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**Early Stage Works by Stanisław Moniuszko:
History of Creation and Productions
in Minsk and Vilnius**

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Abstract. The article is devoted to Stanisław Moniuszko's early compositions for musical theatre, written in Minsk and Vilnius (1830–1840s). They had different genre designations: comedy-operas, operettas, musical scenes, pastorals, idylls. Today it is difficult not only to differentiate their genres, but also to establish the exact dates of writing, since only sketches remain of some of them.

Even Moniuszko's first biographer, Aleksander Walicki, considered that many of the works were lost and could not clarify the circumstances of their creation. The composer himself most often called his small stage compositions "operettas"; musicologists use a number of terms emphasizing the size of such works, features of the plot and figurative content (small operas, musical melodramas, idylls). Having become a successful start to his works, they helped the composer not only to form his own approach to the creative process, but also significantly expanded the boundaries of his interests in the field of musical theatre. In Polish and Belarusian musical culture, Moniuszko's operettas have not lost their significance to this day. The article includes the latest scientific data, allowing us to clarify the circumstances and chronology of their creation, as well as genre characteristics.

Keywords: Stanisław Moniuszko, Polish opera, vaudeville, comedy-opera, operetta, Oskar Korwin-Milewski, Wincenty Dunin-Marcinkiewicz, the Warsaw Musical Society

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*Музыкальный театр:
вопросы истории*

Научная статья

**Ранние сценические произведения
Станислава Монюшко:
история создания и постановок
в Минске и в Вильне**

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Аннотация. Статья посвящена ранним сочинениям Станислава Монюшко для музыкального театра, написанным в Минске и Вильне (1830–1840-е годы). Они имели разные жанровые обозначения: комедии-оперы, оперетты, музыкальные сценки, селянки, идиллии. Сегодня трудно не только провести их жанровую дифференциацию, но и установить точные даты создания, поскольку от некоторых остались лишь наброски. Уже первый биограф Монюшко Александр Валицкий считал многие произведения утраченными и не мог прояснить обстоятельства их создания. Сам композитор чаще всего называл свои небольшие сценические сочинения опереттами, в музыковедении употребляется целый ряд терминов, акцентирующих размер таких произведений, особенности сюжета и образного строя (малые оперы, музыкальные мелодрамы, идиллии).

Став удачным началом пути, они помогли композитору не только сформировать собственный подход к творческому процессу, но и значительно расширили границы интересов в области музыкального театра. В польской и белорусской музыкальной культуре оперетты Монюшко не утратили своего значения до настоящего времени. В статье учтены последние научные данные, позволяющие уточнить обстоятельства и хронологию их создания, жанровые характеристики.

Ключевые слова: Станислав Монюшко, польская опера, водевиль, комедия-опера, оперетта, Оскар Милевский, Винцент Дунин-Марцинкевич, Варшавское музыкальное общество

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Introduction

As known, the creative path of Stanisław Moniuszko (1819–1872, *Illustration 1*) began in Minsk and Vilnius, where his early works for the theatre were written.

Over time, they faded in the shadow of his outstanding national opera, *Halka* (1847)¹ which was absolutely innovative for the Polish scene [2], but at that time they were enthusiastically received by the local audience. Some of them, such as the opera now called *Idyll* (*Sielanka / The Peasant Woman*) and the operettas *Karmaniol* and *Loterea* (*The Lottery*), have not lost their significance in Polish and Belarusian musical culture to this day. The first biographer of the composer, Aleksander Walicki, compiled a catalog of Moniuszko's early stage works. He considered that many of the works were lost and could not specify when they were written. Later, Witold Rudziński undertook searches in this direction and then, Marian Fuks supplemented results thanks to the chance finds [3, pp. 20–21; 4, pp. 168–169].

A new stage in the study of materials in the archives was connected with the long preparations

