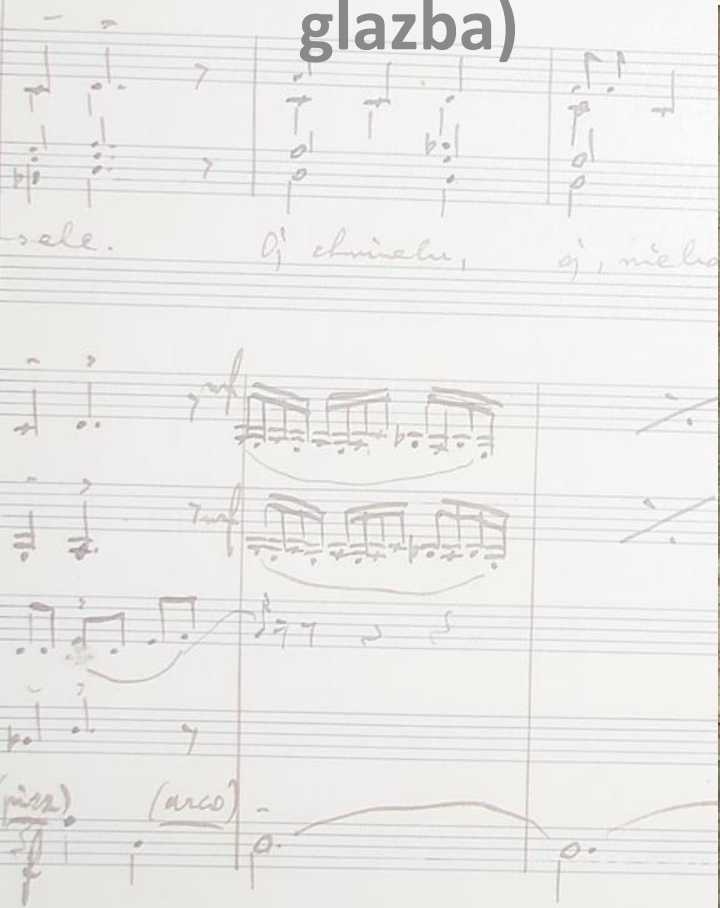


Jolanta Guzy-Pasiak, Warsaw

(arco) Ludomir Michał Rogowski: Peregrinations
and Music

(Ludomir Michał Rogowski: hodočašća i
glazba)



OVDJE JE OD 1926. DO 1954. GODINE ŽIVIO I STVARAO

LUDOMIR MICHAŁ ROGOWSKI 1881-1954

SKLADATELJ

POLJAK - DUBROVČANIN

GRADSKO POGLAVARSTVO
GRADA DUBROVNIKA

MINISTERSTWO KULTURY I SZTUKI
RZECZYPOSPOLITEJ POLSKIEJ

10. 10. 1998.

Rogowski and networking through music

- He spent more time living abroad in different locations than in his motherland
- He was befriended with eminent artists of his time
- The most important stages of his career were caused and determined by people he had met before
- He was influenced by all kind of inspirations – music, art, ideas, personalities, places, which he transformed into music. An evidence one can find in his writings.
‘Any music arose under the influence of an external stimulus, which composer could organize into sounds’
(L.M. Rogowski)

Establishing network connections

- Literature review
- Archival research of composer's legacies; collecting and studying primary sources connected with the subject
- Studying secondary sources in the fields of musicology, cultural studies, Slavonic studies, history of ideas, political science to put the main topic into a broader context
- Mapping connections

A list of institutions preserving the legacy of L.M. Rogowski

- State Archive in Dubrovnik – main collection
- Polish Composers' Archive, Library of Warsaw University
- Library of Warsaw Society for Music
- Archive of the Cathedral of the Assumption of the Blessed Virgin Mary in Dubrovnik
- Archive of the Serbian Orthodox Church in Dubrovnik

First musicals experiences

- Belarusian folk songs sung by nanny
 - Folk music of the Lublin region (where Rogowski spent his first years), both vocal and instrumental
 - Music by Frederic Chopin and Stanisław Moniuszko played by his parents at home
- First composition written by 7 year old Rogowski - setting of folk dances

Education

A student of Zygmunt Noskowski (composition) at the Warsaw Conservatory (1899-1906) and

