition at the conservatory in Berlin. Before Paderewski, among his Polish students were Antoni Stolpe, Zygmunt Noskowski (as well as Władysław Górski).

³⁸ Actually: Ludwik Grossman (1835–1915), Warsaw composer, pianist, organist; from 1854 onwards, music teacher at the Instytut Szlachecki [private school for children from noble families—CET] in Warsaw; there, from 1857 onward, owner of a piano storage facility (together with Herman).

³⁹ Friedrich W.C. Bechstein (1826–1900), owner of the well-known piano factory in Berlin.

⁴⁰ I.e. in Warsaw.

⁴¹ Allusion to letters from Warsaw expected from Helena Górka.

⁴² This is the first symptom Paderewski's real phobia concerning hair loss.

then I might yet forgive myself that bald pate.

I am immeasurably anxious concerning your health, madam; I have already expressed this in a hasty note written from Aleksandrowo⁴⁴, adding to it the plea that you have already heard from me more than once: please respect your health, if not on your own account, then for those poor folk who sincerely, heartily desire it. Today, in addition to this plea I shall come forward with yet another which could rather seem odd to you than anger you! Once—during one of our heart-to-heart chats—you said to me: I am always alone—whether in a moment of sadness, or in whatever case, I have no one to go to for advice...⁴⁵ I am no counselor, a comforter I have never been, however—however, I would greatly desire that, when such a load weighs on your heart, you would send half of it to me here.

I have written at length—greater than I had planned. My rough style perhaps unclearly expresses what I think and feel—so please forgive me, for I am not proficient in writing (am I in anything at all?!), and I am in a hurry, for I must write yet another five letters.

Shall I yet express with what longing I await your letters? No, better that I ask you to kiss Auntie's hand⁴⁶, Ciapcio's⁴⁷ cheek, and to accept a hearty handshake for yourself.

IJPaderewski

PS. My regards—to each what is due. Please greet the noble Dr. Winklewski⁴⁸ and apologize for my not bidding him goodbye. How is our medium? My regards to him. Address: Poste-Restante.

2 [55]

Berlin. 16 January 1882.

[...]⁴⁹ After your short and terrifying note, I expected news from you sooner, madam—sooner than we had agreed upon...

Now your telegram has brought me peace—and your note, great joy. I only said to myself, after

⁴³ Hans von Bülow (1830–1894); in December 1890, he accompanied Paderewski during his Berlin concerts. As the artist wrote in his *Memoirs*, Bülow 'purposely' caused a fiasco at these performances (the *Concerto in a minor* op. 17), and Paderewski never wanted to concertize in Berlin again later.

⁴⁴ An allusion to a letter written to Górska during a break in his trip from Warsaw to Berlin.

⁴⁵ So, from the beginning, the Górskis' marriage was not a happy one; no doubt, this gave Paderewski the courage to get emotionally involved with H. Górska.

⁴⁶ Helena Górska's aunt, Emilia Jaszowska née Rosen (1829–1888), sister of Helena's father.

⁴⁷ Diminutive nickname for Wacław Górski, son of Helena and Władysław; he was also called Wacio.

⁴⁸ Poet and translator, friend of the Górski family; several years later, he translated the first version of Paderewski's songs op. 7, to words by Adam Asnyk, into German. The translation turned out to be inept, and the composer had to change it before submitting the songs for publication.

⁴⁹ The introductory portion, without any important content, has been removed.

reading it (just like Waciuś after eating a good piece of candy): *Maman! Si peu?...⁵⁰*

I am now completely, as they say, settled in... I live far away, but in pleasant and healthful surroundings; my apartment is a large, clean little salon which today, by the kindness of Mr. Bechstein, was decorated with a concert piano...

Physically speaking, in my new headquarters, I am doing well. Warm, clean, peaceful—and they feed me like that animal which in our country—on Resurrection day—they are in the habit of sacrificing to Christ...

Even the people are good (all women)—but, being a bad Christian (as I already wrote at the beginning of this letter), I normally make distinctions among my neighbors, so it is no surprise that the company of Mr. and Mrs. R.[ohde] is not sufficient...

My health would be tolerable, except that I can't sleep. (I imagine the surprise of dear Mr. Władysław). Daily—or rather nightly—until four or five o'clock—sometimes even longer, I toss and turn on my bed of torture... and at half past eight, I am already—in my shoes. I don't know if some illness is responsible for this, or my winged thoughts (like a hen?), which fly to my little one⁵¹, and thence to you, and then back to my family, or way far away—where my person shall perhaps never set foot...

Or perhaps too you, madam, are playing at magnetism?... Well! Please spare me this innocent joke.

I have been to see Kiel twice already. The good old chap has not told me anything new up until now: I do counterpoint and all the comments I hear in the process are already well-known to me, or else I have long since... intuited them for myself. And I must say, my dear lady, that doing counterpoint exercises is sterile, unbearable work for me, but nonetheless... I must do it.

But, but, I have committed an injustice!—For in saying that Kiel has said nothing new, I forgot about the platitude uttered by him: *famoser Virtuoz!*⁵² The good pharmacist (for he prepares counterpoint pills) asked me to play one of Beethoven's sonatas; I shall have to learn one⁵³.

You will no doubt guess, dear friend, that I am not wasting my time here. Really, I am not lolling about swatting at flies, I don't go out anywhere; and now that I have a piano, I shall do a little more, for I would very much like to keep the promise I made to you...

At the same time, one must also think about intellectual education. For I consider music to be like ivy, like morning glories, which only grow abundantly, climb upward, when they have a level and strong foundation—knowledge. Without it, art—like that morning glory without support—can only creep about on the ground...

⁵⁰ Mommy, so little? (French)

⁵¹ Ignacy's son, Alfred Paderewski, born on 9 October 1880; his mother, Antonina née Korsak died several days later (18 October). Alfred (also called Fredzio), remained in Poland under his grandmother's care.

⁵² Wonderful virtuoso (German); in the original, spelled: Wirtuoz.

⁵³ With time, Paderewski had in his repertoire 13 of Beethoven's piano sonatas (opp. 2 no. 3; 27 nos. 1 and 2; 28; 31 nos. 2 and 3; 53, 54, 57, 101, 109, 110, 111) as well as his *Sonata in D major* op. 12 no. 1 for piano and violin (which was the first of these works to be performed by Paderewski, already in 1880); he also played the *32 Variations in c minor* (from 1887 onward), the *Piano Trio in B-flat major* op. 97 (from 1892 onward), and the *Piano Concerto in E-flat major* op. 73 (from 1888 onwards). As it seems, the first piano sonata in his repertoire was the *Sonata in f minor* op. 57. See Małgorzata Perkowska *Concert Diary of Paderewski*, Kraków 1990 (pp. 200–236 'Repertoire').

I am immensely glad, madam, that you have a bit of entertainment—and that, of high quality. But I am much happier that your health continues to hold up. You could not have reported to me anything more pleasant.

I allowed myself some entertainment here and went to the National-Museum. These are, as it were, collections of art from the German brush and chisel... Looking at the sculpture department, I said, Słowacki⁵⁴ notwithstanding: and in marble forms there is no beauty of soul. On the other hand, in the upper rooms—I dreamt... I dreamt that I was somewhere... in Łódź, that I was visiting the beautiful, sumptuous factory of Mr. Scheibler and that they were showing me various... percales and percalines, about whose price I was not even curious to ask... only when they showed me imitations of old fabrics... (I am thinking here of the paintings of Mänzel⁵⁵, portraying court scenes from the time of Friedrich [the] G.[reat]), then my glance lingered longer than on the factory's other products... I might have fallen asleep in such blissful dreaming, if not for the genius of Gierymski⁵⁶ and the bold, but enormous talent of Brandt⁵⁷, which in colors cried out to me: look, admire and enjoy!...

And I did enjoy it a lot...

There is also a pretty painting by Brožík⁵⁸, a Czech, presenting the emissaries of the king of the Czech and Hungarian Lands at the French court. A great talent!

As for Makart's⁵⁹ Catharina Cornaro⁶⁰, despite its great virtues of color scheme, charm in some of the figures, the viewer experiences an unpleasant feeling, i.e. s/he recognizes that one pair of eyes will not suffice to encompass this huge space filled with silks and scarlet satin.

You, madam, talk too little—I, on the other hand, too much, but please forgive my babbling...

I told you that I feel so good about this now... So, now please give me your hands to kiss, and don't be angry at the banalities to which you have been exposed by

IJ Paderewski

⁵⁴ Juliusz Słowacki (1809–49), poet and playwright, besides Adam Mickiewicz the greatest artist of Polish Romanticism.

⁵⁵ Actually: Adolph von Menzel (1815–1905).

⁵⁶ No doubt Maksymilian Gierymski (1846–74), one of the most distinguished Polish painters of the 19th century, active in Munich from 1867 onward.

⁵⁷ Józef Brandt (1841–1915), Polish painter, studied in Paris and Munich (from 1862 onward), where he was mainly active.

⁵⁸ Vaclav Brožík (1851–1901), Czech painter, creator of large historical compositions and character scenes. Studied in Prague, Dresden and Munich. From 1876 onward, active in Paris; from 1893, professor at the Academy of Fine Arts in Prague.

⁵⁹ Hans Makart (1840–84).

⁶⁰ Properly spelled Caterina. Title of painting: *Venedig huldigt Caterina Cornaro* [Venice pays tribute to C.C.], 1873. According to information from Dr. Stefan Keym of the Institute of Musicology at the University of Leipzig, this painting currently hangs in the Österreichische Galerie Belvedere in Vienna. The protagonist of the painting, Caterina Cornaro (1454?–1510), belonged to an important Venetian family, supported many artists, was the queen of Cyprus for several years.

[In the margin:] I still must communicate to you, madam, a *bon mot*⁶¹ of my own making. I have been asked here why Mr. and Mrs. Strobl don't live together. *Comment voulez-vous que deux maris vivent comme un mariage? Je ne comprends pas...?! M. Strobl etant [un] mari possède une femme qui est aussi—Marie*⁶².

3 [88]

Warsaw 26 Nov.[ember] 1882.⁶³

Dear Father!

This letter will be short—please don't hold it against me. For several weeks, I have been so busy that I don't even see my son very often. Lessons, concerts, musical evenings and visits to various loudly and not-so-loudly acclaimed artists⁶⁴ do not even give me the chance to start some work for myself.

A few days ago, the superb pianist Mme Essipow⁶⁵ was here. Having made my acquaintance, she asked me to send her my compositions, because she will be playing them at her concerts⁶⁶.

Grünfeld, pianist to the Austrian court, who is also here at the moment, also promised to

⁶¹ Joke (French)

⁶² Do you want two husbands to live together as a married couple? I don't understand?! Mr. Strobl, being a husband [in French: *mari*], has a wife who is also—Marie.

⁶³ From this point onward, until January 1883, there are no more letters to Helena Górska, for Paderewski was staying in Warsaw, where at the time the Górski family lived.

⁶⁴ Paderewski took up at that time again a piano studio at the Warsaw Institute of Music; he also performed at concerts in Warsaw: on 30 October at the Institute of Music (where he performed his piano sonata), and on 29 November at a private evening in the salon of the Grossman family. In November, on the other hand, Anette Esipova as well as Alfred Grünfeld concertized in Warsaw. Paderewski became acquainted with these musicians, they promised to add his works to their repertoire.

⁶⁵ Actually: Anette (Anna) Esipova (Yesipova) (1851–1914), Russian pianist and pedagogue; from 1865–70, studied at the Conservatory in St. Petersburg with Teodor Leszetycki (a.k.a. Theodor Leschetitzky—Paderewski's teacher in 1884 and 1887–88 in Vienna)—with time, she became one of Leszetycki's four wives (1880–92) and lived in Vienna. From 1871–92, she concertized many times abroad, in, among other places, Poland, the USA (1876), performing with, among others, Henri Wieniawski, Karl Davidov, Leopold Auer, as well as in a trio with Auer and Wierzbilłowicz. In 1892, she returned to St. Petersburg, where she taught at the Conservatory.

In Paderewski's life, she played a very important role as a propagator of his *œuvre* (première in Vienna of his *Piano Concerto*; beyond this, she gave many performances in Europe of the *Piano Variations* op. 11, the *Album de mai* op. 10, the *Menuet* op. 14 no. 1, the *Toccata* op. 15, the *Variations* op. 16). She was also a close (even intimate) friend of the composer, and fulfilled the role of informal 'impresario'. She supported the artist's first solo performances in Europe. Paderewski dedicated 3 cycles of works to her (opp. 10, 14, 15). See Werner Fuchss *Paderewski: reflets de sa vie*, Geneva 1981, which cites letters of A. Esipova to Paderewski, cf. also further mentions in Paderewski's letters concerning 'Mme Essipow'.

⁶⁶ A. Esipova definitely fulfilled this promise, however, we do not have data concerning A. Grünfeld.

play my things, though, it is true, I did not even ask him to⁶⁷.

4 [90]

from Berlin 1 January / 1883.

It was silent and gray when I arrived at my old apartment⁶⁸... The silence was broken by my knocking at the door—the morning dimness was lit up by the bright flame of a lamp... and soon I saw the Rohde family in full Morphean regalia. Heads in nightcaps, heels in slippers, figures in bathrobes or in costumes of innocent color—all of this combined into a whole not so much picturesque as amusing... But how sweetly amusing!...

I was received with enthusiasm worthy of gratitude. Even the phlegmatic maid called out, not indifferently: *Ach! Lieber Herr Paderewski!*... As was fitting for one possessing strong energy, I sat down first to the host's table, from which, after five hours of time and two breakfasts eaten, I thought it appropriate to get up and go, together with my energy, to see Bock⁶⁹.

Bock was visibly glad for my visit, for he kept me there a long time and, with un-Germanic kindness, gave me many explanations. His kindness achieved its height in my eyes when the powerful master of many keys... of musical character, and billions... of notes, told me that though he never arranges concerts for anyone, he will nonetheless undertake this effort for me, not wanting to expose me to being torn apart by agencies existing especially for this purpose.

The matter was settled in a few words. The Sing-Academie has been occupied every day for several months now, but since there are large and beautiful halls at the Architekten-Haus and the Hotel de Rome, our concert will take place in one of them on the 9th or 11th [of January]⁷⁰. Tomorrow morning this question which is so important to us will be finally decided; thus, in the evening by letter or the day after tomorrow by telegram, I shall inform you on which day the presence of the distinguished Polish Egyptologist⁷¹ in Berlin will turn out to be necessary.

From Bock's place, I went to see Kiel. The old man was very much in favor of the prospect of a joint concert—he wanted to give me his advice—but this is not counterpoint, not composition; he himself recognized this when he finally said: *Sie müssen mit einem andern darüber sprechen*⁷².

⁶⁷ Alfred Grünfeld (1852–1924). No further details are known about this matter; perhaps it ended with just promises.

⁶⁸ The sole purpose of this stay in Berlin was to organize a composer's concert (in the hall at Hotel Roma, 12 January 1883) with the participation of W. Górski; cf. further information on the subject in the letters. The composer's second, longer stay in Berlin corresponded to his compositional studies, which lasted from January to July 1884.

⁶⁹ Hugo Bock, owner of the Berlin publishing firm and bookshop Ed. Bote und G. Bock (founded in 1838 by Eduard Bote and Gustav Bock); from 1882 onward, standing publisher of Paderewski's works.

⁷⁰ In the end, it took place on 12 January 1882.

⁷¹ He is speaking here of Władysław Górski, who was to perform jointly with him at the Berlin concert. The Górskis had been to Egypt at least once earlier (ca. 1880), for reasons of Helena's health—thus Paderewski's allusion.

⁷² You must speak to someone else about this. (Ger.)

We talked for a long time. He invited me for dinner, which, however, because of another invitation awaiting me already for a few days, I could not accept. The day after tomorrow, I shall chat with him about the symphony...

Next, I visited Kotek⁷³ and Moszkowski, but did not find either of them at home. Beyond this, I went to see a few non-musician friends with New Year's wishes, and this is now all I had to report.

I have done little—for the year 1883⁷⁴ very little—I have not written a single note this year—I have not broken even one key... But what nostalgic and sad sighs have flown from me to Warsaw?... Oh! That—as a certain admirer of Mme Helena has said—I wouldn't even be able to write down on the hide of an entire bull!...

Today's report I finish with the expression of my heartfelt wishes. Yesterday I forgot about that, for I was in a hurry and a little sad... I cordially kiss the hand of my dear lady—and of Fredzio and Wacio as well—to your entire home I send friendly greetings.

IJPaderewski

[In the margin:] Could I ask my dear lady to send me: 'Ach! jak mi smutno' ['Ah! How sad I am'] and 'Idź dalej' ['Go onward']⁷⁵—together with Dziutuś's song. I forgot to take them with me—and here perhaps I shall write something.

5 [91]

from Berlin 3 January/1883

Dear friends!⁷⁶

I hasten to send you the following news. Our concert is designated for the 12th of this month. The programme, comprised only of our compositions, will be published on Sunday—tickets are already being... given out at the Bote and Bock warehouse. On the concert's material prosperity, we cannot count—I as well do not even dream of it. I would only like us to present ourselves as favorably as possible to the local critics, who—judging if only from Paul's telling⁷⁷—are not among the gentler. That Dziutus⁷⁸ will entirely achieve this aim—I have no doubt.

⁷³ Joseph Kotek (1855–1885), violinist and composer, student of József Joachim and Pyotr Tchaikovsky. Pedagogue at the Hochschule für Musik in Berlin. Sometimes played with Paderewski as a duo.

⁷⁴ This was the first day of that year.

⁷⁵ These are poems by Adam Asnyk, to which Paderewski made small sketches, projects, but did not finish them. He published four other songs to poems by A. Asnyk in print in 1887.

⁷⁶ This letter was intended for both of the Górskis; in other cases, Paderewski wrote separately to Władysław.