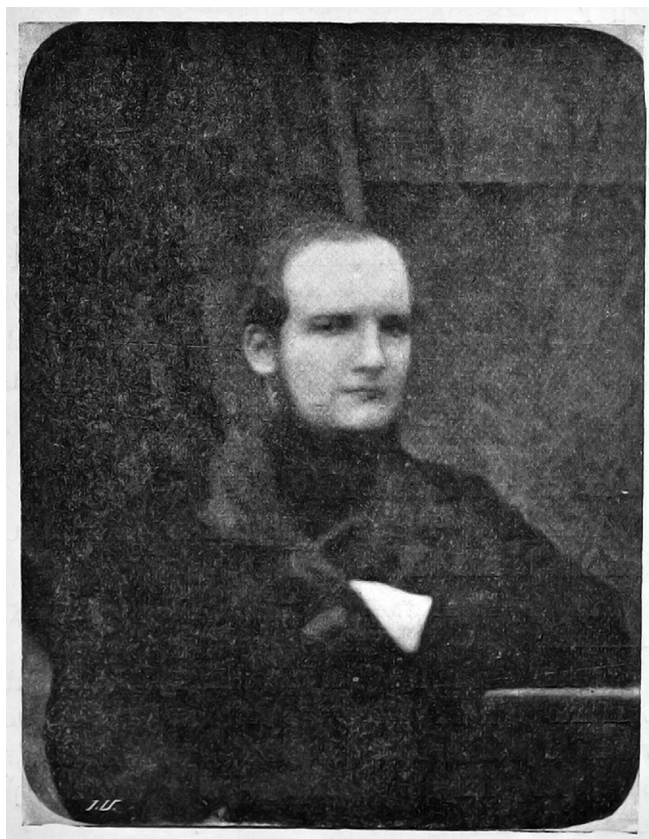


Illustration 1. Stanisław Moniuszko. Daguerreotype (1840s) published in *Tygodnik Ilustrowany* (*The Illustrated Weekly*, Warsaw). Source of illustration [1]

¹ The composer spent a long time searching for a libretto for a “real” opera, writing his operettas. It was the production of one of them, *The Lottery*, that brought the composer to Warsaw, where he met Włodzimierz Wolski.

for the celebration of the composer's 200th anniversary, when, in particular, Svetlana Nikolaevna Niemagaj studied and brought to Minsk copies of some previously unknown manuscripts of the stage works. However, this event did not reduce the number of questions about the circumstances of their creation.

On Genre Designations and the Preservation of Scores

Due to the uncertainty and discrepancies in the documents, it is sometimes very difficult to establish the exact dates of the creation of Moniuszko's early stage works. Currently, some Polish musicologists, directors and conductors also express doubts about the authorship of some of them, especially after studying the archives of the Warsaw Musical Society (hereinafter WMS),² which has the largest number of sources. In this situation, it is obvious that due to the loss of the originals, we can talk about falsification primarily in relation to the lost and later restored operettas.

Now 15 early stage works by Moniuszko are known. In the 19th century, they had various genre designations: *comic operas* ("comedy-operas"), *operettas*, *musical scenes* (*fraszkas*, from Polish "fraszka"), *pastorals*, and even *idylls*.³ Researchers of the composer's work in their works refer to them as small operas, musical comedies, melodramas or idylls, guided rather by their plot, size and generally accepted ideas about the poetics of such genres. Niemagaj provides valuable information:

Comedy-opera in the first third of the 19th century is a composition with extended conversational dialogues and solid musical numbers, where the literary text forms the basis of the action, and the musical numbers complement it and reveal the emotional content as a kind of program illustrations [...] the music in such compositions could be selected by both the composer and the playwright, and it did not necessarily have to be an original work. Comedy-opera was a copy of the French vaudeville comedy (comédie en vaudeville) of the turn of the 17th–18th centuries [5, p. 124].

² WMS (WTM in Polish), Moniuszko Section.

³ For example, *Idyll*, *Woda cudowna* (*Magic Water*), *Bettly* are often called operas, although they can hardly be considered as such. The last two have not survived, and the first, judging by the references and libretto (with the title *Sielanka*), was a typical comedy-opera and was called an opera in our time (it is performed in Belarus under the title *Sielanka*, which, according to the concepts of that time, is a synonym for the idyll genre).

According to the established tradition of the genre, the poetic texts of the play were sung to popular melodies, and at the end all the characters had to perform as an ensemble the couplets, which reminded the audience the main themes of such an “operetta.” As the researcher emphasizes, Polish culture owes the definition of the genre as “comedy-opera” to the playwright Ludwik Dmuszewski [Ibid.], who did not like the word “vaudeville” and introduced a new term in 1804 for a musical comedy with Polish text.⁴

Moniuszko most often called his early works operettas (Polish pl. “operetki”). For example, in a letter to his wife from October 19, 1843 from Minsk, he asks to send him the manuscripts of *The Lottery* and *The Ideal*: “...Taking advantage of the opportunity, I would like to draw attention to myself, and these two operettas can be excellently presented” [6, p. 92]. The works mentioned by him in the score are designated as “fraszka” and “comedy-opera,” but in the letter they appear as “operettas.” It was this term that the composer apparently considered sufficiently capacious, since it expressed the general specificity of the genre with all the diversity of plot features. Although formally Moniuszko’s early works do not always correspond to the poetics of operetta in the current understanding, we use this term as the main one in the article.

Moniuszko’s earliest stage work was a one-act comedy-opera, or rather music for the vaudeville *Biuraliści* (*The Clerks*) to the text of Fryderyk Skarbek, probably written in 1835. It should be noted that *Biuraliści* is practically not mentioned in the early literature on Moniuszko (even in Rudziński’s monograph [7]). It was believed that, like most youth operettas, it was preserved in fragments. However, recent publications, including the article by Niemagaj, emphasize that its full text was found in the WMS archives [8, p. 57]. The researcher examines this composer’s experience in the context of Lithuanian musical culture, and also compares two available sources, the Krakow copy (from the library of the Jagiellonian University) and the anonymous score preserved in the WMS, on which the date 1832 was incorrectly indicated (the exact time is not established, the date she suggests is not earlier than 1834, when a play of the same name was published in Warsaw).