- A conservative nineteenth-century musical nationalistic idiom
- Belief in the birth of a universal national style and necessity of engaging artists in the process of developing social awareness

Education

Arthur Nikisch
(conducting) and Hugo
Riemann (composition)
in Leipzig (1906-09)

- A reaction against the dominance of the mainstream German classical tradition, as well as growth of his patriotic feelings (Poland wasn't independent till 1918)

Education

- Rogowski deepened his knowledge of music in Munich (1907-1908), Rome (1908-1909) and in Paris (1911 - at a vocal course with a famous Jan/Jean Reszke, tenor)
- His interests were not limited to music, because at the same time he explored areas such as biology, experimental psychology, Hindu philosophy, occultism and the visual arts.

Vilnius period (1908-11)

Handwritten musical score with lyrics in Lithuanian. The lyrics are: "oj, chiuiau, oj, meliose, nicei suarog do pomioie". The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*. There are also performance instructions like *(arco)* and *(pizz)*.



Vilnius period (1908-11)

Manager and lecturer of
the Organ School

➤ Elevating and educating
the popular musical taste
in Vilnius

Founder of the Vilnius
Philharmonic Orchestra

➤ Promoting Polish and
Russian composers
(Vilnius belonged to
Russia between 1795-
1918)

Founder of the choir
Lutnia [lute] of the Polish
Music Society

➤ Promoting Polish music

Vilnius period (1908-11)

Connected with Ihnat Bujnitzki's first Belarusian Theatre (beginning of Belarusian national movement)

- Promoting Belarusian culture
- Collecting Belarusian songs to arrange for Belarusian choir
- Composing Belarusian unofficial anthem based on Jánka Kupála's poem (*Who's going out there*, 1909)

Vilnius period (1908-11)

Stay in a multicultural Vilnius (mixture of Polish, Lithuanian, Belarusian, Russian culture)

➤ discovering some similarities in music, which arose from a shared Slavic culture, overriding their different origin

Vilnius period (1908-11)

'I realised, that folk songs of all Slavic countries, after rejecting all external influences, had the same background I had found in the Belarusian and Polish song. My Pan-Slavism emerged as a result of this discovery'

- Working on a book devoted to genesis of Slavic music (unfinished, sketches from 1910)
- Collecting the most 'archaic' folk music
- Analyses of scale material of folk music

Handwritten text on the left margin, possibly a title or description of the piece.

Handwritten text at the top left, likely a dedication or introductory note.

Handwritten text at the top right, possibly a signature or date.

Musical score with two systems of staves, enclosed in a decorative border. The notation includes notes, rests, and clefs.

Handwritten text at the bottom center, possibly a publisher's mark or a reference.

