

Polish Musicians in the Concert Life of Interwar Paris: Short Press Overview and Extensive Bibliographic Guide¹

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The 20-year interwar period was a crucial time for Polish music. After Poland regained independence in 1918, the development of Polish musical culture was supported by government institutions. Infrastructure serving the concert life and the education system considerably improved along with the development of mass media and printing industries. International co-operation also got reinvigorated. New societies, associations and institutions were established to promote Polish culture abroad. And the mobility of musicians considerably increased.

At that time the preferred destination of the artists' rush was Paris. The journeys were taken mostly by young musicians in their twenties or thirties. Amongst them were instrumentalists, singers and directors who wished to improve their performance skills and to try their skills before the public of concert halls. Composers wanted to taste the musical climate of the metropolis and to learn the latest trends in music of that time. They strongly believed that

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closer contact with French culture will help to revitalise Polish music so that it keeps up pace with artistic developments.

Polish artists flocked into Paris to seek study, working and inspirational opportunities. The process was shaped not only by artistic factors, but also by cultural and social circumstances. Close relationships between France and Poland had had a long tradition, strengthened by each subsequent wave of migrations from Poland to France in the 19th century. There had been a mystery air about Paris since the time of Chopin. Paris appeared to artists as a 'promised land' where all their dreams were supposed to come true. But, love of art as such was not a sufficient factor to ensure that young people could have their plans carry out. They needed financial support to set off to Paris. And here government assistance came in. The National Culture Foundation (Fundacja Kultury Narodowej) was established and administered fellowships in support of travels to foreign countries. Young artists could also rely on support offered by the Association of Young Polish Musicians (Association des Jeunes Musiciens Polonais / Stowarzyszenie Młodych Muzyków Polaków) established in Paris in 1926.

Musical travels were inspired and stimulated by belief in the power of art and its public mission. It was a commonly-shared belief that after Poland regained independence Polish music would flourish and redouble its attractiveness due to government support and thus enter the international scene. This idealistic belief, when confronted with brutal reality, brought many disillusion. It was really difficult for artists, particularly for young composers to reach broad public and it was actually impossible for them to enter musical mainstream not only because of hard competition struggle they had to carry with artists arriving to Paris from virtually all corners of the world, but also due to musical market mechanisms. In order to enjoy a commercial and medial success an artist needed to have a considerable financial basis, managerial guidance and extensive social contacts. And all these factors were available only in a limited number. Nevertheless, young Polish artists managed to develop a formidable presence in the musical life of Paris, which is best proved by evidence that survived to our times, that is French press, concert programmes and various other archive sources.

A comparative analysis of the aforementioned sources may tell us a lot about Polish Parisians and about social circles in which they appeared and circulated. They participated and had their share in the creation of a multicultural and multinational image of the metropolis. How Polish artists presented themselves in that context? How were they perceived and recognised? Were they in any way distinctive from and did they stand out above others in some way?

A number of questions immediately come to mind when we look at and read a concert programme with Polish accents in it. Where the concert was held? What music works were performed? Who appeared on the stage? How was the concert echoed and reviewed in the press, and if so, what captured the attention of critics? Was the excitement around the Polish Music Festivals in 1925 and in 1932 a result of a generally increased interest in Poland or merely a usual response to a major event in the town?

While seeking answers to these questions we come across new traces and trails that subsequently lead to new questions: how the perception of Polish music and artists was shaped by the socio-political context of the time — specifically when Poland re-appeared on the political map of Europe after the end of World War I? How the image of Polish contemporary music evolved when the Szymanowski's works got introduced and appeared in concert repertoires in Paris? Was the young generation of Polish composers recognisable and distinctive as represented, amongst others, by Antoni Szałowski, Tadeusz Szeligowski, Piotr Perkowski, Zygmunt Mycielski? What was the prospective horizon of French music audience and of their aesthetic preferences and cultural patterns? What was their knowledge of Polish music, culture and of the history of Chopin's homeland?