⁴ Dmuszewski L. A. *Siedem razy jeden*. Komedioopera w 1 akcie oryginalnie napisana. First production: Warsaw, December 14, 1804.

Let us present a list (*Table 1*) of early stage works that survived or were found after the composer's death (a full source study description is given in the appendix):

Table 1. Moniuszko's Early Stage Works

Year	Title	Genre	Libretto	City
1832 (also 1835) ⁵	<i>The Clerks</i> (<i>Biuraliści</i>)	comedy-opera in one act	Fryderik Skarbek	Minsk
1938	<i>The Swiss Hut</i> (<i>Die Schweizerhütte</i>)	comic opera in two acts	Stanisław Moniuszko on comic opera by Karl Blum	Berlin
1839 (?)	<i>The Overnight Stay in the Apennines</i> (<i>Nocleg w Apeninach</i>)	comedy-opera in one act	Aleksander Fredro	Vilnius – Ubiel?
1840	<i>The Ideal, or New Treasure</i> (<i>Ideal czyli Nowa Precjoza</i>)	comedy-opera in two acts	Oskar Korwin- Milewski on melodrama <i>Precjoza</i> , text by Józef Minasowicz	Vilnius?

⁵ The first date is based on information accepted in Polish musicology and published in official sources by 2019. The second date was clarified by musicologists (M. Komorowska, G. Zieziula, M. Prochaska, S. N. Niemagaj) based on a study of archives in the same years. The exact date cannot always be established, since this information is not available in Moniuszko's letters. In scientific works up to the 1970s, quite a few incorrect dates are given that are not documented.

1840 (1852?)	<i>Gypsies (Cyganie, in the second version Jawnuta)</i>	pastoral in two acts	Franciszek Dionizy Książnin, adaptation by Władysław Syrokomla	Vilnius – Warsaw
1840	<i>The Last Warsaw Lottery / The Lottery (Ostatnia loteria warszawska / Loteria)</i>	musical scene (fraszka)	Oskar Korwin- Milewski on vaudeville by Ludwik Adam Dmuszewski	Vilnius
1841, or early in Berlin (also 1842, Vilnius)	<i>New Don Quixote, or One Hundred Mad-nesses (Nowy Don Kiszot czyli Sto szaleństw)</i>	comedy (farce) in three acts	Aleksander Fredro on Miguel Cervantes	Vilnius
1841 (1842?)	<i>Karmaniol, or The French Like to Joke (Karmaniol czyli Francuzi lubią żartować)⁶</i>	comedy-opera in two acts	Oskar Korwin- Milewski in version Stanisław Moniuszko	Vilnius
1843	<i>The Idyll, also Sielanka</i>	pastoral, opera in two acts [9]	Wincenty Dunin- Marcinkiewicz and Stanisław Moniuszko	Vilnius

It should be emphasized that there are many discrepancies in the information about the dates of composition and production, as well as the preservation of musical sources. In the 2010s, in connection with the celebration of the composer's anniversary, the WMS archives began to be studied more thoroughly, and many materials were re-examined and evaluated. It was after this that it became possible to perform

⁶ G. Zieziula defines the genre of the libretto of *The Ideal* and *New Don Quixote* as a paraphrase [10].

The Overnight Stay in the Apennines, The Ideal, The Swiss Hut (Illustration 2), and the complete text of *The Clerks* was found. Other compositions (*The Lottery, New Don Quixote, Karmaniol, Jawnuta*) were performed for a long time, and their texts were only clarified and supplemented.