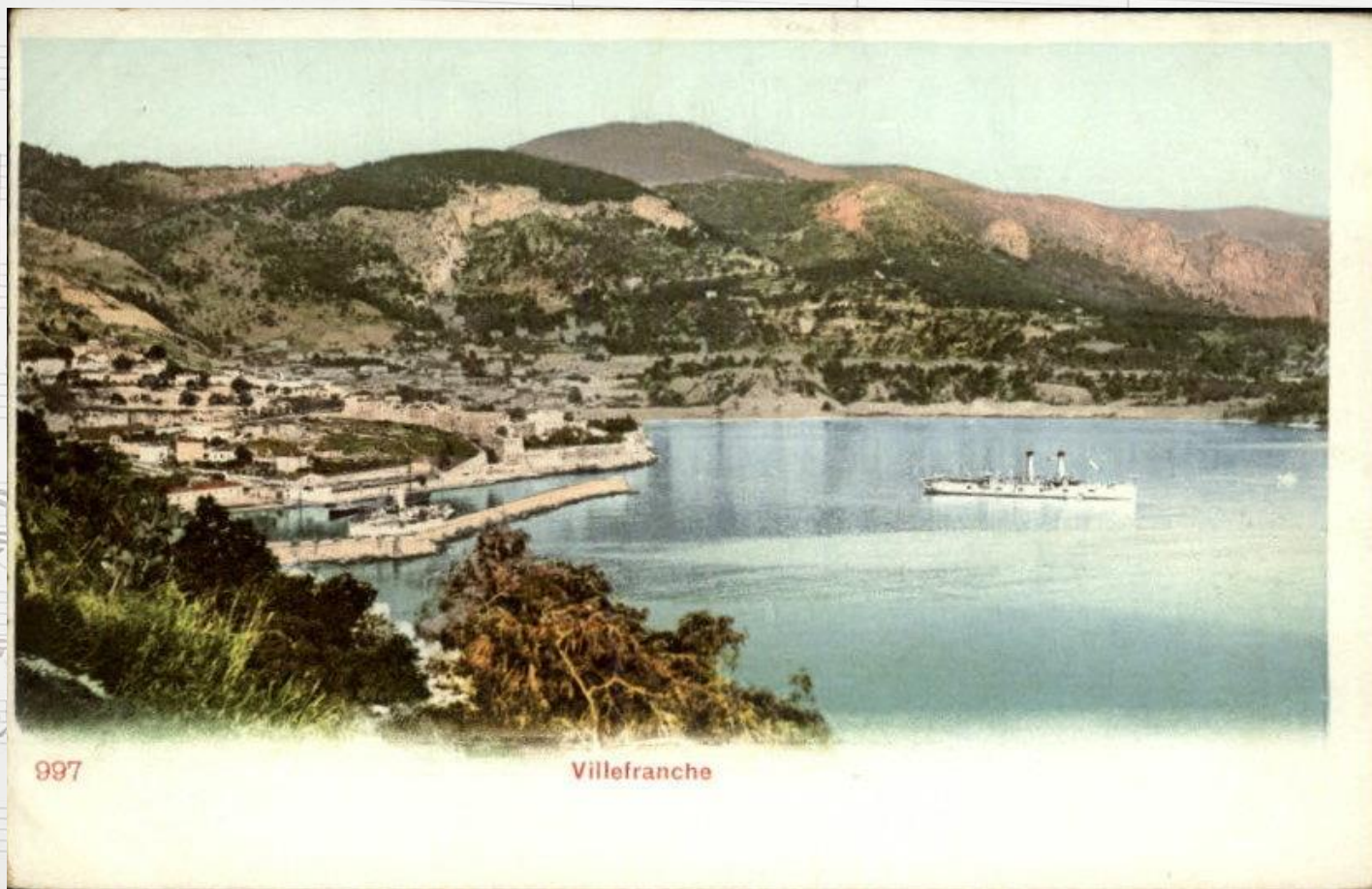
Vertical text on the right margin, possibly a page number or a reference code.

The birth of Pan-Slavism

The conclusion that the authentic music of Slavs has a common foundation was the basis of his authentic belief in a unity of the Slavic people, which he expressed through his later compositions and writings

➤ From then on, the composer tried to realize his vision of national music within the framework of the common music of the Slavic countries with the innocent Slavic culture, with its roots going back to the pre-Christian era.

Paris and Villefranche-sur-Mer



997

Villefranche

Paris

- The fashion for drawing inspiration from French art had not at that time spread to Polish musicians, but for painters, sculptors and designers that 'capital of the world' had been the goal of pilgrimages for quite some time
- Polish composers did not visit Paris often before 1918 - such visits became more frequent between 1918-1939, largely thanks to the influence of Karol Szymanowski

- Moving in culture circles of “the City of Lights”, Rogowski took part in an intellectual and artistic movement which played a groundbreaking role in the European art’s fate
- He had an extraordinary - especially given the situation of Poland - opportunity of direct contact with people creating contemporary art

Paris (1914-1917)

Janusz Nawroczyński, a brother of a composer's wife - Ludwika Rogowska, a Polish painter, from 1909 student of the *École des beaux-arts de Paris* [*School of Fine Arts*]

- He persuaded his sister to come to Paris to study at the Paris-Sorbonne University (1911). Rogowski followed his family in 1914
- Thanks to his brother-in-law he became a member of the Society of Polish Artists and a friend of many painters

As a member of the Society of Polish Artists in Paris he organized *Lutnia* [lute] choir and gave several concerts

➤ Promoting Polish music in France

(Lutnia)

Piu mo

Piu mos

Paris (1914-1917)

Oskar Miłosz, an eminent member of the Society of Polish Artists, recommended him to literary and aristocracy salons

➤ Rogowski became a friend and a frequent visitor at Natalie Clifford Barney's artistic salon (at rue Jacob 20 at Rive Gauche). She organised discussions, dance and music shows for nearly sixty years, having such clientele – at various times – as Anatol France, André Gide, Max Jacob, Ezra Pound, Gertrude Stein, Jean Cocteau, Francis Scott Fitzgerald, T.S. Eliot, Truman Capote, Rainer Maria Rilke, Rabindranath Tagore, August Rodin, Isadora Duncan, George Antheil and many others.

