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Janina Korolewicz-Waydowa, debut and first stage experiences

This article is dedicated to the debut and early stage career of Janina Korolewicz-Wayda. The artist made her debut at the Lviv Opera as Hanna in Moniuszko's "The Haunted Manor" (1894), and she first appeared on the stage of the Warsaw Grand Theatre as Amina in Bellini's "La sonnambula" (1897). During the opening of the Lviv Grand Theatre, she performed the role of Bronka in Żeleński's "Jontek" (1900), and it was also on this stage that she first sang the role of Halka in Moniuszko's opera, a role she cherished throughout her life. Initially, she sang coloratura parts, then lyrical and dramatic ones. The initial reviews of her performances were varied, but with each season, critics increasingly appreciated her vocal and acting talent, and in later years, they only wrote about Janina Korolewicz-Wayda's great artistry

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This year marks the 130th anniversary of Janina Korolewicz-Wayda's stage debut. It was on July 17, 1894, at the Skarbek Theatre in Lviv, that the young, teenage Janina Korolewicz made her first appearance on stage. The circumstances of this debut resonated in *Gazeta Lwowska* [Lviv Gazette], but the artist herself also recalls them in her diary.¹ Seeking to preserve the memory of this remarkable and deserving figure in Polish opera, the author of this article recalls Janina Korolewicz's debut and her first stage creations, discussed and commented on in the contemporary press.

Janina Korolewicz-Wayda (1875?/1876–1955) was born and raised in Warsaw, in the house of civil servant Piotr Korolewicz and Ewa nee Teraszkiewicz.² She was the fourth daughter of the Korolewicz family. She

¹ J. Korolewicz-Waydowa, *Sztuka i życie. Mój pamiętnik*, Wrocław–Warszawa–Kraków 1969.

² *Słownik Biograficzny Teatru Polskiego 1765–1965*, Warszawa 1973, p. 316; *Encyklopedia Teatru Polskiego*, <https://encyklopediateatru.pl/osoby/15982/janina-korolewicz-waydowa> (access-

most likely inherited her passion for art, especially music, from her mother, who studied solo singing at the Warsaw Musical Institute. Like her older sisters, Janina also took piano lessons from an early age.³ Additionally, she began vocal training, with her first teacher being Aleksander Myszuga, a singer at the Warsaw Opera.⁴ At the age of 15, Janina started her music studies in singing under the guidance of Prof. Walery Wysocki in Lviv,⁵ whose school produced many outstanding artists.⁶ Upon starting her education at the Lviv Conservatory, Korolewicz received a scholarship from Marcelina Sembrich-Kochańska. In addition to solo singing, she attended music theory classes, piano lessons, Italian language classes, and declamation. She also took private lessons from Wysocki and general subjects.⁷ As a student, she distinguished herself with a remarkable

sed on 12.02.2024). In both provided works, the date of birth of Korolewicz-Waydowa is noted as January 3, 1875, or December 22, 1876, Warsaw. However, in Witkiewicz's *Leksykon operowy*, the date of birth given is January 3, 1876. See: J. S. Witkiewicz, *Leksykon operowy*, Warszawa 2000, p. 275. The same date is given by J. Kański. See: J. Kański, *Mistrzowie sceny operowej*, Warszawa 1998, p. 86. A completely different date is given in *Słownik muzyków polskich*, vol. II, Kraków 1967, p. 269. The author of the entry, Barbara Chmara, provides the date of birth as February 9, 1880.

³ The oldest daughter of the Korolewicz family, Ewa, died at the age of 3 from pneumonia. Elżbieta took piano lessons and was a student of Prof. Józef Śliwiński, but unfortunately died at the age of 11 from scarlet fever. Wanda learned to play the piano at the Institute of Music in Rudolf Strobl's class and received solo singing lessons from Teodozja Friderici-Jakowiecka. She had a wonderful soprano voice but passed away from tuberculosis at the age of 27. Janina's first teacher was her mother and her sister Wanda. See: J. Korolewicz-Waydowa, *op. cit.*, p. 8–34.

⁴ Aleksander Myszuga (1853–1922), an opera singer, was a student of Walery Wysocki and studied in Italy. He debuted at the Lviv Theatre in the role of Stefan in "The Haunted Manor" (1880) and was associated with the Lviv Theatre, Warsaw Government Theatres, and performed as a guest in Kraków, Vienna, Prague, Paris, and St. Petersburg. From 1905 to 1910, he taught at a music school in Kyiv, and in 1911, he led a class in solo singing at the Warsaw Conservatory. Later, he taught in Rome (until 1919) and from 1920 in Stockholm. His most famous roles include Jontek ("Halka"), Edgar ("Lucia di Lammermoor"), Don José ("Carmen"), Manrico ("Il Trovatore"), Alfredo ("La Traviata"), Faust ("Faust"), Raoul ("Les Huguenots"), and Radames ("Aida"). See: *Słownik Biograficzny Teatru...*, p. 471.

⁵ *Słownik Biograficzny Teatru...*, p. 316. Józef W. Reiss wrote that she was the greatest pride of Wysocki's school, which "spread the fame of Polish singing throughout the wide world". See: J. W. Reiss, *Polscy śpiewacy i polskie śpiewaczki*, Łódź 1948, p. 20.

⁶ Walery Wysocki (1835–1907) was a Polish opera singer (bass) and pedagogue. He performed on Italian, Spanish, and German stages. In 1868, he retired from his stage career and began teaching in Lviv, where he founded his own singing school. Later, he led a singing class at the Lviv Conservatory. He became famous as an excellent pedagogue, and among his students were Janina Korolewicz-Waydowa, Salomea Kruszelnicka, Irena Bohuss-Hellerowa, Maria Mokrzycka, Helena Zboińska-Ruszkowska, Adam Didur, Aleksander Myszuga, Gabriel Górski, Józef Mann, and Zygmunt Mossoczy. See: *Encyklopedia muzyki* ed. A. Chodkowski, edition II, Warszawa 2006, p. 962.

⁷ J. Korolewicz-Waydowa, *op. cit.*, p. 27–29.

memory, which allowed her to master a vast repertoire in a short time. Her high voice, unmatched agility and flexibility, and ease in mastering even the most demanding (in technical terms) pieces quickly made her great talent noticed. After two years of study, Korolewicz made her debut on the Lviv theater stage for the first time. Her debut began as Hanna in Stanisław Moniuszko's national opera "The Haunted Manor".⁸ Announcing her performance in this opera, Eugenia Strassern,⁹ Aleksander Myszuga, Gabriel Górski,¹⁰ and Henryk Kowalski,¹¹ added: "Miss Korolewicz, a student of Prof. Walery Wysocki, will appear as Hanna for the first time. The debut of this charming artist arouses enormous interest throughout Lviv".¹² It is worth adding that it was an extremely intense time for the Lviv opera because the Universal National Exhibition took place in Lviv at that time.¹³ Opera performances were given almost daily, and

⁸ The fourth volume of *Dziejów teatru polskiego* incorrectly states that Korolewicz debuted on August 16 1894, as a 15-year old. See: A. Solarska-Zachuta, J. Michalik, S. Hałabuda, *Teatr lwowski w l. 1890–1918* [in:] *Teatr polski w latach 1890–1918*, vol. IV, part 1, Warszawa 1987, p. 224.