The press is an excellent source of knowledge in this respect as its content helps to find answers to the questions put above. The press constitutes a kind of a database and is a crucial tool for public reception analyses. However, the press as just a source of information must be confronted and compared with other sources. Artistic critics put their focus on the review of performance and music played, and reveal various social and cultural contexts. However, critics' reviews do not render complete images of musical events and they should be complemented by studying concert programmes as they provide valuable information complementary to artistic press reviews. And, should it occur that a given concert had no coverage in the press, its programme will be the only trace of the event. Therefore, concert programmes present important documentary values and reveal new motifs and themes for interpretation.

This research project covers an extensive query and analysis of musical periodicals, newspapers, journals, magazines etc. published from 1919 until 1939, namely: *Le Ménestrel*, *Le Courrier musical*, *La Revue musicale* and *Le Monde musical* as well as *La Pologne: politique, économique, littéraire et artistique*, a periodical published by Association France-Pologne. The following artistic and cultural periodicals and newspapers were researched, that is: *Le Figaro*, *Le Temps*, *L'Intransigeant*, *La Liberté*, *L'Écho de Paris*, *Le Matin*, *Le Petit Parisien*, *Journal des débats*, *Candide*, *Comedia*

and *Excelsior*. Only a selection of these sources is available in Gallica, the BnF digital library. For the purpose of the project, mostly hard copies of the periodicals and press cuttings were used from the resources of Bibliothèque nationale de France. As for the concert programmes and archival materials they came from the collection Fonds Montpensier: Pologne (BnF) and Archive of the Association of Young Polish Musicians kept in the Library of the University of Warsaw.

The aforementioned rich sources show an interesting image of the Polish diaspora in Paris. The image is multidimensional, somewhat ambiguous and full of various tones and shades. There are strong, bright tones in it as well as muffed spots. There are leading figures in the front and blurry ones in the background. All these elements form a single whole showing a rich panorama of various phenomena and processes.

Polish artists had a formidable presence in various dimensions of the concert life. Great stars, such as Ignacy Jan Paderewski, Wanda Landowska and Bronisław Huberman belonged to the world's top performers. Their appearances drew huge public. They played in renowned concert halls and the press was enthusiastic about their performances. For sure, it was Paderewski who got the greatest public coverage in the media. He was a celebrity in the most noble sense of the word. His performance and magnetic personality made crowds ecstatic. He had an excellent sense of the stage and of the spectacle drama. It was fascinating not only to hear him play, but also to see how he appeared on the stage.

Karol Szymanowski also generated a strong response and coverage in the press. As he was a composer it was rather difficult for him to keep constant public attention and to draw steady interest of critics for long periods of time. Public attention fired up and extinguished at the pace of the events featuring his works. The performance of some of his works, namely *Harnasie* (Opéra, 1936) created a sensation and was followed by a high wave of reviews, whilst the Paris premieres of other works, such as *3rd Symphony* (Salle Gaveau, 1927) and *Stabat Mater* (Salle Gaveau, 1930) passed without a considerable public response, except that they were noted by critics.

Much worse chances for a success had young composers, such as Tadeusz Szeligowski, Antoni Szałowski, Michał Kondracki or Zygmunt Mycielski. Their works were included into concert programmes rather rarely and they were performed mostly at internal community events, such as concerts organised by the Association of Young Polish Musicians. That's why the works of these composers drew a relatively weaker attention of the press. The exception from

the rule was Alexandre Tansman who, having had well settled himself in the local community, could enjoy incessant attention of journalists.

Paris concert halls hosted many Polish instrumentalists, most of them being pianists: Artur Rubinstein, Józef Śliwiński, Zygmunt Dygat, Jerzy Lalewicz, Auguste de Radwan, Leo Sirota, Erwin Brynicki, Artur Hermelin, Jan Smeterlin, Ignaz Friedman, Leopold Godowski, Zbigniew Drzewiecki, Albert Tadlewski, Czesław Marek, Wiktor Łabuński, Ryszard Byk, Henryk Sztompka, Stanisław Niedzielski and several more. The press also noted the appearances of ladies playing piano: Lucyna Robowska, Zofia Jaroszewicz, Helena Krzyżanowska, Wanda Piasecka and Louta Nounenberg.

