



Nadia Boulanger and Her Role in Polish Music — in the Light of Zygmunt Mycielski's Writings¹

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Zygmunt Mycielski (1907–1987), a composer and writer on music, was one of the pupils of Nadia Boulanger (1887–1979). In his writings he often stressed the role which this eminent French teacher played in the development of a whole generation of Polish (and not only Polish) composers. Not only did Mycielski owe a lot to her personally, but he also clearly saw the significance of her teaching to the further fate of Polish music. He remained her friend, introduced her to Poland, and often mentioned both his education under her wings and the importance of her teaching. The article presents the figure and role of Nadia Boulanger in the light of the writings of Zygmunt Mycielski.

In early October 1928 the twenty-one-year-old Zygmunt Mycielski came to Paris to study at the École normale de musique. He began to attend composition classes conducted by Paul Dukas. This highly regarded

1 The text was prepared within the framework of the research project *Zygmunt Mycielski (1907–1987) —między muzyką a polityką* [Zygmunt Mycielski (1907–1987)—between music and politics], financed by the National Science Centre, Poland, registration number 2016/23/D/HS2/01212.

French composer, best known as the author of the symphonic poem *The Sorcerer's Apprentice*, was also an eminent teacher. His expertise was inestimable and young Mycielski would often write to his mother with admiration about lessons with him. However, it was not Dukas but Nadia Boulanger, who initially taught theoretical subjects at the *École normale de musique*, that would become a true household name when it came to the teaching of composition. A lot has already been written about her influence on several generations of European and American composers.² This also applies to Polish music, because here, too, her role is inestimable.³ Boulanger adored the music of Igor Stravinsky, with whom she was friends. She impressed her students not only with her musical knowledge, but also with her extraordinary erudition. What became her most important asset was her ability to demonstrate to her pupils the importance of music and art in the world as well as in their lives. This provided them with a foundation for finding their own language in their oeuvres. Boulanger's erudition in matters relating to music as well as literature and art was legendary. She could talk for hours with her students, pointing to them books, exhibitions and concerts that were worthy of their attention. Zygmunt Mycielski liked such an approach. That is why he and Nadia Boulanger immediately formed a bond of understanding which would later

2 Among the most recent publications particularly worthy of note are those by Jeanice Brooks, see *Nadia Boulanger: Thoughts on Music*, ed. and trans. Jeanice Brooks, Kimberly Francis (Rochester: University of Rochester Press, 2020), and *Nadia Boulanger and Her World*, ed. Jeanice Brooks (Chicago: University of Chicago Press, 2020).

3 See Zofia Helman, *Neoklasycyzm w muzyce polskiej* [Neo-classicism in Polish Music] (Kraków: Polskie Wydawnictwo Muzyczne, 1985); Elżbieta Szczurko, *Twórczość Antoniego Szalowskiego w kontekście muzyki XX wieku* [The output of Antoni Szalowski in the context of 20th century music] (Bydgoszcz: Akademia Muzyczna im. Feliksa Nowowiejskiego, 2008); *U źródeł polskiego neoklasycyzmu. Nauczanie Nadii Boulanger na tle edukacji kompozytorskiej w Berlinie w I połowie XX wieku* [At the origin of Polish neo-classicism. Nadia Boulanger's teaching and the composition education in Berlin in the first half of the 20th century], ed. Jolanta Szulakowska et al. (Katowice: Akademia Muzyczna im. Karola Szymanowskiego, 2018); Renata Suchowiejko, *Muzyczny Paryż à la polonaise w okresie międzywojenny. Artysci — wydarzenia — konteksty* [Musical Paris à la polonaise in the interwar period. Artists — events — contexts] (Kraków: Wydawnictwo Księgarnia Akademicka, 2020).

develop into a long-term friendship. They remained close until Boulanger death in 1979.

