

Magdalena Adamek

Department of Music, Virginia Commonwealth University
Richmond VA, USA

Tadeusz Kosciuszko – a Cosmopolitan and an Artist: Case of Two Polonaises and the Waltz

**Tadeusz Kościuszko – artysta i kosmopolita.
Przypadek dwóch polonezów i walca**

Abstract

Tadeusz Kosciuszko, as accomplished engineer, architect, strategist, soldier, the commander-in-chief of Polish-Lithuanian forces during a valiant uprising in Poland against Russia and Prussia and a hero during American Revolutionary War, he was admired by many influential figures and has made his mark in the history of mankind as an advocate for human rights, particularly of the oppressed groups including peasants in Poland, and African-born slaves in US. Certain aspects of Kosciuszko's creative life, for example, his interest in arts have only recently come to light. The case of three keyboard pieces attributed to Kosciuszko – two polonaises and a waltz, is particularly interesting. This part of his creative output allows us to look at Kosciuszko from a completely different perspective. This article sheds light on Tadeusz Kosciuszko as a cosmopolitan figure, a patriot, and a likely composer of three keyboard works in the style of a polonaise and a waltz. The first part of this article highlights biographical facts about Kosciuszko. The author emphasizes an important role of the eclectic and structured education in Kosciuszko's life, a process that led to Kosciuszko becoming a true civil rights advocate. The second part of the article discusses Kosciuszko's interest in arts. Aside of his cosmopolitan nature, charisma and military career, Kosciuszko possessed musical talent. The article provides a detailed analysis of each of his three keyboard miniatures. The author concludes that these miniatures are musical trifles, little souvenirs consisting of three short sections, with middle section always featuring a Trio. The two polonaises should be popularized and performed regularly.

Keywords: Art, History, Music, Polish Music, Tadeusz Kościuszko.

Introduction

Tadeusz Kosciuszko (1746–1817) is primarily known as an accomplished engineer, architect, strategist, soldier, and the commander-in-chief of Polish-Lithuanian forces during a valiant (though unsuccessful) uprising in Poland against Russia and Prussia. He also earned the reputation of a hero during American Revolutionary War (1775–1783). He was admired by many influential figures, among them the US president Thomas Jefferson, and has made his mark in the history of mankind as an advocate for human rights, particularly of the oppressed groups including peasants in Poland, and African-born slaves in US. His name remains ingrained in many historically significant places across the world, and is often associated with widely celebrated values like freedom and equality.

While many around the world have come to appreciate Kosciuszko's notable achievements as a patriot and a military figure, certain aspects of Kosciuszko's creative life, for example, his interest in arts (drawing painting, music) have only recently come to light. The case of three keyboard pieces attributed to Kosciuszko – two polonaises and a waltz, is particularly interesting. This part of his creative output allows us to look at Kosciuszko from a completely different perspective.

The existence of these miniatures was brought to my attention in 2017 when I was contacted by the Director of the Kosciuszko Foundation in Washington, D.C. Ms. Barbara Bernhardt. At that time, Ms. Bernhardt passed on to me copies of the scores for the three keyboard miniatures which she had previously obtained from Consul of the Republic of Poland at Polish Embassy in Washington, Zygmunt Matynia. This has led me to perform these pieces at the Kosciuszko Foundation House in Washington, DC on November 5, 2017. Since that performance my intention has been to introduce the 'Kosciuszko pieces' as historically valuable artifacts, and examples of the salon miniature genre of the late 18th century.

The purpose of this article is to shed light on these pieces, to address the uncertainty regarding the validity of Kosciuszko's authorship, and lastly, to acknowledge their presence in the existing piano repertoire as fine examples of the widely popular salon genre.

Tadeusz Kosciuszko – the Cosmopolitan

Kosciuszko was a great man whose vision and accomplishments can be viewed today as inspiring and still very relevant. His stance as the civil rights advocate has started to shape early in his life. Coming from an impoverished strata of Polish nobility he has experienced first-hand the challenges facing his own family in the environment where nobility had certain rights and privileges, e.g., religious tolerance, equality before the law, freedom of speech, veto power over the king, and control over peasants.