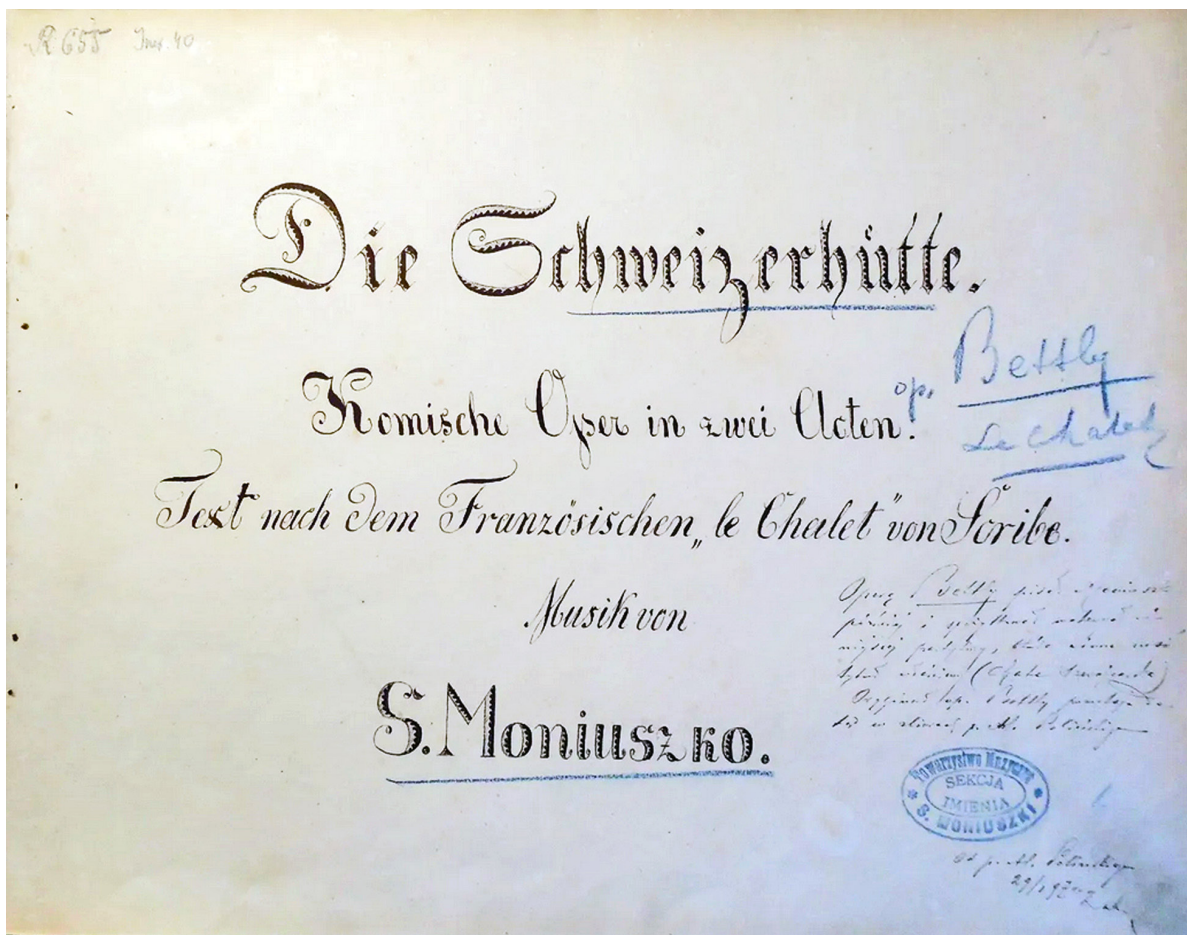


Illustration 2. *Die Schweizerhütte*. Title page of the piano score.

Source of illustration [1]

The least fortunate was the once popular *The Idyll*. It had to be restored, based on the principle of analogy with the composition of vaudeville as a genre, since interest in it was due to the preservation of the traditions of the Belarusian national musical theatre.

The original manuscript of *Karmaniol* was discovered by Zdzisław Jachimecki in 1900 in Lviv, where it had been revived by the artists of the Society of Stage Lovers and the Academic Choir shortly before. For the composer's 200th anniversary, conductor Maciej Prochaska reconstructed the score of *Karmaniol*. As noted in the press, "after recording it turned out that the vaudeville really was a sparkling comedy that makes people cry to tears even today" [1].

Thanks to a great deal of work and a lucky coincidence, information about works that were considered lost has become known today: *The Magic Water*, *The Battle of the Musicians* and *The Recruitment*. The only thing that is known for certain about the latter is that it was staged in 1841 in Minsk during the celebrations of Fyodor Mirkovich's accession to the post of governor. Only the song "*Fleeting Time Destroyed My Happiness*" (*Czas w chyżym przelocie zniszczył szczęście moje*) remains from this operetta [9, p. 48].

In connection with the restoration of unknown facts and materials, what is surprising is rather something else — the fact that the study of archives in which Moniuszko's works could have been found has only just begun. A typical story of the discovery of an unknown work and its preparation for staging is described in an article by Grzegorz Zieziula:

I thought that there was a comic opera by Moniuszko with a French text called *Bettly*. Meanwhile, only its unoriginal version has survived, the text of which was translated into Polish, and the vocal parts were added by Gabriel Różniecki only in 1877. But it turned out that there is also a German opera by Moniuszko, which musicologists have never written about, because they considered it a later reworking of *Bettly*. When I took the manuscript in my hands, I saw that [...] it contains the original German text. [...] I determined that this is the libretto of an operetta by Karl Blum, which premiered in Berlin in 1835. When Moniuszko came to Berlin a year later, he could have bought the libretto or even seen the performance. He must have liked Blum's libretto, because he began to write his own music for it [10].

History of the Composition of Early Stage Works

Preparing plays with music occupied an important place among the Moniuszko family's hobbies. Wide circle of relatives and friends worked on them, and this is no coincidence: in the 1820s and 1830s, amateur troupes from the Minsk

province had the opportunity to perform even on the stages of city theatres.⁷ In such an environment, the young composer quite naturally had a desire to try himself in popular stage genres. The history of his appeal to this area of musical theater leads from Minsk to Berlin, and then again to Minsk and Vilnius.