Amongst less famous figures, Stanisław Niedzielski is worth mentioning. His photograph is displayed on the cover page of *Le Courier musical*². His debut was in Paris in 1927, and then he returned there a few times. The last short paragraphs about him were published in 1938. He was born in Warsaw and studied under Józef Śliwiński and Henryk Opieński. He also took private lessons from Paderewski. *Le Courier musical* referred to Niedzielski's brilliant debut in Bucharest and successful appearances in Belgrade, London and Paris. The pianist also played for radio broadcasts and recorded for His Master's Voice. In addition to works of Polish composers, a considerable portion of his repertoire consisted of Spanish music³. He was praised for his interpretation of the works of Chopin, Schumann and List. It was Niedzielski who played Ludomir Różycki's *Piano Concerto* at Concerts Lamoureux in 1929 (premiere in Paris)⁴.

Another such figure is Jan Smeterlin who gave concerts in Paris rather often. He was considered to be a master in playing Szymanowski's compositions. He performed Szymanowski's *Métopes* in Salle Gaveau in 1924, the *3rd Sonata* and *Two mazurkas* in Salle des Agriculteurs in 1925, and — again — *Métopes* at the Festival of Polish Music in 1925, *Three Mazurkas* at Salle Gaveau in 1926 and *Four Mazurkas* at the *La Revue musicale* concert in 1927. Smeterlin was also praised for his interpretation of Chopin's works. He had a set of favourable compositions he performed before Paris audience. The set comprised of *Préludes de plain-chant (in g-minor, G-major)* by Bach/Busoni, followed by a few pieces by Chopin, Debussy and Szymanowski and culminating in *Variations sur un thème de Paganini* by Brahms⁵. Smeterlin often confronted Karol Szymanowski's *Mazurkas*

². JOANNY 1932.

³. *Ibidem*.

⁴. HIMONET 1929.

⁵. FONDS MONTPENSIER: Pologne, boîte 12, dossier 'Smeterlin'.

with Maurice Ravel's *Valses nobles et sentimentales*. Press reports and reviews about Smeterin were very positive and favourable to him, whilst remarks with undertones showing dissatisfaction with his performance were rare. An example of a dissatisfied voice of a critic who in the context of the Smeterin's concert in Salle Gaveau in 1926 wrote that *rubato* in Chopin's *Sonata* was overdid and carried out too far by the pianist, who also failed to be sensitive and delicate enough to play Debussy's *Préludes*⁶.

Louta Nounenberg, a pianist who developed a specific method for teaching the art of playing piano, aroused great interest amongst critics. Her teaching method was based on the analyses of great pianists' technique of playing as recorded on film and watched at a lower frame rate. She analysed hand moves, the tension of arm and forearm muscles, transmission of impulses to various muscle groups and body movements to accommodate the requirements of playing technique. She published the results of her analyses in a booklet: *Le Mouvement au ralenti dans la technique du piano, pour l'étude instrumentale de la musique, une méthode nouvelle basée sur le mouvement rythmique naturel*⁷. Nounenberg was deeply involved in promoting her teaching method that she presented to public in Salle Gaveau in 1927. Using a film projector, she first showed recordings of great pianist playing. Then she set to play piano and while playing she imitated moves of the great pianists and explained how a pianist should control the mechanics of playing. She gave a number of concert-lectures on this topic and applied the method in her private teaching⁸. In 1933 Nounenberg published another study: *Les secrets de la technique du piano révélés par le film* (Max Eschig).

Amongst Polish violinists, the main figure was Bronisław Huberman who was an artist enjoying worldwide fame. In the interwar period he regularly arrived to Paris to perform as a soloist or a chamber ensemble member. He formed a trio with Pablo Casals and Ignaz Friedman. He gave violin solo recitals and concerts with the best orchestras such as Société des concerts du Conservatoire and Orchestre symphonique de Paris. He played in renowned concert halls, such as Salle Gaveau, Salle Pleyel, Théâtre des Champs-Élysées, Salle du Conservatoire and Opéra de Paris and made the halls filled to the brim. Each Huberman's appearance generated a great press excitement. Opinions on his art of performance, brilliant technique and on refined and nuanced sound were univocally full of admiration and delight.