⁹ Eugenia Strassern, a singer (active on stage from 1892 to 1903), was a student of Walery Wysocki and later studied in Paris. She sang mezzo-soprano roles and was part of the Lviv theater ensemble. She debuted in the Warsaw Government Theaters and performed in Paris, Moscow, Bucharest, and Budapest. Her main roles included Halka, Amneris ("Aida"), Elsa ("Lohengrin"), Jadwiga ("The Haunted Manor"), Balladyna ("Goplana"), and Marguerite ("Faust"). See: *Słownik Biograficzny Teatru...*, p. 687.

¹⁰ Gabriel Górski (1867 – after 1935) was a singer and director who made his debut at the Lviv Theatre in 1893 in the role of Alfonso in Donizetti's opera "The Favorite". He studied singing in Milan and Dresden. He was associated with the Lviv Theatre, Warsaw stage, and the Poznań Opera, and he made guest appearances in Kraków. His most famous roles include the Sword-bearer in "The Haunted Manor", Count di Luna in "Il Trovatore", Kostryn in "Goplana", Janusz in "Halka", the title role in "Rigoletto", Scarpia in "Tosca", and Bartolo in "The Barber of Seville". As a director, he made his debut in Warsaw in 1906 with a production of "Halka". Some of his most famous directorial works include "Tosca", "The Haunted Manor", "Konrad Wallenrod", "Goplana", and "Jontek's Revenge". See: *Słownik Biograficzny Teatru...*, p. 197.

¹¹ Henryk Kowalski, later known as Kawalski (1869–1931), was a singer, actor, and director. He studied singing in Warsaw and Milan, making his debut in Turin as Baltazar in "The Favourite". In the 1890s, he was associated with the Lviv theater (making his debut in 1893 as Mephistopheles in "Faust") and the Warsaw stage until 1907. From 1907 onwards, he transitioned to dramatic roles, leaving opera behind. He sang baritone and bass roles, and as an actor, he played character roles. Starting in 1908, he directed at the Variety Theatre and also taught at the Warsaw Application School. In 1916, he became the chief director of the Warsaw Opera. In 1923, he celebrated the 30th anniversary of his artistic career. He authored the book "Zasady gry scenicznej dla śpiewaka operowego" [Principles of Stage Performance for Opera Singers], published in Warsaw in 1927. See: *Słownik Biograficzny Teatru...*, p. 291–292.

¹² „Gazeta Lwowska” 1894, no 160, p. 3; no 161, p. 2.

¹³ The Universal National Exhibition held in 1894 in Lviv aimed to showcase the economic and cultural achievements of Galicia. It also served as a presentation of the art and culture of the Kingdom of Galicia and Lodomeria beyond the partitions. The preparation for the exhibition took

sometimes works were added to the repertoire at the request of guests. This was the case, for example, with “The Haunted Manor”, as reported in the press: “On Tuesday, July 17, at the general request of the guests attending the Exhibition, ‘The Haunted Manor’, a national opera in 4 acts, was performed”.¹⁴

A few days later, a brief press report mentioned the successful performance of the young singer, a student of the Lviv Conservatory. “The debutante has a lovely voice and charming appearance”, wrote “Gazeta Lwowska”. “Yesterday’s performance in the role of Hanna (always a significant role on our stage) although it did not allow the audience to fully assess the abilities of the young art student, deservedly earned the title of a successful debut”.¹⁵ The performance enjoyed a large audience, as noted in the review: “the theater was filled to the last seat, and the majority of the audience consisted of visiting guests”.¹⁶ The opera featuring Korolewicz was repeated on Sunday, July 29, and later on September 4 and 11.¹⁷

Reflecting on this first performance on stage, the artist wrote in her diary years later:

I had a little white satin kontush with amaranth linings, all trimmed with swan down. I was very happy that I would look nice, and in that respect, I was calm, but I kept thinking about how the debut would go. The conductor was the unforgettable, beloved student of Moniuszko, Henryk Jarecki. (...) Before the start of the second act (...) he approached me and with his kind smile said: ‘There’s no need to be afraid, everything will go well’. Despite that, I had crazy stage fright. It manifested strangely because literally my legs refused to obey me (...) out of fear, my legs simply gave way under me...”.¹⁸

In August, the young Korolewicz appeared in Georges Bizet’s opera “Carmen”.¹⁹ At the beginning of October 1894, a performance was organized at the theater for the benefit of the theater orchestra. One of the points of the concert was the one-act opera by Pietro Mascagni from 1890, “Cavalleria rusticana”, in which Korolewicz (as Lola) appeared alongside Eugenia Strassern (Santuzza), with Aleksander Myszuga (Turiddu) and Gabriel Górski (Alfio) singing the

two years. It consisted of 129 pavilions divided into 34 main sections. The exhibition covered an area of 50 hectares near Stryiskyi Park. It was opened on June 5th and remained open for over 4 months. https://pl.wikipedia.org/wiki/Powszechna_Wystawa_Krajowa_we_Lwowie (accessed on 15.02.2024).

¹⁴ „Gazeta Lwowska” 1894, no 160, p. 3.

¹⁵ „Gazeta Lwowska” 1894, no 163, p. 4.

¹⁶ *Ibidem*.

¹⁷ „Gazeta Lwowska” 1894, no 171, p. 4; no 202, p. 3; no 204, p. 3; no 208, p. 4.

¹⁸ J. Korolewicz-Waydowa, *op. cit.*, p. 32.

¹⁹ The opera was performed on August 23, 1894. “Gazeta Lwowska” 1894, no 191, p. 3; no 192, p. 3., no 193, p. 3.

male roles.²⁰ Also in October, the young debutant received her part in a concert by composer Władysław Żeleński.²¹ The concert sparked considerable interest in Lviv due to the presentation of excerpts from the new opera “Goplana”.²² It included songs and orchestral pieces, and in the second part, excerpts from “Goplana” were featured.²³ Korolewicz appeared in the second part, presenting herself on stage in a duet with Irena Bohuss²⁴ (the duet of Skierka and Chochlik). Her performance was described as “very charming”.²⁵ The concert was repeated two days later, marking the end of the artistic season of the Lviv Opera. The press included summaries and references to individual artists. The performances of young stage debutants were also evaluated, and in reference to the names Korolewicz and Strassern, it was noted that the young artists still needed vocal training.²⁶

In the summer of 1895, Janina Korolewicz traveled with the Lviv ensemble to Kraków for guest performances. These were her first performances outside the Lviv stage. The opera troupe under the direction of Ludwik Heller and

²⁰ The opera was presented on October 4th. Apart from the opera, the program included: Overture by Henryk Jarecki, Song of the Golden Calf from Gounod’s opera Faust, the one-act comedy “Przez wdzięczność” [Through Gratitude] by Lubowski, excerpts from Act IV of the opera Halka, and a monologue of an old bachelor from the play “Pan Żeniackiewicz” [Mr. Żeniackiewicz]. See: “Gazeta Lwowska” 1894, no 226, p. 4.