After moving to Vilnius in 1840, the composer often visited Minsk. In 1842, a spring in the city park became the reason for creating the operetta *The Magic Water*⁸ – already on January 21, 1843, the composer wrote to his mother-in-law that the first act was completely ready, but the second was not yet instrumented [6, p. 88]. The authors of the libretto were two of the most prominent playwrights of that time in Minsk and Vilnius – Oskar Korwin-Milewski and Wincenty Dunin-Marcinkiewicz. Of the music, only the author's score of the overture has been preserved in the Warsaw archive, and information about the production is very contradictory. Witold Rudziński confidently asserts that the premiere took place in Minsk, Szymon Paczkowski, on the contrary, believes that most likely the operetta was never staged, according to indirect sources we can assume a performance in Vilnius in the early 1840s [9, p. 44]. It is known that the overture was performed in the 1897–1898 season at concerts of the WMS orchestra, moreover, after that it became a repertoire piece.

In Minsk, Moniuszko also composed music for several dramatic performances. His first experience was the music to Józef Korzeniowski's drama *Karpaccy górale* (*Carpathian Highlanders*), which was staged in Vilnius in 1844. The music for the four-act melodrama *Kasper Hauser* by French playwrights Auguste Anicet-Bourgeois and Adolphe d'Ennery was first performed in Minsk on November 18, 1843. The performance was a huge success and was performed 21 times to a full house, that was an unprecedented success for that time. The Vilnius Theatre staged two more productions with music by Moniuszko: the three-act melodrama *Don Juan de Barbastro* (premiered on January 19, 1845) and the five-act melodrama by d'Ennery and Lemoine *Sabaudka, or Mother's Blessing* (premiered on May 6, 1845).

Having begun composing stage works in Minsk, the composer continued this activity in Vilnius, where he had the opportunity to offer them to various theatre companies. Moniuszko's unflinching interest in “operettas”

⁷ The Moniuszko family staged home performances at the estate of relatives, and this experience was later used in the production of *The Idyll* on the Minsk stage.

⁸ This assumption was made by Niemagaj [9, p. 44].

was undoubtedly connected with the desire to achieve popularity and find opportunities for productions in musical theatres in various cities (in addition to Vilnius and Minsk, Grodno, Lviv, Warsaw can be mentioned). There was a simpler reason for turning to operetta, in addition to its availability for performance on the local stage, the need to earn money, which the young composer so often mentioned in letters to his wife.

Already the youthful operettas *The Overnight Stay in the Apennines* and *New Don Quixote* based on the texts of Alexander Fredro enjoyed great success.⁹ The vaudeville with music *The Overnight Stay in the Apennines* was created with the participation of friends and relatives of Moniuszko, the plot of the comedy of the Lviv Count Fredro (1825) was based on the story of his adventures in Italy. It is unknown who and when gave the text to Moniuszko, and how Moniuszko's vaudeville came to Lviv, and the exact time of its creation is also unknown. Most likely, the composer received the text of Fredro's vaudeville from friends or familiar actors, since the Moniuszko family did not miss the performances of touring actors. One way or another, when in 1839, after two years of study in Berlin, Moniuszko went on vacation to Vilnius, he had two new compositions in his luggage, which were waiting for performance there: *Mass for soprano, choir and orchestra*, and this vaudeville.

After the premiere in Vilnius in 1839 (the author's name, at his request, was not indicated on the first poster), a production took place in Lviv, which is mentioned by Regina Kasher [11, p. 171]. Somewhat later, the play was staged in Grodno and then again in Vilnius. Vaudeville became an important step in the composer's creative work, effectively opening for him the way to the theatre (*Illustration 3*). The musical numbers of the operetta are an overture, beginning with the sounds of a post horn, which quickly turns into a picture of a storm, humorous songs, duets and arias, as well as choral ensembles.

The success inspired Moniuszko, and he asked Fredro to write a libretto for a full-fledged opera, but he did not receive an answer and continued to work in the "light" genre, using another text by the playwright in the three-act operetta *New Don Quixote, or One Hundred Madnesses*. Unlike *The Overnight Stay*, *Don Quixote* was not only staged, but was re-published in 1928 (in excerpts).¹⁰

⁹ Their composition was usually attributed to the Berlin years, although the first was written earlier, before leaving for Berlin, and *New Don Quixote* was written later.

¹⁰ These early operettas are also called "two comedies of Fredro with music by Moniuszko". They were staged in an updated version in Wroclaw in 2017 and 2018.

The image shows a page of handwritten musical notation for a score. At the top, it is labeled '№ 2.' and 'Allegretto'. The score is written for several instruments: Flauto (Flute), Clarinetto # (Clarinet in B-flat), Corni # (Horn in B-flat), Violino 1 (Violin I), Violino 2 (Violin II), Viola, Bombo (Bass Drum), and Cello Basso (Cello/Double Bass). The Flauto, Clarinetto #, and Corni # parts are mostly rests. The Violino 1 and Violino 2 parts have some notes. The Viola part has a few notes. The Bombo part has a rhythmic pattern of eighth notes. The Cello Basso part has a few notes. Below the instrumental parts, there are vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Polish: 'o to miay pradu sie kogo baki piana baki kochki musceg'. The score is written on aged paper with a red '17' and a '9' in the top right corner.