During Kosciuszko's time the nobility was quite stratified. Land ownership was distributed unevenly, with landless *szlachta* being at the bottom, through the so-called petty nobility who owned single villages or shared them with others, to the extremely wealthy and privileged landlords. The group on the opposite spectrum of the Polish society, Polish peasants, were the ones that have suffered the most pitiable conditions of life. They could be sold, bought, and they could not have a trade without a permission.

As peasants revolted across Lithuania in 1750s, Kosciuszko's family experienced shock when his father died in 1758, leaving behind a widow and four children. For that reason, Kosciuszko received his early education at home for the period of nine years. It was during that time when his uncle instilled in him the concept of broad and eclectic education by teaching him mathematics, craftsmanship, French language and told him stories about great heroes. Later on, Kosciuszko attended the Piarist school at Lubieszów. He received a solid education in liberal arts. During that period Kosciuszko has become drawn to literature, particularly to Plutarch's *Lives* (he was impressed by the figure of Timolean, Corinthian who freed oppressed people from the tyranny in Sicily and fought for the freedom of Syracuse). As stated in the book *Friends of Liberty: Thomas Jefferson, Tadeusz Kosciuszko and Agrippa Hull*, by Gary B. Nash and Graham Russel, by Kosciuszko's late teens, "the seed of a free-thinking Polish nationalist was germinating rapidly"¹.

At the age of 19, Kosciuszko was admitted to the newly established Royal Military Academy in Warsaw. This was possible due to help by the Czartoryski family, one of the most influential families in Poland. This particular school enjoyed financial support from the King Stanislaw August Poniatowski, whose vision to develop science and art was aligned with the concept of Enlightenment. The ideas of free thought, promoting individuality, learning by experimenting and broadening horizons through knowledge of a wide spectrum of subjects, were the most influential ideas that Kosciuszko acquired and later developed.

The superintendent of the academy, John Lind, shaped the curriculum that emphasized history, geography, modern art, mathematics, law, classical and modern literature, English and French, and military engineering. Additionally, the new cadets were expected to take horse riding lessons and music lessons. The music teacher was Patoutart, a Frenchman brought to the school by Prince Adam Czartoryski. Kosciuszko learned to draw, paint, dance, and play the piano. It was Lind who inspired Kosciuszko's zeal for new liberal ideas and democracy². During his studies at the

¹ G. B. Nash, G. Russel, *Friends of Liberty: A Tale of Three Patriots, Two Revolutions, and the Betrayal that Divided a Nation: Thomas Jefferson, Thaddeus Kosciuszko, and Agrippa Hull*, New York 2008.

² *Ibidem*.

academy Kosciuszko learned about paradoxes of Polish history and how the use of *liberum veto* paved the way for foreign countries to control Poles in the 18th century.

Kosciuszko's later endeavors, such as study in Paris (Royal Academy of Painting and Sculpture), clarified his stance as a proponent of values such as man's freedom and liberty. His studies in Paris opened his eyes to the multitude of aspects of humanities. For example, he became attracted to the writings of Jean Jacques Rousseau and Francois Quesnay. Having a curious mind, he was particularly fascinated and intrigued by the theory of physiocracy, i.e., primacy of agricultural production. Kosciuszko's later actions as human rights advocate and an anti-slavery spokesman owed a lot to writings by Rousseau. It was Rousseau who spoke in his work *The Social Contract* about bringing Polish nation together through the principles of respect, letting go of abuse of peasants, inhuman treatment of serfs, class divisions, and strengthening the national army. Kosciuszko's view on quality and end of slavery have crystallized during his first four years in Paris. During that time, the growing criticism of slavery and any form of ownership of a human was perpetuated thanks to the writings of Abbe Raynal. His *treatise Philosophical and Political History of the Settlements and Trade of Europeans in the East and West Indies* came into the Paris scene around 1770. Raynal's affirmation of natural liberty and the rights granted by nature to every man to dispose himself at pleasure had a profound impact on Kosciuszko. He saw a parallel between Raynal's concept and Polish problems, when comparing the slavery and the suffering of Polish peasants. The reasons were simple. The land owner could buy, rent, inherit a peasant, similar to what could be done with an American slave. Fear across Europe was that the colonies would regress human progress. Kosciuszko's understanding of complexity of Polish history and immersion in the ideals of French Enlightenment helped him make a connection between serfdom and slavery. In addition, the conflict between British and British colonies in America also had influence on Kosciuszko's thinking. According to Alex Storozynski in *The Peasant Prince: and the Age of Revolution*, "He was obsessed with republicanism, or democracy as we call it today. But his deep sense of respect extended to all races, religions, classes, genders, and nationalities. His well-known will urging the freeing of black slaves was brilliant. But he also spoke up for peasants, Jews, American Indians, women, and everyone else who was being discriminated against. He was a true prince of tolerance"³.