⁷⁷ Paweł Schlözer (Schloezer) (1842–1898), Polish pianist, pedagogue; acquired renown earlier than Paderewski, especially as accompanist to Pablo de Sarasate. Took over a studio at the Institute of Music in Warsaw from Juliusz Janotha (1879), also taught at the Conservatory in Moscow (ca. 1892). Performed with his brother Teodor (violinist). In Paderewski's later letters, there are many (sometimes nasty) mentions of this colleague, called by him 'Mr. Paul', 'Pablito' etc.

⁷⁸ Nickname at home for Władysław Górski, husband of Helena.

The concert, as I already said, will take place on Friday. However, to visit some of the more decent Germans, to take in a concert, Dziutuś ought to come already on Wednesday—i.e. he should leave Warsaw by the 9th at the latest. To further encourage him in this, I shall add that Janotówna is in Berlin—as I have found out from her father⁷⁹. Seeing her will bring Dziutuś great pleasure...

The hall *d'Hotel de Rome*, in which we will be playing, is very pretty, with good acoustics, and often serves this purpose. Kotek's quartet evenings normally take place here—one of them is slated for today.

The arrangements for the concert, announcements, sending out of tickets will be taken care of by Bock—who thereby attains for himself the right to my real gratitude. Probably he will be my standing publisher. He has already been asking a lot about my *Sonata*—because Toeplitz⁸⁰—who was here not long ago—gave it his great approval⁸¹. Up until now, I have not played anything else for him—but the *Polish Dances* are already *ganz gewiss*⁸² accepted.

Not long ago, Essipoff wrote to Bock asking him to arrange a concert. He wrote back that he himself never gets involved with that; but he could do it on the condition, however, that the programme of her concert would contain my works. *La vieille Annette*⁸³ gave evidence of great kindness, reporting that even without Bock's intervention, she had already planned to play my things in Berlin. While she was at it, she asked for copies of several of them. What for?

There is a multitude of concerts here. I've already been to two: the first *Symphonie-Soirée*⁸⁴ at the Opern-Haus was a sort of ovation in honor of Taubert⁸⁵, who, after forty years of

⁷⁹ Juliusz Janotha (1819–1883) and his daughter Natalia (1856–1932). Juliusz—Polish pianist, composer, pedagogue—was Paderewski's teacher at the Institute of Music from 1872–73. From 1857–59, Janotha concertized mainly in Poland, alongside, among others, Apolinary Kątski, Karol Studziński and Maria Reszkówna, as well as Maria Kalergis (1 May 1869).

Natalia Janothówna—pianist known for her concerts in Europe, as well as composer of piano works published mainly in England. Was a student of her father's in Warsaw, as well as of W. Bargiel and E. Rudorff at the Hochschule für Musik in Berlin; beyond this, studied with Klara Wieck-Schumann as well as, among others, Marcelina Czartoryska and Johannes Brahms. Sometimes performed with J. Joachim and K. Schumann. Began her European career (preceding and almost equaling the fame of Paderewski) in 1878, when she departed for London in the summer (standing in for K. Schumann). After 1885, was permanently resident there, and composed. In 1916, moved to the Hague. Paderewski dedicated his *Polish Dances* op. 5 for piano to her, hoping that the artist would add them to her repertoire.

⁸⁰ Henryk Toeplitz (1872–1943), financier, music lover, benefactor of the arts, known later from the circle of acquaintances of Karol Szymanowski. It is unknown what his relations with Paderewski were, but he could have been his benefactor as well. Paderewski dedicated his *Polish Dances* op. 9 to him in 1884.

⁸¹ Paderewski in time recomposed this work; the first movement even represented a fragment of one version of the piano concerto; the rest has no doubt been lost.

⁸² For absolutely certain (German) Spoken of here are the *Polish Dances* op. 9.

⁸³ Old Annette (Fr.) Paderewski in his letters to Górska normally described Esipova with such epithets, despite the fact that his later relationship with Esipova had, as has been mentioned, a close, intimate character.

⁸⁴ Symphonic evening (French)

⁸⁵ Wilhelm Taubert (1811–1891), German pianist, conductor of the opera in Berlin, and composer; played with, among others, Pablo de Sarasate.

work, was laying down his conductor's baton. In my opinion, he couldn't have done better. The old man is so boring that despite his sizeable bald pate, he aroused no favor in me.

The second concert was given by Scharwenka⁸⁶, Sauret and Grünfeld⁸⁷. I am very upset at these gentlemen for tempting me to waste a few hours' time. Their playing was worthy of... our music society.

To finish, I must yet report to you the impression that my beloved *Sonata* made on Kiel. He listened carefully—during the *Scherzo* he smiled, in the end... he took a newspaper in hand and read it with the utmost attention. 'Das gefällt mir gar nicht,' said my noble master. 'Scherzo ist fein, aber der erste Satz hat nur paar schöne Gedanken und so viele Passagen. Ich werde Ihnen rathen: spielen Sie lieber mit dem Herrn Gorski ein Rondo von Schubert, als haupt Numer⁸⁸, und ihre Polnische[n] Tänze, welche ich wunderschön finde...'⁸⁹ What do you say to that, dear friends? You will no doubt not be surprised when I tell you that I am not even thinking of listening to the good Kiel's advice.

I shall not bore you any longer. I shake your hands cordially and ask for a letter from Mme Helena. I await Dziutuś.

IJPaderewski

[In the margin p. 4:] There is no letter from Prague⁹⁰ as yet. I think that <despite the flood> success awaits us there.⁹¹

[In the margin p. 6:] Kiss Fredzio and Wacio for me. My regards to Aunty and Grandma. How are the children doing?

6 [105]

Kiev 9 November 1883.

Writing to you about my concert venture, I promised—as far as I remember—that in case of failure I shall not write at length about my shame. I have kept my promise. It was perhaps impolite—but consistent—so, as a rarity, it should earn me your indulgence.

Now I plan to write at both length and width, in the hope that you, madam, will be able to

⁸⁶ Ksawery (Xawer, Franz) Scharwenka (1850–1924), composer and pianist, pedagogue, b. Szamotuły, younger brother of Filip (1847–1917), conductor, composer, pedagogue. Was a student of Teodor Kullak and Franz Liszt; concertized in Europe and USA, was the creator of once-popular, numerous collections of *Polish Dances* and other works; founder of the Scharwenka Conservatory in Berlin (1881), and from 1891 to 1896, director of the New York branch of said Conservatory.

⁸⁷ No doubt 'cellist Heinrich (brother of pianist Alfred, cf. previous information), who, together with X.F. Scharwenka and G. Holländer, organized subscription concerts in Berlin (1878–1930).

⁸⁸ Actually: Hauptnummer, main number (Ger.)

⁸⁹ 'I don't like this at all [...] *Scherzo* is good, but the first movement has only a few beautiful ideas and so much passage-work. I shall advise you: play rather with Mr. Górski a Schubert *Rondo* as the main number, and your *Polish Dances*, which I consider extraordinarily beautiful...' (Ger.)

⁹⁰ Being spoken of here are concerts planned in Prague which never came to fruition.

⁹¹ The Polish word for 'flood' (*powódź*) sounds similar to the word for 'success' (*powodzenie*)—CET

read my scrawlings with patience. I shall not share with you my former impressions—though quite frankly they present much in the way of comedy—I shall mention only generally that from that concert, I had nothing, and now I have come to Kiev for another [...]

Kiev is (despite everything) a city. As many saints as lie in eternal rest in the Lavra⁹², apparently that many artists have been here. And what artists?!... Joachim⁹³, Sarasate⁹⁴; and... as many saints as rest in the Lavra—apparently that many times, our Frieman⁹⁵ has been here. There are also good halls here—for one, you pay as much as 250 rubles, and in this one, I shall... not be playing—there are pianos too, there are reviewers and, finally, there is a bunch of people to whom free tickets are given out. In view of all this, you will not be surprised if next Friday, I perform a concert⁹⁶.

The concert will take place at the hall of the School of Music, with participation of 'cellist Alois Musikant⁹⁷. He is a Czech, young, handsome, gifted, plays the piano better than both of the newly-appointed professors of the upper class at the Institute⁹⁸, not a bad composer—in a word, the perfect musician⁹⁹. The arrangements for the concert are being made by the bookseller and publisher Korejwo¹⁰⁰ and—something special—he is taking nothing for it. Apparently he has such a custom, as well as politeness exceeding that of Nirnstein¹⁰¹.

⁹² The Pecherska Lavra (famous monastery in Kyiv)—CET

⁹³ József (Joseph) Joachim (1831–1907), Austro-Hungarian violinist, conductor and composer, considered one of the most famous violinists of the 19th century; soloist and chamber musician (performed with his quartet); author of *School of Violin Playing*. On 20 May 1882 in a letter to his father, Paderewski wrote, 'I recently made the acquaintance of the "king of violinists"—Joachim.' The artist played for Joachim, among other things, his own works, published later as *Chants du voyageur* op. 8, as well as the *Krakowiak* (no doubt from op. 9). About his meeting with J. Joachim, Paderewski also wrote years later in his *Memoirs*.

⁹⁴ Pablo de Sarasate (1844–1908), world-famous Spanish violinist and composer, considered to be a 'second' Paganini. He also performed in Warsaw (he was accompanied at that time by the aforementioned Paweł Schlözer).

⁹⁵ Gustaw Frieman (1842–1902), Polish violinist, composer, pedagogue (father of Witold, pianist and composer, b. 1889). Student of Stanisław Serwaczyński in Lublin, also of Joseph Lambert Massart in Paris. Concertized in Europe's capitals; in Warsaw, had a violin studio at the Institute of Music from 1887 onward; and from 1889 onward, in Odessa. The 19-year-old Paderewski accompanied him during a concert in Warsaw ca. 8 April 1879.

⁹⁶ I.e. on 16 November at the hall of the Imperatorskoye Muzykalnoye Obshchestvo, together with Alois Musikant.

⁹⁷ Changed his name to Alois Władysław (1860–1917); 'cellist, pedagogue, composer, opera conductor of Czech origin. In the Warsaw *Echo Muzyczne*, mentions of him appeared from 1880 to 1901. After studying in Prague, he continued his studies in Kyiv (1879–87), where Paderewski met him. Alois came to Warsaw in 1887 and became a member of the Wielki Theater orchestra, as well as a professor at the Institute of Music. From 1891 onward, he taught in Odessa; and from 1898 onward, in St. Petersburg.

⁹⁸ One of them could have been Antoni Sygietyński, who became a pedagogue at the Institute of Music in the academic year 1883/4 (or 1882); while earlier (1880/81), Aleksander Zarzycki, Paweł Schlözer and Juliusz Stattler came on board; see *150 lat Państwowej Wyższej Szkoły Muzycznej w Warszawie [150 Years of the State Music College in Warsaw]*, ed. Stefan Śledziński, Kraków 1960, p. 113.

⁹⁹ Orig. *muzikant*—CET

¹⁰⁰ I.e. [Stanisław?] Korejło.

¹⁰¹ Zofia Nirnstejn was a student of Paderewski's at the Institute of Music in Warsaw; it is not known whether she

According to the custom of all artists who swindle money in public, I must pay visits, make acquaintances, maintain momentary relations with people who, in the future, will only create worries for me. People I shall remember, names will escape from my memory, and when I want to remember, with sorrow I shall cry: I am losing my memory!

The impressions I am gathering here are very diverse. At the beginning, I was only sad and... constantly jealous. It was fitting that I meet musicians, look at the music school, read programmes of symphonic concerts, quartet evenings, and from all this, I became convinced that by the Dniepr River, they care even more about music than at home by the Vistula. The music school has a large and beautiful home with a garden and a truly picturesque view. All of the classrooms, as well as the house in its entirety, are kept scrupulously clean, and the hall, in which a theater is located as well, can fit about four hundred people. In each piano studio stand two pianos; and in the concert hall, a gorgeous Bechstein. The teachers receive about two thousand rubles annually—the director, the same for his professorship, and for his directorship, only 600 rubles and an apartment.

For symphonic concerts and quartet evenings, dates are designated in advance by the Mus.[ic] Soc.[iety], whose only aim, essentially, is to develop a taste and love for music [a]mong the public. Director Puchalski¹⁰², an ex-Pole, does not strike my fancy; however, I must admit that he is a good musician, though without talent; a good teacher, though Paul¹⁰³ would never admit it—and besides all this, he works as a conscientious director ought to.

He asked me to visit his studio. I was there, and had the opportunity to hear several good lady pianists—these are even great talents—I was in other piano studios as well, and everywhere I saw what is lacking in Warsaw: system—method.

You know, madam, when they asked me how it is with us—I blushed violently and could not say a thing. For what would I have said?... That Zarzycki¹⁰⁴ is lazy, slovenly and vain—that at the Institute it is dirtier than in Krasiński's¹⁰⁵ stables, that there are no symphony or quartet concerts—that, furthermore, of the teachers, barely 10% actually contribute anything to art via their work?... Eh! It would be better for our enemies to think that our journalists' boasting is true—and that our arts occupy a leading position worldwide.

Art is not at all practical. There is no country where it would be able to feed itself—

had anything in common with the Warsaw bookseller mentioned here.

¹⁰² Włodzimierz Puchalski (1848–1933), Ukrainian pianist (student of Teodor Leszetycki), pedagogue, composer, director of the Conservatory in Kyiv (1877–1917).

¹⁰³ Paweł Schlözer.

¹⁰⁴ Aleksander Zarzycki (1834–1895), Polish pianist, composer, conductor, pedagogue. One of the founders of the Warsaw Music Society and its first director (1871–75). Director of the Institute of Music in Warsaw from 1879–88. In Paderewski's letters, there are fairly numerous references to him (mostly flattering). The composer dedicated the *Old Suite for Three Voices* (op. 3, until recently unknown) to Zarzycki. The work was only just published in our time, in the *Complete Works* of Paderewski (vol. I *Piano Works opp. 1–9*, Kraków 2002).

¹⁰⁵ Count Adam Krasiński (?), grandson of Zygmunt. The Krasiński palace in Warsaw was located at Krakowskie Przedmieście 5; living there, among others, was Róża Raczyńska née Potocka *primo voto* Władysławowa Krasińska, daughter-in-law of Zygmunt Krasiński. At her home, as well—at the 'Adasiówka' [a name no doubt derived from the diminutive form (Adaś) of Count Adam Krasiński's given name—CET] in Zakopane—Paderewski performed one evening in 1883 (and perhaps in 1884). NB. on the Krasiński property in Rogalin were found letters of Chopin to Delfina Potocka.

Meiningen probably represents an exception—but there, art is a political/state system. On the other hand, all over the civilized world, rich people support it both frequently and generously—and count it not so much as a virtue as an obligation. In Kiev, for example, the founding and support of the music school was paid for mainly by merchants and landowners—while the government gave it rights and a certain small annual assistance. And in Warsaw?... The merchants play at the Citizens' Club; and the citizens, at the Merchants' Club—what do they care about the Institute, the Music Society!... Potocki¹⁰⁶ just has a few ballerina protégées; and Krasiński¹⁰⁷, who spends a fortune on horses and jockeys, has he laid so much as one grosz on the altar of art? In Poland, it is not only with theater that 'things are bad'!

I have, however, devoted, too much time and paper to my piteous remarks—I shall move on to more cheerful matters. After my first sorry impressions, I also had some pleasant ones. What I enjoy in Kiev is the visible power of the Polish element. Here there is not only the Golden Gate, not only the columns on the Dniepr¹⁰⁸ witness to our former power—its traces are visible everywhere, for everywhere resounds Polish speech. Poles speak with a Russian accent, with a Belarussian accent, badly—but they speak and, what is more, teach others. They have many defects, shortcomings, amusing errors—often they are stupid—but what to do. Not long ago, for example, I was speaking with a supposedly well-educated lady from the local high-life about W. Wysocki¹⁰⁹ and his great talent. She told me that he writes deftly, but she holds it very much against him that he attacks the noble classes in his satire. 'It isn't proper to talk about one's fellow countrymen in such a way.' I didn't even think of opposing the lady.

In a thick forest, all the trees are more or less equal—you need a certain distance to see that some of them rise above the others. It is the same with people. Here, they have no idea about Wysocki, though he rises above the general populace of Poles by a great deal; they probably only know that he is the perfect photographer. For this last reason, you too will probably meet him—for he has asked me to let him photograph me. He is a solidly-built brunet, very handsome, of not-too-regular features, tall with gorgeous, dreamy eyes. We have gotten somewhat close—and I am very glad for that. This man only finished *gimnazjum*, he has never kept company with educated people, and everything he knows, he owes to his own work. He read me his latest work in manuscript, entitled *Zaklęta Baśń* [*Enchanted Fairy Tale*] and—don't laugh—asked me for comments. Here, in a place where it is hard to find good Polish, people more or less [...] speaking the language

¹⁰⁶ August Potocki was among the founders of the Institute of Music in 1860 (see footnote below). However, it may be that Paderewski is speaking of Artur Potocki (?) of Krzeszowice (1850–1890), son of Adam and Katarzyna née Branicka (industrialist, representative to the Sejm, benefactor of the arts).

¹⁰⁷ No doubt Count Ludwik Krasiński (1833–1895), son of August and Joanna née Krasińska, the owner of the property of Krasne in the Płock gubernia.

Here, Paderewski was not entirely just, perhaps not knowing the history behind the founding of the Institute of Music. At the moment of its founding (in 1860, when Paderewski had just been born), the founders of the Institute included, among others, Ludwik Krasiński (with a contribution of 1000 rubles), as well as other representatives of well-known families (Józef Szembek, August Potocki, Wilhelm Radziwiłł, Maria Kalergis, Andrzej Zamoyski, Janusz Lubomirski et al.) Perhaps the artist had in mind, for example, Count Karol Krasiński (?).

¹⁰⁸ Border markers. The borders of the First Republic of Poland reached to the Dniepr.

¹⁰⁹ Włodzimierz Wysocki (1846–1894), poet, satirist (photographer). Wrote satires concerning the past of the noble classes (*New Dziady*, 1884), the injury of the popular masses (*Zaklęta łza* [*The Enchanted Tear*], 1884) etc.; beyond this, sonnets, poems (*Laszka*, 1883, *Oksana* 1891). Alluded to the tradition of the Ukrainian school of poets.