Paris (1914-1917)

Natalie
Clifford Barney,
a patron

- An important promoter of the Polish musician's art; she ordered new pieces and helped him to publish them in Paris, giving him both financial support and sharing her contacts

Paris (1914-1917)

Natalie Clifford Barney,
a great admirer of the
Orient

- She organised oriental dance evening with Isadora Duncan, Mata Hari and Armen Ohanian
- She insisted on Rogowski to compose Orient-style compositions (*Chinese bibelots*, *Trois poèmes de Yuan Tseu Ts'ai*)

Paris (1914-1917)

His interests in Orient led him to the conclusion, that Proto-Slavic language had the common basis with Indo-European languages and he applied this theory to music as well

- Two main sources of Rogowski's inspirations: Slavic music and Oriental music

Paris (1914-1917)

Living in Montparnasse, close to the famous artistic café *La Rotonde* (Pablo Picasso, Ernest Hemingway, Man Ray, Max Ernst, Henri Rousseau, Henry Miller, Gertrude Stein, Samuel Beckett, Fernand Léger, Henri Matisse, Marc Chagall, Edgar Degas, Diego Rivera and Marcel Duchamp)

➤ 'If I was not going to visit an artistic salon, I spent evenings at the Rotonde over a weak coffee, sometimes playing chess with Ehrenburg, sometimes having heated arguments with Dunikowski. We were both hungry, but had wings and plenty of sunlight in our souls. [...] At that time I met of wildly contemporary painters and sculptors'

On Rogowski

'He played an enormous role in Paris, Nice and Monte Carlo, he was considered on a par with Debussy, Ravel and Stravinsky in music circles. And yet he neither could nor wanted to take advantage of this popularity' (K.U.C., By the cerulean Adriatic. An excellent Polish composer in his Ragusan hermitage, *Echo*, 14th September 1929).

French Riviera (1917-1919)

Many eminent artists from Paris, especially painters, who found themselves allured by the south (almost each town and village became home to outstanding artists, including Polish ones)

- Living in an art commune Rogowski got into a real “creative frenzy”, composing highly original works
- He formulated his principles of music technique his artistic manifest *The music of the future*, postulating the creation of a new music on the basis of the oldest slavic and oriental scales

French Riviera (1917-1919)

He befriended with a composer Miloje Milojević (from Belgrade) and a writer Ivo Vojnović (from Dubrovnik)

- Discussion the perspectives of collaboration and cultural exchange between Poland and other Slavic countries
- He visited Prague, Belgrade, Zagreb and Dubrovnik after the WWI
- In 1926 he settled in Dubrovnik and stayed until his death in 1954

The background of the slide is a handwritten musical score on a grid of five-line staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). Some staves have handwritten annotations in red ink, including '(arco)' and '(pizz)'. The overall appearance is that of a composer's working manuscript.

Together with Croatian and Serbian composers Rogowski tried to organize the All-Slavic section of the International Society for Contemporary Music. The composers engaged in the project were: Miloje Milojević, Kosta Manojlović, Stevan Hristić, and Josip Stolcer Slavenski – in Belgrade, and Petar Konjović, Krsto Odak, Fran Lhotka, Umberto Fabbri – in Zagreb. Yugoslav section of ISCM was established in Zagreb in 1925.