After the death of Nadia Boulanger, Zygmunt Mycielski published no fewer than three tributes to her⁴. In one of them, published in the Paris *Kultura*, he wrote:

Thus Nadia [was] a French-Russian musical-aristocratic mixture and this must have contributed or perhaps made it easier for her to create her own world, ruled by the demon and Moloch of musical rage, with a muzzle of order and discipline, without which there is no great art, architecture, book, poem or painting. For even a representation of chaos must be composed—and Nadia demonstrated with examples that this had to be done in a “transparent” manner. So instead of talking about Nadia’s neoclassicism, let us talk about order, without which humans cannot create anything lasting. They can only do something, destroy, annihilate, but this will be action and not creation. This is where I see the sources of this cult of the form, even of rituals and authorities that characterised Nadia.⁵

Who then was “Nadia”—for this is how everybody referred to her—this extraordinary teacher, who rendered such great service to twentieth-century music? Many studies have already been devoted to her, also with regard to her importance to Polish composers who were taught by her in Paris. There are also many reminiscences of the musicians who met her at various moments. It is worth referring in this context to studies already mentioned here: Elżbieta Szczurko’s on Antoni Szałowski,⁶ Renata Suchowiejko’s on Polish Paris of the inter-war years⁷ and the multi-author volume on Nadia Boulanger’s teaching.⁸ There is also a paper by two

4 Zygmunt Mycielski, “Nadia Boulanger”, *Tygodnik Powszechny* 45 (1979), 5; idem, “Homage à Nadia Boulanger”, *Ruch Muzyczny* 1 (1980), 4–5; idem, “Wspominając Nadię Boulanger” [Remembering Nadia Boulanger], *Kultura* 5(392) (1980), 113–116. See also idem, “Nadia Boulanger”, in idem, *Szkice i wspomnienia* [Sketches and Memoirs], ed. Paweł Kądziała (Warszawa: Wydawnictwo Więź, 1999), 246–253.

5 Mycielski, “Wspominając Nadię Boulanger”, 114.

6 Szczurko, *Twórczość Antoniego Szałowskiego w kontekście muzyki XX wieku*.

7 Suchowiejko, *Muzyczny Paryż à la polonaise w okresie międzywojennym. Artyści — wydawnictwa — konteksty*.

8 *U źródeł polskiego neoklasycyzmu. Nauczanie Nadii Boulanger na tle edukacji kompozytorskiej w Berlinie w I połowie XX wieku*.

American scholars, Andrea F. Bohlman and Mackenzie Pierce, on Boulanger's Polish students.⁹ They included Zygmunt Mycielski.

He started his lessons with her at Paris' École normale de musique in October 1928. Boulanger lectured on the history of music, harmony and counterpoint. But she also gave private composition lessons. The classes were held in her flat, at 36 Rue Ballu. She arranged with the director of the École normale de musique, Auguste Mangeot that the École students could come to her classes free of charge. Both sides benefitted from the exchange. Thus Mycielski entered her flat for the first time already in 1928. He went there for the last time in 1978. Recalling that last visit, he noted:

I was there [in her flat—BB-L] for the first time exactly fifty years ago, in 1928. Since then nothing has changed, there are just many new books, scores and small objects. There are also plenty of photographs with dedications: of D'Annunzio, Debussy, Eleonora Duse, Gabriel Fauré, Paul Valéry, Gide, Stravinsky, alongside small-, medium- and large-sized photographs and busts of Lili Boulanger.¹⁰

Lili was Nadia's sister, a talented composer, who died prematurely. Nadia devoted a lot of energy to the promotion of her works. In 1964 she conducted a performance of her *Psalms* in Kraków, with the Polish Radio Orchestra. Nadia visited Poland three times—in 1956, 1960 and 1964. Each time Zygmunt Mycielski acted as her guide. Although she was also warmly welcomed by her other Polish students—Grażyna Bacewicz, Witold Rudziński and Kazimierz Serocki. Those who did not know her yet rushed to attend lectures and meetings.