¹¹⁰ Word crossed out: 'dobrze' ['well'].

are considered wise. No doubt for this reason Wysocki submitted himself to my critical judgment. I read carefully, for I didn't have the heart to tell the good poet—that I am stupid. And besides, then again, maybe I am not all that stupid. So I read, and was amazed. Today I shall not describe the content of the poem—but in my next letter, I shall do so with pleasure.

I have also discovered here a great poetic talent in a very young, twenty-year-old officer, Kutylowski, the son of <a friend of> my mother's¹¹¹. This boy has generally enormous abilities, for he is perfectly knowledgeable in literature, history; he has distinguished himself in the army as a mine-sweeper; and, for a Russian officer, speaks Polish superbly. True, in his rhymes there are such things as: *szczodrze—dobrze, pęka—jęku* etc.; in his works, of which he has already written many, the form is almost always faulty; but he has ideas—which is the most important—and in those often rough rhymes, one recognizes poetry flowing from the heart. He could go very far.

While we are on the subject of pleasant and intelligent people, let me tell you that I have met with Mr. Grosicki¹¹² here. Ah—how able he is! He is able to bore even a deaf person with his speech. He said to send his regards to Dziutuś.

As far as I am concerned, I would like to, as soon as possible, come and greet Warsaw and Siemiradzki's ceiling fresco, which apparently will be on display for a short time¹¹³. I read here a review, or rather a report on the painting written by Jankowski¹¹⁴. He complains that faith is not represented in the painting. But what faith? If blind, dogmatic—then that is represented by superstition—if, on the other hand, clear, deep in ideas, in good, in light—then it is inherent in the name of the painting. Jankowski may not have much *in* his head, but at least he has something growing *on* it—while I am losing more and more of what little I have left.

Greetings to all. I await your letter impatiently.

IJPaderewski

7 [107]

Berlin. 5 January [18]8[4]¹¹⁵

Your fear, madam, was without foundation—and my hope was disappointed: no one robbed me, nor did I rob anyone myself¹¹⁶. Evidently Providence was watching over me—for even the Toruń customs office turned out to be no worse than the Toruń *piernik*¹¹⁷. I paid so little duty

¹¹¹ At Mme Kutylowska's home in Kyiv, Ignacy's half-brothers Józef and Stanisław Paderewski had rented rooms.

¹¹² Eugeniusz Grosicki, a lesser-known Polish poet.

¹¹³ Henryk Siemiradzki (1843–1902). One of the best-known Polish painters. Spoken of here is the ceiling fresco entitled *Walka światłości z ciemnością* [*Battle of Light with Darkness*], displayed in Fall 1883 at the Citizens' Club in Warsaw, and intended for the palace of the family of Count J. Zawisza in Warsaw. A reproduction of the work was placed in the book: Józef Dużyk *Siemiradzki*, Warsaw 1986 (Repr. no. 59).

¹¹⁴ Czesław Jankowski (1857–1929), poet, well-known publicist, Varsovian literary light, collaborator and editor of many papers in Warsaw and Vilnius, writing for such periodicals as *Kraj*, *Kurier Warszawski*, *Kurier Codzienny*, *Kurier Litewski*, *Słowo* etc.

¹¹⁵ The year in the date follows from the content of the letter, where musical events in Berlin are described.

¹¹⁶ In two other letters, the artist described this sort of adventures in his travels.

¹¹⁷ Soft, chocolate-covered, jam-filled ginger cookie for which the city of Toruń is justifiably famous—CET

that I even had a hankering to give up composition and take up smuggling caviar, tea and cigarettes. Fortunately for Prussian business, however, my project died at birth—I fell asleep—and waking up in Berlin, I completely forgot about my new idea.

You will no doubt have figured out, madam, that I have been received well here. The entire Rhode clan¹¹⁸ was awaiting my arrival and was sincerely pleased to see me. Mrs. Lürnen, on the other hand, held out her arms like a mother welcoming the son she hasn't seen for a long time. She is a good woman—... but skinny and bony—so I didn't throw myself into her arms, for fear that they would stick me.

On the other hand, I found the embrace of Barcewicz¹¹⁹ soft and comfortable. I spent part of the day with this kind-hearted boy and, in the evening, was with him at a concert of the Academy, where they were giving Brahms' *Symphony no. 3* for the first time¹²⁰. Before the concert, however, I visited Kiel, who chatted with me—no more, no less—only 4 hours. He talked about everything and about his *malör (malheur)*¹²¹—apparently somewhere he fell and got banged up, poor old creature—and about the cook who stole from him, and finally he went on at great length and breadth about Brahms and his new symphony. During rehearsal, he didn't like it—and I had the same impression from the performance. Normally Brahms, despite frequent lack of inspiration, has impressed me with his masterful work. In his latest work, apart from two charming motifs and truly magnificent instrumentation, there is nothing worth mentioning. For a symphony of four movements, this is not quite enough. Work somehow done in spare time, inconsistent—and most importantly—there is no organic whole. But the Germans clapped, shouted, for this is their musical demi-god!...

Today, I was at Bock's and asked him to return my compositions¹²². He was surprised and, for the moment, perplexed. He answered me that he cannot do this, because my compositions will go well; that on the contrary, he demands that I provide him with new things—and he will print them all. But the only complaint they have about you—he told me—is '*dass Sie zu Polnisch sind*'¹²³. I did not try, however, to assure him that here Berlin, I shall shed my Polish skin. Thus the four hundred marks remained in my pocket. Maybe it's better that way!

I am settling in here as quickly as possible. Starting Tuesday, I shall begin writing a string

¹¹⁸ Family with whom Paderewski had already lived previously in Berlin.

¹¹⁹ Stanisław Barcewicz (1858–1929), Polish violinist, pedagogue, student of, among others, Władysław Górski, Apolinary Kątski in Warsaw. Also studied in Moscow (violin and composition with Pyotr Tchaikovsky). Concertized much in Poland and all over Europe as a soloist (with, among others, Aleksander Michałowski), and as a chamber musician (with a quartet). Was also a pedagogue at the Institute Music in Warsaw, and its director (1910). Was also concertmaster of the opera orchestra at the Wielki Theater, and from 1893 onwards, its conductor. Prepared several well-known transcriptions (of, among other items, works by Paderewski, Żeleński), and edited the violin methods of W. Górski and Józef Jarzębski.

¹²⁰ *Symphony in F major* op. 90 of 1883.

¹²¹ Misfortune (Ger., Fr.), at the same time a play on words associated with the name of composer Gustav Mahler.

¹²² Spoken of here are the *Polish Dances* op. 9. Bock delayed rather long with sending the *Dances* to the printer's (despite having previously paid a deposit of 400 marks); thus, Paderewski was planning at this moment to withdraw his manuscript. Finally, Bock published the *Dances* as op. 9, after certain changes and corrections were made by the composer.

¹²³ That you are too Polish (Ger.)

quartet¹²⁴ under the direction of Kiel. I am not thinking to put a lot of effort into the composition—I plan to work more on the piano, because it exhausts me less¹²⁵.

On Monday, D'Albert¹²⁶ is playing his own concerto at the Philharmonie—I shall go to hear it. I shall not be at Riechers' and Simrock's¹²⁷ until tomorrow. Please communicate this to Dziutuś.

[Diagonally across p. 4, over the previous text:] For Dziutuś, I have one question. He knows something about heraldry; maybe, then, he will explain to me how old the von Spiewakowsky family is—for an artist (?) by that name performs at one of the theaters here [...].

IJPaderewski

8 [112]

30 January [18]84./Berlin

First of all, I shall begin by thanking you both—and above all Dziutuś—for kindly taking care of my fiddle. The sum for which it was sold is so large that I would make bold to call it Neapolitan, if not for the fact that the violin itself has nothing to do with Italy and never has had. I am happy for the money and would be overjoyed if Bieńkiewicz¹²⁸ were happy without it as well. Whether it will be so—I don't know—at any rate thank you—thank you from the heart. At least now only a few months later shall I fall into the clutches of that gray old hag whom they call pedagogy.

'Nothing new under the sun', and the same in Berlin. Horrid weather—and a few days ago, there was such a strong wind that it supposedly threw Bismarck's hat off his bald pate. Germany cried—and I am crying—but not at the wind—but at all the winds with which my good Kiel is supposedly ill. Urban¹²⁹ has bored me. Somehow slow, clumsy, shiftless, dull—by the time he looks through one measure, he's gone through two cigars—no wonder, in such haste, my march is not yet read through in its entirety. When I shall finish the entire *Suite*¹³⁰—I honestly don't know. After

¹²⁴ Aside from the *Variations for String Quartet*, written and performed in 1882 (and published only in 2002 in Kraków, in vol. V of the *Complete Works*), Paderewski tried twice more to write a string quartet. However, these projects remained in the form of sketches of length less than twenty measures.

¹²⁵ Here, for the first time, we read about a change in artistic plans, but these decisions did not last long. After his first lessons with Teodor Leszetycki in Vienna (Fall 1884) Paderewski stated something quite the opposite.

¹²⁶ Eugène d'Albert (1864–1932), German pianist and composer of French origin, who was a protégé of, among others, Johannes Brahms. Paderewski was at first enchanted with his playing (he himself was not yet a concertizing virtuoso); however, he criticized d'Albert's *Piano Concerto* (about which he wrote in subsequent letters). In his musical correspondences written from Berlin, and printed in Spring 1884 in the Warsaw *Echo Muzyczne*, Paderewski wrote about, among other things, d'Albert's Berlin performances, praising the talent of this young pianist.

¹²⁷ Berlin publisher Fritz, August Simrock. It is not known whether Riechers was also a publisher or, for example, a violinmaker involved in sales and repair of violins. In such a context, his name appears in the next letter of Paderewski (from 12 January, as well as 25 February 1884), and in a letter to W. Górski (from 21 March 1884, cited in: Andrzej Piber *Droga do sławy [The Road to Fame]*, *op. cit.* p. 108).

¹²⁸ Purchaser of Paderewski's violin.

¹²⁹ Heinrich Urban (1837–1901), composer and pedagogue at Berlin's Neue Akademie der Tonkunst (from 1881 onward); among his Polish students later were Mieczysław Karłowicz, Henryk Opieński, Wanda Landowska et al.

¹³⁰ I found the autograph of Paderewski's *Suite* for string orchestra 'in the form of a march' (as the composer described it) in 1986, together with an *Overture* for orchestra, also previously unknown. These works were published

all, after the *Suite*, I shall have to write something for full orchestra.

I am also bored myself. I am somehow sluggish, slow, dull—no fresh thoughts—I cannot create a thing—and I'm not even trying. On the other hand, I am redoing, or rather correcting the collection of *Polish Dances*¹³¹, which I had sent to me; and it's a good thing I did, for I found in it a mass of errors and inaccuracies. Probably I shall throw away the first mazurka and replace it with some polonaise¹³²—if an opportune thought comes to me.

Not long ago I heard Rubinstein's *Paradise Lost*¹³³. An uncommon work. Some of the choruses and solo passages are superb. It is just amusing that God throughout this entire *Geistliche Oper*¹³⁴ sings recitatives and arias, that he has been defined as '*eine Stimme*'¹³⁵—but this is just the nature of things—this is the fault not of the musician, but of the poet-librettist. The performance was good—only the unfortunate Adam sang so shamefully that I don't wonder that God drove him out of Paradise. A pity for Eve—for she has a pretty voice.

The day before yesterday, I also heard Brahms in his own piano concerto, and the new symphony¹³⁶, which he conducted. This time, I liked it better. The tempi were more lively, the performance more exacting, for Brahms is the perfect conductor. However, I do not share the opinion of the local critics, which find only virtues in this work. How much higher Raff's symphony *In the Woods* stands than this work!¹³⁷ As a performer, Brahms is at the same level as Zarzycki—but does not have so much strength and charm.

What is new with you all? The letter I received today reported little to me—it did not even tell me if you, madam, are healthy. Please write me soon—and if you don't have time, then let Wacek do it for you. He probably writes no worse than Mme Kerntopf by now.

My greetings to Aunt, Mme Kazimiera. A warm embrace for Dziutuś and Stasio. Why can't I play *forteczka*¹³⁸ with them now?... Let them regret it too—for I have capital, and no trivial amount of it, too—Until Friday.

only in 1997, in vol. X of Paderewski's *Complete Works*.

¹³¹ Paderewski corrected the previously-written dances, added to this series two new works (nos. 1 and 6), and removed the previous no. 1, the *Mazurka in G major*. Only in this form were the *Polish Dances* published by Bock in Berlin as op. 9.

¹³² Indeed, the *Mazurka in G major* was not published at that time, and Paderewski replaced it with the *Polonaise in B major* (in Bock's edition op. 9 no. 6). The *Mazurka in G major* was published only in 2002 in vol. I of the *Complete Works*.

¹³³ A sacred opera from 1855 by Anton Rubinstein (1829–1894). The famous Russian pianist, composer, conductor was for Paderewski almost a model. They met twice, but Paderewski experienced a certain disappointment at that time; he described this fact in his *Memoirs*.

¹³⁴ Sacred opera (Ger.)

¹³⁵ A voice (Ger.)

¹³⁶ No doubt the *Piano Concerto in B-flat major* op. 83 of 1881, and the *Symphony in F major* op. 90 of 1883, to which previous reference was made.

¹³⁷ *De gustibus non disputandum est* (ed.) Spoken of here is Joachim Raff (1822–1882), a Swiss-German composer, student and assistant of Franz Liszt in Weimar.

¹³⁸ Polish card game—CET

Madam, you promised me an issue of *Echo*—please.

9 [113]

6 February [18]84/Berlin¹³⁹

Let my dear lady forgive me that I am so late in thanking her for her letter, and that I write at such short length today. Somehow I have exceptionally little time, and I am a bit under the weather. Moreover, Dziutuś's letter is so overloaded with news¹⁴⁰ that if you wish to bore yourself a tad, then you will find something for yourself there as well. And Dziutuś will no doubt allow it.

I am happy that my innocent correspondence has obtained your approval¹⁴¹. I wrote it in a flash, just like that! If only to get rid of Kleczyński¹⁴²—and I had no literary pretensions. Verve, wit really are absent—but in me as well, one would search for such in vain. For a certain time now, I have been so good for nothing, so daft (let my lady only refrain from saying that I have been so from birth), that if I were to see Mme Podczaska—she would seem to me at least a Hypatia. I have spleen, *Weltschmerz*, *mal du pays*¹⁴³ and all of those European illnesses—not excluding, naturally, baldness. These are the consequences of my being alone. Evidently I was not created to be a hermit.

However, often, when Rindfleische, Pekafleische¹⁴⁴ and other German specialties are killing me, I would wish heartily to be somewhere out in the wilderness, eat herbs, roots and bless God that I am not among the Germans. They are a good people, only they have one cardinal flaw—they like not what is good, but that of which there is a lot. And so: whether sausage or composition, if these are only short, then they don't like them—the longer ones have priority. If Schiller is more popular than Goethe, this is only because he wrote longer verses.

In Dziutuś's letter, you will see a very pitiful exclamation: I shall not be at the ball!¹⁴⁵ I would be glad to see you in that Greek costume—no doubt it will present itself in immeasurably picturesque fashion. Eastern costume is not for you [...] Do not listen to Łaszczyński¹⁴⁶.

¹³⁹ The same day, Paderewski wrote a letter to Władysław Górski with information concerning the Berlin performances of well-known violinists (József Joachim, Joseph Kotek, František Ondříček, Smith (a Dutchman), Stanisław Barcewicz), cited in: A. Piber *Droga...* [*The Road...*] *op. cit.* pp. 101–103.

¹⁴⁰ Cf. the preceding footnote.

¹⁴¹ Spoken of here is the aforementioned correspondence sent from Berlin to the Warsaw *Echo Muzyczne*.

¹⁴² Jan Kleczyński (1837–1895), leading music critic of that time, pianist, composer, editor of *Echo Muzyczne*. From the context, it follows that he commissioned from Paderewski the text of the correspondence from Berlin, which was placed in the magazine.

¹⁴³ Depression, nostalgia for the homeland (Eng., Ger., Fr.)

¹⁴⁴ Beef; pickled meat? (Ger.)

¹⁴⁵ Costume ball at the Grossmans' in Warsaw.

¹⁴⁶ It is not known whether the person referred to is Bolesław Łaszczyński (b. 1893), a painter educated in Belgium and Munich, creator of religious paintings and landscapes.

Soon, a cousin of the Grossmans—a certain Lambert¹⁴⁷—will be coming to Warsaw. His playing is nothing exceptional—a bit worse than the young Śliwiński¹⁴⁸—but on the other hand, he is a beautiful, supremely pretty boy. I advise you to have a look at him!... No doubt, if not his playing, then his handsome appearance will bring him applause from the ladies of Warsaw. He is supposed to play in some concerts with Sarasate. What a well-matched pair of artists and elegant men of the world.

What is new in Warsaw? Will you not send me that issue of *Echo*¹⁴⁹? I would be very amused by what they are writing about the speaker.

In my letter to Dziutuś, I forget to add a request. His opinion of Witkiewicz's article¹⁵⁰ so intrigued me that I would like to have the *Wędrowiec*. If it wouldn't be too much trouble for Dziutuś, let him order a subscription for me to the *Wędrowiec* for half a year, with all of the issues which have come out so far. Please ask him.

I send Auntie my sincere greetings—and for Wacio, a kiss on the cheek. My apologies to you for this boring letter.

IJPaderewski

Abject apologies for the daftness of my letter.

¹⁴⁷ Aleksander Lambert (1862–1929), Polish pianist, pedagogue, son of Ludwik Grossman's sister. Performed with, among others, J. Joachim and P. de Sarasate; studied with H. Urban at the same time as Paderewski. In 1884, took lessons with F. Liszt in Weimar. In 1885, emigrated to New York, where he concertized, and shortly thereafter became the director of the New York College of Music.