²¹ Władysław Żeleński (1837–1921), a composer, studied in Krakow, Prague, and Paris. In 1872, he took over the piano class at the Warsaw Music Institute. In 1881, he returned to Krakow, where he remained until his death. He was the director of the Conservatory of the Music Society. He is considered the most outstanding composer of operas and songs after Moniuszko. His most famous operas include “Konrad Wallenrod”, “Goplana”, “Janek”, and “Stara baśń” [An Ancient Tale]. He composed over 100 songs, wrote chamber music, and pieces for orchestra. He is the author of the Piano Concerto in A minor, Op. 60.

See: *Encyklopedia muzyki...*, p. 978.

²² The concert organized at the National Home took place on October 10th. The Lviv premiere of Żeleński’s opera “Goplana” did not take place until January 28th, 1897.

²³ „Gazeta Lwowska” 1894, no 228, p. 3.

²⁴ Irena Bohuss (circa 1878–1926) was a singer and actress from a Polish-Hungarian family background. She studied singing at the Lviv Conservatory under W. Wysocki and made her debut in 1895 at the Lviv Theatre in the role of Siebel in the opera “Faust.” Over the following years, she performed in Lviv, Warsaw, Krakow, and also spent time in Italy, where she received vocal lessons from Teresa Arkłowa and was part of the opera ensemble in Prague. In 1902, she married Ludwik Heller. Bohuss sang on opera stages in Italy, Madrid, Lisbon, London, and St. Petersburg. In 1920, she settled in Warsaw and began performing in dramatic theater. In 1925, she celebrated her artistic career jubilee at the Warsaw Philharmonic. Her most famous roles included Elsa (“Lohengrin”), Marguerite (“Faust”), Hanna (“The Haunted Manor”), Halka, Nedda (“Pagliacci”), Marie (“The Daughter of the Regiment”), Tosca, and Manon. See: *Słownik Biograficzny Teatru...*, p. 50–51.

²⁵ „Gazeta Lwowska” 1894, no 231, p. 3; 233, p. 3.

²⁶ „Gazeta Lwowska” 1894, no 238, p. 3.

Juliusz Bandrowski, to which Korolewicz joined, was associated with the Lviv theater due to the composition of soloists and choirs, but it was actually a private enterprise.²⁷ The echoes of these concerts found their reflection in the Kraków press, especially in the valuable reviews written by Franciszek Bylicki²⁸ in “Czas” [Time] magazine. From June to the end of August, several operas were staged.²⁹

Korolewicz appeared in several performances. One of them was Bizet’s *Carmen*, shown on June 17. Eugenia Strassern performed in the title role, accompanied by Aleksander Myszuga. Bylicki’s review was quite favorable to the young singer; the critic wrote: “Miss Korolewicz presented herself very favorably in a small role; her beautiful, resonant voice received universal acclaim, and in the duet with Mr. Myszuga, she made quite an impression”.³⁰ Bylicki positively evaluated the entire performance, expressing admiration especially for the orchestra, which, after just a few makeshift rehearsals with the soloists, made “amazing progress”.³¹ Another opera in which Korolewicz appeared was Vincenzo Bellini’s two-act opera “*La sonnambula*” [The Sleepwalker]. The performance took place on July 16. This time, the artist was entrusted with the main role of the orphan Amina, the titular sleepwalker, while the role of Elvino, Amina’s fiancé, was given to Myszuga.³² Bylicki’s opinion

²⁷ A. Wypych-Gawrońska, *Polski teatr operowy i operetkowy w Krakowie w XIX wieku*, p. 564 (ruj.uj.edu.pl – accessed on 3.01. 2024).

²⁸ Franciszek Bylicki (1844–1922) was a writer, musician, and philosopher with a Ph.D. He participated in the January Uprising and was captured by the Russians, subsequently exiled to Tobolsk where he supported himself through music. In 1867, he returned to Kraków, completed his secondary education, and then pursued university studies. Bylicki possessed great musical talent and in the 1880s, he was among the finest pianists in Kraków. In his mature years, he studied music under Teodor Leszetycki in Vienna. He served as the artistic director of the Kraków Music Society “*Harmonia*” and was a longtime editor at “*Czas*”, focusing mainly on music reviews, biographies, and literary portraits. He maintained an open house in Kraków, counted Juliusz Kossak, Adam Asnyk, and Michał Bałucki among his friends, and hosted Helena Modrzejewska. After his wife’s death, he spent his final years with his son Stanisław in Żytnów, where he passed away. See: J. Sokulski, hasło: *Bylicki Franciszek* [in:] *Polski słownik biograficzny*, vol.3, Kraków 1937, p. 169–170; J. Wąsacz-Krztoń, *Muzycy powstania styczniowego i ich losy* [in:] *Powstanie styczniowe w pamięci zbiorowej*, ed. A. Kawalec, J. Kuzicki, Rzeszów 2017, p. 505–508.

²⁹ During the summer season in Krakow in the summer of 1895, the Lviv Opera Company presented the following operas: “*Carmen*”, “*Halka*”, “*Martha*”, “*The Haunted Manor*”, “*Faust*”, “*La Traviata*”, “*La Favorita*”, “*Il Trovatore*”, “*Pagliacci*”, “*The Sleepwalker*”, “*The Raftsmen*”, “*Aida*”, “*La Juive*”, “*Cavalleria Rusticana*”, “*The Masked Ball*”, “*Les Huguenots*”, “*Mignon*”, “*The African Woman*”, “*Lohengrin*”, “*Le Prophète*”.

³⁰ „*Czas*” 1895, no 138, p. 3.

³¹ *Ibidem*.

³² „*Czas*” 1895, no 160, p. 4; no 162, p. 3.

suggests that Korolewicz had some shortcomings on stage, mainly due to lack of experience and short stage tenure; however, the reviewer emphasized her clear voice, understanding of her partner's intentions, and confidence, which made the artist have "very happy moments" on stage.³³

On Saturday, July 27, the Lviv ensemble presented Pietro Mascagni's one-act opera "Cavalleria rusticana" [Rustic Chivalry] to the Kraków audience. Among the five main characters on stage was Janina Korolewicz, who sang the role of Lola.³⁴ All roles received applause, and Korolewicz impressed with her beautiful voice.³⁵ Franciszek Bylicki emphasized in his review "the excellent" diction of the artists and good performance, which made the whole production seem "well-studied and carefully executed".³⁶

These initial guest performances on the Krakow stage also left a lasting impression on Janina Korolewicz. In her memoirs, she recalled them with emotion: "My performances in Kraków were a great success. The audience welcomed me incredibly warmly, almost affectionately, maybe because I was so very young".³⁷ Her memories include threads from the operas mentioned. The artist recalls her titular role in "The Sleepwalker", the tremendous stage fright she experienced, her first encores, and above all, the first flowers she received – a basket of pale pink roses after Act II: "I achieved immense success (...)", she wrote in her diary, "I felt so happy that I can't even express it. My childhood dreams came true. Since the beginning of my singing lessons (...), I always dreamed of standing on stage as a true prima donna".³⁸

The Kraków theatrical commission, in a report prepared at the beginning of July for the National Department, wrote about the success of the entire Lviv ensemble performing in Kraków from June 15 to August 31, 1895. It was emphasized that only in mid-June did 800 spectators fill the Kraków theater hall, despite the heat and an operetta by Julian Myszkowski being performed at that time. The Lviv ensemble brought vitality to the city, as even the visiting audience hurried to the opera performances.³⁹

Janina Korolewicz started the new artistic season at the Lviv theater. At the beginning of January 1897, she appeared in the opera "Marta czyli Kiermasz

³³ *Ibidem*.