At her flat Nadia taught not just students from Poland. Remembering the place, Mycielski wrote: "Several generations from several continents came here to listen, think and love music."¹¹ It was here that they made music together, interpreting Bach's cantatas, Monteverdi's great works or Stravinsky's latest scores. It was because of Nadia's reverence for the Russian master that her teaching was so often associated with the neoclassical

9 Andrea F. Bohlman, J. Mackenzie Pierce, "Friend and Force: Nadia Boulanger's Presence in Polish Musical Culture", in *Nadia Boulanger and Her World*, 229–253.

10 Mycielski, "Nadia Boulanger", 247.

11 Ibidem, 251.

style in music. However, Mycielski always stressed that this was an unjust oversimplification. Nadia's role was to open before her students broad perspectives of culture, in which young composer could more easily find their own language. She was very interested in every student. As she aged, she lost her sight, but retained sharpness of mind and excellent memory. Recalling his last visit to her, Mycielski also reported:

Received by a blind old lady, with no strength whatsoever left. She orders supper to be served to me on a small table perched next to the bed in which she lies motionless and softly asks whether the red wine was opened on time and whether the cheese soufflé is good. She then asks about her Polish acquaintances; she remembers all of them, by name, asks about their wives and children, about who composed what recently. She remembers performances from forty and fifty years earlier; I try to weasel out, as I remember nothing.¹²

He also adds that when she heard emotion in his voice as he was leaving, she only said calmly: "Let's not get emotional. It's bad for you and for me."¹³ She died soon after that.

A cult of discipline and order—these were characteristics stressed above all by Mycielski, when he wrote about her. This is what she cared for the most. In every walk of life. After one lesson Mycielski even reported to his mother:

Today's lesson different from the others—more talkative, after assignments were completed, about Copland, Rilke, Greek tragedy, the eras of the "classical order" and the "brain", and the Greeks and Germans, and the English—the conversation was cunningly directed by her, and every topic and detail was designed to fascinate me, to direct me, to interest my mind in something new, or to explore the terrain. It went even as far as ...the cookery (which can also be orderly sometimes!)—and to the disorder in young heads, which wander between curiosity about Freudian theories, experience, waiting for "something"... all their lives. In this "physical" naturalistic and experimental brains took a beating.¹⁴

¹² Ibidem, 248.

¹³ Ibidem, 248.

¹⁴ Zygmunt Mycielski to his mother, Paris, 6 June 1929, Biblioteka Jagiellońska, no. Przyb. 53/50.

Although he himself complained almost throughout his life about his lack of self-discipline and orderliness with regard to his own oeuvre, he highly appreciated this virtue. This is evidenced by, for example, his appreciation for the oeuvre of Andrzej Panufnik—this is a recurring topic in the two men’s correspondence.¹⁵ Mycielski admired his friend for the perfect organisation of his musical works, complaining at the same time about his own lack of discipline in this respect. What he did adopt from his Maestra was undoubtedly an erudite approach making him see music in a broad context of Europe’s culture and history. He drew attention to this aspect, when, recalling Boulanger’s lectures, he wrote:

Nadia Boulanger knows the secret of combining the phenomena of contemporary life with all phenomena of art. The character of a student and his or her intellectual development are just as important as their musical development. Louis XIV’s letters, the latest work by Valéry or Gide, exhibition of Picasso or old Flemish masters, display of some ancient sculpture at the Louvre or an orchestral rehearsal of a new piece are as important as a mistake in a counterpoint exercise, one note in a composition or student’s absence during a lecture.