Dubrovnik, St. Jacob's Monastery



Dubrovnik (1926-1954)

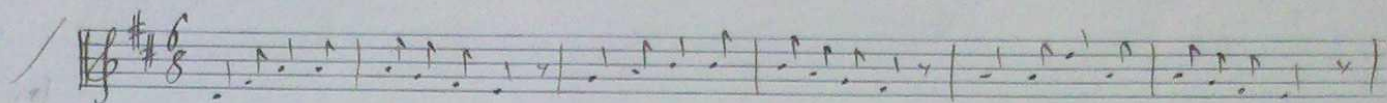
He became friend with a lawyer and a music-lover Antun Gjivanović, a founder of the cathedral choir (together with a composer Franjo Lederer)

- He was asked to compose pieces for the choir (the collaboration lasted more than 20 years)
- He learned Dalmatian folk music, culture and history from him

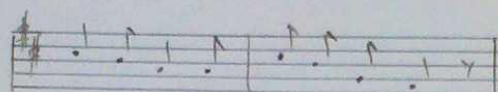
Stare dubravničke pjesmice.

(kopirano od Ant. Gjinovarića)

3 VIII 24



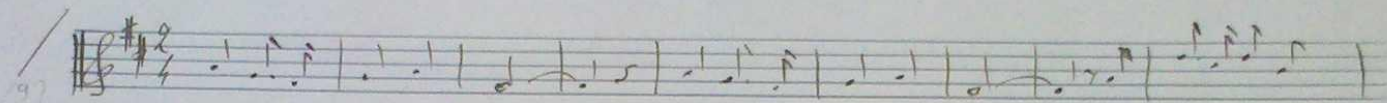
Polećele bijele vile, polećele bijele vile, polećele bijele vile



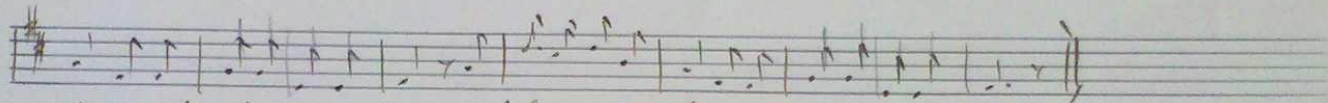
prisko grada Carigrada -

2) Tono bile bijele vile -
nego mlade Dubravkinje.

3) Kapetane, dušo moja,
vrat se s nama ti u grad.



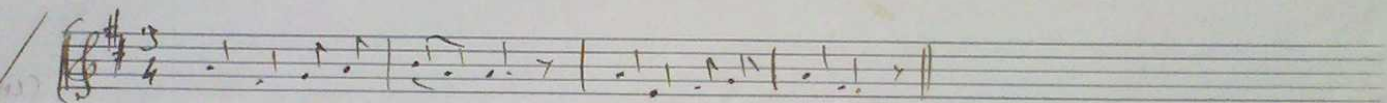
O more dubra ho — sva moja mladosti — u teli meni



plavi vjet moje mladosti u teli meni plavi vjet moje mladosti.

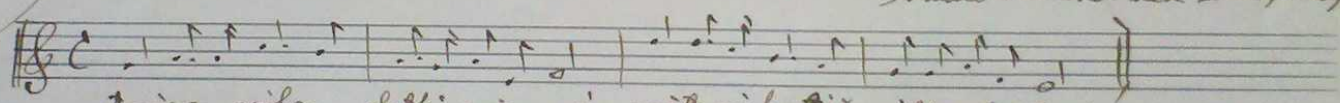
2) Na more od jadra niz more gledati
Morare ću pitati za megar dragoga.

3) Najdragimili! drugo u kojim si rodam
Napiši jedan listok o našoj ljubavi!



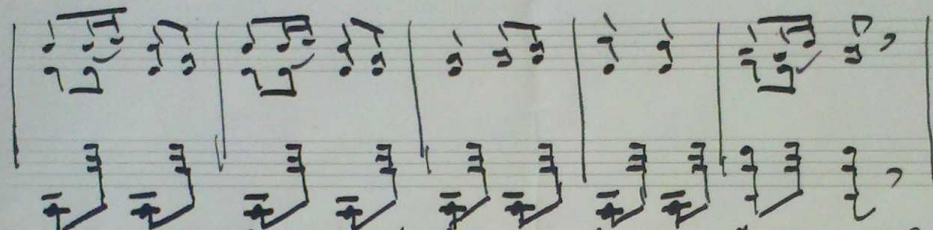
Dubravniče grude, široka kontravols
Poteli ću šetat, jer ja meni drago.