³⁴ In the opera „Cavalleria rusticana”, the roles were performed by the following artists: Eugenia Strassern as Santuzza, Aleksander Myszuga as Turiddu, Gabriel Górski as Alfio, and Janina Korolewicz as Lola.

³⁵ „Czas” 1895, no 172, p. 3.

³⁶ *Ibidem*.

³⁷ J. Korolewicz-Waydowa, *op. cit.*, p. 36.

³⁸ *Ibidem*, p. 35–36.

³⁹ See: J. Michalik, *Dzieje teatru w Krakowie w latach 1893–1915*, vol. 5, part I, v. 1, Kraków 1985, p. 118–119.

w Ryszmondzie” [Marta, or The Market at Richmond] by Friedrich von Flotow. An announcement in “Gazeta Lwowska” heralded the artist’s first performance of the new season alongside Aleksander Myszuga and Julian Jeromin;⁴⁰ Korolewicz sang the role of the titular character.⁴¹



An announcement heralding Janina Korolewicz’s performance in the opera “Marta, czyli Kiermasz w Ryszmondzie”

Source: “Gazeta Lwowska” 1897, no 7, p.12.

⁴⁰ Julian Jeromin (1857–1938) was a singer who debuted at the Warsaw Government Theaters. He performed in Naples, Verona, Venice, and made his appearance at the Lwów Theater in 1884. He frequently sang at the Grand Theatre in Warsaw and made guest appearances in Geneva, Kraków, Łódź, Vienna, and Milan. Jeromin’s most famous roles included Marcello in “Les Huguenots”, Alvis Badoero in “La Gioconda”, Halban in “Konrad Wallenrod”, Cardinal de Brogni in “La Juive”, Ramfis in “Aida”, and Zbigniew in “The Haunted Manor”. See: *Słownik Biograficzny Teatru...*, p. 266.

⁴¹ „Gazeta Lwowska” 1897, no 6, p.5. The information in the next issue also mentioned an opera, stating about Korolewicz: “Miss Korolewiczówna will perform as Marta, who recently sang so extraordinarily well in the benefit performance of “Herbaciarnia” [The Tearoom] as she was so extremely admired.” See: *Ibidem*, no 7, p. 4.

From the review in “Gazeta Lwowska”, we learn about the course of the staging and the performance of individual characters in the opera. Some words were also dedicated to the young debutante who, after several years of training, appeared on the Lviv stage for the first time as a prima donna. Although reviewer Dr. Alojzy Brukman emphasized the control over her voice and excellent mastery of the role, he noted that Korolewicz’s voice was still sharp and lacked “natural warmth” in his opinion.⁴² Additionally, he pointed out the singer’s lack of stage education, which was reflected in mechanical movements on stage. Korolewicz’s entire performance was positively reviewed, although Brukman highlighted the fact that for now, “she still impresses more as a good and promising student than as a fully accomplished artist”.⁴³ Another well-known Lviv composer, conductor, and educator at the time, Mieczysław Sołtys, who was the editor of “Wiadomości Artystyczne” [Artistic News],⁴⁴ also shared his opinion after the performance.⁴⁵ He emphasized “the effectively placed voice”, its metallic tone, and many other merits that allowed the young singer to captivate the audience. Sołtys particularly highlighted Korolewicz’s rendition of an aria in the third act, where she sang “with great emotion and captivated the listeners to a thunderous ovation”.⁴⁶

At the end of January 1897, a great musical event took place at the Lviv Theatre, which was the premiere of “Goplana”,⁴⁷ the latest opera by Władysław Żeleński. Press announcements informed about the progress of preparations, rehearsals, and also about the composer’s arrival in the city, who participated in these events. The main roles were entrusted to Aleksander Myszuga (Kirkor), Eugenia Strassern (Balladyna), and Janina Korolewicz (Alina).⁴⁸

⁴² „Gazeta Lwowska” 1897, no 9, p. 4.

⁴³ *Ibidem*.

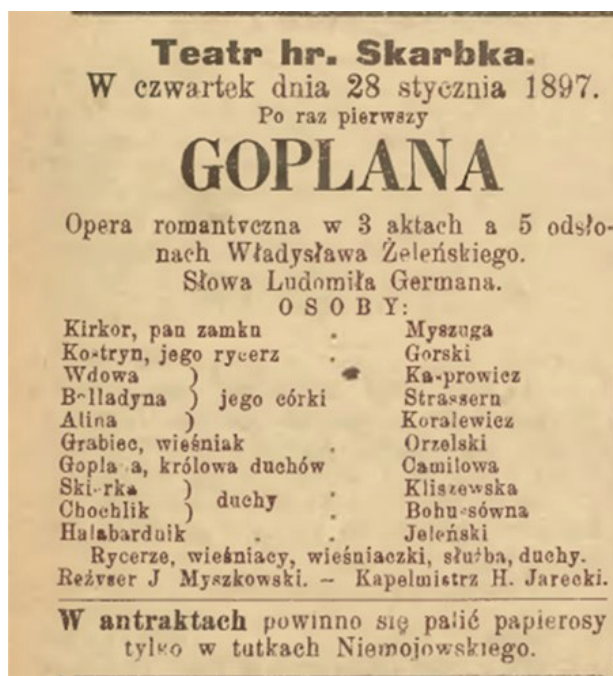
⁴⁴ „Wiadomości Artystyczne” was a biweekly magazine dedicated to music, theater, literature, and art. Founded by Mieczysław Sołtys in 1897, it was published twice a month. See: J. Wąsacz-Krztoń, *Aspekty życia muzycznego Lwowa na lamach „Wiadomości Artystycznych” Mieczysława Sołtysa* [in:] *Muzyka jako przedmiot recepcji, refleksji pedagogicznej i badań interdyscyplinarnych*, vol.2, ed. E. Nidecka and J. Wąsacz-Krztoń, Rzeszów 2020, p. 127–139.

⁴⁵ Mieczysław Sołtys (1863–1929) was a composer, conductor, and educator. He was a professor of piano and organ as well as music theory at the Galician Music Society Conservatory, later becoming its artistic director. In 1897, he founded the magazine “Wiadomości Artystyczne” and wrote reviews for many newspapers and journals. He conducted choirs and the GTM orchestra. He was also one of the organizers of the celebrations commemorating the 100th anniversary of Chopin’s birth in Lviv and the first congress of Polish musicians. See: U. Mieszkieło, *hasło: Sołtys Mieczysław* [in:] *Encyklopedia muzyczna PWM* ed. E. Dziębowska, vol. sm-ś, Kraków 2007, p. 29–30.

⁴⁶ „Wiadomości Artystyczne” 1897, issue 2, p. 34–35.