¹⁴⁸ I.e. Józef Śliwiński (1865–1930), pianist, conductor, son of Jan (pianist, organist). Józef performed already as a child prodigy; for a long time, he was considered one of the most distinguished Polish pianists (aside from Aleksander Michałowski and later Paderewski).

¹⁴⁹ The Warsaw magazine *Echo Muzyczne Teatralne i Artystyczne* (previously known as *Echo Muzyczne*, as well as *Echo Muzyczne i Teatralne*).

¹⁵⁰ Stanisław Witkiewicz (1851–1915), father of Stanisław Ignacy. Painter, critic and writer, one of the creators of modern art criticism in Poland, co-editor of *Wędrowiec* (art section). In many issues of *Wędrowiec*, there were illustrations by Witkiewicz (portraits); while the article mentioned by Górski at that time (i.e. before the date of the letter) could have concerned painter Edward Gebhardt (b. 1838), an Estońian pastor educated in St. Petersburg and Karlsruhe, and from 1860 onwards, professor at the Academy of Fine Arts in Düsseldorf.

Besides biographic data and a discussion of Gebhardt's artistic achievements, the aforementioned article by Witkiewicz (in no. 4 pp. 43–4 from 12/24 January 1884) contained observations of a general nature, concerning art, philosophy, which no doubt were to Paderewski's liking, cf. his observation in the letter of 17 February 1884.

Berlin Saturday 8 March [18]84.¹⁵¹

Yesterday I met with Sarasate in a café. He was very pleasant, nice and, after a lengthy conversation, proposed that I come to Simrock's in the evening. I told him that I don't really know Simrock... 'So what? After all, I shall be there. Do come! Zarzycki and I shall be playing some of his compositions...'

It was a simple matter—I went, and I don't regret it, because I spent a fairly pleasant evening there. I found Zarzysio already there and in rare form: after dinner and some good wine. Sarasate presented me to the company, which, with the exception of some Englishman, was comprised exclusively of in-house people—and Zarzysio added his own praise of my person. He told everyone that I am an ex-professor of the War.[saw] Cons.[ervatory], and presently a student of Urban's. This last detail did not impress Simrock very much—for Urban is in Berlin more or less what Tarczyński¹⁵² is in Warsaw. But never mind. I was received very politely—and that suffices.

I did not like the *Polonaise*¹⁵³. In the *Andante*, there are some nice passages—but the movement as a whole is too long, and it fits with the *Polonaise* neither by hook nor by crook. And the motif in the *Polonaise* is charming, a few violin passages are pretty—but the rest—a very weak, muddy affair. The *Mazurka* was very pretty. So dashing, lively, brisk! From each bar, a Polish nobleman looks out—only not one of ancient stock—just an ordinary, coarse yeoman... Mr. Ordynat¹⁵⁴ was so gracious in the *Polonaise* as to make several mistakes, and generally played out of tune with his usual generosity. On the other hand, in the *Mazurka* there was none of that—for... he was accompanied by Goldschmidt¹⁵⁵. The good Ordynat! How charming he was to Simrock—how he danced before him!... Just like Brzezicki¹⁵⁶ before the director of the Institute of Music. Or maybe also because Simrock is not only an editor—supposedly he has millions.

After the music, there were... gymnastics. Sarasate showed off on the trapeze with the coordination not of a devil¹⁵⁷, but of a monkey. After that, he turned somersaults and encouraged

¹⁵¹ On 5 March, Paderewski wrote a letter to W. Górski with commentary concerning the repertoire policy of Zygmunt Noskowski at the Warsaw Music Society (WTM), and beyond this, about his own assessment of Ludwik Grossman's opera *Duch wojewody* [*The Spirit of the Provincial Governor*] (presented in Berlin). Finally, about concerts heard in Berlin (under the baton of Hans von Bülow), as well as about a transcription for violin and piano of Paderewski's *Krakowiak* made by Stanisław Barcewicz. Cited in: A. Piber *op. cit.*, pp. 106–108, original at New Files Archive in Warsaw (hereafter AAN), call no. 4034.

¹⁵² Józef Tarczyński, less well-known pianist-pedagogue at the Institute of Music in Warsaw.

¹⁵³ Spoken of here are works by Aleksander Zarzycki, the *Polonaise* and *Mazurka*, which attained a certain popularity in the Europe of that time thanks to performances by P. de Sarasate.

¹⁵⁴ I.e. Aleksander Zarzycki. The Institute of Music in Warsaw (of which he was the director) was located on ulica Ordynacka. Thus, the somewhat snide nickname 'ordynat' (i.e. 'heir of landed property'), which was coined by W. Górski, and repeated by Paderewski.

¹⁵⁵ No doubt, spoken of here is Otto Goldschmidt (1829–1907), German pianist, conductor and composer. NB. Sarasate was also accompanied many times by pianist Bertha Marx-Goldschmidt.

¹⁵⁶ Tomasz Brzezicki, pianist, student of Rudolf Strobl, teacher at the Institute of Music in Warsaw (from 1872 onwards).

¹⁵⁷ An allusion to the 'devilish' violinistic tricks of P. de Sarasate.

me to do likewise. However, it did not go so easily as once upon a time—in Nałęczów¹⁵⁸. Goldschmidt was arguing that he had very strong muscles, in particular in his legs, because he once received first prize in a gymnastics tournament. He proposed that we jump in place. You will see—he said—who of us keeps going for longer. Unfortunately! After 15 minutes, G.[oldschmidt] had to sit down—and I could have gone on jumping for an hour. Good God! Why don't my fingers have that kind of endurance?

At the end of the evening, S.[arasate] played his dances and an *Etude*, which he, evidently by mistake, called a *Serenade*. He played wonderfully—but he did not enchant me so much with that as with his person. If he has anything devilish about him—it is probably only that he is hellishly nice.

As a finale, Zarzysio played us, with great effort, the *Serenade*. I was not asked to play—and a good thing too, for despite the nice surroundings, I was in the mood of a flea being held above a candle. The ex-professor would have shown himself worthy of the present director¹⁵⁹.

I have begun to recopy the *Album de mai*¹⁶⁰. Probably next week, I shall get a few pfennig for it. How much—for the moment I do not know. At any rate, I shall bargain like an adherent of the Old Testament [sic]. Presently, I am writing various little ditties for wind instruments. A moment ago, I scrawled out a *Humoresque* for 2 oboes and 2 bassoons¹⁶¹. It was a success. Urban will again have reason to say that I have made enormous progress with him. He keeps on telling me—of us two, let him at least be satisfied.

A few weeks ago, I saw one of the greatest masterpieces of modern painting. I cannot find the words to express my admiration!... Munkaczy's *Christ before Pilate*¹⁶² could bring credit to the entire Flemish school... In view of this, how pale and poorly does Siemiradzki's *Burning the Remains of a Slavic Prince*¹⁶³ present itself. I saw this painting today, and was bitterly disappointed. I had expected something better. Although there are some very pretty details there. The group of women, of which one is also to die at the stake—is very dramatic; the boy standing over the body of a boyar has much charm and expression—he seems to be speaking in the Slavic

¹⁵⁸ A health resort town in Poland, where Paderewski sometimes performed in the summer (together with Górski).

¹⁵⁹ I.e. Aleksander Zarzycki.

¹⁶⁰ Paderewski's *Album de mai* op. 10 for piano, also published in Berlin by the Bock firm.

¹⁶¹ Among Paderewski's musical autographs, I found several instrumentation exercises of this type; they have not been published yet (they will be in vol. XII of the *Complete Works*). They were performed for the first time in Kraków, in May 1991, as part of a conference devoted to Paderewski on the occasion of the 50th anniversary of his death. See session materials entitled *Warsztat kompozytorski, wykonawstwo, koncepcje polityczne Ignacego Jana Paderewskiego* [*Compositional technique, performance, political concepts of Ignacy Jan Paderewski*], Kraków 1991.

¹⁶² Actually: Mihaly Munkacsy (1844–1900), Hungarian painter, leading representative of Hungarian realism; studied in, among other places, Budapest, Munich, lived in Paris. Created landscapes, portraits (among others, F. Liszt, 1886), scenes of patriotic and religious content—e.g. *Christ before Pilate* of 1881, etc. He was also known for his painting of 1886 entitled *The Last Moments of Mozart*, shown in Paris together with the music of the *Requiem*.

¹⁶³ Spoken of here is a painting entitled *Funeral of a Slavic Chieftain in the 10th century* or *Burning the Remains of a Slavic Chieftain* (from ca. 1882). As we read in Józef Dużyk's book *Siemiradzki* Warszawa 1986, p. 376, one of the studies for this painting, executed on cardboard, is held to this day by the Istituto Orientale in Rome (where the painter lived for many years) on via Carlo Alberto, next door to the Basilica Santa Maria Maggiore. NB. This book (pp. 408–10) also contained letters of the painter's daughter, concerning, among other things, Paderewski's visit to the painter's home (in January 1897, when the pianist was concertizing in Rome).

way: *A to ci psia kość* [Damn]!!... And finally, the theorbo player is painted deliciously: this is the best figure of the whole painting. As a whole, the painting has no local character. Landscape without expression—a piece of sky half Italian, half international; types, especially in the women, are mixed (some of those staring at the foot of the stake look like Italians)—perspective à la Matejko¹⁶⁴—and color scheme (may my lady forgive me) à la Żmurko¹⁶⁵. I am curious what you will have to say about this painting. Please write to me.

Yesterday I met with Koźmierowski¹⁶⁶. This was a great pleasure for me—though a short one, for a few moments later he left town. My greetings to all [...]

Paderek

11 [120]

Berlin/15 March 1884.

Everyone has left, and I am sad now that they are gone. For a whole week, I was together with them—every day, I spent a few hours in their company and forgot that I am in Berlin. I don't know if it will ever be this good for me here anymore.

Sarasate is as nice as a good child—his Sancho Pansa¹⁶⁷ is a noble soul—and Zarzycki, at the beginning a little cold, was later so charming, cordial, good, that he completely won my heart. It was with great regret that I took him to the train station on Thursday. He left at 11—and before that, he had to be at Bock's for the evening organized in his honor. Bock bought the *Polonaise*, *Mazurka* and *Serenade*¹⁶⁸, supposedly he paid well and is very happy with his purchase—no wonder he wanted to treat the good Ordynat to a good dinner and lousy music. He got together a bunch of friends to shout 'hoch!'¹⁶⁹ to Zarzycki, and some Künstler¹⁷⁰, who played out of tune as best they could. First Kotek had to saw his way through the *Mazurka*. Oh, it was awful! I just wanted to cry. Next, some lady singer howled a few songs to my accompaniment. Then Richard Strauss¹⁷¹ sat down at the piano. A 19-year-old composer from Munich, creator of two symphonies, an overture, sonatas and a mass of other things—and he played two or so small

¹⁶⁴ Jan Matejko (1838–93), Polish painter, most distinguished representative of 19th-century Polish historic painting.

¹⁶⁵ Franciszek Żmurko (1859–1910), painter, studied at the Kraków School of Fine Arts under Jan Matejko, as well as in Vienna and Munich; in 1882, he settled in Warsaw.

¹⁶⁶ Probably spoken of here is Father Stanisław Koźmierowski (1874–1949), historian, researcher in (among other things) Slavic studies; from 1936 onwards, was a member of the Polish Academy of Arts and Sciences (PAU), from 1938 onward, a professor at the University of Poznań.

¹⁶⁷ I.e. Goldschmidt.

¹⁶⁸ Works by A. Zarzycki published by the H. Bock firm.

¹⁶⁹ Long live (Ger.)

¹⁷⁰ Artists (Ger.)

¹⁷¹ Richard Strauss (1864–1949); Paderewski claimed in an interview given near the end of his life that the history of good German music ended with R. Strauss (the artist was unfavorably disposed towards 20th-century avant-garde music).

compositions. Things done not without talent—but played hideously.

Finally, at the host's request, Zarzysio proceeded with his own *Serenade*. How my heart was beating, how I trembled with fear for him, I cannot express to you. There were a lot of people—not like at Simrock's—so I wanted him to play like Rubinstein¹⁷². Somehow it worked out—and the *Serenade* made a good impression—even the *Mazurka* was very much to the Germans' liking, despite Kotek's playing. After the music there followed a dinner which we could not finish, for right after the '*hoch*', we left for the train.

Now I am alone and again I am setting to work. However, it's not going well. I am constantly lacking sleep, annoyed and—worst of all—terribly worried. Father reports that Fredzio has been sick with some fever for a week now¹⁷³. If he doesn't get better, perhaps I shall go to see him. It will not help him—but I shall be more at peace.

I don't know who told you that I am so overworking myself at the piano. This is not true! Only since two weeks ago has it been better with my fingers and I play a few hours at a time, but now again the second finger on my right hand is beginning to swell and is in great pain. Fate constantly harasses me. I was proposed a studio at some third-class music institute here, but I didn't take it, because it is neither well-paying nor any great honor. I thought of this as a fact of such small significance that even at the <time> in question, I did not report it to you. If anything good comes to me—you will be the first to know about it.

I am in a bad humor—there is greater disorder than usual in my head—thus, I am not writing at length. Please do not take revenge for this, but write at length—and quickly. I shall await your letter with impatience.

My heartfelt greetings to all

Paderek

12 [142]

Vienna 1 November 1884¹⁷⁴

Dear Father!

I waited for your letter in Kraków, I even purposely waited one day longer and finally, not having received it, I started out for Vienna. I have been there since yesterday and have already begun my visits, of which I shall have many to do. Up until now, I don't know anything for certain; however I suppose that if the result of these visits is positive, then I shall stay here for a few months and give myself over to some serious work. The main question is whether I shall find lessons and a

¹⁷² I.e. Anton Rubinstein.

¹⁷³ I.e. Alfred Paderewski, who at the time was under the care of the artist's father. These were no doubt the first symptoms of the illness which ended in his son's being crippled (he used a wheelchair), and in the end, in his death (at the age of 21 years).

¹⁷⁴ On 25 October 1884, Paderewski wrote a letter from Kraków to W. Górski, with information about his next concerts in Kraków (where he performed alongside, among others, famous actress Helena Modrzejewska [a.k.a. Helen Modjeska—CET]). This brought the young artist a certain publicity with a more prominent sector of the audience, as well as income permitting him to go and study in Vienna. Paderewski also wrote about the press reviews which were published after his first concert, as well as his misunderstanding with Jan Kleczyński (editor of the Warsaw *Echo Muzyczne*): he printed Paderewski's *Tatra Dances* for piano (by mistake with the opus number 12, thus, identical to the Berlin edition), cited in: A. Piber *op. cit.* pp. 121–23, according to the original from AAN, *ibid.*

way to put bread on the table soon quickly here. I have a few letters, one to Minister Dunajewski¹⁷⁵, so perhaps this will be of some use to me.

Meanwhile I am finishing my concerto, sketching piano pieces, for these most likely will bring me a bit of money and... I am worried about Fredzio and about you. A month has gone by, and I have no letter. What is the meaning of this? Have my letters not arrived?

I wrote, I sent reviews of my performances—the letters were rather sizeable, thick—so maybe along the way, they caught someone's fancy... Today as well I send you, Father, clippings from the Kraków dailies—they will not be painful reading. I only regret that I cannot send you a bit of news about myself, printed in the Warsaw dailies as well. There are some passages there that are very, very flattering. My work is not without fruit—and people spare nothing in recognizing it. Do not be surprised, my dear, that I am more and more motivated to work.

I know that I shall not make a fortune, that I shall not always have enough to live comfortably, but I shall work with enthusiasm, with love for my art and my country, of which I do not want to be the worst of sons¹⁷⁶.

I have liked Vienna. It is more beautiful than Berlin and Petersburg, and besides, it is just plain nicer. It is full of magnificent edifices, public and private, and all somehow pleasant and cheerful, completely different from those other two capitals. There isn't any more traffic here, because there are even fewer people, but wherever you turn, it's somehow cheerful and pleasant. Only will it be like this for me for long?...

I have been here since yesterday, and I have already made no small acquaintance with the city. I have toured a painting gallery, looked at St. Stefan's Church, one of the most beautiful examples of Gothic architecture in the world; beyond this, I have seen the University, loitered about the city, written some more of my concerto¹⁷⁷—and yes! I am writing letters. As you see, I am not wasting my time.

For a Pole, Vienna should be the nicest of all of Europe's capitals—and this, because here, our countrymen, though they have enemies, they also have power, and influence—no one dares to trifle with them here. Maybe for this reason I, too, feel at home—'on my own rubbish heap'. May God grant me to find some seed in this rubbish!...

Tomorrow, I go to see a few local celebrities. One of them, Door¹⁷⁸ the pianist, I must thank for the flattering words which he recently wrote about my compositions—that is, about the *Tatra Dances*.

¹⁷⁵ Julian Antoni Dunajewski (1822–1907), Polish economist, minister of the treasury of Austro-Hungary (brother of Albin, bishop of Kraków, cardinal). Was also a professor of political science and statistics in Kraków (from 1861 onwards), dean of the law faculty, and three times Rector of the Jagiellonian University in Kraków (1865, 1868/9, 1879/80). The home of Minister Dunajewski in Vienna was an opening for many fellow Poles visiting the city.

¹⁷⁶ The artist thus did not suspect the 'fate' that would meet him shortly thereafter—his success (financial as well) was begun by his Paris debut on 3 March 1888.

¹⁷⁷ During this time, Paderewski was composing an initial version of his later *Piano Concerto in a minor*.

¹⁷⁸ Anton Door (1833–1919), Austrian pianist, student of, among others, Karl Czerny. Was a pedagogue at the Conservatory in Moscow and Vienna, known especially for the first performances of works by Johannes Brahms, Camille Saint-Saëns, Carl Raff. It has not been possible to determine where he published his flattering opinion of Paderewski's compositions.