2) Za despota onina, koj nas imidj'ogor,
Do malo vremena nek se izgledaj -

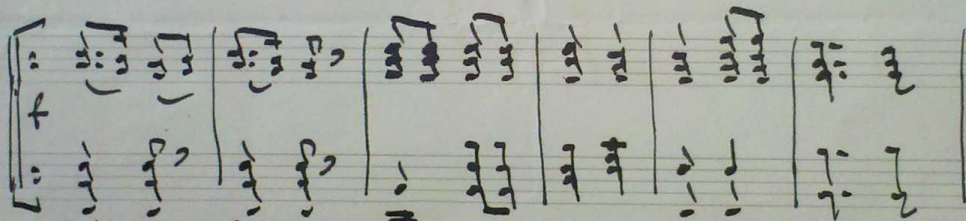


Anice mila slatki raj moj zašto mi kratko mili pogled tvoji -

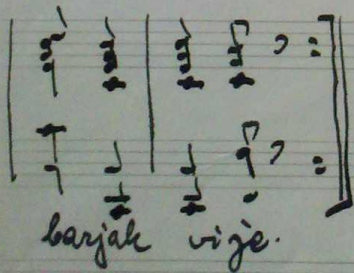
Dubrov-niče vijemj - sada haj na noge se ve u - stan
Tu gdje - kupe se na - čete haj našilirska braća - ova



u sta - ni se slavi - grade haj na po lje se i ti ra - zvan.
hajdno - ispu nit ra - vjete haj qelit i lör bli - ra



haj - mo - haj - mo hajmo koće prije gdje se i lirski.



barjak vije.

1/2 zbrčke
Pluhai
Južnoslavjanske
narodno pobjedne
Zagreb 1878

Svezak IV 3-4 str. 402.

Dubrovnik (1926-1954)

Ivo Vojnović

- Rogowski was inspired by the patriotic traditions of the Republic of Dubrovnik. Some of his works were written to texts by Vojnović - the most important are: the opera *Prince Marco* (1930) devoted to a hero, who was a subject of many legends and dramatization and the oratory *The Miracle of St. Blasius* (1939), written to honour a patron of Dubrovnik

Dubrovnik (1926-1954)

He was a conductor of the Serbian Orthodox Church choir 'Sloga' (1931-23)

➤ His collaboration with an orthodox church (being a catholic) was a form of manifestation his Pan-slavic feelings