During the American War of Independence, in 1776, Tadeusz Kosciuszko was commissioned in the role of Colonel of Engineers. He was eventually promoted to Brigadier-General for his service. His engineering skills were later acknowledged as critical in winning the war, especially at Saratoga which was regarded as the turning

³ A. Storozynski, *The Peasant Prince: Thaddeus Kosciuszko and the Age of Revolution*, New York 2016, p.XIII.

point of the War. Kosciuszko has helped in building the West Point fortress over a period of 28 months. The fortress proved to be impenetrable.

Kosciuszko returned to Poland in 1784 to join the patriotic movement against the Russians, which was gaining momentum at that time, and to take control of his rural estates. In 1792, he commanded Polish forces defending the 3rd of May Constitution, to which he had sworn allegiance in 1791. Poland at that time was the second country in the world to be governed by a written constitution. However, Poland has lost the war and was again partitioned. Kosciuszko retreated to Saxony in Germany, but returned in 1794 to inspire a movement referred to as the Kosciuszko Insurrection, which involved peasants armed only with scythes fighting against the Russian tyrants. After a famous victory at Raclawice, he suffered defeat at Maciejowice, and was seriously wounded. He did subsequently partially recover in a Tsarist prison but his post-injury trauma remained until his death.

The late 1790's were also a significant period of time in Kosciuszko's life due to his engagements in certain political affairs on an international scale. For example, Kosciuszko served as unofficial intermediary between America and France. He also corresponded with Thomas Jefferson on American affairs often hoping that Polish case might be saved⁴. In 1798 he served as an ambassador of Polish legions in France and helped to organize Legions of the Danube unit.

Kosciuszko truly believed in America's destiny imbued with liberty. Throughout his life he continued to persuade Thomas Jefferson, George Washington and General Lafayette to put an end to the slavery. It is generally known that General Kosciuszko bequeathed part of his estate to Thomas Jefferson to be used to purchase freedom for Black slaves and to ensure their education and assimilation into the society. Undoubtedly, Kosciuszko was also a relentless fighter for the Polish cause. He fought for Poland to regain independence from the foreign oppressors. He saw his future Poland built on American principles. As Alex Storozynski states in his popular book, "Kosciuszko saw the Polish reform movement as a continuation of the American Revolution, and hoped that it would not stop until all slaves, serfs, and oppressed peoples were treated as equals"⁵.

Tadeusz Kosciuszko – the Artist

Aside of his cosmopolitan nature, charisma and military career, Kosciuszko possessed many creative talents. He spoke four languages and drew and painted scenes during his voyages in Europe and America. Being an avid gardener, he created a garden at the West Point. He also contributed a book *Manoeuvres of Horse Artillery* (1808),

⁴ E. P. Alexander, *Jefferson and Kosciuszko: Friends of Liberty and of Man*, *The Pennsylvania Magazine of History and Biography*, January 1 1968, Vol. 92 (1).

⁵ A. Storozynski, op. cit., p. 136.

which enjoyed big following at cadet's school in the West Point. With regards to his musical interests, there is not much available information, however as stated in the book by Bartłomiej Szyndler *Tadeusz Kosciuszko 1746 – 1817*, Kosciuszko might have played a harpsichord. In his book, Szyndler provides a quote from one of Kosciuszko's letters, in which Kosciuszko asks for Italian and French aria for the harpsichord⁶. The three keyboard pieces, which are discussed in this article, could have been composed for harpsichord or piano.