What I decide—I shall write soon. Now I shall finish, for I am already very tired and I ask you very kindly, my one and only, for a speedy reply. Address: Autriche—Vienne¹⁷⁹—Poste restante. A thousand hugs for Fredzio and you.—I kiss Mother’s hand—Manusia¹⁸⁰ as well,

Yours, Ignacy

13 [143]

Vienna/4 November 1884.

[...] On Thursday evening, I was already here at the Hotel *zur ungarischen Krone*¹⁸¹. I have not yet found an apartment, though I am still searching. Those I have seen were either too cramped, or too dark, or else too ‘fragrant’—all, on the other hand, too expensive—so I continue to search, I search and wait, and my concerto waits too. This time, the good old thing no longer awaits inspiration. The themes are there, the plan is ready—the only problem is for me to have a piano and work out the solo part on it.

As long as I was in Kraków, my concerto mattered to you, madam, and to Dziutuś—you asked: What? How? Is it done yet? Now no doubt you are curious to know what I am doing there. As I said already, I am looking for an apartment; and besides that, I am making visits with my usual reserve. However, for me and for such a short time, I have already done quite a bit.

Above all, I went to see Leszetycki¹⁸², who received me with a warmth beyond my expectations. On my first visit, I was there for four hours and played innumerable things—only mine. He liked everything. About the *Album de mai*, he said that these are compositions written expressly for his wife¹⁸³; and the *Variations*—as Dziutuś will be very glad to hear—he called ‘*ein Meisterwerk*’¹⁸⁴. It seems to me that these words were sincere, that I can believe them, for L.[eszetycki] is evidently an enthusiast, and even a pretty ardent one. He promised to introduce me to the entire local music world—arrange for me to borrow a piano gratis from Bösendorfer—and yes! Give me piano lessons. I shall gladly avail myself of his favor—I never did do really proper piano studies, and there is yet a whole lot I can learn from him. Tomorrow, I go with L.[eszetycki] to the Musik-Verein¹⁸⁵ for some session where all the local musicians are supposed to be. I am very curious about these figures.

¹⁷⁹ Austria-Vienna (Fr.)

¹⁸⁰ Maria, the youngest of Paderewski’s half-siblings.

¹⁸¹ I.e. the Hungarian Crown Hotel—‘*zur ungarischen Krone*’ = ‘at the Hungarian Crown’ (Ger.)

¹⁸² Teodor Leszetycki (Germanized form used in Vienna: Theodor Leschetitzky), b. 1830 in Łańcut—d. 1915 in Dresden), pianist of Polish origin, pedagogue and composer, student of Karl Czerny. Made a name for himself especially as an outstanding Viennese pedagogue. Contrary to what Paderewski wrote about him in his *Memoirs*, Leszetycki not only did not discourage him from piano studies, but helped him (especially in 1887) by, among other things, hosting him at his home, as well as giving him free lessons (about which we read in the composer’s letters from that time).

¹⁸³ I.e. for Anetta Esipova; in fact, in short order, she added the cycle to her repertoire, as she did other works of Paderewski, mentioned elsewhere.

¹⁸⁴ A masterpiece (Ger.) Spoken of here are the *Variations and Fugue in a minor* op. 11.

¹⁸⁵ Music Society (Ger.)

I went to see Brahms—but did not find him at home, I was at Epstein's¹⁸⁶—also without success; the only person I found at home was Door, and he greeted me very politely. He already knew some of my things, and had even written a review of the *Tatra Album*.

He must be a Jew—for he can even say a few words in Polish, e.g. *meine Mutter jest Polke, mówi doskonale...*¹⁸⁷ Besides the aforementioned personages, I also met the young composer Schütt¹⁸⁸ here. He is supposedly a Russian, from a Petersburg family, but he knows the official language there not much better than I know the *Staat[s]sprache*¹⁸⁹—his talent is nice, though not too individual—at any rate, it is not second-rate. He has already written quartets, concerti, trios, etc.... Today I got to know him as the choir director at the Wagner-Verein—he conducted perfectly and evidently has good material, for the choirs sang magnificently. I never heard such a choir in Berlin. But that Wagner-Verein is also a bit strange. There, they sang Bach, Vittorio, Palestrina, Orlando di Lasso—and some tiny solo melody by the Master of Bayreuth¹⁹⁰.

As far as I can gather, music productions here stand higher in many respects than in Berlin¹⁹¹. There are several standing quartets—and each of these groups promises something new, not like Joachim. In the Philharmonic concert programmes, which have already been announced, a certain progressive tendency is also visible: there are as many contemporary composers as older ones. The orchestra here is much better than the one in Berlin, and the opera—superb.

I saw *Robert le Diable* here, and was convinced that Wagner was not entirely right. Meyerbeer¹⁹², properly interpreted, is a psychologist of great depth—bah! Even a poet. Vienna in general has been very much to my taste. From the first moment I felt at home here, I have gotten to know the city quickly, and today even rarely ask policemen for information. In general, Vienna in comparison to Berlin seems to me a gentleman's gentleman, in comparison to a *parvenu*. But this 'gentleman's gentleman' does have its flaws—it is insanely expensive. The guldens disappear just like hair. If only my superb recipe could be of help for the former as well!...

What is new with you?... Please reply to Poste Restante. I report to Dziutuś that Gall¹⁹³ reminded me about the compositions for Lenhardt¹⁹⁴—he did not become the director in Lvov.

¹⁸⁶ Julius Epstein (1832–1926), Austrian pianist, pedagogue at the Conservatory in Vienna.

¹⁸⁷ My mother (Ger.) is Polish, she speaks perfectly... (rest of sentence in Polish with grammatical errors).

¹⁸⁸ Eduard Schütt (1856–1933), Austrian composer and conductor of Russian origin; graduate of the conservatory in St. Petersburg and Leipzig. As Paderewski writes below, he got to know him as the superb director of the choir at the Vienna Wagner-Verein.

¹⁸⁹ Official, state language (Ger.)

¹⁹⁰ I.e. of Richard Wagner.

¹⁹¹ Not long afterward, Paderewski changed his mind on this subject. Paderewski's enthusiasm for Vienna did not last too long; soon, here as well, longing for his country and friends gained the upper hand.

¹⁹² Giacomo Meyerbeer (1791–1864). *Robert le Diable*—a heroic opera from 1831.

¹⁹³ Jan Gall (1856–1912), Polish composer and conductor, educated in Kraków (*gimnazjum* [at that time, senior high school], and medical studies at the Jagiellonian University), as well as at conservatory in Vienna and Munich; in Weimar, F. Liszt became interested in him. In 1884, J. Gall became the director of the Music Society in Lviv.

¹⁹⁴ No doubt the publisher of a collection of pedagogical violin works.

They have announced a search for a new director.- I have much yet to write about Kraków and about other things—but I am a bit under the weather—so I shall finish these scribblings for now.

Paderek

[At the bottom of p. 2, upside down:] The *Concerto* will probably not be performed very soon. Perhaps a few months hence—in the meantime, I shall try to get in some lessons. I hope that I shall find at least a few.

[At the bottom of p. 3, upside down:] Do you remember the ticket number for that Hungarian lottery?

[In the margin on p. 6:] I recopied *Powódź* [*The Flood*]¹⁹⁵ as clearly as I could—please do not be angry at my sloppiness.

14 [150] To Władysław Górski and Helena Górski—Paris¹⁹⁶

21/12 1884./Vienna¹⁹⁷

I have not had news from you in a long time. From the *Kurier*, I only find out about the general admiration that Tua¹⁹⁸ has engendered, and which you as well must have shared; about concerts, about evenings in her honor—I suppose, thus, that you must not have too much time.

But I am sad! My momentary enthusiasm for Vienna has of necessity given way to <habituation>—and habituation will soon give way to boredom; and no doubt in a short time, my stay will become so odious to me that I shall be glad to escape from here as soon as possible. This will not ensue, however, before my concerto is *jouable*¹⁹⁹. I don't know if I have lost or gained in critical faculties—it is enough that I like the first *Allegro* significantly less than in the good old days of Zakopane. I would be quite willing to throw it in the rubbish or burn it in the furnace—luckily, I

¹⁹⁵ Spoken of here is a work for piano by Paderewski printed in the form of a manuscript facsimile in July 1884 in *Na pomoc*, a special one-time newspaper published in Warsaw as a charitable action to benefit victims of a recent flood.

¹⁹⁶ At this time, the Górski family moved from Warsaw to Paris.

¹⁹⁷ Paderewski wrote to W. Górski (an undated letter, probably from December) news about the misfortunes of life in Vienna, as well as about a new private student from Lviv, Stanisław Niewiadomski (1859–1936). Paderewski taught him counterpoint, despite the fact that Niewiadomski was a student at the Vienna conservatory (but the level of the teaching at that school was, in the artist's opinion, low). His correspondence with Niewiadomski was published a few years ago, see Oksana Martynenko *Nieznana korespondencja Ignacego Jana Paderewskiego...* [*Unknown Correspondence of Ignacy Jan Paderewski...*] *op. cit.* (contains 7 letters of Paderewski and a telegram from the period of 1885–1894, as well as 8 letters of H. Paderewska from 1894–1913).

On 21 December, Paderewski also wrote another letter to Edward Kerntopf; and on 22 December, to historian Józef Korzeniowski (a relative of the writer Joseph Conrad). They contained similar information to that included in the letters to H. Górski. Cited (fragments) in: A. Piber *op. cit.*, p. 130, according to microfilm from collections of National Library (call no. 24425—letter to E. Kerntopf; and call no. rkps 7351/XLV—letter to Józef Korzeniowski).

¹⁹⁸ Teresina Tua, at that time 17-year-old violinist (as was written in *Echo Muzyczne* 1884 no. 63 p. 640), student of, among others, Massart at the Paris Conservatory, concertized in, among other places, Warsaw. W. Górski placed biographical information concerning her in an issue of *Echo Muzyczne* from 1885.

¹⁹⁹ Playable (Fr.)

have no rubbish bin for it here, and the furnace is never lit. The matter will therefore end with my simply redoing it—and above all, I shall throw out the first *Coda*, which is completely superfluous.

Yesterday, I received a letter from good old Korzeniowski²⁰⁰, who, having found out from Dziutuś about my constant reworkings, asks only that I not throw out the *tutti*, because he likes it the best. What a good chap! I didn't think he had such enthusiasm for music. I shall fulfill his wishes.

There is much less in the way of musical delights in Vienna than in Berlin. The concerts are worse. After the productions of Bülow, with his musical battalion, during which Brahms was whistled at a bit for his performance, or maybe for the composition of the *Concerto no. 2 for p.[iano]*—there was almost nothing more distinguished in the way of concerts. Philharmonic concerts take place only every 2 weeks. Gorgeous performances—but on the other hand, not very interesting programmes. It is a rarity to be able to hear anything new on them. Grünfeld gave a concert here a few days ago. I didn't go. I was just told that it was an enormous success.

I have read a few columns by the <*Kurierek*> *piorunów*²⁰¹ and I am enchanted with him. The man has gorgeous style, enormous enthusiasm, education and great talent, but he has yet something more—a noble heart free of jealousy. With what love he greets each talent that appears!... Are there many like him to be found?...

A few days hence, you will be eating fish together at table²⁰². That day, I too will get a piece of thunder-fish²⁰³ from Mme N.[owińska]. I shall, however, be very sad. How strange is the human heart!—It can even pine away for the plates of friends.

My greetings to your entire home, together with Stasio and his wife²⁰⁴,

Paderek

15 [164]

Paris, 8 August/[18]85.²⁰⁵

Dear Father!

²⁰⁰ Józef Korzeniowski (1863–1921), historian, librarian, publisher of historical sources, doctor of philosophy in Kraków, grandson of Józef (1797–1863, writer, playwright, pedagogue). Paderewski's letter to him (of 22 December 1884) with information concerning alterations in the piano concerto, is held in the collections of the National Library (call no.: rkps 7351/ XLV).

²⁰¹ Probably spoken of here is a literary pseudonym for Juliusz Stattler, a reviewer writing for the *Kurier Warszawski* newspaper. Its literal meaning is 'Little Courier of lightning-bolts'—CET.

²⁰² Spoken of here is Christmas Eve (24 December), the most important Polish family holiday. Paderewski, being abroad, felt his aloneness all the keenly.

²⁰³ Thunder-fish being an *Ersatz* for the carp traditionally eaten during the Polish Christmas Eve dinner—CET.

²⁰⁴ No doubt the brother of W. Górski and his wife, who lived in Paris.

²⁰⁵ At the same time, probably, a letter (undated) was being written to Edward Kerntopf, containing news of having obtained a position as professor at the Conservatory in Strasbourg, and of associated plans, cited in : A. Piber *op. cit.* p. 135, according to microfilm from National Library *ibid.*

I can barely write to you now—and that, only a very short letter, for in a moment I leave here for Berlin. What I can tell you—I shall. I am now appointed a professor at the Conservatory in Strasbourg, and I shall take up my obligations in 6 weeks' time. In the meantime, however, I must prepare to give lectures on harmony and counterpoint in German, which will not presently permit me to come home to Poland.

The conditions on which I took up my new position are already known to you—there is no need to remind you of them.- I shall only mention that according to my suppositions, I shall be able to maintain myself comfortably in Strasbourg and even save a bit, because the cost of living there is incomparably cheaper than in Warsaw²⁰⁶.

The city lies o[n] the banks of the Rhine, numbers over 100 000 inhabitants, of whom each speaks both French and German; it has many pretty buildings—and above all, the <oddly> beautiful and splendid cathedral. It is difficult to describe the beauties of the architecture—so I shall not even try; I shall only mention that the cathedral is build in Gothic style, of red stone—less beautiful on the inside, however, it possesses something unique which every day at 12 noon gathers crowds of curious people. It is a clock made by a certain Strasbourgian who well deserves the name of genius. Imagine, dear Father, that in this clock there is not only a compass; indicators of planetary changes, the revolutions of the Earth and Moon; a thermometer and a barometer; but in addition, there is a calendar which makes no mistakes, even in a leap year. Every fifteen minutes, the clock strikes and then from the clock tower emerges a figure, chased by death—which, with sickle and hourglass in hand, represents time. At 12 o'clock, all the apostles emerge and pass before the Christ figure placed on the clock; and at the moment when St. Peter comes by, a huge rooster, standing beside the clock, moves its wings and crows three times. All of this is driven by one machine. It is really something to look at.

I had a magnificent trip to Strasbourg. First, I went to Karlsbad²⁰⁷ (in the Czech Lands) to see Leszetycki. I traveled through the Czech Lands, and am amazed at the diligence and endurance of this people. Not to mention that Czech Prague²⁰⁸ is a beautiful city, that all the towns are maintained in exemplary condition, and all the villages have stone houses²⁰⁹, but what wonderful agriculture!... Really, our gardens cannot compare with the plots of their fields. In the Czech Lands, they make a lot of beer—so along the way, you always see forests of hops. Lots of factories, beaten tracks (*chaussé[es]*)—everything clean, as if for a holiday. Hah! How can we Poles compare to them!...

Karlsbad is a town to which tens of thousands of sick people come every year. The facilities are well-appointed, the surroundings beautiful, mountainous, and the air sublime. I couldn't stay there for long, because I was in a hurry to get to Strasbourg—and that's a shame—it is not too expensive there, though every year there are guests with crowned heads as well, and many things worth seeing. There are many Poles there, even people I know.

From Karlsbad I traveled via Bavaria and the G.[rand] Duchy of Baden to Strasbourg. I

²⁰⁶ Shortly, however, there appeared no small number of problems, negative sides of life and work in Strasbourg, about which we read in letters written from this city until the summer of 1886.

²⁰⁷ Now known as Karlovy Vary (Czech Republic)—CET.

²⁰⁸ In the original, Praga Czeska—described as such to distinguish it from the Praga district of Warsaw—CET.

²⁰⁹ In Poland, many homes in villages at this time were constructed from wood or clay—CET.

traveled through Nuremberg, Würzburg, Heidelberg, Karlsruhe—pretty and rather large cities. But the road itself is already magnificently beautiful. From Eger (on the Bavarian-Austrian border) to Heidelberg, one drives through 31 tunnels—from which you can already figure out how mountainous the area is. In Bavaria, there are more forests than in Poland—at any rate, they are maintained more carefully and beautifully.

In Strasbourg, I met with Górski, who was on his way to Paris. He does not speak French too well, so he asked me to accompany him. I went, and... I am not enchanted with Paris²¹⁰. The city is huge—the traffic on the streets, insane at all times of day and night—an excess of life everywhere, but a somehow unpleasant life.

You, Father, know Paris, as does everyone in our home, from the tales of the late Mr. Babiański²¹¹. As far as they concerned the external side of the city (i.e. its size, cleanliness, order), in that measure they were true—however, as far as the people are concerned, the poor old man's admiration was a bit exaggerated. In my opinion, the French, though nice, are nonetheless mercenary; they are witty, but shallow—clever, but superficial—as decadent as the Romans in the times of Nero and Tiberius; and as far as their tastes in music are concerned, these are as developed as... in Turkestan. They are sensitive to flashes, fireworks, naughty words—but not to serious, deep art. Individuals—as everywhere—achieve great results here as well.

I was at the home of the superb Spanish artist Sarasate here, where I met one of the greatest composers in these parts, Lalo²¹². Both of these gentlemen were oddly nice and cordial to me. I had to play masses of my compositions for them. To Sarasate, I dedicated the *Violin Sonata*, which he promised to play at his concerts²¹³; and besides this, he asked me to write a *Suite* for violin with orchestra for him, which he will play in London²¹⁴. This is not only flattering to me, but also useful—for it will elevate me in the eyes of my publisher.

Górski has taken up residence with his brother²¹⁵, who is doing very well for himself here. I have already said goodbye to him; and today, in half an hour's time, I leave for Berlin. From there, I shall write to you what plans I have concerning Fredzio. Today I ask you, dear Father, to kiss him heartily, just as I at this moment kiss your noble hands. I squeeze Mom's hands, and my warm greetings to all the children

Ignacy

²¹⁰ This was his first visit to the capital of France; as we read below, the artist knew the city, up until then, exclusively from the tales of his home tutor.

