

History of a musical friendship: Michał Kleofas Ogiński and Maria Szymanowska

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dr Maria Stolarzewicz
Instytut Muzykologii Weimar-Jena

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Niniejszy tekst jest objęty ochroną prawa autorskiego i jego wykorzystanie w jakiegokolwiek formie wymaga zgody autora lub Instytutu Muzyki i Tańca.

In my article I will write about Maria Szymanowska's friendship with the prince Michał Kleofas Ogiński. Unfortunately there are not as much archive material about this relationship as about the acquaintance between Szymanowska and the German poet and writer Johann Wolfgang von Goethe. Maria Szymanowska didn't write diaries by herself and she is also not very often mentioned in Ogiński's writings.¹ But we know that their relationship was friendly. Ogiński admired Szymanowska's piano performances, she often performed his polonaises in her public and private concerts. Some scientists say that Szymanowska's polonaise compositions were influenced by Ogiński's works. One can say there are two areas of friendship between Szymanowska and Ogiński. The first one are their private contacts. The second one can be noticed in the relation between their compositions. I will start with their private contacts. But before I describe this topic, I would like to write some words about Michał Kleofas Ogiński's life, which is maybe not very well known.

Ogiński was born in 1765 in Guzów near Warsaw. He was 24 years older than Maria Szymanowska. He was a nephew of Michał Kazimierz Ogiński (1728-1800), who was a Grand Hetman (the military commander) of Lithuania, a musician, poet and librettist. He maintained an opera with a ballet and an orchestra at his residence in Słonim in Lithuania. He wrote several operas and songs for his theatre.² Michał Kleofas Ogiński was often a guest in Słonim. I think he could learn something from his uncle about music, about the opera and a musical residence. With Józef Kozłowski, who was the court musician of the family, Ogiński studied piano, then he took occasionally violin lessons from Giovanni Battista Viotti, Pierre Baillot and others. He did not receive any formal training in composition but he has been composing and publishing his works throughout his life. Ogiński was a diplomat and a politician. Similar to Szymanowska he traveled around Europe. He was a diplomatic representative of Poland in Hague (1789), London (1790), and again in Holland (1791). After 1794 he immigrated to Italy and continued his political activities, he was a Polish agent in Constantinople (1796) and in Paris. After the Congress Kingdom had been established in 1815, Ogiński moved to Italy and settled down in Florence. He died there in 1833. His patriotic activities are a little bit ambiguous. For example during the time of Poland's partitions he belonged to the Targowica group, but then he became a member of Kościuszko's Uprising Council and commanded his own unit. His only opera *Zelis et Valcour* was dedicated to Napoleon. On the other hand he was also a Russian senator at the court of Tsar Alexander I.

His best known composition today is the Polonaise in A minor *Pożegnanie Ojczyzny (Farewell to the Homeland)*, which traveled throughout Europe in numerous copies and variants and transcriptions for different solo instruments, orchestras and chamber ensembles. Besides his *Pożegnanie Ojczyzny*, Ogiński wrote about 20 other polonaises for 2, 3, or 4 hands and various piano pieces like mazurkas, marches, waltzes and minuets.³ He also wrote a series of romances to French and Polish texts⁴ and

¹ Not all writings by Ogiński were published. The whole archive with Ogiński's writings, letters, letters to him and other materials are to find in Moscow (Russian State Archive of Ancient Acts, RGADA, folder 12). A lot of this archive materials are hardly known. Cf. Andrzej Załuski, *Dwie zagadki. Epizody w życiu Michała Kleofasa Ogińskiego*, Hove, Sussex 2000, p. 23.

² Cf. 41. Alina Nowak-Romanowicz, *Klasycyzm* (= Historia muzyki polskiej 4), Warsaw 1955; Maciej Jabłoński, Jan Stęszewski, Janina Tatarska (ed.), *Opera polska w XVIII i XIX wieku (Polish Opera in the 18th and 19th century)*, Poznań 2000; Anna Ryszka-Komarnicka, „Introduction” in: Alina Nowak-Romanowicz, *The classical era: 1750–1830* (= The history of music in Poland 4), Warsaw 2004, pp. 15–90.