Illustration 3. *The Overnight Stay in the Apennines*. Fragment of the score. Source: Moniuszko S. *Nocleg w Apeninach*. Komedjo-opera w 1 akcie. Polona. Domena Publiczna. URL: <https://polona.pl/preview/4c98b7f7-da8a-457a-8ed6-e7b82f8656bf>

Between these two vaudevilles, *The Ideal* and *The Lottery* appeared in Vilnius at the end of 1840, which became the beginning of intensive collaboration with the famous Vilnius playwright Oskar Korwin-Milewski. *The Ideal*, *Karmaniol, or the French Like to Joke* and the operetta-fraszka *The Last Warsaw Lottery* were written over a short period, which ended on *The Magic Water*, composed with the participation of Dunin-Marcinkiewicz (who was already prominent at that time) and losted with the exception of the overture. Among the early works, these operettas, one might say, were lucky: they survived. The only set of the score and the voices of the overture *The Ideal* were found and published by the Moniuszko Section of the WMS. Among the operettas of the turn of the 1840s, this two-act operetta stands out for its voluminous score with extended vocal numbers and complicated orchestral scenes, the overture and the finale.¹¹

The plot of *The Lottery* is based on a simple episode “from real life,” then people gathered in a roadside inn are waiting for the arrival of a mail coach and a parcel with a list of numbers chosen in the latest lottery draw. Moniuszko was well acquainted with such inns; he traveled and often encountered financial problems, and also played the lottery himself. In the operetta, the situation quickly “grows” with fascinating details. The main characters of the theatrical action are the poor clerk Jan Piorkiewicz and his beloved Hanna Ślacicka, whose father wants to marry her off to rich Bibulkiewicz. Unexpectedly, the lovers’ dreams are fulfilled by a mysterious Stranger, who, under the guise of winning the lottery, gives them money for the wedding.

The Lottery was staged by Wilhelm von Schmidkoff’s troupe in Minsk¹² under the title *The Warsaw Lottery* (1843), but in 1841 the same cast performed it in Grodno. The audience liked Moniuszko’s music, and at the suggestion of the management, on September 12, 1846, *The Lottery* was presented

¹¹ It is no coincidence that the composer used some themes in other works, for example, the melody of one of the arias is used in the middle part of the Mazurka, which ends the first act of *Halka*.

¹² The Vilnius “Company of Dramatic Artists” under the direction of Wilhelm von Schmidkoff, a native of Silesia, was considered a professional opera and drama troupe. It is known that his daughter, Ewa, was a talented actress and successfully performed in leading roles (soprano).

at the Warsaw Teatr Wielki, where the leading female role of Hanna was played by Paulina Rivoli, the future performer of the role of Halka.¹³

Nowadays, the most famous operetta of the late 1830s and early 1840s is *Karmaniol*, written and performed in Vilnius (1841).¹⁴ The author of the libretto, Oskar Korwin-Milewski, adapted a popular French one-act vaudeville of the same name (with the note “an episode from the Italian war”). As Niemagaj notes, such a practice was common in the territories of the former Polish-Lithuanian State and Russia in the first third of the 19th century, when translations of plays by French playwrights or their free adaptation to the local language while preserving the French plot were used [12, p. 41].

The plot is one of the most dynamic among Moniuszko’s early stage works: the French army approaches the Italian village San Giuliano, moving towards Marengo.¹⁵ The inhabitants flee, leaving only the simple-minded boy *Karmaniol*, ready to join the Republican troops. However, the French who invade the village mistake him for an Austrian spy, so the further action develops around the rescue of *Karmaniol* by the efforts of *Rosella*,¹⁶ who is in love with him, and the camp follower *Katarzyna*, who “protects” *Rosella* from the soldiers and the villagers. The love passions and the depiction of military events are presented as a parody, sometimes turning into farce.¹⁷

The score of *Karmaniol* is impressive, 12 detailed numbers (including seven choral numbers) and an orchestral intermission between acts. As the operetta has a large-scale number structure, the absence of an overture is somewhat surprising. Although it is typical for vaudeville, the general nature of the musical material

¹³ In the 1960s, *The Lottery* with the text in a modern text version was staged by Polish Television, the leading role was played by the famous singer Irena Santor.

¹⁴ *Zieziula* suggests 1842 [10].

¹⁵ The location where the famous Battle of Marengo (1800) took place. An interesting detail of the modern Wrocław production is the computer-generated scenery with references to the preserved rural landmarks of this village.

¹⁶ Her father, as is customary in such plots, prevents the heroes from falling in love.

¹⁷ In the modern Wrocław production, the play, expanded with original dialogues from French vaudeville, has turned into a full-fledged two-hour performance.

rather indicates that the overture has been lost. The text part is no less lengthy and includes 70 pages of handwritten libretto text (the modern production lasts more than 100 minutes). Such volume makes questions about the genre definition of the work. Of course, the text dominates in it, the music creates, rather, special illustrations, but the role of choral numbers is completely atypical for vaudeville, especially since there are only three actively “singing heroes” (Karmaniol, Katarzyna, and Rosella).