Origins of the Three Pieces

There are several possibilities regarding the exact date of composition of the two polonaises and a waltz. One of the speculations is that Polonaise in B flat major was composed in 1792, right before the tsar's army entered Polish territory.

Another alternative is that this polonaise along with polonaise in C major and Waltz in G major were composed in 1794, after the Insurrection when Kosciuszko fell into the hands of the Russian army and became imprisoned (Fall 1794-winter 1796). Furthermore, a date of February 1st, 1798, provided on the cover of the score next to dedication (to Lady Thomas of Martinique), adds to the uncertainty, e.g. whether 1798 is the date of publication or date of acquisition of the score by Lady Thomas. We know that Lady Thomas lived on a French island of Martinique. Most likely she was the owner of the copy of the 'Kosciuszko pieces' but no further information is available about her role in Kosciuszko's life. The text on the cover of the score provides the following information:

Two Polonaises and a waltz/ composed for the Patriotic Army of Poland/and dedicated to the gentlemen from the Whig club, w/ permission of the general. Publication registered at Stationers' Hall, price 1.6. (Figure 1).

One fact deserves particular attention - the two polonaises and the waltz were dedicated to the Whig club, an association which thrived in the 2nd half of the 17th century and sympathized with George Washington's politics and vision of American independence from the British colonies.

With regards to the originality of the score, it has been generally acknowledged that the actual manuscript of the three pieces has not been recovered, while the original printed versions were deposited in British Museum Library and National Library in Warsaw (a copy was obtained in 1955). It remains unknown how the score found its way to Warsaw. Other reproductions of the original publication remain deposited in various libraries around the world.

⁶ B. Szyndler, *Tadeusz Kościuszko 1746 – 1817*, Warszawa, 1991.

