

# POLISH COMPOSERS

The image displays a page of musical notation, likely for piano, consisting of six systems of staves. The notation is dense and complex, featuring many beamed notes and chords. The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes the marking "poco rit." (poco ritardando). The second system includes the marking "a Tempo". The notation is characterized by frequent sixteenth and thirty-second notes, often grouped in beams. There are also several instances of chords and arpeggiated figures. The page concludes with a small asterisk and a note.

poco rit.

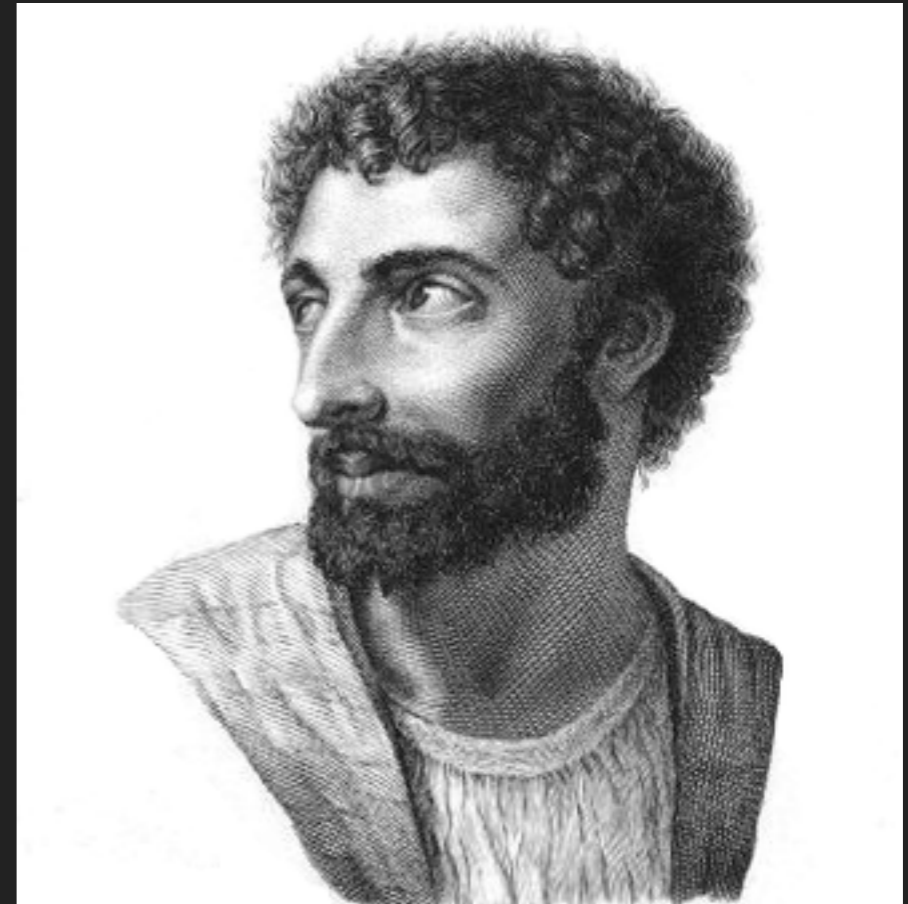
a Tempo

\* Its subdivisions may be considered collectively, or individually, for the

# WACŁAW Z SZAMOTUŁ

WACŁAW Z SZAMOTUŁ WAS A STUDENT AT THE LUBRAŃSKI ACADEMY IN POZNAŃ LATER STUDYING AT KRAKÓW UNIVERSITY IN 1538. IN 1547 OR 1548 HE WAS APPOINTED COMPOSER TO THE COURT OF SIGISMUND II AUGUSTUS. IN 1555 WACŁAW LEFT KRAKÓW, HAVING RECEIVED THE TITLE OF "ROYAL COMPOSER." NEVERTHELESS, DURING SZAMOTULY'S LIFETIME HIS MUSIC WAS KNOWN OUTSIDE OF POLAND. HE DIED EARLY, AND ONLY A FEW OF HIS WORKS SURVIVE. IN THE WORDS OF SZYMON STAROWOLSKI, WHO WROTE THE FIRST CONCISE BIOGRAPHY OF WACŁAW, "IF THE GODS HAD LET HIM LIVE LONGER, THE POLES WOULD HAVE NO NEED TO ENVY THE ITALIANS THEIR PALESTRINA, LAPPI OR VEDANA."

HIS MOTETS IN TE DOMINE SPERAVI AND EGO SUM PASTOR BONUS WERE THE FIRST POLISH MUSICAL COMPOSITIONS TO BE PUBLISHED ABROAD. ACCORDING TO GUSTAVE REESE, WACŁAW'S STYLE MAY BE SEEN IN BOTH OF THESE MOTETS; "THE CONSTANT OVERLAPPING OF PHRASES AND FULL-FLEDGED IMITATIVE STYLE REVEAL FRANCO-NETHERLANDISH INFLUENCE."