6. WOLFF 1926.

7. NOUNENBERG 1927.

8. FONDS MONTPENSIER: Pologne, boîte 11, dossier 'Nounenberg'.

In the 30s there appeared an impressive group of Polish young violinists, composed of Eugenia Umińska, Roman Totenberg and Irena Dubiska. They all were members of the Association of Young Polish Musicians. Umińska and Totenberg had been granted scholarships and arrived in order to master their performance skills under the guidance of George Enescu. Dubiska developed her career of a soloist. They the three artists were eager to play Szymanowski's works, which appeared to them as a patriotic duty and in this way they wanted to contribute into the promotion of his music. Roman Totenberg played Szymanowski's works at a concert organised by the Association of Young Polish Musicians in Salle Chopin in 1935. The first part of the concert was devoted to Szymanowski, and the programme of the other part covered various compositions of Tartini, Bach and Debussy. It was also in 1935 that Irena Dubiska appeared during a concert in École normale de musique and performed Szymanowski's *La Fontaine d'Aréthuse*, *Dryades et Pan* and *Nocturne et Tarantella*. In 1936 Totenberg played pieces composed by Szymanowski, Hindemith, Bartók and Paganini, while Eugenia Umińska performed Szymanowski's *First Concerto* at 'Concert polonais' directed by Artur Rodziński in Théâtre des Champs-Élysées in 1937. The event occurred spectacular and highly praised by critics. However, some critics complained that the only Polish element in the programme was the aforementioned Szymanowski's violin concerto.

Polish women singers, particularly Marya Freund and Maria Modrakowska had a formidable presence in the Paris concert life. Their appearances received broad coverage in the press. Their professional career paths and ties with Paris were different, thou. Freund used to reside in Paris since 1912, whilst Modrakowska flashed by like a wonderful meteorite in the beginning of the 1930s.

Marya Freund, born in Wrocław, Poland, studied in Germany and had her debut before World War I. Her concert tours across Europe and tour in the USA brought her success and fame. She became 'the voice' of contemporary music. Many composers (Hindemith, Ravel, Satie, Milhaud, Poulenc, Stravinsky, de Falla, Ernest Bloch and Arnold Schoenberg to mention, but a few) dedicated their works to her and entrusted her with singing the premiere performance of their works. Marya Freund's first appearances after WWI with Alfredo Casella as accompanist were in December 1919. *Le Ménestrel* remarked that Freund had been absent on the French stage for five years, while *Le Courrier musical* reminded its readers that she was Polish. The concert of 1919 was followed by a series of concerts that Freund and Casella gave in January 1920. The programme presented a broad selection of works composed by Chopin,

Debussy, Mussorgsky, Rachmaninoff⁹. In January 1921 they again performed together and the programme was completed with Polish songs.

Freund's appearances with Mieczysław Horszowski in April and June 1923 received a very good reception. The programme of the vocal part of the latter concert comprised songs of Chopin, Paderewski, Milhaud, Granados and de Falla, whilst the piano part comprised works composed by Chopin, Ravel, Szymanowski and Malipiero. The two artists received very favourable reviews from critics. They met on the stage again in 1924. The programme of Freund's appearance included Ernest Bloch's *Psalm 137* and *Psalm 114*, which event was the premiere of the two *Psalms*. The programme also covered Ravel's *Cinq Mélodies populaires grecques*, Poulenc's *Bestiaire* and Schumann's *Le Pauvre Pierre*.

Works by Polish composers may be found in the programmes of concerts given by Marya Freund on various occasions. It was Vlado Perlemuter who was fond of playing Polish music and he accompanied Marya Freund in Polish folk songs arranged by Pankiewicz, Szopski, Niewiadomski and Stojowski (concerts in April and May 1926). Freund combined nicely these compositions with songs by Fauré, Brahms and Schubert. The critic who reviewed their appearance highly praised Freund's singing technique and her style of performance. He also emphasised that the two artists were an excellent ensemble¹⁰.

It was on 24 May 1933 that Marya Freund appeared in the company of her son, Doda Conrad. Although the appearance was a great challenge to him, he received a warm reception from critics. Playing in the presence of his mother only increased her son's stress, while critics set very high artistic standards and requirements. He was praised for the timbre of his voice and musicality. However, the critics also pointed out minor deficiencies in Doda Conrad's performance. One of the critics complained that his voice could be pitched in a more perfect manner so that the sound diapason of the artist would be broader and more diverse¹¹.