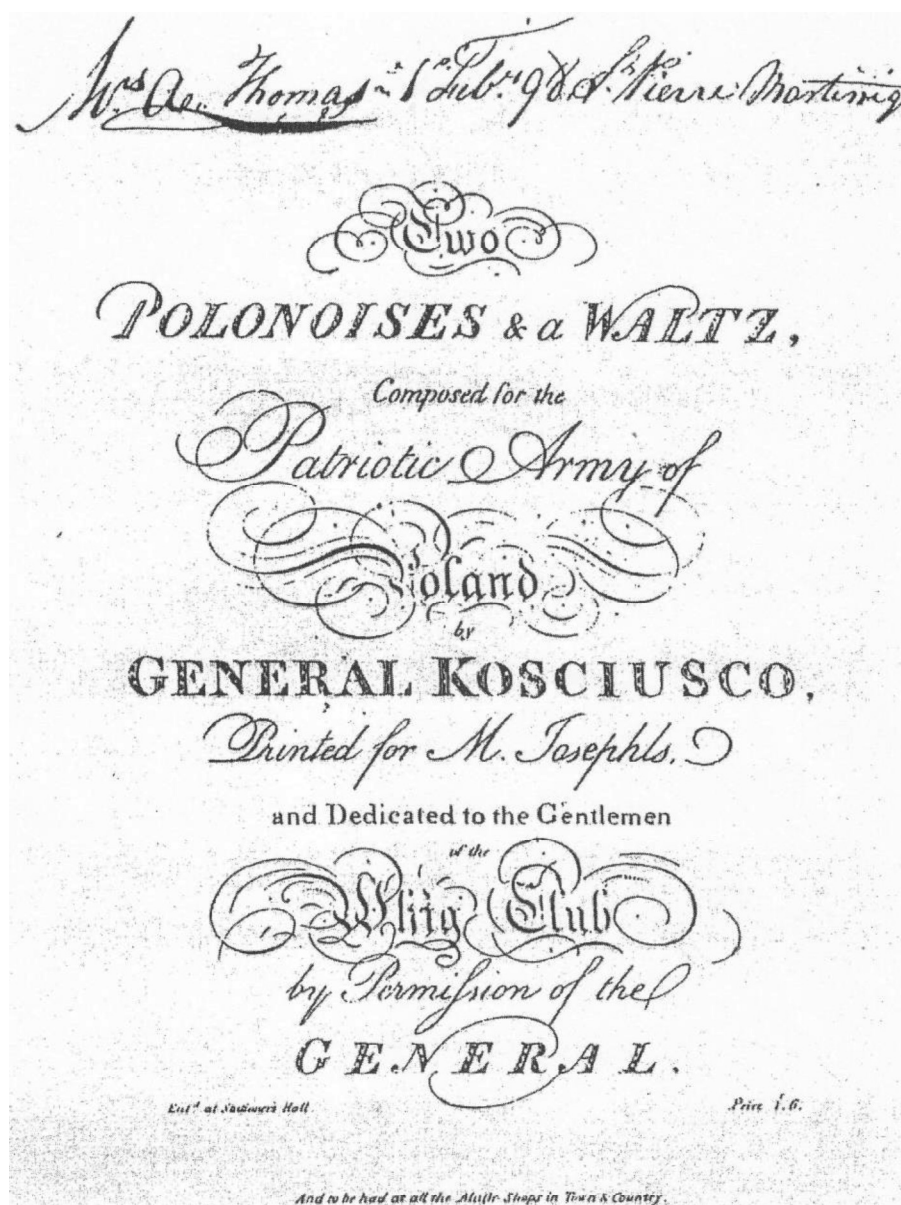


Figure 1. Cover of the score of the ‘Kosciuszko pieces’.

Performances, Recordings and Publication of the Three Pieces

Information about one of the first large-scale performances of these pieces comes from Dr. Jan Konopka and his wife Suzanne Leisi Konopka, who wrote about these pieces in “Utwory muzyczne Tadeusza Kościuszki” (Musical works of Tadeusz

Kosciuszko) in “Nasza Gazetka” no. 4 (2004) of the online newsletter *Puls Polonii*⁷. In this newsletter we find out that in 1994, year of celebrations marking the 200th anniversary of the Kosciuszko Uprising and the international symposium in Solothurn (Switzerland), Suzanne Leisi Konopka asked a visiting guest from Germany, Mr. Bernard Kosciuszko, to provide her with the full score of the pieces. Upon receiving the copy she reached out to the director of chamber orchestra in Solothurn, Ursyn Flura, to make an orchestral arrangement of the pieces. The orchestra gave the premiere performance in 1996. It remains unknown if Kosciuszko’s three pieces were performed during his life but the concert in Solothurn must have been a premiere performance in the orchestral version. In 2003, Toruń Chamber Orchestra under the baton of Piotr Rychter gave yet another performance (music festival in Lublewa near Gdansk). In 2004, Polish harpsichordist Monika Kornel, presented Kosciuszko’s pieces in the Verbruggen Hall at the Sydney Conservatory of Music.

Since then the pieces have been performed during various patriotic events. This includes the summit of Mount Kosciuszko by the Sydney Wind Ensemble on 17th February 2007, an event which gave birth to Kosciuszko Festivals staged yearly since then and now known widely as Kozzie Fests, as well as at various events celebrating Poland in Polish embassies worldwide. Some examples include the Polish Independence Day on November 9, 2010 at the Polish Museum of America in Chicago, during Polish Days organized by The Kosciuszko Foundation in Washington, D.C, and during piano recital “Invitation to Poland” on November 5, 2017 (Magdalena Adamek).

The three pieces are also part of an eclectic CD *Kosciuszko-A Tribute to Tadeusz Kosciuszko*, by various artists featured on www.polkaconnection.com. The miniatures were also recently published in the album *Tadeusz Kosciuszko-Artist*, released by Polish Musical Edition (PWM) for the Kosciuszko celebrations in 2017. This book contains scholarly essays by the art historian Dr. Pawel Ignaczak and the musicologist Adam T. Kukla, twelve reproductions of drawings by Kosciuszko, also a collection of sheet music with musical compositions attributed to Kosciuszko himself alongside works by other composers, Jozef Elsner, Franciszek Lessel and Kazimierz Nowakiewicz.