⁴⁷ “Goplana” is an opera in three acts composed by Władysław Żeleński, with the libretto written by Ludomił German. The opera is based on Juliusz Słowacki’s tragedy “Balladyna”. The premiere took place on July 23, 1896, in Kraków, while the Lviv premiere occurred on January 28, 1897.

⁴⁸ „Gazeta Lwowska” 1897, no 17, p. 5; no 18, p. 4; no 20, p. 4; no 21, p. 4 and 10.



The announcement heralding Janina Korolewicz's performance in the opera "Goplana"

Source: "Gazeta Lwowska" 1897, no 21, p.10.

On Thursday evening, January 28, 1897, a crowd gathered at the theater to witness such a significant event. From press reports dedicated to the performance, we can learn about the details of the main artists' performances, including the young singer Korolewicz. The character Alina, portrayed by her, did not appeal to the reviewer of "Gazeta Lwowska". His discussion begins with the statement that "Alina of Miss Korolewicz is even paler than Alina from Słowacki's drama".⁴⁹ From the opinion he wrote after the second performance of the opera, it is clear that Korolewicz's voice still sounds unnatural, and she lacks the proper approach to the role on stage: "Instead of showing modesty in Act I, she shows apathy; instead of cheerfulness in Act II, she exhibits restlessness, in which even her facial expressions do not take the smallest part".⁵⁰ Mieczysław Sołtys presents a completely different image of the artist in his account. He stated that both Balladyna and Alina "constituted the most perfect contrast of characters on which this art depends, and which was so successfully marked in this opera, gaining

⁴⁹ „Gazeta Lwowska” 1897, no 25, p. 3.

⁵⁰ *Ibidem*.

unprecedented success”.⁵¹ The prayer and wishes sung by Alina in Act I caused great enthusiasm in the theater. Sołtys notes that this was all thanks to Korolewicz’s magnificent voice, and similar impressions accompanied him during the duet of Alina and Balladyna (Korolewicz and Strassern) in Act II.⁵²

Until the end of the artistic season 1896/97, “Goplana” was performed eight times, and at each performance, the theater was filled to the brim.⁵³ The magnificent scenery, impressive lighting, and the atmosphere reflecting the mysterious character of the opera attracted not only residents of Lviv but also crowds from nearby provincial towns; everyone was buying tickets for subsequent performances. A sure sign of the opera’s great success and popularity is the announcement personally placed in the press by the composer Władysław Żeleński. The day after the premiere, he expressed his thanks to the theater management “for diligent, caring, and costly preparation”, and to the music director Henryk Jarecki, the members of the orchestra and choir, the opera artists, especially Jadwiga Camilowa, Amalia Kasprowicz, Karolina Kliszewska, Irena Bohuss, Janina Korolewicz, and Eugenia Strassern, as well as Gabriel Górski and Stanisław Orzelski, for their “dedication and work crowned with excellent results”.⁵⁴ Thanking for all the signs of sympathy and recognition, Żeleński emphasized that the great success achieved by his opera was possible thanks to “such zealous, sacrificial, and diligent collaboration of outstanding Polish artistic forces, which the management of Count Skarbek’s theater managed to gather and unite for the good of Polish art”.⁵⁵

Korolewicz recalls her first performance in Żeleński’s “Goplana” with particular vividness, especially the excitement and passion that accompanied her in the finale of Act I. Sitting in front of a peasant’s hut in the forest, dressed in a white linen coat (*plótnianka*) trimmed with lace, with long braids reaching her knees, she sang her phrase about raspberries, “I truly immersed myself, and in my imagination, I saw them alive everywhere”.⁵⁶

Participating in “Goplana” was undoubtedly a significant moment in Korolewicz’s artistic career. Being entrusted with one of the main roles clearly showed the trust that the management of the Lviv theater placed in the young debutante,⁵⁷ considering the nature of the performance.

⁵¹ „Wiadomości Artystyczne” 1897, issue 3, p. 44.

⁵² *Ibidem*, p. 45.

⁵³ The second performance took place on January 30, and “Goplana” was staged multiple times in February (on the 4th, 6th, 9th, 13th, and 20th), followed by performances in March.

⁵⁴ „Gazeta Lwowska” 1897, no 24, p. 3.

⁵⁵ *Ibidem*.

⁵⁶ J. Korolewicz-Waydowa, *op. cit.*, p. 33.

⁵⁷ During this time, the theater’s management was in the hands of Ludwik Heller and Juliusz Bandrowski, who jointly led the Lviv stage from April 1, 1896, until the end of 1898. After

In mid-February 1897, Janina Korolewicz appeared once again before the audience in Moniuszko's opera "The Haunted Manor". Alongside her, the main parts were sung by Myszuga, Górski, Jeromin, as well as Strassern and Kasprowiczowa. From the press announcement, we learn that in the final act of the opera, a soprano aria was reinstated, which had not been sung for years and was to be performed by Korolewicz.⁵⁸

Her next stage experiences were related to Ambroise Thomas's opera "Mignon", where she portrayed the character of Filina. This performance was quite positively reviewed, especially in terms of vocal talent. The reviewer from "Gazeta Lwowska" wrote about her abilities in coloratura singing but criticized Korolewicz and Myszuga for singing their roles in Italian.⁵⁹

Teatr hr. Skarbka.
 W sobotę dnia 20 marca 1897.
 O godzinie 3 po południu
HAMLET
 tragedia w 5 aktach Szekspira.
 Wieczorem o godz. w pół do ósmej
 III występ Miry Heller
MIGNON
 opera w 4 a. A. Thomasa
 O S O B Y:

Mignon	Mira Heller
Filina	Korolewicz
Wilhelm	Myszuga
Lotaryusa	Jeromin
Laerte	Jaroński
Zarno	Kiezman
Fryderyk	Kasprowicz

Damy, panowie, aktorki, aktorowie. – Rzecz dzieje się w r. 1794.
 Reżyser: J. Myszowski.

Source: "Gazeta Lwowska" 1897 no 64, p.12.

his partner's departure, Heller independently managed the theater until March 15, 1899. See: Wypych-Gawrońska, *Lwowski teatr operowy i operetkowy w latach 1872–1918*, Kraków 1999, p.36.

⁵⁸ „Gazeta Lwowska” 1897, no 33, p. 4; no 35, p. 4.

⁵⁹ „Gazeta Lwowska” 1897, no 66, p. 4. The opera was staged on February 28 and repeated on March 20 and 23. The title role was entrusted to Mira Heller, who was on guest performances at the Lviv Theater. Anna Wypych-Gawrońska mentions that during this performance, the protest against singing in Italian was mainly expressed by the audience gathered in the gallery and on the third floor. See: A. Wypych-Gawrońska, *Lwowski teatr...*, p. 234.