One of the most interesting early experiments was *Sielanka* (the title accepted in Belarus according to published libretto) or *The Idyll* (the author’s title) to the text by Dunin-Marcinkiewicz, which was created in collaboration with Moniuszko. One fragment of this opus has been preserved (*The Commissar’s Song*), and only recently the second was found. There is indirect information that the work had a large scene with Belarusian folk dances, and one of the characters, Naum Prygavorka, whose role was played by Dunin-Marcinkiewicz himself at the premiere, expressed himself exclusively in Belarusian proverbs — in fact, thanks to this, *Sielanka* became one of the first examples of Belarusian musical and theatrical creativity.

It is believed that the premiere of the operetta took place on February 9, 1852 in Minsk (no mention of earlier dates has yet been found) [9, p. 50], but it is known that it was preceded by private performances (especially since the author of the libretto and his daughter Kamilla performed with friends as an amateur troupe), and after the sensational premiere, due to the use of local folklore, with texts in the Belarusian language, *Sielanka* was banned by the city authorities and quickly forgotten, although it was performed by Marcinkiewicz’s troupe in other cities of the Minsk province. Dunin-Marcinkiewicz mentioned the success of the production in a letter to the Vilnius book publisher Aleksander Zawadzki, asking him to prepare a new print run of the libretto [Ibid.]. It is known from his letters that the composer’s friends (K. Krzyżanowski, W. Dunin-Marcinkiewicz and Kamilla) took part in the composition and production of this pastoral, using their own and other popular inserted numbers [Ibid., p. 51]. *The Idyll* under the title *Sielanka* was reconstructed and staged in 1993 at the Bolshoi Theatre of Belarus by director Nikolai Pinigin.

The two-act *Jawnuta* with its extended dialogues represents a potpourri of Moniuszko’s previous works (its text is the most voluminous among all his works of this genre). At first, the composer wanted to add music to *The Gypsies* by Franciszek Dionyzy Kniaźnin and perform them with amateurs in Vilnius.

However, then he asked his friend, the poet Władysław Syrokomla, to simplify this popular, but too complicated plot. Later, *The Gypsies* was renamed *Jawnuta* in honor of the main character and first performed with great success on 19 (20?) May 1852 during a concert in Vilnius together with the comic opera *Bettly*, which had been completed by that date. It is probably difficult to find another work by Moniuszko that received so many additions during the course of its productions, however, such editing did not contradict its genre.

Conclusion

To sum it up, I would like to note that the comic sphere turned out to be an organic part of Moniuszko's works. The composer's interest in it never faded. Having become a successful start to the path, operettas helped Moniuszko not only to find his own approach to the creative process, but also significantly expanded the boundaries of his interests, after all, he composed his chamber-vocal masterpieces, symphonic and liturgical works, successfully created in the genre of opera-drama during he wrote such comic opuses. From composition to composition, progress is noticeable in the field of instrumentation, melodic and rhythmic ideas become more and more large-scale and interesting (the melodies stylized as Spanish folklore in *New Don Quixote* and quotations from French music in *Karmaniol* are very indicative). Obviously, starting with common theatrical plots, the composer strove for original librettos and found the opportunity to write simply, but increasingly perfect. And although the conditions for performing his works at the beginning of his career were more than modest, however, thanks to the success of his operettas on stage, he enjoyed the support and love of a wide circle of music lovers.

Appendix

Table 2. List of early stage compositions with description of available sources

Year and city	Title, genre	Libretto	Available information about the score or first edition
1832 (also 1835) Minsk	<i>The Clerks</i> (<i>Biuraliści</i>), comedy-opera in one act	Fryderik Skarbek	The autograph of the score is stored in the WMS archives (<i>Biuraliści. Komedio-Opera w I akcie roku 1832 w Mińsku Muzyka Stanisława Moniuszki</i>)
1838 Berlin	<i>The Swiss Hut</i> (<i>Die Schweizerhütte</i>), comic opera in two acts	Stanisław Moniuszko on comic opera by Karl Blum <i>Mary, Max und Michel</i> (1836), text of the libretto in German	The autograph of the piano score was found in the WMS archives ¹⁸
1839 (?) Vilnius – Ubiel?	<i>The Overnight Stay in the Apennines</i> (<i>Nocleg w Apeninach</i>), comedy-opera in one act	Aleksander Fredro	The manuscript and music were considered lost except for fragments. A full copy of the score was found in the Biblioteka Narodowa

¹⁸ The manuscript of *Die Schweizerhütte* piano score with notes by Moniuszko himself was discovered in 2012 in the WMS archives by Grzegorz Zeziula while searching for the original of *The Ideal* [10].