Description of the Three Pieces

Kosciuszko’s miniatures can be described as typical salon pieces of the late 18th century. They are short, charming pieces, suitable for entertaining the audiences in small settings. None of the pieces has tempo marking suggestions except the third piece

⁷ S. L. Konopka, J. A. Konopka, *Utwory muzyczne Tadeusza Kościuszki*. „Nasza Gazetka” 2004 no. 4, http://www.zrobtosam.com/PulsPol/Puls3/index.php?sekcja=1&arty_id=2230.

in order (polonaise in C major). None of these miniatures could be described as technically or musically complex. These are musical trifles, little souvenirs, consisting of three short sections, with middle section always being a Trio.

The first piece of the set, the polonaise B flat major, is a dance preceded with a two-measure introduction. This is a fanfare-like statement played by both hands in unison. The first section of the piece features two segments (eight-measure and four-measure long), with repeats. The melody, which is based on a simple and repetitive pattern, oscillates between tonic and dominant. The melody features four-measure phrases and exhibits a rather narrow intervallic span. Only towards the end of the first segment of the polonaise the melody gains a bit more rhythmic intensity due to the application of the sixteenth-note gestures. The left hand accompaniment in the polonaise is based mainly on broken and solid chords. The *Trio* section preserves rather rudimentary treatment of melodic material and features alternating, four-bar phrases. Given the lack of dynamic markings, the repetitiveness of the melody and accompaniment invites the possibility to provide sufficient dynamic contrast and making individual decisions with regards to sound color. Overall, the Trio part seems to be more engaging through the use of ‘walking’ eight notes interspersed with broken -chord figurations and octaves while the melodic line also becomes rhythmically active by the use of sixteenth-note and upward and downward scalar patterns (Figure 2).

Placed in the middle of the set of three pieces, the waltz appears to be a short interlude between two polonaises. This dance is in 3/8 meter. While left hand accompaniment featuring repeated triads and single notes, the melodic line evolves in upward and downward figurative formations, therefore suggesting to the performer to explore elegant shaping and to provide dynamic contrasts. The continuous placement of the melody in high register of the piano brings to mind the sound of highly popular in the 18th century music box (Figure 3).

The last piece of the set, Polonaise in C major, appears to be the most successful composition. The first segment of the dance consists of three phrases with the first two forming a complete musical sentence. The second phrase is ‘interrupted’ by an unexpected fermata sign over the second half of the third beat in the eights measure. A stylish, two measure closure features a characteristic rhythmic figure for a polonaise ending. The third phrase of the first segment of the polonaise departs to a key of A minor and appears to be the most dramatic statement in the whole dance partially due to voicing melody in octaves and placing right hand and left hand further apart in terms of register. The whole segment needs to be played Da Capo. The *Trio* part brings a pleasant, sunny atmosphere. The melody in double-notes can pose a challenge for less experienced performers in terms of precision of touch and subtleties of voicing. The left hand accompaniment resembles quite closely the choreography of the polonaise, with ‘walking’ quarter notes requiring an appropriate amount of arm weight and warm

touch while faster skipping eight notes and broken chord figurations suggest lightness of touch and a good balance of firm finger pad combined with supple wrist (Figure 4).

Polonoise Kofciufsko

The musical score for "Polonoise Kofciufsko" is presented in two systems. The first system consists of two staves (treble and bass clef) with a key signature of two flats and a 3/4 time signature. It begins with a piano (p) dynamic and includes a first ending marked with a double bar line and a fermata. The second system continues the piece, also in two staves, and includes a section marked "Dal Segno" with a double bar line and a fermata. The key signature changes to one flat, and the time signature changes to 3/4. The score concludes with a "Trio" section, indicated by a double bar line and a fermata, which is written in a single system with two staves. The key signature remains one flat, and the time signature is 3/4. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

Dal Segno

Trio



Figure 2. Polonaise B flat major.



Figure 3. Waltz.

The image displays a musical score for a Polonaise in C major, arranged in two systems. The first system includes the sections 'Polonoise' and 'Kofeiufsko'. The second system includes 'Trio' and 'Polo: D Capo'. The score is written for piano, with a treble and bass clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated. The piece concludes with a double bar line and repeat signs.

Figure 4. Polonaise in C major.