Janina Korolewicz then appeared as Violetta Valery in Giuseppe Verdi's "La Traviata". According to Sołtys, Korolewicz showcased a beautiful voice and demonstrated increasing progress with each new role. Sołtys especially highlighted Korolewicz's portrayal of Violetta, noting that while there were still some shortcomings in her stage experience, she showed developing stage temperament in several parts of the performance.⁶⁰ Korolewicz was also entrusted with the role of Małgosia in Engelbert Humperdinck's opera "Hansel and Gretel".⁶¹ Mieczysław Sołtys wrote that the singer performed her task very well, especially in terms of her vocal performance. He also praised her excellent declamation, which contributed to raising the artistic level of the role she portrayed.⁶²

Janina Korolewicz achieved great success in the role of Micaela in Bizet's "Carmen". The artist herself considered this role a significant vocal success, especially the aria from Act III, which she encored.⁶³ According to Brukman, a reviewer from "Gazeta Lwowska", Korolewicz was perfectly suited for this role because she naturally possessed all the qualities that suited her character, Micaela: "a high soprano voice, a sympathetic character, and a lack of temperament".⁶⁴ Brukman believed that Korolewicz's portrayal of Micaela was very natural, and her performance was "without reproach".⁶⁵ In the title role of Carmen, Mira Heller performed during her guest appearances at the Lviv theater at that time.⁶⁶

Janina Korolewicz also made her debut in major Wagnerian operas, including "Tannhäuser". The opera, performed at the Lviv Theater at the end of the 1896/97 season with a guest appearance by Władysław Florjański, received attention in the press.⁶⁷ Korolewicz sang the role of Venus. In Sołtys's opinion, the artist performed quite conscientiously, and in his review, he emphasized the

⁶⁰ „Wiadomości Artystyczne” 1897, issue 8, p. 127.

⁶¹ The opera was shown on February 28, March 7, and March 14.

⁶² „Wiadomości Artystyczne” 1897, issue 8, p. 127.

⁶³ J. Korolewicz-Waydowa, *op. cit.*, p.33.

⁶⁴ „Gazeta Lwowska” 1897, no 60, p. 4; 64, p. 4.

⁶⁵ *Ibidem*.

⁶⁶ Mira Heller was a singer who debuted in the role of Carmen at the Lviv Theater in 1887. For many years, she performed mezzo-soprano roles, singing in Italian opera in Odessa and Kiev, then in Budapest and Vienna. In 1894, she traveled to the United States and performed at the Metropolitan Opera in New York. Her last concerts took place in Warsaw in 1900. After World War I, she permanently moved to the USA, where she passed away. Heller's most famous roles include Rosina ("The Barber of Seville"), Mignon, Santuzza ("Cavalleria Rusticana"), Amneris ("Aida"), Selika ("L'Africaine"), and Valentine ("Les Huguenots"). She also frequently appeared in concert performances. See: *Słownik teatru polskiego...*, p. 224–225.

⁶⁷ The opera was staged on April 13 and 14, 1897. Reviews were published in „Gazeta Lwowska” and „Wiadomości Artystyczne”.

young prima donna's talent. However, he criticized her lack of stage presence and peculiar manners, such as constantly adjusting her dress and train during the performance, which was distracting and even irritating to the audience.⁶⁸

Teatr hr. Skarbka.
We wtorek dnia 9 marca 1897.

TRAVIATA

Wielka opera w 3 aktach Verdi'ego.

O S O B Y:

Violetta Valery	Korolewicz
Flora de Bervois	Kasprowiczowa
Annina	Skalska
Alfred de Germond	Myszuga
George de Germond, jego ojciec	Górski
Gaston wiehrabia de Letoriere	Jaronski
Baron Douphale	Kiozman
Markiz Obigny	Lomiński

Przyjaciele Violetty. — Rzeź dzieje się w Paryżu i okolicy tegoż.

Reżyser: J. Myszkowski Kapelmistrz: H. Jarecki.

Drobne ogłoszenia

Do wydzierżawienia w powiecie rohatyńskim 4 folwarki obszaru 2000 morgów, w powiecie brzeżańskim 2 folwarki obszaru 2100 morgów, w powiecie przemysłańskim 1 folwark obszaru 400 morgów pod korzystnymi warunkami. Bliższej wiadomości udziela kancelarya adwokatów dr. Lisiewiczów, Lwów, ul. Kościuski 1. 16. 35

“Gazeta Lwowska” 1897, no 54, p.12.

Teatr hr. Skarbka.
W czwartek dnia 18 marca 1897.
II występ Miry Hell-równy

CARMEN

opera w 4 a. Jerzego Bizeta

O S O B Y:

Carmen	Mira Heller
Don Jose sierżant	Myszuga
Escamillo, torador	Górski
Zuniga oficer	Jeromin
Morales sierżant	Kiozman
Micaela dziewczyna wiejaka	Korolewicz
Danceiro	Kiozman
Remundado	Lomiński
Prasquita	Kasprowicz
Meredes	Skalska

Żołnierze, cyganie, cyganki, przemysłnicy, lud chłopey. — Rzeź dzieje się w r. 1820.

“Gazeta Lwowska” 1897, no 62, p.12.

Brukman's opinion in “Gazeta Lwowska” was more severe.⁶⁹ Brukman believed that Korolewicz, as a young singer, did not meet the demands of such a difficult role. Although the critic appreciated her charm, beauty, and promising voice, he stated that these qualities were not enough for the role of Venus, especially in terms of technical requirements, even within the context of a provincial theater.⁷⁰ The reviewer emphasized that Wagnerian roles require stage experience, vocal expertise, and confidence, which Korolewicz still lacked. Therefore, such roles should not be entrusted to young debutantes who do not guarantee a proper understanding of the role and an appropriate artistic level. According to Brukman, Korolewicz's portrayal of Venus was well-rehearsed and sung but lacked any artistic qualities, resembling a school exercise.⁷¹ The critic also pointed out her lack of temperament in acting, excessive sentimentality, and excessive use of portamento,⁷² which completely obscured the true character of the role.

⁶⁸ „Wiadomości Artystyczne” 1897, issue 10, p. 153, a review by Mieczysław Sołtys.

⁶⁹ „Gazeta Lwowska” 1897, no 86, p. 4.

⁷⁰ *Ibidem.*

⁷¹ *Ibidem.*

⁷² Portamento is an Italian term that means “carrying” or “connecting.” It refers to a performance technique in music that involves smoothly transitioning between two pitches, often

In 1897, Janina Korolewicz, along with Eugenia Strassern and Aleksander Myszuga, was engaged with the Warsaw Government Theaters (WTR) opera company. She made her debut on the Warsaw stage in “Sleepwalker” where she performed alongside Myszuga. According to the critic Michał Marian Biernacki, her debut was successful; the young singer impressed with “her fresh, warm voice”, “impeccable intonation”, and was praised for her good diction, sense of accent, and phrasing.⁷³ Her next Warsaw premiere was in Żeleński’s “Goplana”, which took place on January 8, 1898.⁷⁴ A year earlier in Lviv, Korolewicz sang in this opera as Alina, but this time she was entrusted with the title role. The artist made a very good impression; Biernacki praised “her charming voice”, “extraordinary vocal and acting correctness”.⁷⁵ The entire performance was rated as “almost ideal” and exemplary. In her first Warsaw season, Korolewicz also sang the role of Gilda in Verdi’s “Rigoletto”, which brought her great success. Her lyric soprano was admired, and Korolewicz was said “to bear witness to significant talent” both vocally and in acting. Her portrayal of Gilda was a “glorious and unexpected victory” for the young singer.⁷⁶ Later, she portrayed Violetta in Verdi’s “La Traviata” and Micaela in Bizet’s “Carmen”. The echoes of these performances were also heard in Lviv thanks to press reports. Warsaw correspondent for “Wiadomości Artystyczne”, Feliks Starczewski, presented Korolewicz’s stage activities and periodically sent reports from the opera. Evaluating Janina Korolewicz’s first artistic season, Starczewski wrote about the young singer’s very good voice but pointed out her technical deficiencies and improper vocal placement.⁷⁷ Discussing technical issues (such as weak coloratura, staccato, and trills), he noted that out of the six roles she performed, only two brought her real success, and these were lyrical roles that did not require technical prowess.⁷⁸ Further correspondence reveals Korolewicz’s performances in opera and participation in concerts by the Warsaw Music Society “Lira”. “Korolewicz is making excellent progress”, Starczewski