³ The catalog of works by Ogiński is to found in: Halina Sieradz, art. „Michał Kleofas Ogiński”, in: *Encyklopedia Muzyczna PWM*, Vol. 7, Kraków 2002, pp. 150–152, p. 151. Catalog of Polonaises by Ogiński can be found also

patriotic songs for Kościuszko's Uprising.⁵ His compositions were published in Lwow, Warsaw, Berlin, Vienna, Dresden, Prague, Paris, and London. He is also author of the opera in one act *Zelis et Valcour ou Bonaparte au Caire* (about 1799- 1801)⁶ and wrote music and libretto for this work. The score of the opera can be found at the Jagiellonian Library. Unfortunately this work has never been on the stage at the times of Ogiński. It was performed in Kraków (1953, excerpts) and Warsaw (1958). After: Halina Sieradz, Art. Michał Kleofas Ogiński, in: *Encyklopedia Muzyczna PWM*, Vol. 7, Kraków 2002, p. 151. During the celebration of Ogiński's 250th birthday last September the Polish Radio Orchestra with soloists played this opera last time.

Ogiński was very interested in literature and wrote some works in this area, like i. e. *Memoires on Poland and the Poles, 1788–1815* which were published in Paris and Geneva.⁷ Among his other works there is a treatise *Letters about music* which was written in French probably in 1828, but translated into Polish and published barely in 1956 in Kraków.⁸ For us, his *Letters about music* are very important because he mentions Szymanowska and gives his opinions about music and musician of his time and aesthetics of music. Ogiński's *Letters about music* could be also understood as the first Polish treatise on aesthetics.⁹

What could we learn about Szymanowska from his *Letters*? Ogiński writes about his meetings with Maria Szymanowska and about her piano play. He doesn't discuss Szymanowska's compositions in his statements.

For the first time Ogiński heard Szymanowska's play in Warsaw. Probably it was at the beginning of her career, between 1811–1820.¹⁰ He writes about his experience as follows:

"Many years ago in Warsaw I heard her play on the piano, with perfection, which was already placing her in first place among some of the illustrious artists."¹¹

in: Stefan Burhardt, Maria Prokopowicz, Andrzej Spóz (ed.), *Polonez: katalog tematyczny*, Vol. 2, Kraków 1976, p. 404–415.

⁴ S. Michał Kleofas Ogiński, *Romanse na głos z fortepianem*, Włodzimierz Poźniak (ed.), Kraków 1962.

⁵ These songs are regarded as lost today.

⁶ The manuscript of the opera can be found in the Jagiellonian Library.

⁷ Michał Kleofas Ogiński, *Memoires sur la Pologne et les Polonais, depute 1788 jusqu'a la fin de 1815*, Vol. 1-4, Leonard Chodźko (ed.), Paris 1826-1827, ²1833.

⁸ *Lettres sur la musique adressées à un de ses amis de Florence en 1826*, the manuscripts can be found in the Jagiellonian Library and in the Russian State Archive of Ancient Acts, RGADA.

⁹ S. Tadeusz Strumiłło, Alina Nowak-Romanowicz, Teresa Kuryłowicz, *Poglądy na muzykę kompozytorów polskich doby przedchopinowskiej: Ogiński, Elsner, Kurpiński*, Kraków 1960, p. 7–48.

¹⁰ About Szymanowska's biography: Anna E. Kijas, *Maria Szymanowska (1789 – 1831). A Bio-Bibliography*, Lanham, Toronto, Plymouth, UK, 2010; Igor Belza, *Maria Szymanowska*, trans. by Jadwiga Ilnicka, Kraków 1987; Maria Iwanejko, *Maria Szymanowska*, Kraków 1959; Sławomir P. Dobrzański, *Maria Szymanowska. Pianist and Composer*, Los Angeles 2006; Teofil Syga, Stanisław Szenic, *Maria Szymanowska i jej czasy*, Warszawa 1960; Józef i Maria Mirscy (ed.), *Maria Szymanowska 1789-183. Album: materiały biograficzne, sztambuchy, wybór kompozycji*, Kraków 1953; Renata Suchowiejko (ed.), *Album musical Marii Szymanowskiej = de Maria Szymanowska*, Kraków 1999.

¹¹ Michał Kleofas Ogiński, *Listy o muzyce*, translated from French into Polish by team of translators of PWM (Polish Music Publishing House), Tadeusz Strumiłło (ed.), Kraków 1956, „Wiele lat temu w Warszawie słyszałem ją grającą na fortepianie z doskonałością, która już wówczas dawała jej jedno z pierwszych miejsc wśród najwybitniejszych artystów.”, p. 99. Transl. by Anna E. Kijas, after: Anna E. Kijas, *Maria Szymanowska*, ibidem, p. 71

It is possible that they also met each other at that time and discussed Polish music and Polish national movement.