Doda Conrad was an active member of the Association of Young Polish Musicians. He had been an ordinary member of the Association since 1928 and in 1937 he was elected President of the Association's Management Board. His singer career blossomed after World War II. In his *Dodascalies*¹², which is a kind of

⁹. FONDS MONTPENSIER: Pologne, boîte 4, dossier 'Freund'.

¹⁰. BARUZI 1926A, BARUZI 1926B.

¹¹. BARUZI 1933; LOUAGE 1933.

¹². CONRAD 1997.

the artist's memories, Doda Conrad writes in a brilliant and vivid manner about his travels, concerts and people he met on the paths of his career.

For Marya Feund the introduction of her son to the concert stage was a kind of a symbolic handing over of the baton to a younger generation. It was in Salle Gaveau on 9 December 1936 that she said her farewells to the public. The programme of this *Récital d'adieu* included the best hits of Debussy, Chopin, Schumann and Schubert. Her accompanist was Erich Itor Kahn. Since then the singer no longer gave concerts or recitals, but she did not disappear from public life. She still developed her teaching activities. She held courses in the vocal interpretation art, called *L'Art du Lied*. In 1937 she gave a series of concert-lectures devoted to the songs of Schubert, Debussy and Schumann.

The other singer who enjoyed a spectacular success in Paris was Maria Modrakowska. Her career was rather short, but very intense and rich in events. From 1931 until 1935 her name appeared in French press almost constantly. She owed this phenomenon not only to her great talent, diligence and effort, but also to external circumstances, such as her friendship with Nadia Boulanger, concerts in renowned halls and artistic salons (particularly at Princess de Polignac), as well as her artistic co-operation with Francis Poulenc and Alfred Cortot. All these factors made it possible for her to be in the heart of the Parisian artistic life.

Maria Modrakowska's debut was at a concert organised by the Association of Young Polish Musicians on 17 March 1931. The whole programme was devoted to Polish music. Modrakowska sang a selection of compositions of her colleagues from the Association, namely Stanisław Węśławski, Piotr Perkowski, Zygmunt Mycielski, Feliks Łabuński, Bolesław Woytowicz, Antoni Szałowski, Tadeusz Szeligowski, Roman Palester and Tadeusz Zygfrzyd Kassern. Modrakowska's success came as a surprise to everybody and to herself. The debut was excellent in all respects and the press coverage was favourable to her¹³.

In autumn 1931 Modrakowska signed a contract with Bureau International des Concerts Kiesgen & Ysaye, which resulted in an avalanche of concert events to be given in Paris, in various French provinces and abroad. Her concert tour in the 1931/1932 season included appearances in Havre, London, Liège, Mulhouse, Genève, Bruxelles. At the break of 1932/1933 she appeared in Épinal, Bâle, Marseille, Nîmes, Amiens, Mulhouse, Nice, Toulon, Cannes and in spring 1933 in Angers, Metz, Saint-Jean-d'Angély, Poitiers, Biarritz, Tarbes. In the 1933/1934 season she gave concerts in Nancy, Montpellier, Marseille, Avinion, Foix and her tour across Spain and Portugal included concerts in Barcelona, Bilbao, Oviedo

¹³. DANDELOT 1931.

and Porto. After she had returned to France, she gave concerts in Grenoble, Nice, Liège, Luxembourg, Laon, Genève, Lyon and Tarbes. Between those tours she appeared in Paris at events at Société des concerts du Conservatoire, Société Musicale Indépendante, Société Philharmonique, Société Internationale des Amis de la Musique Française, École normale de musique and at Théâtre des Champs-Élysées.

A turning point in Modrakowska's career was her appearance in the role of Mélisande in Debussy's *Pelléas and Mélisande*. The opera had its premiere at Opéra-Comique on 10 May 1932. The soloists were: Charles Panzera (Pelléas), Hector Dufranne (Golaud), Mathilde Calvet (Geneviève), Félix Vieuille (Arkel), Marie-Thérèse Gauley (Le Petit Yniold), Jean Vieuille (Le Médecin). The orchestra played under the direction of Gustave Cloëz. Modrakowska's interpretation of the part of Mélisande made a great impression on the audience.