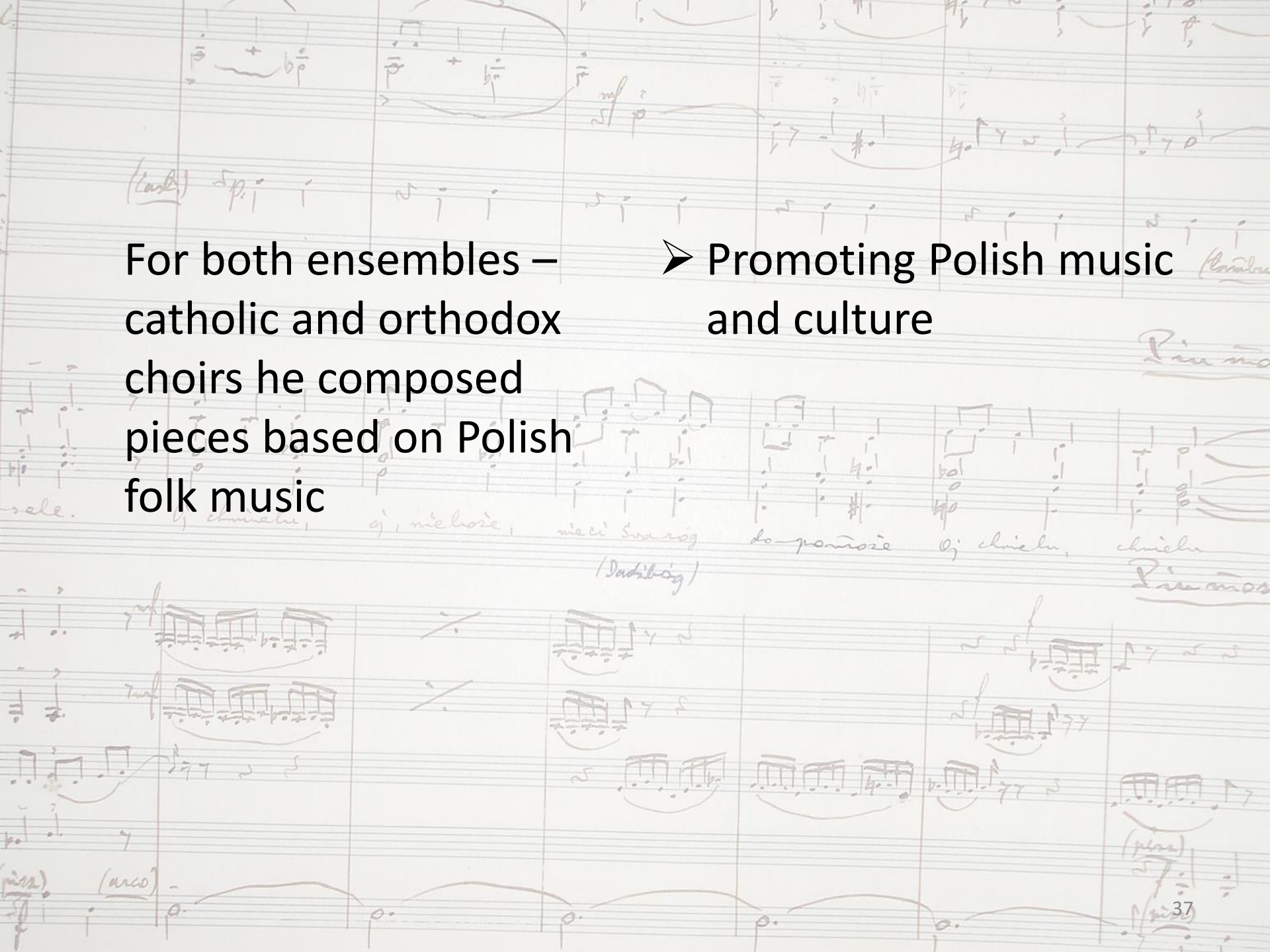
fotografije Log. za "Sloze"

4 kour;



For both ensembles –
catholic and orthodox
choirs he composed
pieces based on Polish
folk music

➤ Promoting Polish music
and culture



4. X. 1.

Tempo di marcia.

(Poljska pjesma)

АРХИВ
Д.С.П.Д. „СЛОГА“
ДУБРОВНИК
Партитура С. Д. бр. **452**

S. A. T. B.

1) Hej stan
2) dudni stan

pićko mi sis
dudni stan

hlyace -
golykosa -

Schieyngins
siekie racha

Hej ze hej
Hej ze hej

S. A. T. B.

krej cernava
kulgace

Hej
Schieyngins

Hej
siekie racha

krej cernava
kulgace -
Hej

Hej

hej ze hej
kulgace

FINIS

D.C.

(Milo-ruska)

Moderato.

S. A. T. B.

1) Wsiinguh djarha
2) Kuk ie ktelhe

sto ja ta
ho dy ty

Hi koranka
siens kalie

marga tan
luliti

da da
da

Maavalla
de de da
de de da

Handwritten musical score on a single staff. The notation includes various notes, rests, and dynamic markings. A large bracket spans the first two measures, and another bracket spans the last two measures. The word *(arco)* is written in the first measure. The word *(Cantabile)* is written at the end of the staff.

Handwritten musical score with lyrics. The lyrics are: *sele. Oj chwała, oj, nieboże, nieci Szwarcg do pomioze Oj chwale, chwale*. The word *(Dudobój)* is written below the lyrics. The word *Piu mo* is written at the end of the staff.

Handwritten musical score on a single staff. The notation includes various notes, rests, and dynamic markings. The word *(arco)* is written in the first measure. The word *(pizz)* is written in the last measure. The word *Piu mos* is written at the end of the staff.

Rogowski's collection DAD RO-180

- Musical scores and sketches
- Articles on music
- Speeches
- Interviews and Music Reviews
- Memoirs and Autobiographies
- Letters
- Documents produced by organizations
- Photographs and images