For the second time Ogiński heard Szymanowska's concert in Geneva. It was in autumn 1824 during Szymanowska's concert tour through Europe. About Szymanowska's concert in Geneva Ogiński writes as follows:

„When in 1825 Madame Szymanowska, court pianist to the Czar of Russia, gave a public concert, after the first applause everyone in attendance loudly requested that she performs a polonaise by Ogiński, even though it was not listed on the concert program. The polite artist, receiving even greater applause.”¹²

In November 1824 Szymanowska gave some concerts in Florence. She met Ogiński there. He helped her to organize many of her concerts at private salons and also one public concert. He also introduced her to his friends from the Russian Embassy in Tuscany, for example to A. Swierczkow and his wife, and others. He also transcribed his polonaise in F major in her album, *Polonaise Favorite*, with the following inscription:

“This Polonaise was written in Florence by the author on November 7, 1824. Hopefully this souvenir will remind Madame Szymanowska of him.”¹³

Szymanowska gave him some manuscripts of her compositions. Among them there was her best known nocturne – *Le Murmure* and one of her waltzes. Today we can find these compositions by Szymanowska in the Ogiński's archive in Moscow – in Russian State Archive of Ancient Acts RGADA (Российский государственный архивдревних актов).

Unfortunately we don't have any concert programmes with lists of works she performed. We could only read what Ogiński writes about Szymanowska's concert in Florence:

“Madame Szymanowska, a Polish musician, court pianist to the Czar of Russia, impressed the whole Italy, Germany, Paris and London with her personality and her talent for music. [...] And now while seeing her in Florence again I noticed that she mastered her piano play as a result of continuous work and lots of concerts. Even the most demanding critic cannot find a mistake in her interpretation or musical expression.”¹⁴

In her repertoire Maria Szymanowska included the polonaise in F major, *Polonaise Favorite*. She performed this work rather often. I think that she also played other polonaises by Ogiński. In the further parts of his *Letters about music* Ogiński writes:

¹²M. K. O., *Listy o Muzyce*, p. 50. „Gdy w 1825 Pani Szymanowska, pianistka Ich Cesarskich Mości Cesarzowych Rosji, dała tam koncert publiczny, po ogólnych oklaskach cała obecna sosjeta głośno domagała się, by wykonać jeszcze polonez Ogińskiego, jakkolwiek nie był on wcale umieszczony w programie koncertu; uprzejma artystka z wdziękiem przychyliła się do życzeń publiczności, zbierając jeszcze liczniejsze oklaski.” Translated by the Author.

¹³After Anna E. Kijas, *Maria Szymanowska*, ibidem p. 70.

¹⁴M. K. O., *Listy o Muzyce*, p. 99-100, „Pani Szymanowska, narodowości polskiej, pianistka ich Cesarskich Mości, dała się poznać jak najkorzystniej w całej Italii, w Niemczech, w Paryżu i Londynie, budząc wszędzie, gdzie tylko się pojawiła, tyleż zainteresowania dla swej osoby, co i podziwu dla swego talentu. Widziałem ją ponownie z niewymowną przyjemnością we Florencji w 1825 roku. Zobaczywszy ją znowu we Florencji, znalazłem, że ciągła uprawa jej talentu oraz wojaże niezmiennie wydoskonaliły jej sposób grania, który zdaje się nie pozostawiać nic o życzenia nawet ze strony najsurowszych krytyków.” Trans. by the Author.

“Madame Szymanowska, whom I have just mentioned, wrote on 28th May 1825 in her letter from London: >Dear Sir, I have to play your polonaises in all of my concerts and for every audience. Nobody is bored because of hearing your compositions. Everyone admires your music.< In another letter from March 1826 from London Szymanowska writes: >The society here is fascinated by your polonaises and I have to play your music at every concert. In general, all of your compositions are admired, but the listeners prefer *la polonaise favorite*, which will be played as long as the world exists...”¹⁵

Szymanowska loved not only Ogiński’s music. She also admired his patriotism. In her letter from 1st November 1825 Szymanowska put her belief into words that “the Polish nation will not forget Ogiński’s name”¹⁶. Szymanowska means here not only the Ogiński’s music but also about his patriotic activities.