Controversy of Authorship

In his scholarly essay and a part of the recently published collaborative book, *Tadeusz Kosciuszko-Artist*, the musicologist Adam T. Kukla points out that “contemporary musicological literature is rather lacking in publications dealing with

the Kosciuszko Polonaise”⁸. The author brings attention to only two sources discussing the Kosciuszko motifs in music: ‘Tadeusz Kosciuszko w muzyce’ (Tadeusz Kosciuszko in music) in “*Poradnik Muzyczny*” 1967/12, 24–26, by Jan Prosnak, and in ‘Kosciuszko kompozytorem?’ (Kosciuszko the composer?), in *Ruch Muzyczny*, 1968/2, 15–16.

Generally there is no consensus among performers and scholars whether the two polonaises and the waltz were actually composed by Kosciuszko, or if these pieces had been conceived by an unknown author (or authors) and have been only attributed to the Polish hero. Out of the three charming keyboard pieces, only Waltz in G major has not been a subject to much controversy.

Kukla in *Kosciuszko: The Artist* provides a detailed timeline, in particular pertaining to the polonaises. He points out that Polonaise in C major could date from the time of Confederation of Bar (1768–1772). He validates his opinion by pointing out at the existence of an undated manuscript with the exact melody of the polonaise in C held in the PAN Library in Kórnik. This manuscript contains a note about Confederation of Bar and in fact, references to Kazimierz Pułaski, a revered general and Kosciuszko’s acquaintance. The authorship of the other polonaise, in B flat major, nicknamed ‘Kosciuszko Polonaise’ was questioned in publication by A. J. Barcicki, a composer from Lublin, as per tradition and sources from the early 19th century⁹. He also does not exclude the possibility of the authorship by Michal Kleofas Ogiński, or another composer Aleksander Badowski.

Another scholar, Dr. Maja Trochimczyk in her essay *Polonaise* written for the Polish Music Center journal also questions Kosciuszko’s authorship of the three keyboard pieces. She refers to the inventory of Polish dances in American popular music, edited by Aleksander Janta¹⁰, which points to the arrival of the polonaise genre in the U.S. in 1815. That particular resource lists “29 editions of polonaises (including seven by Ogiński), as well as two polonaises attributed to Tadeusz Kościuszko (written in 1792, but of a different authorship)”¹¹. She concludes that the attribution should not be a surprise since the Polish national dance “...was supposed to have been created by the Polish national hero (the leader of the Kościuszko Insurrection (1794), unsuccessfully trying to prevent the final division of the country between Prussia, Austria and Russia), and a hero of the American Revolutionary War”¹². This potential mis-attribution brings about a very specific context for the polonaise. Even though the

⁸ P. Ignaczak, A. T. Kukla, *Tadeusz Kościuszko-Artist*, Kraków 2017.

⁹ Ibidem.

¹⁰ A. Janta (ed.), *A History of Nineteenth Century American-Polish Music*, New York 1982, p. 148-155.

¹¹ M. Trochimczyk, *Polonaise*, online essay, Polish Music Center, University of Southern California, 2018 <https://polishmusic.usc.edu/research/dances/polonaise/>.

¹² Ibidem.

polonaise made it to America as late as around 1815, the status of the dance remained as it always had been prior to that period. The polonaise served as a symbol of Polish spirit and a vehicle of the national cause, a genre created on the principles of nobility, pride, and strength.

During the time of Poland's partition composers turned to commissioning numerous instrumental pieces and patriotic songs (often in the popular genre of the polonaise or the mazurka). As these genres remained extremely popular, their melodies could have been shared, utilized in various settings, and rearranged. Therefore, it is possible that the existing 'Kosciuszko Two Polonaises and a Waltz' could bear melodic resemblance to the pieces or songs that were being circulated. At the same time, we cannot be absolutely certain that Kosciuszko did not compose these pieces. Their rather rudimentary melodic and harmonic language as well as a very concise form point towards an authorship by an amateur musician, who Kosciuszko most likely was. Secondly, we need to take into consideration the fact that Kosciuszko lived during Age of Enlightenment, a time of vast renewal of interest in literature, philosophy and art. Art was an integral part of education for people from the so-called higher spheres of the society, such as Kosciuszko and Jan Piotr Norblin (1745-1830) who was brought to Poland by Prince Czartoryski. Other prominent political figures and art lovers include Polish king Stanislaw Leszczyński and Prince Stanislaw August Poniatowski, who were amateur painters.

