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***Apolinary Kątski and ‘His’ Warsaw Music Institute***

Apolinary Kątski (1826–1879) – a today somewhat forgotten Polish violinist, composer and teacher, is one of the most complex and, at the same time, controversial figures in the 19th-century Polish music world. His person is associated in the subject literature with a reportedly dishonorable rivalry with Henryk Wieniawski and mysterious relations with Niccolò Paganini. While Apolinary Kątski’s fortunes as a virtuoso violinist and composer continue to leave a sizeable margin of unknowns (which I fill in successively in my doctoral dissertation), the present state of knowledge concerning his activities as founder and director of, as well as violin teacher at the Warsaw Music Institute permits us to shed new light on the activity of this institution. Music teaching in mid-19th century Warsaw was conditioned upon the sociopolitical situation in the Kingdom of Poland after the fall of the November Uprising. In 1831, the leading institutions of higher learning were closed down: the Warsaw Conservatory and the Central Music School. From that time onwards, for the next 30 years, Polish society had to rely only on private music teaching. In 1857, the Government Commission established a special committee, comprised of distinguished personalities from the Polish music world, which over a period of more than two years was able to draft a statute for the future Conservatory. This proposal did not meet with the approval of the authorities of that time. Apolinary Kątski, at the time holding a post as soloist to the Tsar’s Court and in friendly relations with the Tsar, came out with an initiative to overcome the impasse. In this manner, after over 30 years, Warsaw saw the re-opening of a music college – on 26 January 1861, classes began at the Music Institute. In the present paper, I would like to focus on the facts of Kątski’s participation in the organization of the college, and also showcase the innovative character of his activities as director and teacher. I would also like to touch upon the issue of the Music Institute’s everyday life during Kątski’s term as director, and sketch out the influence of the school’s activity on the formation of the Polish music scene.

Ewa Chamczyk (born 1990) University of Warsaw PhD student of Musicology on Warsaw University (Poland). Her scientific interests revolve around violin music, specially profiles of virtuosos and socio-cultural situation in music centers of the 19th century. Now, she is working on the first polish monography of forgotten Polish violinist, Apolinary Kątski. She dedicated her Master dissertation entitled *The virtuoso career of Apolinary Kątski (1829-1861) in the light of press reports* to retracing the career path of Kątski. Her BA dissertation entitled *Duels of the sound. Pietro Antonio Locatelli vs. Jean-Marie Leclair* concerned a famous battle between those violinists in Kassel in the 1728 by analytic comparison of two violin concertos which might have been a part of the program. She is associated with The Fryderyk Chopin National Institute in Warsaw.