We know, that after their meeting in Florence they started to exchange letters. In Ogiński’s archive in Moscow there are some Szymanowska’s letters from that time.¹⁷ There are nine letters. Two from Rom (from 14th December 1824 and 12th February 1825) and London (from 28th May 1825 and 18th March), from Naples (from 15th January 1825), Milan (from February), Paris (1st November 1825), Warsaw (8th November) and St. Petersburg (from 12th Mai 1829).

Now I want to say some words about the polonaises by Ogiński and Szymanowska. In his book about Maria Szymanowska, Sławomir P. Dobrzański describes Ogiński’s polonaises as follows:

“Ogiński was the first composer to transform the Polonaise into a piano miniature and to establish a tradition in Polonaise writing. [...] Usually based on the alternation of melancholic and heroic moods, Ogiński’s Polonaises represent a special kind of sentimental lyricism, described by Strumiłło as the “lyrical tone of an intimate confession – not for display – only for himself or for closest friends”.¹⁸

Then he characterizes Ogiński’s polonaises in a more detailed way. Here is a brief summary:

- The form is a *da capo* with a trio,
- the phrasing consists of symmetrical two-measure phrases,
- the harmonic material is limited – it is mostly based on one or two harmonic functions, often limited to the tonic and dominant,
- the accompaniment part is very simplified, sometimes Alberti bass is used for enhancement of a drama,
- in a trio there are military references and the trio is written in a relative key comparing to the main key of the piece. What is more, the trio is in contrast to the first part of the work as far as the character is concerned,
- Melodic line is continuous.

¹⁵ Ibidem, p. 51. „Pani Szymanowska, którą już wyżej wspominałem, pisała mi w jednym ze swych listów, datowanym z Londynu 28 maja 1825: „Nie mogę się powstrzymać, Panie Hrabio, od grania Pańskich polonezów we wszystkich towarzystwach; nikt się nie nuży ich słuchaniem, wszyscy znajdują je zachwycającymi!” – W innym liście, pisanym w tymże mieście z datą 26 marca 1826, dodaje jeszcze Pani Szymanowska – „Pańskie polonezy czarują całe tutejsze towarzystwo, jestem obligowana grać je, gdziekolwiek się znajdę. Na ogół wszystkie Pańskie kompozycje są lubiane, ale słuchacze przepadają za „la polonaise favorite” który trwać będzie tak długo jak świat...” Trans. by the Author

¹⁶ Igor Bełza, *Michał Kleofas Ogiński*, translated by Stefan Prus-Więckowski, Kraków 1967, p. 73.

¹⁷ In folder 12 there are 9 letters with numbers: 329 – 344 and 349.

¹⁸ Sławomir P. Dobrzański, *Maria Szymanowska*, ibidem p. 81.

Above all, Dobrzański analyses the Polonaise in A minor (The Farewell to the Fatherland). The features which he lists in his text can be found in this composition. Now I would like to suggest that we listen to this polonaise.

When we consider other polonaises by Ogiński we can find another features there which show us that Ogiński's works are more sophisticated than the scientists usually think. I don't mean that Ogiński is an undiscovered genius. But in his polonaises we can find more elements if we analyze them in a more detailed way. He composed musical miniatures which consist of short closed sections. These sections are often in contrast to each other or one section is a variation of another one.

I would like to present Ogiński's procedure of composition on one example. It is the Polonaise 6, in C minor. What have I discovered while studying this work?

- The melodic line isn't fluent. It is interrupted by large skips, ornaments and silent moments.
- The first phrase (bars from 1 to 8) has a character of an introduction which ends on a dominant, the musical sentence is not closed, – this makes the music unstable.
- The melodic line consists in melismatic figures, makes small steps or is based on a chromatic scale.
- The third phrase is a variation of the second (bars 9 – 12 and 13 -16).
- In the melodic line there are some echo effects – large skips reach 2 octaves.
- Ogiński uses a variety of ornamentation: grace notes, turns, trills and mordents. The ornamentation makes the music more elegant and diversified. At this point I want to stress that both Dobrzański and Kijas write that Ogiński hardly ever uses ornamentations.
- In the last section of the trio a movement in the harmony can be noticed. The section started with E flat major, then a dominant to E flat with a minor third, then G major and C minor; the section ends on a dominant. In the accompaniment Alberti bass is used.
- The trio is in a relative key in comparison to the main key of the piece. But there is also a movement in the harmony with E-major and G major. The last section of the trio also ends on the dominant – G major.
- The character of the piece is diversified. It starts with a heroic mood. This mood is present only in the first four bars. In the next four bars the music calms down. The next section (bars 9 -20) is melancholic. The following one (bars 21 -28) is a little bit brighter but also unstable, unquiet. In the trio there is a contrast between cheerful and unstable characters.