Since then the name of 'Polish Mélisande' appeared in the press very often. Modrakowska was sure to be the most distinctive and instantly recognisable Polish singer in Paris of that time. Critics praised Modrakowska for her singing technique, perfect intonation, precise phrasing, sense and in-depth feeling of a poetic and musical aspects of the composition. She was also praised for her stage image, noble simplicity and a great personal charm. Modrakowska's accompanists were also excellent. They were Alfred Cortot, Jerzy Sulikowski and Francis Poulenc to mention, but a few. Their mutual musical understanding with the singer was very good. Poulenc arranged *Huit chansons polonaises* for her. Poulenc composed the accompanying part to folk songs that she selected. The public liked the songs very much. Modrakowska and Poulenc performed them during their tour across North Africa in February 1935. After they returned to France, they gave a series of concerts *en province* (Lille, Lyon, Bordeaux, Mulhouse, Strasbourg). They also appeared in the cycle of *Les Galas de musique* at Université des Annales.

In the 1920s and 1930s the press of Paris recorded appearances of other women singers, but their names got lost in the avalanche of information produced by newspapers and musical periodicals. A few names, such as Ada Sari, Ewa Bandrowska-Turska and Stanisława Korwin-Szymanowska (Karol Szymanowski's sister who indefatigably promoted his works) make it to the top more successfully than others that are hard to find in the ocean of press coverage. The best source of information are dailies and weeklies as they covered current events in the concert life. The names of women singers, such as Stanisława Argasińska, Ina Zadora Zbierzchowska, Maneta de Radwan, Wanda Strela, Tola Korian, Zofia Massalska, Stefania Millerowa, Irène

Downar-Zapolska, Janina de Witt, Ganna Walska and Tonia Pavel-Kleczkowska occasionally appear in the press.

Young composers were the most active group in the Association of Young Polish Musicians. These were them who initiated the idea of the Association and then got engaged in the establishing and organisation. The members of the group were, amongst others, Piotr Perkowski, Feliks Łabuński, Tadeusz Szeligowski, Bolesław Woytowicz, Michał Kondracki, Antoni Szałowski and Zygmunt Mycielski. They all were dreaming that they works would be performed for broad public. However, it was difficult to introduce a new composition to circulate in the concert life. Competition was very strong and financial resources fairly limited. This is why most of the works of these young composers were presented at events held in their own community by the Association of Young Polish Musicians, and only rarely appeared on posters announcing an event in a great concert hall of Paris. The best opportunity to present a new composition to public was provided by the Festivals of Polish Music, of which the most important were those held in Opéra de Paris in 1925 and in Théâtre des Champs Élysées in 1932, when a broad spectrum of old and contemporary Polish music was presented. Many critics were surprised to discover that Chopin's works were not all that Polish music had to offer.

Polish themes appear in French press over the whole interwar period. The forms of their presentations are different: from short paragraphs in the press, providing only essential information, through broader coverage often with judgmental opinions, up to extensive reviews, the latter being of the greatest value for a researcher as they provide a broader image of the event and its reception. An increased attention of the press was, in the first place, stimulated by the reputation of an artist and the ranking position of the virtuoso to appear on the stage. The names such as Paderewski, Hubermann and Landowska were quite naturally the highlights of press coverage. However, the press also revealed names of other artists, albeit less known or consigned to oblivion. The coverage of current events was a duty of the press and provides the full spectrum of musical events of that time, that is, important premieres, highlights of the day, weekly reviews and summaries of the season. The vivid rhythm of the concert life dictated the pace of press coverage, and the dizzying tempo of concert events is still present and felt.

It is not an easy task to extract the Polish element from the Parisian musical melting pot. The task requires time and patience. Pieces of information are dispersed across countless press texts. Bringing together and analysing that mosaic of information is fascinating, thou. New encounters, discovering new

figures, penetrating new sites and locations, listening to the voices of critics is like a journey through time to sink in the climate of the Paris of the interwar period and to feel its energy and vitality. There are a lot of traces left by Polish artists, as well as by those who came from various corners of the world. It is worth seeking these traces in order to restore the memory of lost tracks.