by sliding or gliding discreetly from one note to another. Portamento is known for its expressive qualities and is used to convey emotion and musical phrasing effectively. See: *Encyklopedia muzyki...*, p. 711.

⁷³ „Echo Muzyczne Teatralne Artystyczne” [Musical, Theatrical and Artistic Echo] (hereafter: EMTA) 1897, no 25 (716), p. 296. *Przegląd muzyczny*, M. M. Biernacki. *O sukcesach na scenie warszawskiej*. See also: T. Sivert, *Teatry warszawskie w latach 1890–1918* [in:] *Teatr polski w latach 1890–1918*, vol. IV, part 3, Warszawa 1988, p. 95–97.

⁷⁴ T. Sivert, *op. cit.*, p. 97.

⁷⁵ EMTA 1898, no 3 (476), p. 29. *Goplana*, M.M. Biernacki.

⁷⁶ EMTA 1898, no 11 (754), p.128. An account signed: *Interim*. In a similar tone, Biernacki wrote in a later issue, highlighting the virtues of Korolewicz’s soprano, especially in lyrical roles. See: EMTA 1898, no 13 (756), p. 150.

⁷⁷ „Wiadomości Artystyczne” 1898, no 14, p.107. Correspondence sent in May.

⁷⁸ The mention here is about the role of Micaela in „Carmen” and Hanna in „The Haunted Manor”.

wrote this time: “her voice is rounding out and becoming more noble”.⁷⁹ The critic also noted feedback after her performance in “Carmen”, where her role as Micaela “overshadowed” the titular character.⁸⁰ However, correspondence from November 1899 shows the singer in an unsatisfactory light. Biernacki wrote that she was not able to properly select concert repertoire, which reflected unfavorably in her vocal performances. This, in turn, affected her artistic image, which often clashed with the singer’s character.⁸¹ At the end of her first Warsaw season, Janina Korolewicz also sang the role of Tamara in Anton Rubinstein’s “Demon”. It was the third performance of this opera, and according to Biernacki, Korolewicz fared much better in this role than her predecessors (Strassern, Konarska).⁸² Her Tamara was “melancholic, sweet, and singing from the first moment”.⁸³

The first opera season in Warsaw was certainly successful, and Korolewicz received a contract for the next season. At the beginning of October, she was scheduled to perform as Musetta in Puccini’s “La Bohème”.⁸⁴ Engaged with the Warsaw Government Theaters (WTR) opera company, the young artist remained there until 1902, mainly singing soprano roles (lyric-coloratura). However, in the fall of 1900, she reappeared in Lviv for the inauguration of the new theater stage. For the Lviv theater, a new period was beginning in 1900 with the inauguration of the new theater venue. This marked a transition from the era of Count Skarbek’s theater to the era of the Municipal Theater, located in its new building on Gołuchowskich Square. Now called the Grand Theater, it not only had a new building but also came under the management of the city and acquired a new director in Tadeusz Pawlikowski.⁸⁵

On October 4, 1900, with an impressive ceremony attended by high dignitaries from the country and the city, as well as numerous guests, the opening of the new Municipal Theater took place in Lviv. A rich artistic program was specially prepared for this occasion.⁸⁶ The evening began with the Prologue “Baśń nocy świętojańskiej” [Midsummer Night’s Tale] written by Jan Kasprowicz,

⁷⁹ „Wiadomości Artystyczne” 1899, no 4, p. 31.

⁸⁰ *Ibidem*. The main role of Carmen was sung by Irma Monti-Baldini at that time.

⁸¹ *Ibidem*, no 24, p. 198. The correspondence of Feliks Starczewski.

⁸² EMTA 1898, no 20 (763), p. 234, *Przegląd muzyczny*. M. M. Biernacki.

⁸³ *Ibidem*.

⁸⁴ T. Sivert, *op. cit.*, p. 99, 103.

⁸⁵ L. T. Błaszczuk, *Życie muzyczne Lwowa w XIX wieku*, „Przegląd Wschodni” 1991, vol. 1, issue 4, p. 707, 734; W. Kozicki, *Nowe czasy – nowy teatr (1900–1029)* [in:] H. Cepnik, W. Kozicki, *Scena lwowska 1780–1929*, Lwów 1929, p. 38–40.

⁸⁶ *W 30 rocznicę otwarcia Teatru Wielkiego we Lwowie*, Lwów 1930, p. 12. In the artistic personnel of the Grand Theatre in the 1900/01 season, the following names appeared in the Lviv Opera ensemble: Lili Esten, Janina Korolewicz, Maria Merkel, Helena Ruszkowska, [?], and Rosse. Among the gentlemen were Henryk Drzewiecki, Wiktor Grąbczewski, Franciszek Szymański, Stanisław Tarnawski, Aleksander Myszuga, Maurycy Kaufman, Julian Jeromin,

Janina Korolewicz soon appeared as the titular character Halka in Stanisław Moniuszko's opera.⁹² The director of the new production, Ludwik Solski, emphasized that it was in this role that the singer's magnificent talent in both singing and acting fully shone. Reflecting on his collaboration with the artist in staging Halka, Solski wrote that "this young artist sensed, with some fortunate instinct, all the falseness inherent in previous operatic performances and independently tried to oppose them".⁹³ However, Stanisław Bursa presented a completely different opinion about Korolewicz's portrayal of Halka. While he appreciated her stage performance, noting that she had gained full routine and he could hardly fault her vocally, he believed that as Halka, the artist failed to convey "the dramatic side of the character of a mountain girl madly in love to the point of frenzy and the depth of emotion necessary for Halka".⁹⁴ Seweryn Berson in "Gazeta Lwowska" expressed a similar sentiment about Korolewicz's performance. The reviewer noted that the role of Halka highlighted the strengths of the artist's voice and singing but felt that they were not enough to properly portray this dramatic role.⁹⁵ The opera was repeated a few days later to a full house.⁹⁶ From the accounts of both critics, we also learn about the intricacies of the performance of "Faust" by Gounod, in which Korolewicz appeared as Marguerite.⁹⁷ The staging of the opera turned out to be a success both musically and in terms of direction and scenography, as reported in "Gazeta Lwowska".⁹⁸ Seweryn Berson, who had recently criticized Korolewicz for lacking dramatic strength in "Halka", now wrote in a different tone. He stated that the singer did not disappoint and continued to leave very good impressions with her performance.⁹⁹ However, Stanisław Bursa held a different opinion. While he acknowledged the efforts and work of all the artists, especially Janina Korolewicz, who "saved the ensemble from falling apart in the prayer",¹⁰⁰ his final assessment was somewhat pessimistic. "I have not seen such a shaky whole in the theater and not only in Lwów during my fifteen years",

⁹² The opera was shown on Saturday, October 13, 1900. Janina Korolewicz performed in the title role, accompanied by Aleksander Myszuga, Julian Jeromin, Franciszek Szymański, and Helena Ruszkowska.