This polonaise is for sure not for dancing - it's for listening. A pianist who plays it doesn't have to be a virtuoso. But it is very important that he or she is able to express the fine diversity of a character in this piece.

At this point I believe I managed to explain that Ogiński's compositions are a little bit more sophisticated than it is written in the other literature on this subject. Ogiński wanted to write polonaises which were artistic miniatures and were not for dancing but for listening. He clearly stated his artistic credo as follows:

“One said that my polonaise could change the character of the genre – the polonaise will not only be a ballroom dance anymore, but it will be able to connect and combine the singing, the expression, the good taste and feelings without losing its national character.”¹⁹

While performing his polonaises a state of increased calmness should be achieved and the level of anger should be reduced. His music should calm down the performers and the listeners.

The polonaise F major called Polonaise of Death can be seen as a piece which can calm down its performers and listeners. It was Ogiński’s best known polonaise in the XIX century. It has no heroic elements; it has an intimate character, light and delicate emotionality and elegance. The performance indication at the beginning of the work *dolce a amoroso* describes the character of this composition in a very good way. Only the melodic motives which fall on the weak beats or which start with upbeat give the music a little bit of instability. Especially in the first section of the trio in F minor you can hear sounds of a battle far in the distance. The most of the features that I listed before with a reference to the polonaise 6 can be also found in this piece.

I suggest that we listen to this piece now.

About Ogiński’s polonaises Ferenc Liszt wrote in Chopin’s Biography:

“Initially the Polonaises of Prince [Michał Kleofas Ogiński], last Commissioner of the Treasury of the Grand Duchy of Lithuania, also contained this somber and languishing character, and they soon attained great popularity. Their dark coloring was subdued through the same naïvely tender and melancholic charm. The rhythms and modulations become more tranquil, as if the colorful air surrounding the procession becomes silent and they come across the graves, and all the arrogance and laughter falls silent. Only love survives death it strays from the grave mounds and echoes what the island Airs of the Irish bards harkened. [...] In Ogiński’s well-known motives, one believes he hears a poem full of similar sentiments, like the breath that floats between two lovers, or the silent answer given by tear-filled eyes.”²⁰

About the history of Polish polonaise and Ogiński’s polonaise Karol Kurpiński wrote in his own weekly magazine “Tygodnik muzyczny”:

„The character of Polish polonaise began to shape in the end of the XVIII century. This dance gained two sections which were called *trio*. [...] Ogiński’s melancholic and marvelous Polonaises appeared after the partitions of Poland. The power of his melodies encouraged other composers to write similar works. Today no cheerful polonaises which are meant to be danced are being composed. All of polonaises composed today are sad, only for listening and to be played at concerts.”²¹

¹⁹ M. K. O., *Listy o Muzyce*, p. 36: Przepowiadano [...], że dokonam wielkiej reformy w charakterze polonezów, które dotąd w kraju służyły jedynie jako tańce towarzyskie, a które mogły, zachowując swój narodowy charakter, łączyć w sobie śpiew, wyraz, smak i uczucie.” Translated by the Author.

²⁰ Franz Liszt, in: *The Collected Writings of Franz Liszt*. Vol 1. F. Chopin, ed. and translated by Janita R. Hall-Swadley, foreword by Jolanta T. Pekacz, Laham, Toronto, Plymouth, p. 81, 82.

²¹ Karol Kurpiński, „O tańcu polskim czyli tak przezwanym POLONEZIE, in: *Tygodnik Muzyczny*, 1820, Nr. 11, p. 41, 42: „Smak muzyczny Poloneza zaczął się kształtować ku końcowi 18. wieku. Dodano mu drugie dwie części pod nazwiskiem Trio. [...] Po rozbiórce pojawiły się owe melancholiczne i zachwycające Polonezy Ogińskiego. – Moc tokowej melodji, namnożyła w krótkim przeciągu czasu tyle naśladowców, że do dziś dnia nikt prawie nie pisze wesołych do tańcowania; wszystkie po większej części są smutne, albo koncertowe do słuchania tylko.”