The press is an inexhaustible source of information about the place and time. It reveals new themes for interpretation. The extensive bibliographic guide attached to this paper shows how rich source of information the press actually is. The guide opens a wide space for reflection and provides a firm database for comparative analyses. It also encourages further research works. Paris, the City of Lights, was open to everybody, but it did not provide assistance to anybody, nor did it ensure an easy career path and a way to success.

ANNEX

BIBLIOGRAPHIC GUIDE

MUSIC PERIODICALS

The list of periodicals has been set as follows: press title in the section header, date, page, title of the press item, first name, surname or initials of the author. The spelling of Polish surnames has been corrected, if needed. This setting of entries arranged by dates as described above shows the timing of events and makes up a kind of 'concert chronic' containing Polish elements found in various periodicals. The chronicle shows when and what was covered by French critics.

Le Courrier Musical

- 1 February 1919, n.d. 'Paderewski, le Thyrtée Polonais', caricature par Georges VILLA.
1 April 1919, p. 107. 'M. Bilewski'. G. CHOUBLEY.
1 June 1919, pp. 161-193. 'À Paderewski (Printemps 1919)'. Camille MAUCLAIR.
1 June 1919, p. 174. 'M. Paderewski et Mozart'. Monsieur SOUPIR.
1-15 July 1919, p. 206. 'Musique polonaise'. Paul de STOECKLIN.
1 October 1919, p. 231. 'Paderewski', caricature par Henri ETLIN.
1 January 1920, p. 20. 'Mme Marya Freund, M. Alfredo Casella'. R. B.
1 March 1920, p. 86. 'M. Bronislaw Hubermann'. Gabriel BERNARD.
15 March 1920, p. 95. 'Mme Wanda Landowska'. Jane MORTIER.
1 April 1920, p. 107. 'Mlle Blanche Selva et M. Bilewski'. Henri COLLET.
15 May 1920, pp. 163-164. 'Mlle A. Aussenac, M. Bilewski'. D. V.
1 June 1920, p. 187. 'Mme Landowska et M. Huberman'. G. J.
1 June 1920, p. 189. 'M. Joseph Śliwiński'. André HIMONET.
August-September 1920, p. 235. 'M. S. Dygat'. André HIMONET.
15 November 1920, p. 309. 'M. Bilewski'. Henri COLLET.
15 November 1920, p. 309. 'M. G. Lalewicz'. André HIMONET.
15 October 1920, pp. 268-269. '50 ans de musique en Pologne'. Maximilien CENTNERSZWER.
15 February 1921, p. 62. 'M. B. Huberman'. Albert FEBVRE-LONGRAY.
15 February 1921, p. 63. 'Mme M. Freund'. Jules CASADESUS.
1 March 1921, p. 80. 'M. Huberman'. André HIMONET.
15 March 1921, p. 98. 'Mlle Duchesne et M. Bilewski'. Etienne ROYER.
15 March 1921, p. 100. 'Mme Marya Freund'. E. DELAGE.
1 May 1921, p. 149. 'M. Bronisław Huberman'. HUCHARD.
1 May 1921, pp. 149-150. 'Mme Wanda Landowska'. Etienne ROYER.
15 May 1921, p. 163. 'Le Pianiste Horszowski', [announcement].
1 June 1921, p. 98. 'Le violoniste Bilewski', caricature.
15 June 1921, p. 200. 'Mme Wanda Landowska'. G. J.
July 1921, p. 218. 'M. Adam Szpak'. André HIMONET.
July 1921, p. 218. 'M. Huberman'. Edmond BASTIDE.

- 15 November 1921, p. 301. 'M. Bronisław Huberman'. Pierre LEROI.
15 June 1922, p. 210. 'M. B. Huberman'. HUCHARD.
15 December 1922, p. 387. 'Mme Ganna Walska'. G. J.
1 May 1923, p. 171. 'Mme M. Freund et M. Horszowski'. Jean BURAUD.
1 June 1923, p. 214. 'M. Bronisław Huberman'. L. de PACHMANN.
1 June 1923, p. 214. 'M. Arthur Rubinstein'. André HIMONET.
15 June 1923, p. 238. 'M. A. de Radwan'. Omer SINGELÉE.
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