# MICHAŁ KLEOFAS OGIŃSKI

**OGIŃSKI WAS BORN IN GUZÓW, ŻYRARDÓW COUNTY (NEAR WARSAW) IN THE KINGDOM OF POLAND. HIS FATHER, ANDRZEJ, WAS A POLISH NOBLEMAN AND GOVERNOR OF TROKI, IN THE GRAND DUCHY OF LITHUANIA. HIS MOTHER, PAULINA SZEMBEK (1740–1797), WAS THE DAUGHTER OF POLISH MAGNATE, MAREK SZEMBEK, WHOSE ANCESTORS WERE AUSTRIAN, AND JADWIGA RUDNICKA, WHO WAS OF LITHUANIAN DESCENT. HIS FIRST INTRODUCTION TO MUSIC AROSE DURING A VISIT TO RELATIVES AT SŁONIM WHERE MICHAŁ KAZIMIERZ OGIŃSKI HAD A CONTEMPORARY EUROPEAN THEATRE THAT HOSTED OPERA AND BALLET PRODUCTIONS. MICHAŁ KLEOFAS RECEIVED AN ENLIGHTENMENT GENTLEMAN'S EDUCATION. HE STUDIED MUSIC WITH OSIP KOZLOVSKY AND TOOK VIOLIN LESSONS FROM GIOVANNI BATTISTA VIOTTI AND PIERRE BAILLOT.**