Based on the above argument it is quite possible that as an amateur musician Kosciuszko could have contributed two polonaises and a waltz. In addition, if we carefully examine the wording of the title page of Two polonaises and a waltz, which states 'by Permission of the General', we should conclude that Kosciuszko was at the very least aware that the pieces were about to be published. Around 1797 when these works were most likely printed he was in Great Britain. Since the General granted his permission for publication (as indicated on the title page for the score), by logic, he should have been the composer. Why would he allow the publication of pieces under his own name that were not his? On the other hand, it is possible that Kosciuszko could have also been an arranger of already existing melodies. It is therefore the author's opinion that both arguments remain viable and they should be subject to further investigation.

Concluding Notes

If Kosciuszko was the author of the three pieces, it should be no surprise that he turned to the polonaise genre. At that time, the polonaise gained special status and played a very important role for the Poles already for several centuries. During the moments of glory the polonaise symbolized Poland's majesty, while during the time of oppression it raised people's spirit and reminded them of Polish heritage. According to

Adam T. Kukla "It's quotation was intended to evoke specific reminiscences in the listener, to stir patriotic sentiment at difficult times in Polish history, in an oppressive political situation; yet the period in question abounded in events that brought the Poles of those times hope for a better existence, for freedom"¹³.

It should also be noted that the popularity of the "Kościuszko Polonaise" in the time of political upheaval can be put on a par with the status of Michał Kleofas Ogiński's polonaise "Pożegnanie Ojczyzny" [Farewell to Homeland] and the "Dąbrowski Mazurka". These pieces represent Polish dance genre (the polonaise and the mazurka) and they bear patriotic overtones. Kościuszko's pieces appear to be a very similar example of music appealing to both entertainment and utilitarian values. In addition, they remain attributed to a man whose accomplishments and extraordinary vision for mankind continue to be widely acknowledged and respected. For that reason alone, they should be popularized and performed regularly.

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Streszczenie

Tadeusz Kościuszko jako znakomity inżynier, architekt, strateg, żołnierz, dowódca sił polskolitewskich walczący podczas powstania w Polsce przeciwko Rosji i Prusom oraz bohater podczas wojny o niepodległość Stanów Zjednoczonych, był podziwiany przez wiele wpływowych osobistości i odcisnął swe piętno na historii ludzkości jako obrońca praw człowieka, szczególnie grup uciskanych, w tym chłopów w Polsce i niewolników urodzonych w Afryce i w USA. Niektóre aspekty twórczego życia Kościuszki, na przykład jego zainteresowanie sztuką, dopiero

¹³ P. Ignaczak, A. T. Kukla, op. cit.

niedawno zostały ujawnione. Szczególnie ciekawy jest przypadek trzech utworów na instrument klawiszowy przypisanych Kościuszcze – dwóch polonezów i walca. Ta część jego twórczości pozwala spojrzeć na działalność Kościuszki z zupełnie innej perspektywy. Artykuł rzuca światło na Tadeusza Kościuszkę jako postać kosmopolity i patrioty, prawdopodobnego kompozytora trzech utworów na instrument klawiszowy: dwóch polonezów i walca. W pierwszej części artykułu przedstawiono biograficzne fakty dotyczące Kościuszki. Autorka podkreśla ważną rolę edukacji eklektycznej i strukturalnej w jego życiu, proces, który doprowadził do tego, że stał się on prawdziwym obrońcą praw obywatelskich. W drugiej części artykułu omówiono zainteresowanie Kościuszki sztuką. Oprócz tego, że był kosmopolitą z natury, oprócz charyzmy i kariery wojskowej, Kościuszko posiadał talent muzyczny. Artykuł zawiera szczegółową analizę każdej z jego trzech miniatur fortepianowych. Autorka konkluduje, że utwory te to muzyczne drobiazgi, małe pamiątki składające się z trzech krótkich sekcji, wśród których zawsze występuje trio jako sekcja środkowa. Dwa polonezy powinny być upowszechniane i regularnie wykonywane.

Słowa kluczowe: sztuka, historia, muzyka, muzyka polska, Tadeusz Kościuszko