²¹¹ One of Paderewski's home tutors during his childhood in Podole.

²¹² Edouard Lalo (1823–1892).

²¹³ There is no confirmation, so we do not know whether the artist added Paderewski's *Violin Sonata in a minor* op. 13 to his repertoire.

²¹⁴ No such work was composed.

²¹⁵ Stanisław Górski, who had earlier taken up residence in Paris.

[Undated, Strasbourg, before 7 November 1885]²¹⁶

From your letter of yesterday, I infer that your four-week stay in Paris has not borne abundant fruit. That position with Lamoureux²¹⁷—it is not quite enough. For 140 francs a month, it is difficult even to freeze to death in one's apartment. From you, it is true, I had expected a bit more. How was it possible not to avail yourself of letters up until now, not to pay visits, not to make connections?... After all two, three influential homes mean a lot—and if not today, then in a month or two, they will facilitate getting lessons, and a few Paris lessons can bring in twice as much as sawing away under the baton of Mr. Lamoureux.

I do not recognize you. Formerly so active, so energetic, today you have become both lax, and—excuse my bluntness—decrepit. Maybe you have found that in Paris, already-baked chestnuts fall from the tree, and you can eat your fill of them?... If it were so, then starting tomorrow I would stand with wide-open mouth and await the blessed bullets of Providence...

In Strasbourg, neither chestnuts nor pâté appear by themselves—and I also do not eat them. For the sausage with red cabbage, and bacon with white, with which Mme Weil²¹⁸ feeds me, I must work very hard; and I thank God that I can afford that, and that this month I shall not incur any debts. If I had a few good lessons, then I could even begin to pay off the sins of old.

By this time, I have the prospect of 52 marks a month from 12 private hours, which I give at home. Perhaps I shall have more after the concert—God willing! I am not very much counting on it, for I do not expect any great success. I have made a few enemies, and their party could whistle me offstage; and what is worse, I have not played with orchestra in six years. At home I play my S.[aint]-Saëns very decently—but four walls and a silent keyboard²¹⁹ is not yet an audience. At the beginning, I was really afraid and even trembled at the very thought of the concert—now I look at the near future somehow differently: whatever happens will happen—it's all the same to me!

My students are making progress—and that is the most important thing. I have mentioned my enemies to you, madam; I must therefore describe them in more detail. One of them is my unfortunate predecessor, which is no wonder since, though unintentionally, I deprived him of his position.—The second one, on the other hand—to him I have done no ill, and he hates me. For what? Because I have a bit of talent, my colleagues have respect for me and several people are trumpeting my supposed merits all 'round the city. That Czech rogue! For I am speaking of Zajic²²⁰, that violinist whose wife is the daughter of a cabinet minister in Baden and occupies here,

²¹⁶ The date was determined according to the next letter (from 7 November), where in closing, Paderewski apologizes to Górska for the reproachful words addressed to her (written in the present letter).

²¹⁷ Charles Lamoureux (1834–1899). W. Górski received a post as first violinist in the Paris Opera orchestra, under the direction of Lamoureux; but at the beginning, their relations were not very good. Three years later, Lamoureux invited Paderewski for an entire series of Paris concerts.

²¹⁸ Widow from whom Paderewski rented a room.

²¹⁹ The artist later carried his silent keyboard even during his American tours.

²²⁰ Florian Zajic (1853–1926), Czech composer and violinist. Student of Milder, Bennowitz and Ševčík at the Conservatory in Prague; was the concertmaster of the theater orchestra in Mannheim, Strasbourg (1881) and Hamburg (1889). From 1891 onwards, taught at the Stern Conservatory in Berlin; together with Heinrich Grüngeld, gave regular concerts of violin sonatas. Wrote a cadenza for the Brahms concerto, violin études, etc., concertized in

thanks to his connections, a truly exceptional position; he owns the violin once played by David,²²¹ and is accustomed to being considered a ‘white crow’²²² at the conservatory here. A boor, ill brought-up, ornery, but a decent musician—he did not return my visit—and daft to the point that he pays journalists to trumpet about him and his violin that cost 16 000. His position is of truly exceptional magnificence, by local standards. At the theater, he is only required to play, without rehearsal, classical operas, which they do not give here; at the conservatory he gives 6 hours a week, sets up 3 quartet evenings a year, and for this he has—4500 marks per annum. The quartets are, per contract, entrusted to his direc.[tion]; thus, he has taken advantage of this right to give me evidence of his contempt and impertinence. He announced the program, without mentioning my name at all, and—without saying a word to me—shoved in two works the first evening which I had never played before. What do you say to that?... Up until now, I have kept my mouth shut, but when I receive an invitation to rehearse, then I shall bluntly refuse and rather resign my job than give way to that Czech peasant.

The variations, I am not continuing for lack of time²²³. What is done, I already like less—I shall throw out several numbers. Yesterday, I finally got the proofs for the violin *krakowiak*²²⁴; I shall send it to Dziutuś—if he will allow me. Heartfelt hugs for Ciapcio and Dziutuś

Ignacy

[At top of p. 1, upside down:] The good <Mimi>²²⁵ sent me a clipping from *Signale* with an announcement for a position about to become vacant in <?Switzerland>; I shall send it to you—though <perhaps> needlessly.

17 [185]

8 February/18[86] Strasbourg.

With you things are somehow more cheerful now. There are more and more lessons, Lamoureux is becoming more pleasant, Dziutuś is making progress in French—in a word, after the great storm in Billancourt²²⁶, the Paris sky is clearing up. I am doubly glad for this, for I cannot be

Switzerland, London, Prague.

With Paderewski he also performed in Strasbourg on 22 October 1887 at the city theater, whether they played Paderewski’s *Sonata* op. 13. Cf. Paderewski’s opinion concerning him below, as well as in the letter from before 7 November 1885.

²²¹ Ferdinand David (1810–1873), German violinist and pedagogue, student of Louis Spohr, engaged by Felix Mendelssohn to the Gewandhaus-Orchester as concertmaster; was also the first performer of Mendelssohn’s *Concerto in e minor*. Among his students was József Joachim.

²²² I.e. a singular rarity.

²²³ In Strasbourg, Paderewski began to write another series of variations—some of them he used later, publishing them as the *Thème varié* op. 16 no. 3; others, however, after substantial reworking in 1903, he published as the *Variations and Fugue* op. 23.

²²⁴ The *Krakowiak* from op. 9, arranged by Stanisław Barcewicz for violin and piano.

²²⁵ If the first name has been read correctly, spoken of here is the daughter of Rudolf Strobl.

²²⁶ Spoken of here is a misunderstanding with the family of W. Górski’s brother, who lived in Billancourt (suburban Paris).

glad for myself: with me, things are both boring and sad. Longer and longer I stay at the conservatory, more and more diligently I study the Schumann *Quartet* and the Saint-Saëns *Quintet*, for the chamber evening is just around the corner²²⁷, and I am moving further and further away in my thoughts and in my heart from my *Suite*²²⁸. During this past week, not even one more note has come to me. Probably for Mardi Gras I shall not bring anything new to Paris. This hurts me dreadfully!

My acquaintances are trying to convince me to give a concert at the end or in the middle of Lent. There isn't much money in it, but at any rate, this venture will bring in some two hundred marks. I am in dire need of money—so I have benefited from this project and now I am already slowly gearing up to work out a concert programme. For me, this is a formidable task—who knows but what I undertook it too carelessly²²⁹.

Today, I read that review in *Signale* which you mentioned to me. It completely ruined my mood. What use is that flattery to me when they call me a Russian, and my poor *Variations* have been placed in the category of *russische Musik*?²³⁰... That old Köhler²³¹ could not have contrived me a worse insult. At first, I wanted to write a protest to the editor, but after thinking about it, I thought it better to send Mr. K.[öhler] my songs when they are printed²³². Perhaps, if only from the text, he will figure out that this is not *russische Musik*.

How did Dziutuś find the *Sonata*?²³³... Have you rehearsed with little Rosenzweig. I would very much like to know how it comes out from the fingers of another pianist. I liked it better now that before, though in the first movement I found several very gratifying Rubinstein-ish expressions²³⁴. However, it would be difficult to remove them; they are too organically connected to the piece as a whole.

²²⁷ Spoken of is another chamber concert in Strasbourg on 29 February 1886, in which Paderewski performed as part of his contract with the Conservatory.

²²⁸ Paderewski did not finish this *Suite*; some movements he published in print, including them in the collections of works opp. 14–16.

²²⁹ The recital in Strasbourg at the Foyer des Stadttheaters took place only later, on 22 October 1887 (with participation of violinist Florian Zajic); the next one, on the other hand, in December 1887, when Paderewski performed the Schumann *Concerto in a minor*, substituting for Eugène d'Albert.

²³⁰ Russian music (Ger.) Spoken of are the *Piano Variations in a minor* op. 11, which were performed by A. Esipova.

²³¹ Louis Köhler (1820–1886), German pianist, composer, leading music critic, pedagogue. As one of the first, he published a favorable opinion of the works of Paderewski outside of Poland; however, he described the *Variations* as a Russian composition, which very much annoyed the composer.

²³² *Songs* op. 7, to words by Adam Asnyk.

²³³ The première of Paderewski's *Sonata in a minor for Violin and Piano* op. 13 took place earlier, at a composer's concert in Warsaw on 9 April 1885. (with participation of W. Górski and Paderewski); here, however, the composer no doubt has in mind the corrected version prepared for printing. Not long afterward, the work was also performed at a concert of Polish music in Paris, cf. letter below.

²³⁴ A similar comment was noted in a review of the performance of the work in Warsaw in April 1885. Jan Kleczyński wrote about it in a report entitled *Nadzieje nasze ziściły się* [*Our hopes have come true*], EMTA 1885 no. 81 p. 158.

I have gone terribly daft here from a musical standpoint. There is nothing strange about this, because when one hears no other music besides one's students and one's own practicing, one's sense and critical judgment must become dulled. The atmosphere is killing me. I miss you all here terribly—with you there, I would have made a *Suite* from those themes long ago already, and we would even have forgotten about it. Despite myself, I have returned to my *moutons*²³⁵ ... they gnaw at me so much!

Is it true that Es.[ipova] is supposed to play the *Variations* in Paris as well? Pleasant news, but I would prefer that the old lady²³⁶ play some other composition, especially the one I have not written yet. *Variations* only and *Variations*—I am sick of them—shame on me that up until now I have not managed to do anything new and good²³⁷.

[In the margin:] What is new with you all? How is your health?

Ignacy

18 [187]

Strasbourg/28 February 1886.

I am terribly happy about Diémer's²³⁸ project. It provides an opportunity not only to present myself to the public, to acquaint the French with a few Polish works of not the worst quality, but at the same time it will allow poor Dziutuś to get himself... a new suit. For I have no doubt concerning the concert's success. Gałęzowski²³⁹, who is such an influential personage in Paris, will bring in some 100 people; the Czartoryski family²⁴⁰ will no doubt also be in favor of this

²³⁵ Sheep (Fr.)

²³⁶ In his letters to Górska, there is no small number of descriptions in a protectionist tone concerning Esipova; perhaps, therefore, it was she (older than the composer by several years) who somewhat later was the initiator of an intimate relationship with Paderewski.

²³⁷ On 9 February 1886, A. Esipova wrote a letter in response to Paderewski's, in which he had thanked her for popularizing his *Variations* op. 11. Esipova claimed that it was she who should thank him for the opportunity to present to the public his (Paderewski's) 'beautiful talent', and for writing a work which she considers wonderful ('*superbe*'), and which always achieves success. The pianist also asked that Paderewski's new violin sonata (op. 13) be sent to her, about which W. Górski had expressed, as she wrote, that it is enchanting ('*admirable*').

²³⁸ Louis Diémer (1843–1919), French pianist and composer, of Alsatian origin; concertized with, among others, P. de Sarasate, and as a soloist. His students were, among others, Cortot, Ressler, R. Casadesus. Diémer was the initiator and helped in the organization of a concert of Polish music in Paris in the spring of 1887, where besides Paderewski's *Sonata in a minor* op. 13 (in the rendition of W. Górski and Gustaw Lewita), a quartet by Zygmunt Noskowski and a trio by Władysław Żeleński were also performed. With time, the now world-famous Paderewski 'returned Diémer's favor' by adding one of his works to his pianistic repertoire (*3me Orientale*).

²³⁹ Ksawery Gałęzowski (1832–?) eye doctor, relative of Seweryn (1801–1878), a well-known surgeon in France and Brazil. Ksawery, b. Lipowiec (Kingdom of Poland), finished studies in Paris and became one of the most renowned ophthalmologists in France. There, he published many papers and treatises in the French language.

²⁴⁰ No doubt Prince Władysław Czartoryski (1828–94), son of Adam Jerzy, a politician, one of the leaders of the Hotel Lambert—i.e. the branch of the Great Polish Emigration located in this Paris residence. Its purpose was, among other things, diplomatic and propaganda activity aiming towards Poland's regaining independence. Under Czartoryski's leadership (1860), the Bureau des Affaires Polonaises—the center of policy and propaganda actions of the Hotel Lambert—was founded. Władysław was also, among other things, the founder of the Czartoryski Museum in Kraków, president of the Historic and Literary Society in Paris, etc.

idea, and we will find the rest. I predict 2000 fr. income, if seats are 10 and 5 francs; we can't do it more cheaply—more expensively and <?...>. I too would like to take part as a pianist in this concert—not because of a desire to show off, but only because I could, on my part, find a handful of Frenchmen and some from 'other nations', to whom I shall have letters of recommendation. If my proposition does not conflict with Dziutuś's plans, I would ask that you notify me whether I should import Nos's *Quartet* and the Trio 'Kapletne'²⁴¹... I ask that you reply immediately, via return post, for probably on Monday, I shall leave here... for Paris²⁴².

Mr. Diémer hasn't got the faintest idea that I have his wonderful project to thank for my somewhat better humor and liveliness. The past ten days have massacred me in a horrid way. I am hardly sleeping at all, my teeth hurt, I am working like a farmhand, and my *Suite* is as it was—unfinished. If I do not finish it in Paris, then I shall give up writing for a long time. I feel exhausted and wasted. The prophecy of Dear Dziutek, spoken last year during a dinner in Warsaw, is nearly fulfilled. The years are going like crazy. Behind me almost nothing—before me, even less. Life is wretched when one cannot even have illusions anymore!

The quartet evening will take place tomorrow²⁴³, on account of Mr. Zajic's trip to England for some shabby concerts with which he, however, tries to make a lot of noise here. Basically, he is not a bad chap—just terribly empty, limited and ambitious.

Last Saturday, I was together with him in Karlsruhe, where we showed ourselves off at a concert in the presence of the entire Baden court, of which he is a soloist. The Kammer-Virtuose, naturally, had enormous success; but I too did not make a fool of myself. The little prince, who looks quite amiable, talked to me for fifteen minutes or so, asked about Poland, and told me, '*Wir hoffen, Sie bald wieder hier zu hören*'²⁴⁴... May God grant it! In that case, I shall make some money; for this time, I played for free.

Good bye! Please write

Ignacy

[In top margin (upside down), and in left margin:] Tomorrow starting at 8 AM, six hours of lessons, rehearsal for the concert, and in the evening, the performance. The wretches saw away without mercy! A piano has [cont'd in left margin:] been impossible to obtain—no amount of entreaty will suffice. Anticipating my dear lady's advice in my thoughts, I also sent Zarzycki a [post]card on Tuesday.

19 [190]

Strasbourg 26/3 [18]86

At the moment I am writing this, you are no doubt sitting bored out of your minds at the

²⁴¹ Spoken of here is a quartet by Zygmunt Noskowski and a trio by Władysław Żeleński [the name '*Kapletne*' applied to it being a misspelling of the Polish '*Kompletne*' ['Complete']—CET], which were performed, as mentioned, in Paris. Paderewski however, bound by contract to Strasbourg, did not take part in this concert.

²⁴² I.e. to visit the Górski family there, during the Easter break.

²⁴³ The aforementioned concert on 29 February 1886, with participation of Paderewski and other professors of the Conservatory in Strasbourg.

²⁴⁴ We hope to hear you again here soon (Ger.)

Godebskis'²⁴⁵ big reception. Dziutuś has already played the Wieniawski *Concerto* and, full of glory and the compliments of the great Liszt, is dreaming blissfully of the delights hidden beneath the costly Billancourt drapery. You, madam, are listening to the pleasant conversation of Mr. Jasiewicz²⁴⁶ and thinking about... the Warsaw Jew²⁴⁷, and I am writing and thinking about a little of everything.

The past week has been abundant in certain artistic experiences, for Auer²⁴⁸ was here and I met a certain pianist already well-known in Paris and Germany, Blumer²⁴⁹. This week, on the other hand, I have a multitude of dinner and evening invitations and, as usual, it is difficult to get out of them.

Auer played a concerto by Goldmark²⁵⁰—a composition neither original nor charming, but well-orchestrated and very monotonous. I didn't like his playing so much this time. Sweet, cloying—bland even, though finished masterfully. Of the little things for which I accompanied him²⁵¹, I liked Cui's *Berceuse*²⁵² well enough. He had great success—no more so, however, than what I had thanks to the Saint-Saëns concerto.- You wouldn't recognize Auer now: he has changed so much, gone bald.

Blum[n]er gave a concert not long ago in Paris at Erard's²⁵³, he also played at Lemoine's²⁵⁴.

²⁴⁵ No doubt spoken of here is Cyprian Godebski (1835–1909), a sculptor who, from 1876 onward, lived in Paris and had a studio there. He was a member of the French Academy of Fine Arts (1877); played an important role in the intellectual and cultural community of Paris; was an acquaintance of the Górski family.

²⁴⁶ Perhaps spoken of here is Kazimierz Teofil Jasiewicz (b. 1868), son of Kazimierz (1813–1888), a painter and restorer of works of art, active mainly in St. Petersburg. His pictures are owned by the Tsvetkova gallery in Moscow and the gallery of the city of Kalinin.