How could we describe the polonaise by Maria Szymanowska? She composed only six polonaises at the beginning of her career as a composer. She knew Ogiński's polonaises and she played them. In her works she used the same formal structure as Ogiński. Her accompaniment parts are as simple as those by Ogiński. In his book about Szymanowska, Dobrzański lists other features of her (another) polonaises which are Szymanowska's contributions to this genre:

- she refined the basic model of this dance,
- she filled this popular dance with an artistic and pianistic potential,
- she incorporated virtuoso flourishes and broke the convention of simplified accompaniments;
- in her polonaises the musical material of the trio is connected with the rest of the composition.²²

Anna Kijas listed other features of Szymanowska's polonaises in a following way:

- virtuosic elements;
- technical brilliance and elements of *stile brillante*;
- usage of numerous ornamental figures²³.

Please, let us now listen to Szymanowska's polonaise in F minor.

Ogiński was a popular composer of piano polonaises. His compositions were accessible to amateur pianists because of the fact that they weren't very complex. We are used to think that the history of music was created only by great artists such as Mozart, Beethoven or Chopin. But if we want to know how the musical reality of a specific period was like, we should also explore works of composers who weren't considered as geniuses but who were also well-known, whose compositions were performed in many different places, countries and who had a significant impact on music of that time. Bearing this in mind, we can say that Ogiński as well as Szymanowska were very important personalities in the history of Polish or rather European music. Mieczysław Tomaszewski writes in his book about Chopin following sentences:

"They (the comparisons between Szymanowska and Chopin) are usually crushing for her, but at the time splendidly exhibit Chopin's starting point. They also let us see clearly the difference between an average talent and a genius – especially that both composers use the same, identical repertoire of idioms of the musical language of the time."²⁴

In his article about Szymanowska and Chopin, Sławomir Dobrzański showed that it is possible to compare the musical and textural design of their works and possibly to see some similarities between solutions used in their compositions. But maybe we should now choose a different perspective? Ogiński and Szymanowska were important musicians of their times. And we should show what was so special about their compositions that people admired. Probably it is not the point to compare the qualities of their music with Chopin's works. But it would be important to find out what made those

²²Sławomir P. Dobrzański, *Maria Szymanowska*, ibidem, pp. 81-87

²³Anna E. Kijas, *Maria Szymanowska*, ibidem, pp. 101-104.

²⁴After Sławomir P. Dobrzański, "Maria Szymanowska and Fryderyk Chopin: Parallelism and Influence", in: *Polish Music Journal*, Vol. 5, No. 1, Summer 2002, pp. 1-12, here p. 10.

compositions well-known. Only then we should ask the question about the influences or interactions between Ogiński, Szymanowska and Chopin.

dr Maria Stolarzewicz – pracownik naukowy w Katedrze Historii Muzyki Żydowskiej w Instytucie Muzykologii Weimar-Jena przy Wyższej Szkole Muzycznej im. Franciszka Liszta w Weimarze. Rozprawę doktorską *Christoph Martin Wielands deutschsprachiges Musiktheater Idee und Verwirklichung* napisaną pod kierunkiem prof. dr hab. Karola Sauerlanda (UW) i prof. dr hab. Helen Geyer (Weimar-Jena) obroniła na Wydziale Neofilologii Uniwersytetu Warszawskiego w 2013 roku. Stypendystka: programu Sokrates-Erasmus, DAAD, Wolnego Uniwersytetu w Berlinie, Hamburger Stiftung zur Förderung von Wissenschaft und Kultur i Klassik Stiftung Weimar. W latach 2012-2014 była asystentką dyrektora Instytutu Muzykologii Weimar-Jena. W 2015 r. otrzymała grant w programie Instytutu Muzyki i Tańca *Muzyczne Białe Plamy* na badania nad polonezami Michała Kleofasa Ogińskiego i Marii Szymanowskiej. Razem z prof. Helen Geyer wydała w 2015 r. książkę *Weibliche Mythen in Musik, Literatur und bildender Kunst* (von Bockel Verlag). Obecnie wraz ze Stanisławem Gromadzkim, Anną Wołkowicz i Wojciechem Zahaczewskim przygotowuje specjalne wydanie „Przeglądu Filozoficzno-Literackiego” z okazji osiemdziesiątych urodzin profesora Karola Sauerlanda.