It doesn’t matter whom Nadia Boulanger regards as the greatest musician, whether Stravinsky is on a par in his significance with Bach, and Fauré with Hindemith or the other way round. What matters is her enthusiasm and passion, her knowledge and quick learning, culture and phenomenal, brilliant diligence, amount of effort put into that work and amount of discipline and always lively orderliness.¹⁶

Demanding a lot from herself, Nadia at the same time influenced her students in a way that encouraged them not only to work, but also to look for their individual language and their own place in the world of music. Moreover:

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- 15 See *Zygmunt Mycielski — Andrzej Panufnik. Korespondencja* [Zygmunt Mycielski — Andrzej Panufnik. Correspondence], 3 volumes, edition, introduction and commentary Beata Bolesławska-Lewandowska (Warszawa: Instytut Sztuki PAN, 2016, 2018, 2021).
- 16 Zygmunt Mycielski, “Wspominając wykłady Nadii Boulanger” [Recalling the lectures of Nadia Boulanger], in *idem, Znaki zapytania* [Question Marks], eds. Beata Bolesławska-Lewandowska, Marek Zagańczyk (Kraków: Polskie Wydawnictwo Muzyczne, 2022), 94.

Her tolerance in all this was astonishing. Perhaps it was linked to her ear, this sense of “inner hearing” which all musicians should have and which all true musicians do have. But in Nadia’s case this hearing went somewhere deeper. It didn’t come into conflict with speculation, without which one cannot make music, but was combined with creative intention, it guessed it, it enriched notes with all their mysterious meaning. Stravinsky wrote a dedication on a copy of a score—probably of *Persephone*: “To Nadia, who hears everything”. I once talked to him about this. He told me: “She not only hears everything, but she hears every unnecessary note”.¹⁷

Elsewhere he added: “Maybe this is a legend that Stravinsky composed the second movement of his *Symphony of Psalms* with Nadia, but it is nevertheless a fact that he would often visit her and spend a lot of time at the piano, with the manuscript on the pulpit.”¹⁸ Mycielski himself thanks to her got to know and become friends with Stravinsky, Igor Markevitch and many other distinguished artists. With friends and colleagues gathered around her they made up a group jokingly called “boulangerie”. It included Maria Modrakowska, a singer who created a sensation in Paris, Mycielski and the French composer Marcelle de Manziarly, with Nadia trying to get the two of them together. She was not the only one to do so. But he would remain Marcelle’s friend and for many decades to come at that.

Nadia’s students were a multinational bunch. As Renata Suchowiejko has counted, the list of students coming to Nadia at 36 Rue Ballu, compiled by her around 1935, included students from the United States (143), Switzerland (11), France (24), United Kingdom (9), Poland (9), Finland (6), Greece (3), Russia (2), Norway (2), Bulgaria (2), Canada (2), Columbia (1), Cuba (1), Spain (1), Holland (1), Hungary (1), Italy (1), Japan (1), Mexico (1), Palestine (1), Romania (1) and Germany (1)¹⁹. The Americans were the most numerous, as it was specifically for them that the Conservatoire américain de Fontainebleau, where Nadia had taught since 1921, was set up. In any case, they came to Europe in droves at the time, eager to get

17 Mycielski, “Wspominając Nadię Boulanger”, 114–115.

18 Mycielski, “Nadia Boulanger”, 251.

19 Suchowiejko, *Muzyczny Paryż à la polonaise w okresie międzywojennym. Artysty — wydawnictwa — konteksty*, 278.

an education on the Old Continent. Looking at the list, we can hardly be surprised that as we browse through the biographies of many composers from different parts of the world, composers who made a significant contribution to the musical life of their countries, we so often come across the sentence: “he studied with Nadia Boulanger”...

The nine Poles on the list, in alphabetical order, are: Grażyna Bacewicz, Tadeusz Górecki, Michał Kondracki, Feliks Łabuński, Roman Maciejewski, Zygmunt Mycielski, Antoni Szałowski, Tadeusz Szeligowski and Bolesław Woytowicz. Among the nine only Tadeusz Górecki is little known. The others went down in the history of Polish music, though to a varying degree. In addition, the list features Nadia’s students until only 1935. And, as Bohlman and Pierce note, by the end of Nadia’s life, the list of Polish teachers and composers who had had lessons with her included over fifty names.²⁰ One of the most prominent among them, a fact stressed by the American scholars, was Zygmunt Mycielski.²¹ This is because of the intensity of contacts, including his surviving correspondence, and because of his position among Polish composers.