1840 Vilnius?	<i>The Ideal, or New Treasure (Ideal czyli Nowa Precjoza)</i> , comedy-opera in two acts	Oskar Korwin-Milewski on popular in Poland melodrama <i>Precjoza</i> with music by K. M. von Weber on the text by Józef Minasowicz (1827, on Hugo and Cervantes)	The autograph was found in the WMS archives ¹⁹
1840 (1852?) Vilnius – Warsaw	<i>Gypsies (Cyganie, in the second version Jawnuta)</i> , pastoral in two acts	Paraphrase by Franciszek Dionyzy Książnin, adaptation by Władysław Syrokomla	The premiere of the first version took place in Vilnius on May 20, 1852; the second version (<i>Jawnuta</i> , 1858) was staged in Warsaw on June 5, 1860. Selected numbers were published: Warsaw, Gustaw Sennewald, 1860
1840 Vilnius	<i>The Last Warsaw Lottery / The Lottery (Ostatnia loterea warszawska / Loterea)</i> , musical scene (“fraszka”)	Oskar Korwin-Milewski on vaudeville by Ludwik Adam Dmuszewski Terno (Warsaw, 1805, adaptation of popular French vaudeville)	The autograph of the score for the Warsaw production of 1846 has been preserved ²⁰

¹⁹ The manuscript of *The Ideal*, which was considered partially lost (including the completely lost libretto), was found in the WMS archives by conductor Maciej Prochaska.

²⁰ The orchestral score, piano arrangement and libretto of *The Lottery* were reissued by the Moniuszko Section of the WMS in Warsaw by “Gebethner i Wolff.”

<p>1841, or early in Berlin (also 1842, Vilnius)</p>	<p><i>New Don Quixote, or One Hundred Madnesses (Nowy Don Kiszot czyli Sto szaleństw)</i>, comedy (farce) in three acts</p>	<p>Comedy (farce) by Aleksander Fredro on Miguel Cervantes (1822, edited in 1826)</p>	<p>First edition of <i>Song of Don Quixote, Romance and Dumka (Thoughts) (Trzy Śpiewy z krotchwili)</i>: Lviv, 1851, Aleksander Fredro (wydana z partytury przez autora Aleksandrowi Hr. Fredrze Przystanój)²¹</p>
<p>1841 (1842?) Vilnius</p>	<p><i>Karmaniol, or the French Like to Joke (Karmaniol czyli Francuzi lubią żartować)</i>, comedy-opera in two acts</p>	<p>Oskar Korwin-Milewski in version Stanisław Moniuszko. Adaptation of the French one-act vaudeville of the same name (with the note “an episode from the Italian war” (E. Théaulon, Ph. de Torges and E. Jaime)</p>	<p>In the late 1890s, a Zhitomir copy of the 1852 score was found.²² <i>Karmaniol. Operetka we dwóch aktach z Francuzkiego P. Théolon Tłumaczenie Oskara Milewskiego Muzyka Stanisława Moniuszki. The score in the WMS archives: WTM № 664. Libretto: WTM № 1282</i></p>

²¹ Storage of the first edition of fragments: Biblioteka Uniwersytecka w Toruniu. Three fragments were published “from Moniuszko’s score” by the author of the farce, Count Alexander Fredro. Subsequently, individual numbers and the piano score were republished.

²² In 1900, Z. Jachimiecki became acquainted with this copy in Lviv thanks to the revival of the operetta. Before the discovery was mentioned in Russia, it was believed that only the duet “Don’t cry, my love...” had survived [11, p. 171].

No later than 1841 Minsk – Vilnius	<i>The Recruitment (Pobór rekrutów)</i> , also <i>Taking a recruit from the Jews (Pobór rekruta u Żydów)</i> , comedy-opera in one act	Wincenty Dunin-Marcinkiewicz	Lost (except for one song published by the composer). Authorship is still in question ²³
No later than 1842 Vilnius	<i>New Heir (Nowy dziedzic)</i> , comedy-opera in one act	?	The first version is lost. New words by M. Radziszewski were combined with previously written music in 1869, the piano score of this version has been preserved
1843 Vilnius	<i>The Idyll (Idyll)</i> , also <i>Sielanka / The Peasant Woman</i> , pastoral, opera in two acts	Wincenty Dunin-Marcinkiewicz and Stanisław Moniuszko	With the exception of the libretto and two numbers, it is lost and is performed in Belarus in reconstruction
1840-e	<i>The Battle of the Musicians (Walka muzyków)</i>	Wincenty Dunin-Marcinkiewicz	Lost
1840-e	<i>The Yellow Nightcap, or Kolenda on New Year's Eve (Żółta szlafmyca albo Kolęda pod Nowy Rok)</i>	?	Lost

²³ The poster for the first performance reads: “A comic opera in one act, originally written by Marcinkiewicz and Krzyżanowski, with music arranged by them” [9, p. 49].

No later than 1843 Vilnius	<i>The Magic Water</i> (<i>Woda cudowna</i>)	Wincenty Dunin- Marcinkiewicz, Oskar Korwin- Milewski	Lost. The original manuscript of the overture is kept in the WMS archives
1846 (?), first performance took place in Vilnius on May 20, 1852	<i>Bettly (Bettly)</i> , comic opera in two acts	Franz von Schober (based on A. E. Scribe and Mélesville), libretto in French	The 1877 edition has survived with a translation into Polish and vocal parts written by Gabriel Różniecki

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