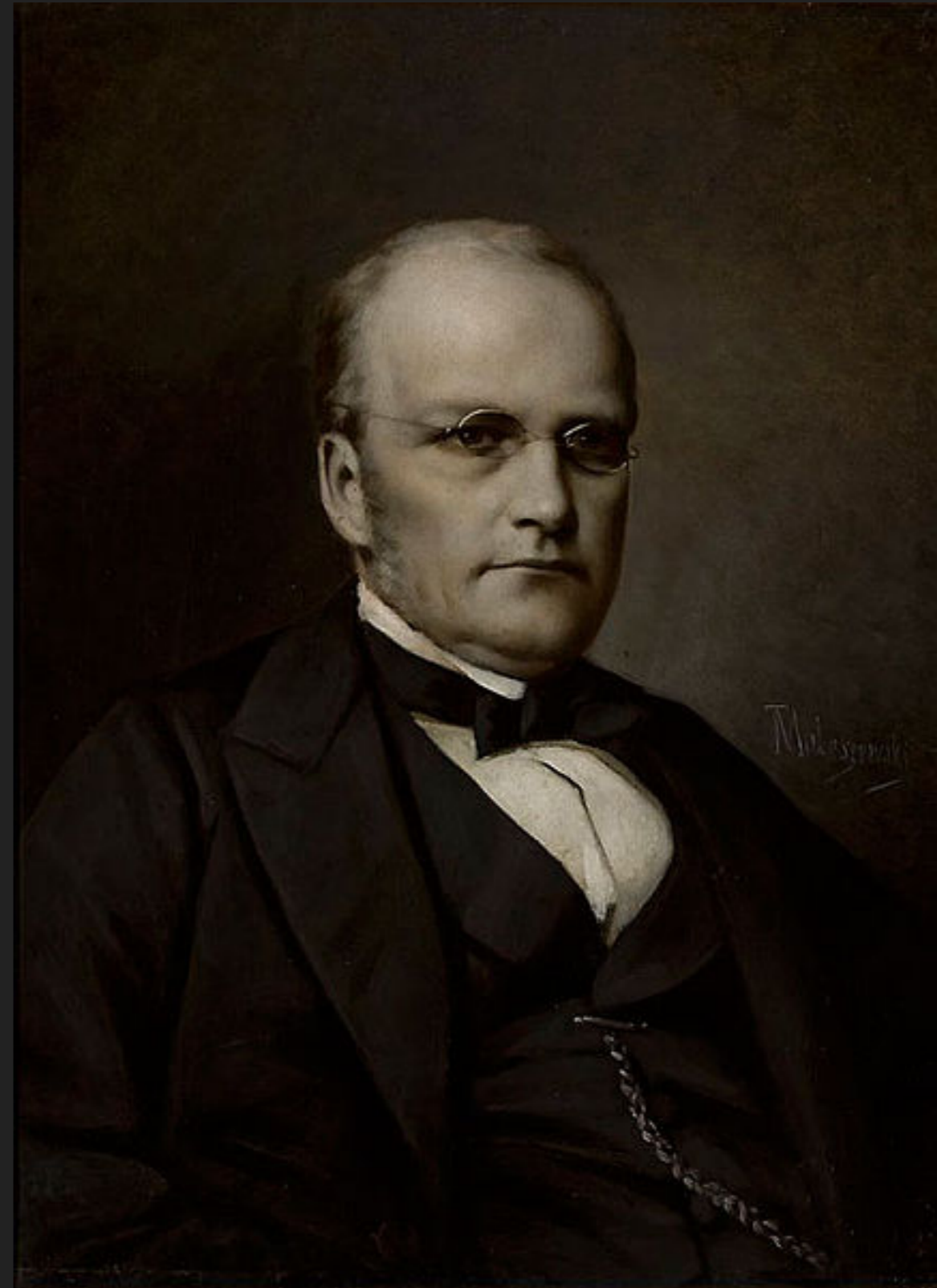
# KAROL KURPIŃSKI

KAROL KAZIMIERZ KURPIŃSKI (MARCH 6, 1785, WŁOSZAKOWICE — SEPTEMBER 18, 1857, WARSAW) WAS A POLISH COMPOSER, CONDUCTOR AND PEDAGOGUE. KAROL BEGAN HIS STUDIES UNDER HIS FATHER, MARCIN KURPIŃSKI, AN ORGANIST. AT THE AGE OF 12, HE BECAME ORGANIST AT A CHURCH IN SARNOWA, KONIN COUNTY, NEAR RAWICZ, WHERE HIS UNCLE KAROL WAŃSKI WAS A PARISH PRIEST. IN 1800 HIS OTHER UNCLE, THE CELLIST ROCH WAŃSKI, TOOK HIM TO THE ESTATE OF COUNT FELIKS POLANOWSKI NEAR LVIV, WHO HAD A PRIVATE ORCHESTRA OF WHICH WAŃSKI WAS A MEMBER, AND IN WHICH THE YOUNG KURPIŃSKI PLAYED VIOLIN. KURPIŃSKI WAS ONE OF THE MOST REVERED COMPOSERS BEFORE FRÉDÉRIC CHOPIN, AND HELPED TO LAY THE FOUNDATIONS OF A NATIONAL STYLE AND PREPARED THE GROUND FOR POLISH MUSIC OF THE ROMANTIC PERIOD. HE CONTRIBUTED TO THE DEVELOPMENT OF POLISH OPERA, INTRODUCING NEW MUSICAL DEVICES AND ACHIEVING A NOVEL MODE OF EXPRESSION. HE DIED ON SEPTEMBER 18, 1857, IN WARSAW, AGED 72



# STANISŁAW MONIUSZKO

**STANISŁAW MONIUSZKO; MAY 5, 1819, UBIEL, MINSK GOVERNORATE – JUNE 4, 1872, WARSAW, CONGRESS POLAND) WAS A POLISH COMPOSER, CONDUCTOR AND TEACHER. HE WROTE MANY POPULAR ART SONGS AND OPERAS, AND HIS MUSIC IS FILLED WITH PATRIOTIC FOLK THEMES OF THE PEOPLES OF THE FORMER POLISH-LITHUANIAN COMMONWEALTH (PREDOMINANTLY THE POLES, LITHUANIANS AND BELARUSIANS). AN EXCEPTION IS STRASZNY DWÓR (THE HAUNTED MANOR), WHERE BEAUTIFULLY SCORED CHORAL PARTS TESTIFY TO MONIUSZKO'S MASTERY OF WRITING FOR MANY VOICES.**



# FRÉDÉRIC FRANÇOIS CHOPIN

**FRÉDÉRIC FRANÇOIS CHOPIN  
(1 MARCH 1810 – 17 OCTOBER 1849)  
WAS A POLISH COMPOSER AND  
VIRTUOSO PIANIST OF THE ROMANTIC  
ERA WHO WROTE PRIMARILY FOR SOLO  
PIANO. HE HAS MAINTAINED  
WORLDWIDE RENOWN AS A LEADING  
MUSICIAN OF HIS ERA, ONE WHOSE  
"POETIC GENIUS WAS BASED ON A  
PROFESSIONAL TECHNIQUE THAT WAS  
WITHOUT EQUAL IN HIS GENERATION.**



A handwritten signature of Frédéric François Chopin in a cursive script. The signature is written in black ink and is highly stylized, with long, sweeping lines and a prominent flourish at the end.

# HENRYK WIENIAWSKI

**HENRYK WIENIAWSKI (10 JULY 1835 – 31 MARCH 1880) WAS A POLISH VIOLINIST AND COMPOSER. HENRYK WIENIAWSKI WAS CONSIDERED A VIOLINIST OF GREAT ABILITY AND WROTE SOME VERY IMPORTANT WORKS IN THE VIOLIN REPERTOIRE, INCLUDING TWO TECHNICALLY DEMANDING VIOLIN CONCERTOS, THE SECOND OF WHICH (IN D MINOR, 1862) IS MORE OFTEN PERFORMED THAN THE FIRST (IN F-SHARP MINOR, 1853). HIS L'ÉCOLE MODERNE: 10 ÉTUDES-CAPRICES IS A VERY WELL KNOWN WORK FOR ASPIRING VIOLINISTS. HIS SCHERZO-TARANTELE, OP.16 AND LÉGENDE, OP.17 ARE ALSO FREQUENTLY PERFORMED WORKS. HE ALSO WROTE SEVERAL MAZURKAS FOR SOLO VIOLIN AND PIANO ACCOMPANIMENT (INCLUDING THE POPULAR OBERTASS IN G MAJOR), USING TECHNIQUES SUCH AS LEFT-HAND PIZZICATO, HARMONICS, LARGE LEAPS, AND MANY DOUBLE STOPS.**



**MADE BY**

**MACIEJ WAJMAN**

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