⁹³ L. Solski, *op. cit.*, p. 108.

⁹⁴ „Wiadomości Artystyczne” 1900, vol. 1, no 2/3, p. 26, an account made by Stanisław Bursa.

⁹⁵ „Gazeta Lwowska” 1900, no 236, p. 4., an account made by Seweryn Berson.

⁹⁶ The second performance of „Halka” took place on Tuesday, October 16. Korolewicz also sang the role of Halka on November 7th. „Gazeta Lwowska” 1900, no 238, p. 4; no 255, p. 4.

⁹⁷ „Faust” was staged on Saturday, October 20, 1900. „Gazeta Lwowska” 1900, no 241, p. 4.

⁹⁸ „Gazeta Lwowska” 1900, no 242, p. 4.

⁹⁹ „Gazeta Lwowska” 1900, no 248, p. 3.

¹⁰⁰ „Wiadomości Artystyczne” 1900, vol. 1, no 2/3, p. 27.

summed up the critic.¹⁰¹ “Faust” was repeated several times, with changes in the cast.¹⁰²

One of the roles performed by Korolewicz in the first season of the Grand Theatre in Lwów was Gilda in Verdi’s opera “Rigoletto”. Korolewicz first appeared as Gilda alongside Wiktor Grąbczewski on November 17, 1900. Berson noted in “Gazeta Lwowska” that she did not meet expectations and failed to leave an impression as she did with her previous roles as Bronka, Halka, and Marguerite. In the crucial, virtuosic Act II, she did not make “the proper impression”, noted Berson, stating that there was a lack of “beautiful sound, smooth, impeccable coloratura”. The critic also raised the issue of Korolewicz’s costume in his review, mentioning that it suited Marguerite from Faust more than the sunny and blossoming Italian Gilda.¹⁰³ Janina Korolewicz received a very good reception in the role of Violetta in “La Traviata”. In fact, it was with this role that she bid farewell to the Lviv stage as she returned to Warsaw, where she had signed a contract for the next opera season.¹⁰⁴

Describing the early stages of Janina Korolewicz’s artistic career, later Korolewicz-Wayda, we can learn about her debut and first experiences on the grand opera stage. Following the roles she received from the Lviv theater management, we can also see how the artistic career of this young student of the Lviv Conservatory developed. Undoubtedly, her love for music and especially singing, instilled in her by her mother, had a significant influence on shaping Korolewicz’s musical awareness from her earliest childhood. Early studies with outstanding pedagogues, who were also great musical personalities, deepened this awareness and gave it a new direction. Korolewicz, endowed with great musical talent, especially a magnificent voice, worked diligently on her roles. This meticulous approach she adopted allowed her to sing several important roles already in the initial stage of her performances at the Lviv theater. Some of the more significant roles she portrayed included Hanna (“The Haunted Manor”), Micaela (“Carmen”), Lola (“Cavalleria rusticana”), Alina (“Goplana”), Filina (“Mignon”), Violetta (“La Traviata”), Małgosia (“Hansel and Gretel”), Venus (“Tannhäuser”), as well as the title roles of Amina (“La sonnambula”) and Martha.

¹⁰¹ *Ibidem*, p. 27.

¹⁰² In this season Korolewicz last performed the role of Marguerite in Faust on November 11, 1900. See: „Gazeta Lwowska” 1900, no 258, p. 4.

¹⁰³ „Gazeta Lwowska” 1900, no 265, p. 4, an account made by Seweryn Berson. The opera was repeated on November 20.

¹⁰⁴ The theater repertoire announcements stated that Traviata would be performed on November 22 and 24. It was added that Korolewicz would perform, and these would be her penultimate and final appearances before the Lviv audience this season. „Gazeta Lwowska” 1900, no 266, p. 4; 268, p. 4.

Janina Korolewicz-Wayda prepared meticulously for each role, including the visual aspect, by carefully selecting appropriate costumes. She believed that “a singer who does not think deeply about the external aspects, does not see their character clearly in their imagination, does not empathize with it, and comes on stage in some dreadful ‘director’s costumes’ will never be a true artist; they will only become a better or worse craftsman”.¹⁰⁵

Her engagement at the Warsaw Opera brought her new stage roles, further experiences, and continued career development. In Warsaw, she sang roles she was already familiar with but also appeared for the first time as the titular characters Goplana and Tamara in “Demon” [The Demon]. A significant honor was her role as Bronka in Józef Śliwiński’s “Janek”, which she was entrusted with for the opening of the Grand Theatre in Lviv. The new Lviv stage also became the place where Janina Korolewicz fulfilled her musical dream – she sang the role of Halka for the first time, a role she had dreamed of since she first heard it.

Both Korolewicz’s debut and her early stage roles did not escape the attention of contemporary critics, who published their reviews in daily newspapers and important artistic and cultural periodicals. All comments directed towards Korolewicz reflected not only her progress in vocal and dramatic aspects but over the years, they became an excellent documentation of her artistic work and development as an opera singer.

In 1902, the artist married Władysław Wayda, a doctor of law, and henceforth used the double surname Korolewicz-Wayda. Her career gained great momentum from that point onward, as noted by Józef Kański, “the world of great fame and international successes opened up before the young prima donna”.¹⁰⁶

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Janina Korolewicz-Waydowa, debiut i pierwsze doświadczenia sceniczne

Streszczenie

Niniejszy artykuł został poświęcony debiutowi i początkom kariery scenicznej Janiny Korolewicz-Waydowej. Artystka debiutowała w Operze Lwowskiej jako Hanna w *Strasznym dworze* Moniuszki (1894 r.), na deskach warszawskiego Teatru Wielkiego po raz pierwszy wystąpiła jako Amina w *Lunatycze* Belliniego (1897 r.). Podczas otwarcia Teatru Wielkiego we Lwowie wykonała partię Bronki w *Jontku* Żeleńskiego (1900 r.), także na tej scenie zaśpiewała po raz pierwszy rolę *Halki* Moniuszki, którą do końca życia darzyła szczególnymi względami. Początkowo śpiewała partie koloraturowe, potem liryczne i dramatyczne. Pierwsze recenzje dotyczące jej występów były zróżnicowane, jednak z każdym sezonem krytycy doceniali talent wokalny i aktorski, a w późniejszych latach pisano już tylko o wielkim artyzmie Janiny Korolewicz-Waydowej.

Słowa kluczowe: Janina Korolewicz-Waydowa, życie artystyczne Lwowa, muzyka, opera, teatr