²⁴⁷ No doubt spoken of here is the matter of the loan mentioned in Paderewski's preceding letter (not included in the present collection).

²⁴⁸ Leopold Auer (1845–1930), Hungarian violinist and pedagogue.

²⁴⁹ No doubt spoken of here is the name of Blummer or Blümner. In 1876 and 1879 in Kraków, the 'Dresden pianist' Zygmunt Blummer performed; this performance was reviewed in *Szkice Społeczne i Literackie* of 1876 no. 23 pp. 281–82 and the *Przegląd Tygodniowy* of 1879 no. 47 p. 567. The name of pianist Sigismund Blummer is also mentioned by *Signale* (für die Musikalische Welt) from 1893 (no. 64 p. 1012) among artists slated to appear in Munich in the fall of 1893 (besides, among others, Emil Sauer). Better-known was the name of Martin Blümner (Bluemner) (1827–1901), who was, however, a German composer and conductor of the Berliner Singakademie (from 1876 onward); he also performed in Paris.

²⁵⁰ Károly Goldmark (1830–1915), Hungarian composer, violinist. Wrote, among other things, 2 violin concerti. Cf. impressions of Paderewski concerning this composition in the next letter. The artist met Goldmark somewhat later in Vienna (cf. letter of December 1887).

²⁵¹ In his *Memoirs*, Paderewski wrote that he appeared alongside Auer for the first time while still a student at the Conservatory in Warsaw, in 1878, and Auer was 'enchanted' with his playing. It has not been possible, however, to find any references in the press to this matter. It is not out of the question that after all those years, at the moment of writing down of his memoirs, the artist made a mistake concerning the date of the concert.

²⁵² César Cui (1835–1918).

²⁵³ Paderewski made his debut there in March 1888.

²⁵⁴ Lemoine, a French family of music publishers (from 1763 onward). Henry-Félicien (1848–1924) was at first a

He introduced himself to me mainly on account of the *Variations*, which he heard at a concert by Es.[ipova], and which he wanted to hear again in my rendition. I played him both series²⁵⁵ and, wonder of wonders! He liked the second one better. While I did add one variation there, I did not suspect that it would be mainly this variation which would contribute to this impression. I must have given a decent performance!

A week ago, I had a letter from New York from pianist Lambert²⁵⁶, who writes me enthusiastic praise concerning the *Variations*, and asks for biographic details, because he wants to present me to the American public. I haven't replied to him yet, for I haven't had time, though I am not really doing anything.

I have already mentioned to you a few times about a certain old lady, Mme <Gaudiot>²⁵⁷, who pays me 50 pfennig for music. The good lady sent me, a few days after my return, two bottles of chartreuse and 50—marks, with a very cordial letter. I went to visit her, asked her to take them back—in vain—I had to accept them. In a few days, her daughter sent me 100 marks, supposedly for playing in the evening, but those I sent back, for I figured out the purpose. These good people wanted, in this manner, to cover the costs of my trip... to Berlin. Evidently Stock.[hausen]²⁵⁸ told them that I borrowed 150 m.[arks] from him (really to pay for insurance) after returning 'from my sick sister'²⁵⁹.

I am not writing anything, I am not playing anything; I only go to dinners which I cannot stand, and to lessons, which will probably this month bring me about 150 m.[arks], if my students are kind enough not to fall ill.

What is new with you all? Please give my sincere greetings to Ciaccio and Mme Maria.

partner (from 1871 onward), and then the director of the firm (from 1895 onward). Henry Lemoine was also the founder of the Trompette music society in Paris (Paderewski performed there many times from 1888 onward).

²⁵⁵ In referring to a second series of variations, Paderewski has in mind the *Variations in A major* published subsequently as *Thème varié* op. 16 nr 3.

Perhaps this meeting with Lemoine, and performance of the *Variations* in the presence of a musician known to Lemoine, was the basis for information appearing to the effect that Paderewski supposedly performed a concert at the Trompette society in Paris already in 1886 (and not only later in 1888). This information was given, however, by Henry F. Lemoine himself in a letter to Pyotr Tchaikovsky (the letter was written three years later, on 7 April 1889). The content of the letter was cited in A. Piber *Droga...* [*The Road...*] *op. cit.* p. 517, according to a paper entitled *Czajkowski i zarubieźnyje muzykanty. Izbrannyje pisma innostrannykh korriespondentow*. Compiled by N. A. Alekseev, Leningrad 1970 p. 136.

If such a (public) performance actually took place, it could have happened during the Easter season, when Paderewski was staying with the Górski family. However, no doubt, there would have been a trace of this fact in Paderewski's letters to his father or to friends, especially in his letters to Górska.

²⁵⁶ Aleksander Lambert (1862–1929), cf. footnote to letter of 6 February 1884.

²⁵⁷ Surname not completely legible. In a letter written 24 May 1886, Paderewski reported the death of his benefactor.

²⁵⁸ Franz Stockhausen (1839–1926), Alsatian pianist, conductor, teacher, brother of Julius (Christian); director of the Conservatory at which Paderewski worked. In Strasbourg, Stockhausen was at first (1868–79) the conductor of the Société de Chant Sacrée and music director at the cathedral (from 1868 onward); as well as director of the conservatory and city concerts from 1871–1908.

²⁵⁹ Paderewski actually went to Paris to visit the Górski family. His 'white lie', however, came out when he arrived a day late in Strasbourg.

Jasiński²⁶⁰ wrote to me from Naples. Happy that he can <waste time> there.

Ignacy

20 [191]

Strasbourg Saturday [before 15 April 18]86²⁶¹

Yesterday I had a very pleasant surprise. At noon, Stock.[hausen] appeared with a telegram from Rubinstein²⁶², who invited him for dinner at the train station. While I was not invited, I did avail myself of the occasion to spend a few hours in the company of the greatest living musical genius. Rubinstein was very surprised to see me in Stras.[bourg]. He asked me about my new things (i.e. compositions), as well as about whether I have enough time for myself. Alas! To neither question could I give a decent response.-

Rubin.[stein] is now already in Paris—he is living at the Hôtel du Helder—it would be good if Dziutuś were willing to go visit him, refresh their acquaintance, and ask about a position. The man has a good memory, a noble heart, and is able to do no less than Sarasate.

At the end of Holy Week I shall no doubt come for a few days—so perhaps we shall go together. We need to move along—for spring is very nearby—and money very far off.

Yesterday, I read news to the effect that in Rotterdam there is a position for a Concert majster [sic!] open. 20 hours of violin lessons and ensembles, playing in concerts and quartets, on which they place particular emphasis—for 3000 marks per annum. The director of that organization is the composer Gersheim²⁶³, it is necessary to apply to him in writing. The deadline for submitting offers expires 15 April—address: Professor Ger[n]sheim, Direktor der Gesel[.]schaft zur Beförderung der Tonkunst in Rotterdam²⁶⁴.

If Sarasate or Gold[schmidt] are in Paris, then try to get a letter and please write at once to Ger[n]sheim. 3000 marks in Rotter[dam] means more than 6000 fr. in Paris.

With me, nothing new. Lessons and lessons—dinners and evenings—and besides this, rehearsals for student concerts, which take place every Wednesday. I am not writing anything—I probably shall not write any more here. Ah! If only that vacation would come sooner! [...]

²⁶⁰ No doubt Stanisław Jasiński, painter, student of Wojciech Gerson. In the future, in 1901, he was to become the creator of the stage design for the Lviv production of *Manru*, Paderewski's opera.

²⁶¹ The date of the letter was determined according to mentions concerning submission of offers for the position of concertmaster in Rotterdam ('the deadline [...] is 15 April').

²⁶² Anton Rubinstein, whom Paderewski saw for the first time as a youth in St. Petersburg. About the subsequent infelicitous meeting with his 'idol', the artist wrote, as has been mentioned, in his *Memoirs*; despite the initial, oral invitation to Rubinstein's performance, Paderewski did not get into the concert, because the famous musician sent him away to get his ticket from his impresario Herman Wolff. So that the expenses, change of previous plans, turned out to be for naught. According to Paderewski, several years later, agent Wolff attempted to curry his favor.

²⁶³ Actually: Friedrich Gernsheim (1839–1916), German composer, conductor and pianist, student of the conservatory in Leipzig (with Moscheles, Hauptman, David). He lived in Paris, where he studied and met, among others, Lalo, Saint-Saëns, Rossini, Heller, Rubinstein and Liszt. In Rotterdam he was active from 1872 onward; as a conductor, he propagated the *œuvre* of, among others, Brahms.

²⁶⁴ Professor Gernsheim, director of the Society for the Promotion of Music in Rotterdam (Ger.)

21 [195]

24 May [18]86./Strasbourg.

It has been a bit warm here! Only 28 degrees²⁶⁵ in the shade. In the course of five days, I have suffocated, fainted during lessons and, in my more conscious moments, reproached fate that it did not allow me to be a whale. For, ladies and gentlemen, there is nothing in the world of higher station than the monarch of the seas and oceans²⁶⁶. Not to mention that no member of that powerful dynasty ever walked in tight shoes, gave lessons or wrote suites—in a word, suffered—but besides that, what comforts nature has provided for each one, in what luxury are they all swimming!... Whether it is cold or hot outside, the whale does not care: at the bottom of his country the temperature is the same; there is no hunger, for he has herring for breakfast, lobster for dinner, anchovies for a mid-afternoon snack; and Jonahs, for variety, God does not begrudge him; he takes frequent trips to lands beyond the seas, like some sort of magnate, and he can have more corals and pearls than all the harlots of Paris and London. Happy while alive, and after death does not cease to be so. People will mash him a bit, slice him up, but what harm does it do him, when not long after, the anemic and the chronically tired clamor for whale-oil, and women wear his remains on their hearts like relics.

My ruminations on the majesty of the whale were interrupted by Stock.[hausen]. He persuaded me to travel to Basel, where yesterday at the cathedral they gave the *Missa solennis* Beethoven—the whale of music. I went—for 25 borrowed marks, true—but had as much fun as if for 26 of my own. A pretty little city, the location and the banks of the Rhine are gorgeous, the cathedral magnificent, the museum interesting, the music decent. I have not heard such superb acoustics. In the performance, there were many errors, tempi often inappropriate; the soloists, with the exception of the soprano, were shabby, and shabbiest of all was the violinist; even so, the work itself, for the third time already, made a powerful impression on me.

I also had a pleasant experience at the Museum. There is a very numerous and interesting collection of Holbein²⁶⁷, a few things by Dürer, there is also Ruisdael²⁶⁸, Broygel²⁶⁹, Teniers as well as a few of the ‘baser’ Italians, but that all did not take me as much time as five paintings by Boecklin. What a hell of an imagination, what an original color scheme, and what wealth of technique!! Looking at the *Battle of the Centaurs*, I got hit in the face with shock and, as a humble Christian, I turned the other cheek to the landscapes.

²⁶⁵ Celsius.

²⁶⁶ The letter shows a clear change in Paderewski’s mood, which was no doubt aided by a visit to his friends in Paris, and by their expected return visit to Strasbourg. However, this did not come to fruition, for Górski changed his plans and went to Biarritz for the summer. Only Helena Górska and their son, on their way back home (where she was to spend vacation in Łęki), stopped for a few hours in Strasbourg. She did not choose the shorter route to Berlin (cf. letter from June–July 1886). It is clear here that his feelings for Górska, after a temporary period of ‘dormancy’, made themselves known again. They were no doubt influenced by the visits in Paris.

²⁶⁷ Actually: Hans Holbein (ca. 1465–1524), German painter and drawer.

²⁶⁸ Actually: Jacob van Ruisdael (ca. 1628–1682), Dutch painter of the Baroque era—CET.

²⁶⁹ Actually: Pieter Brueghel the Elder (ca. 1528–69), most distinguished Dutch painter of the 16th century.

Stockhausen was very nice, pleasant and generous. He paid for me at every opportunity, and even invited me to a lavish dinner... at the home of his cousin, who, however, does not have a restaurant.

I returned rather cheerful, but already this morning I was awakened with sad news. My friend here, the good Mme Gaudiot, moved on to eternity during the night. I am very sorry for her.

Giacomelli's²⁷⁰ conditions make me terribly glad, for they are truly superb. My congratulations and... God bless you!

Ignacy

22 [213]

Vienna 18 October [18]87²⁷¹

[...] I am living at Maysedergasse N 6 (bei Frau Ch. Glaser)²⁷². This is already my second apartment in 10 days, from which, just as in the case of the previous one, I shall have to move out, since neither the neighbors nor my hosts can stand my music. It is true that I play a whole lot.

In a few weeks, I am to perform at a concert by van Zandt²⁷³ (a Parisian singer), in the great hall at the Musikverein, so I shall need to prepare appropriately. I admit, however, that I haven't got the least desire to do this, nor do I feel up to performing before the Viennese critics, for after all, this is not Strassburg—but such are Kugel's²⁷⁴ wishes, and I must acquiesce to him. On the other hand, he is to arrange several engagements for me.

Meanwhile, the proposition for me to travel abroad with Bianchi²⁷⁵ has come very much into question. Her permanent impresario [sic], Pollini, is offering conditions much worse than those proposed formerly. My entire hope is in Sarasate, who is giving a concert here on the 29th. If

²⁷⁰ Impresario who brought about the organization of Paderewski's Paris debut in March 1888, but originally was supposed to manage the career of Władysław Górski (as follows from the context). Director Stockhausen was here no doubt an intermediary in the making of this contact (?)

²⁷¹ In October 1887, A. Esipova wrote a letter to Paderewski with expressions of admiration for his violin concerto in progress, asking him not to change a single note in it. It turned out differently; the artist destroyed almost the entire manuscript. The remaining sketches (of the 1st movement) were reconstructed and performed (as well as recorded) in Poland several years ago.

²⁷² At the home of Mme Ch. Glaser (Ger.)

²⁷³ Marie van Zandt (1858–1919), well-known American singer (soprano), alongside whom Paderewski made his debut in Vienna on 9 December 1887. She herself made her debut in 1879 in Turin as Zerlina in Mozart's *Don Giovanni*, after which she was hired by the royal theater in London; she also sang at the Opéra Comique in Paris (1880–85). Léo Delibes gave her the title role in *Lakmé* (1883). She performed until 1898 in, among other places, St. Petersburg and Moscow, as well as at Covent Garden in London (from 1889 onward), and the Metropolitan Opera in New York (1891).

²⁷⁴ Ignaz Kugel—Paderewski's Viennese impresario.

²⁷⁵ Bianca Bianchi (actually: Bertha Schwarz), (1855–1947), soprano, primadonna of the Viennese opera. Paderewski reported in a letter to W. Górski (from October 1887, cited in A. Piber *Droga... [The Road...] op. cit.* p. 155) that the proposition included 9 concerts in Russia in December and January, for 150 rubles per concert, plus living and travel expenses. However, it did not come to pass.

he takes me to Russia, then I shall do without Kugel as well²⁷⁶.

Today, the proofs for Dziutus's works arrived. Looking through them, I noticed that they had been printed without those corrections in the piano part which I had done in pencil. No doubt it was too unclear for the typesetters, so to be on the safe side they ran off everything, even that which had been crossed out. Fortunately, Dziutus has all of these changes in his possession—so let him do a careful proofreading. I only ask that he do it quickly and send the proofs back to me here, in Vienna, at the address indicated, via registered mail. The postal service is not always careful, even in France. I found out about this for myself in a very unpleasant manner. From St. Mâlo, I had sent the corrections to Book II of the *Humoresques* as well as a letter to Bock, asking him at the same time to hold off on publication until the moment when I write him another work to replace the *Krakowiak*²⁷⁷. B.[ock] received neither the corrections, nor the letter, and not wanting to wait any longer, published the entire book with a million errors, but without the six omitted bars in the *Intermezzo*²⁷⁸. Presently, the entire first edition has sold out—so that the corrections will appear only in the second edition. But haven't I already written about this? Entirely possible! Just in case, I apologize and ask for your indulgence of my flagging memory.

My fortuitous success in Strassburg has resounded with a still very loud echo in the Leipzig paper *Musikalisches Wochenblatt*. My former colleague Somborn²⁷⁹, whom Dziutus met during his stay in the capital of pâté, fired off an article for me in which 'genial', 'Genius' etc. were repeated several times. My surprise amounted to embarrassment.

I did not have much to write, but despite this I am sending you all a rather long letter. Repay me with a few words, and I shall be very grateful to you²⁸⁰.

Ignacy

²⁷⁶ It was not possible to realize this project, either.

²⁷⁷ Spoken of here is the *Krakowiak Fantastique*, which Bock published in book II of op. 14, as no. 6, with a dedication to Anette Esipova; while previously, the work was published (in the sheet music appendix to EMTA) with a dedication to Aleksander Michałowski (and without opus number).

²⁷⁸ *Intermezzo Polacco* op. 14 Book II no. 5.

²⁷⁹ A short article, correspondence from Strasbourg by Carl Somborn entitled 'Berichte' in the *Musikalisches Wochenblatt* of 10 November 1887, pp. 553–54. I obtained this data from Dr. Stefan Keym of Leipzig, for which I am very grateful.

²⁸⁰ On 5 November 1887, Paderewski also wrote a letter to W. Górski with information concerning the success of the concert in collaboration with Zajic (in Strasbourg, 22 October 1887), where among the pieces played was Paderewski's *Sonata* op. 13. This reminded the artist of the 'masterful edition of the violin part' by Górski. In Vienna, also present at the concerts was A. Esipova; Paderewski was working on a violin concerto as well as a new cycle of variations for piano (later op. 16 no. 3), cited in: A. Piber *op. cit.* pp. 154–55, according to photocopy from AAN *ibid.*

A subsequent letter to W. Górski (undated; according to A. Piber—7 November 1887) contained inquiries about the possibility of Górski's obtaining a position in Biarritz; fragment cited in: A. Piber *op. cit.* p. 156, according to the AAN original *ibid.* NB Here, we should note that Górski was working ('seasonally'?) in Biarritz already in 1886. Thus, the date of the letter could be incorrect.

In November, A. Esipova also wrote several letters to Paderewski, expressing fears and premonitions concerning the possibility of their separation, breaking up with Paderewski, for the artist had renewed good relations with her ex-husband, Teodor Leszetycki, cited in: W. Fuchss *op. cit.* pp. 61, 62.

Vienna/30 December/[18]87

Because of the upcoming New Year, I have several dozen letters to write²⁸¹ [...]

I presently live at my old headquarters (Cottage-Verein Anastasius Grüngasse 40) and am rather pleased with this, since I can work at any time of day. In previous flats, I did not have much success with work. Here at least, I can play when I like, so I expect that I shall come to Paris satisfactorily prepared for a public performance.

The letters from Mr. Chevrier²⁸², I received at the same time as your note; I wrote back to him yesterday asking, if possible, to postpone the concert until 25 February²⁸³. This day would be much more convenient for me.

This month, I have played as much as twice in public: once for free, once for pay. The first time, on the 9th in Vienna, at a concert by Van Zandt²⁸⁴ (Beethoven's *Variations* and 3 of my own smaller pieces); and then in Strasbourg, instead of d'Albert, at a subscription concert with orchestra (Schumann's *Concerto* and a solo number). Here, I did not have very good luck—a horrible piano, my first performance before a 1500-strong mass of people, terrible fear—all of this together did not permit me to get my nerves under control. I was very disgruntled. However, the audience turned out to be exceedingly gracious to me—after the first number, I had two curtain calls; and after the second, as much as three. For Vienna, this was no small success. The critics even received me very well; some dailies contented themselves with short, but flattering articles; the *Allgemeine Zeitung* devoted a small panegyric to me, and Hanslick²⁸⁵ needled me a bit: tadellos[e] Technik und lebensvolle Auffassung (bei leider etwas hartem Anschlag)²⁸⁶.

On the other hand, in Strasbourg I scored a real triumph. It was a success in every sense of the word, though I learned the entire Schumann concerto in 6 days.

Presently here are your good acquaintances: Sarasate, Gold[schmidt] and Mr. Marx, as well as Paul Schlöser²⁸⁷. They have been asking about you all with real solicitude. But alas! So little was I able to answer them. Sarasate is giving a third concert here—the two previous ones were packed. Schlö[z]er, on the other hand, is spending his vacation inexpensively, because at the home of a music-lover millionaire friend, who doesn't allow him to spend a single penny. Schl[özer] told

²⁸¹ On 22 December 1887 and 13 January 1888, letters were written to Stanisław Nowiński in the matter of a performance at the Polish Library Society in Vienna (21 January 1888), fragment cited (together with letter of Stanisław Nowiński to Paderewski) in: A. Piber *op. cit.* p. 156, according to original from the Ossoliński National Group Library at the Polish Academy of Sciences (PAN), call no. rkps 5248/I.

²⁸² Charles Chevrier, Paris concert agent.

²⁸³ The concert in Paris took place on 3 March 1888.

²⁸⁴ At the Musik-Verein hall in Vienna.

²⁸⁵ Eduard Hanslick (1825–1904), Austrian music critic, well-known musicologist, aestheticist, professor at the university in Vienna. Besides his academic papers have also been published, among other things, 9 volumes of his collected reviews and articles, entitled *Die moderne Oper. Kritiken und Studien* (1875–1900).

²⁸⁶ Flawless technique and lively interpretation (with, unfortunately, a slightly hard attack) (Ger.)

²⁸⁷ Actually: Paweł Schlözer.

me, as usual in strict confidence, that Zarzycki is supposed to be dismissed this year, and that Hurko²⁸⁸ has already condescended to approve this act. This brought me no great pleasure.

What else can I report to you about myself? Aha! Bock is in the eighth heaven. All he writes to me are 'erotic poems'. It is that *Menuet*²⁸⁹ I hate which has disposed him so amorously towards me. Imagine that that piece of rubbish has already become popular and has given me something of a name in Germany. The day after the first performance in Berlin²⁹⁰, 800 copies were sold. Isn't that amusing?...

Presently I am not writing anything new. I want to put the finishing touches on previous works, because Bock is reminding me about them, and I already owe him a lot. The concerto is unfinished[...]²⁹¹.

Ignacy

24 [215]

29/January 1888./Vienna²⁹²

For two weeks, I have been continually ill; for the last several days, I was even in a very bad way; and though I presently feel better, I still cannot, however, regain my <balance> either physically, or morally. Please do not hold it against me that I did not answer your two letters earlier; it was beyond my strength.

How good, kind, dear you are! You occupy yourselves with that concert of mine²⁹³, you think about it all the time, you take it to heart, as if it deserved this. And yes! I too think about it, I would very much like to earn as much money as possible, in order to pay off if only a portion of the

²⁸⁸ Josif W. Hurko (1828–1901), General-Gouverneur of Warsaw, hated as a Russifier (he introduced, among other things, the Russian language to courts, government offices and schools); from 1883–94, chief of the Warsaw command of the Russian armed forces.

No doubt at Hurko's behest, Zarzycki—formally an Austrian citizen (he came from Galicia, was born in Lviv)—had to resign his position as director of the Institute of Music in Warsaw (his presence supposedly being 'a threat' to the interests of the Russian Empire). Zarzycki's successor was Rudolf Strobl (cf. letter on this subject from 29 April 1888.)

²⁸⁹ Spoken of here is the *Minuet in G major* op. 14 no. 1—today as well, the best-known of Paderewski's works. The composer, however, did not spare the *Minuet* epithets, dissatisfied with the fact that it was this small, 'banal' work which brought him 'fame'.

²⁹⁰ By Anette Esipova.

²⁹¹ A few polite sentences completing the letter have been omitted.

²⁹² On 12 January 1888 Paderewski wrote a letter to W. Górski with a proposition to determine concert dates, organized by the impresario Giacomelli in Paris: (performances by Paderewski solo and with participation of Górski). The letter contained, beyond this, a proposition for repertoire to be performed during these concerts, as well as reflections concerning his own 'wasted' talent. Paderewski also wrote concerning meetings with Pablo de Sarasate, as well as the destruction of the already completed violin concerto, cited in: A. Piber *op. cit.* pp. 158–59, according to AAN *ibid.*

At this time, Esipova wrote to Paderewski, congratulating him for his successes in Strasbourg and Vienna, and advising him to completely believe in his own strength. She recommended that the pianist expand his solo repertoire, as well as that with orchestra (concerti by Beethoven, Schumann), cited by W. Fuchss *op. cit.* p. 57.

²⁹³ I.e. with the performance in Paris.

debts which already weigh upon me terribly. Will I manage it?—I don't know, but I am counting a bit on being able to receive at least a few invitations to private evenings²⁹⁴.

I am playing the day after tomorrow, i.e. 1 February²⁹⁵; next, I still have to wait for the money; and no doubt only on the 6th will I be able to leave. On the 9th, I shall definitely be in Paris²⁹⁶. This probably will not be too late, will it? For visits, putting together the programme, as well as <...>²⁹⁷ other preparatory activities, there will be more than enough time. I am not at all counting on the Paris impressarios [sic]. First of all, they can do very little; and for another thing, my playing, though it have the greatest of merits, makes no impression on the mass audience—and furthermore, for the moment, I have a very small repertoire. As a youth, I became so accustomed to wasting time, that now, despite real work²⁹⁸, I am not able to manage it as I ought.

Nothing new, nothing good do I have to report. When I see you, when we chat, perhaps we shall find something interesting in the way of Warsaw gossip to talk about. I have heard many interesting details lately.

Again, thank you for remembering me and for your kind advice, which I shall follow as far as possible; and greeting you, my dear friends, with all my heart I end with a joyful 'until we meet again'!

Ignacy

25 [216]

Paris, 5 March 1888.

My dear Father!

I write again in haste, just to report to you that, thank God, my first concert was a magnificent success in every sense of the word. I shall send you programmes shortly; in the meantime I shall indicate that I didn't play badly at all and, as everyone says, I found an unusually enthusiastic reception.

Instantly, during the concert, Lamoureux, director of the most famous Paris concerts, invited me to perform at two of his concerts, which take place before an audience of 3000. I play on Thursday solo, and on Sunday with orchestra²⁹⁹. I shall receive payment for these performances,

²⁹⁴ About these private concerts, preceding the Paris debut proper at the Salle Erard, the artist wrote in his *Memoirs*. Concerning the 'mobilization' of the Polish community in Paris, who decided to fill up the Erard concert hall (to help out their fellow countryman, and so that the hall would not be empty), we also read in Ewa Curie's [daughter of Maria Skłodowska-Curie—CET] reminiscences entitled *La vie de Madame Curie*, Paris 1938 Gallimard.

²⁹⁵ I.e. 1 February 1888; Paderewski's concert and successes in Vienna (alongside violinist František Ondříček, Marcelina Sembrich) were reported in Warsaw by the magazine *Bluszc* no. 4 p. 30 of 25 January 1888.

²⁹⁶ Spoken of here is preparation for the Paris debut.

²⁹⁷ Two words crossed out, illegible.

²⁹⁸ Paderewski learned the proper way to practice his instrument under the direction of Leszetycki.

²⁹⁹ After his debut on 3 March, Paderewski performed three times on 8 March (in the morning at the Salle Erard, in the afternoon at the Cirque des Champs-Élysées with Lamoureux, and in the evening at the Trompette). After that, he played several times in Paris in March: 11, 15 (2 concerts), 21, 26 and 30. Then he departed to Brussels, Prague, on a tour of Belgium, etc.

which for Paris, where thousands of artists would be glad to play for free, is unheard of. For this reason, my second concert has been postponed until later. On the 1st, on Saturday, I earned over 1000 francs, for the Erard factory, where the concert took place, bore all the costs itself, and those costs are not small—just announcements amount to about 400 fr. In a word, up until now, God has blessed me.

If I manage to play well at the 1st Lamoureux concert, then I shall have a great name in France. Tomorrow, I am sending 500 francs to the Kerntopfs³⁰⁰—from which they are to pay insurance, and send the rest to you. In the meantime, you will have well over a hundred rubles, and after that, if God provides, a lot more. Please reply immediately: Paris, Maison Erard, Rue du Mail Paderewski.

I embrace you all and kiss you with heart and soul

Ignacy

I thought about you after the concert. What a joy it would have been for you to be able to see my success!

26 [231]

Cologne/1 November [18]88.

The train leaves in a moment, so I write in haste. I am traveling to Brussels and Antwerp for two concerts³⁰¹, and unfortunately, from there I must leave already on the 6th to return to Vienna. I had wanted to give you a surprise, and myself some pleasure, and had planned, if only for 24 hours, to make an appearance in Paris. However, Providence in the form of Kugel has ordained otherwise. The first concert in Prague is being postponed until the 12th—and this, because of the Lucca concert³⁰², which is to take place on the 10th, and in which I am to take part.

The orchestra and 200 guildens per performance, and mainly Kugel, who is undertaking my affairs with true ardor—all of this together has constrained me to take this concert. It is supposed to be in my interest. All I know is that this intensive campaign will wear me out terribly. This month, 8; and at the beginning of December, 3—all told, 11 concerts, for which I am not at all prepared—it's scary³⁰³.

On Sunday, I had no small honor and joy. Richter³⁰⁴, the great Wagnerian conductor, heard

³⁰⁰ A family of piano factory owners well-known in Warsaw. Paderewski rented a room in their home during his school years, and was especially friendly with one of the Kerntopf brothers, Edward.

³⁰¹ I.e. 3 and 5 November.

³⁰² On 10 November 1887 at the Grosser Musikvereins-Saal in Vienna (or Bad Ischl).

Pauline Lucca (1841–1908) well-known Austrian singer (soprano), had an enormous range, sang leading opera roles on the most important stages of Europe and New York (1872–74). From 1874 onwards, she performed regularly at the Hofoper in Vienna.

In his *Memoirs* Paderewski gave the wrong date for the concert with P. Lucca (before the Paris debut in 1888); he probably confused the concert with that of Marie van Zandt, which took place in Vienna on 9 December 1887 (cf. previous mention)—thus, just before his Paris debut.

³⁰³ Not long afterward, Paderewski played many more concerts, and kept doing so for the long years of his career (until 1939).

³⁰⁴ Hans Richter (1843–1916); Paderewski himself also performed with him later.

my concerto, looked over the scores, and immediately after the first movement, invited E.[sipova] to play it at a Philharmonic concert. While he did propose this to me, for the good of the work, I flatly refused. So that in January, I shall experience one of the greatest honors which can meet a not-very-old, and especially a foreign composer, in Vienna and Germany.- I wondered if there wouldn't be a need for one initial rehearsal, before the main rehearsals. Alles ist vorzüglich—Sie können sich auf mich verlassen. Das Werk ist wunderschön—Sie sprechen Ihre eigene Sprache³⁰⁵. I share this good news with you, and again thank Dziutuś for his kind, friendly help.

My address in Brussels—chez³⁰⁶ Mr. Elkan. Avenue Louise, 57. A warm embrace for all.

Ignacy

I play on Saturday in Br[ussels], on Monday in Antwerp.

27 [287]

Chicago, 1 January 1892³⁰⁷

I have begun the new year with work. A moment ago, I played at Auditorium Hall, before 4500 persons, with Thomas' orchestra³⁰⁸. I had unbelievable success. This is my first really free day, for tomorrow at the evening concert I play the same things, and today I don't need to 'cram' anymore. So I am availing myself of the freedom to chat with you, my dears, if only for a moment, and send off many other letters owed.

My health, for this kind of work, is holding up quite well. I have had several rather nice evenings, or rather nights with the Adamowskis³⁰⁹ in Boston; I met there many, many nice and worthy people, and it was good for me. They have been receiving me here like a monarch; at every step I have encountered only pleasant things; the musicians, the critics, the audience—all have shown me more cordiality probably than anywhere else. Boston has reconciled me with America, and I have it to thank for a great improvement in my health.

I just haven't been able to sleep for some time now, though already for a week now, I haven't been working nights. I expect that it will pass before I return to New York, for there again 5 concerts, again new programmes and much strength needed. Only one finger hurts now, but that,

³⁰⁵ Everything is superb—you can rely on me. The work is extraordinarily beautiful—you speak your own language (Ger.)

³⁰⁶ At the home of, c/o (Fr.)

³⁰⁷ Paper with letterhead: Auditorium Hotel/Breslin & Southgate/Chicago.

³⁰⁸ Theodor Thomas (1835–1905), American conductor of German origin, popularizer of great works of European composers. Paderewski performed with him several times.

³⁰⁹ The Adamowski brothers, close, long-time friends of Paderewski's: 'cellist Józef (1862–1930) as well as violinist and composer Tymoteusz (1858–1945). Directly after finishing studies at the Institute of Music in Warsaw, Paderewski rented a room at their mother's home. The Adamowskis were the first to gain recognition and fame in the USA; they played in the Boston Symphony Orchestra; Tymoteusz also taught at the Conservatory. In 1892, they introduced Paderewski at the elite Tavern Club in Boston. Somewhat later, Antonina née Szumowska (a relative of Helena Górska), a pianist, student of Paderewski's, became Józef's wife. With Józef and Tymoteusz, they formed the Adamowski Trio later well-known in the USA; they also sometimes performed with Paderewski at chamber concerts in the USA.

in earnest, almost a complete 'invalid'—but then again, one can accustom oneself to anything: I play with the lame one, and quite well too.

My success here is growing with almost every concert. Goerlitz always gives me precise information about income, so I know, for example, that my concerts in N[ew] Y[ork] have brought in 1260, 1480, 1490 and 2291 dollars respectively. In Boston, again: from the first, there were 740, from the 2nd, 960; from the 3rd, 1460; from the 4th, 1680; and from the 5th, 1870 dollars—results which in this city no pianist has ever had, for even [Anton] Rubin.[stein] never had more than 800 d.; d'Albert, 250; and Grünfeld, 27.

In view of this success, I am terribly angry and offended that it was the Steinways³¹⁰ who sold my concerts (ca. 25) in the best cities for dog-cheap.

In some places with orchestra 300 dol.; in others, 450; and recitals in 7 cities, also for 450; but in Chicago, for 500. Chicago is, as they generally say, and as I myself see furthermore, the best city for concerts. So isn't it scandalous? If these people arranged the concerts differently, then without exaggeration, I could earn 300 000. But the matter will not be passed over lightly, as they imagine. Already now, I have told them that I shall not play in Chicago and, if I hold out (true, I am even afraid of that), then after 35 concerts, I shall return to Europe, today I even sent New Year's greetings to that effect.

In other ways, however, the St.[einways] are much better than at the beginning. They all scamper about me like monkeys. Every day, questions to G.[örlitz]³¹¹, whether I need anything—at concerts, flowers and garlands in Polish colors—the best and most expensive cigarettes—beyond this, for the Holidays I received two diamond pins, supposedly for 4000 francs, as well as a camera, about which mainly Goerlitz is happy. All of this, however, does not make up for the losses.

In Boston, I saw Margeritka³¹². She has grown enormously, and even more ugly, but besides this a very nice and sincere girl. She told me to send her regards. Today, on the other hand, I had a letter from Mrs. Wann, who in advance congratulates me on my 'career', which she 'didn't expect', hearing me in Dinard; next, she reports that Florence, Dziutus's beloved, has become 'Frau Gräfin von Schwerin'³¹³, literally—and mainly asks for news about you. I don't know if I shall have time to reply [...]³¹⁴

Ignacy

³¹⁰ With time, the situation changed, representatives of the firm became almost friends with the artist; furthermore, thanks to him, they also earned a lot of money during the long years of his American career.

³¹¹ Concert agent and secretary of Paderewski.

³¹² No doubt the Miss Appleton mentioned in a previous letter.

³¹³ Countess Schwerin (Ger.)

³¹⁴ A few sentences closing the letter have been omitted.