Indeed, Mycielski was an extremely prolific epistolarian. His biggest collections of letters include those exchanged with Nadia Boulanger. They have been preserved mainly in her collection, in the Bibliothèque nationale de France in Paris as well as in Mycielski’s archive in the National Library in Warsaw. There are several hundred letters. The collection has been described, but only in part and only a small selection of the letters have been published.²² Even from these short excerpts, however, we can

20 Bohlman, Pierce, “Friend and Force: Nadia Boulanger’s Presence in Polish Musical Culture,” 230.

21 Ibidem, 231.

22 See Renata Suchowiejko, “Zygmunt Mycielski i Nadia Boulanger — kilka refleksji o życiu i sztuce na podstawie listów z lat 1929–1939”, *Kamerton* 1/51 (2007), 47–56; Michał Klubiński, “Listy Zygmunta Mycielskiego do Nadii Boulanger ze zbiorów Bibliothèque nationale de France w Paryżu (wybór i opracowanie)”, in *Człowiek, myśl, muzyka. Wokół postaci i twórczości Zygmunta Mycielskiego*, ed. Beata Bolesławska-Lewandowska, Barbara Mielcarek-Krzyżanowska, Grzegorz Oliwa (Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, 2019), 60–82; “Listy Zygmunta Mycielskiego do Nadii Boulanger ze zbiorów Bibliothèque nationale de France w Paryżu: wybór z lat 1929–1932”, selected and edited

see that Zygmunt wrote to his Maestra not only about music. Although his thoughts did revolve around it. In July 1930, with Bach's cantata *Liebster Gott, wann werd' ich sterben*, heard at Nadia's, still etched in his memory, he wrote that it "is one of the most moving works ever."²³ Shortly after that he noted down: "And it was with this in mind that I looked at Marseille, then at the night on the bridge, during which the stars breathed and the ship sailed on a sea as calm as night. Sailors quietly sang sad, simple songs, monotonous verses. At dawn Corsica appeared with its high peaks covered with snow and small rocks: the Iles Sanguinaires. It's no use describing the sunrise, probably the most beautiful I have ever seen."²⁴ This was the time of his Corsican trip with a friend, Karol Staniszewski.

After twelve days of climbing the Corsican peaks, Staniszewski went to Tunis and Mycielski set off for Bastia, and from there via Genoa, Pisa, Livorno and Florence to Venice. He wrote about with enthusiasm:

I spent many hours at the Piazza San Marco, Piazzetta, Santi Giovanni e Paolo, where Verrocchio left his Colleoni. So many ornaments, so much wealth, which, however, does not blur the clear line of the whole. Gilded portals and mosaics, almost white in the sun, and water everywhere. You can't get enough of it. It's like with a musical masterpiece which you want to listen to again and again.²⁵

A few months later, on the other hand, he wrote:

You have long since brought up in conversation with me subjects concerning my private life, so rightly considering them to be matters that are in close (closest) connection with work whose purpose is "oeuvre". I would like to finally reply to you and thank you for making it very clear to me what role is played in life by

by Michał Klubiński, *Kamerton* 62 (2020), 37-47; "Listy Zygmunta Mycielskiego do Nadii Boulanger ze zbiorów Bibliothèque nationale de France w Paryżu", selected and edited by Michał Klubiński, *Ruch Muzyczny* 8/9 (2018), 141-146. See also: Zygmunt Mycielski, *What Awaits Them Now? A Letter to Paris*, translated and annotated by J. Mackenzie Pierce, in *Nadia Boulanger and Her World*, 254-258.

- 23 Klubiński, "Listy Zygmunta Mycielskiego do Nadii Boulanger ze zbiorów Bibliothèque nationale de France w Paryżu (wybór i opracowanie)," 65-66;
- 24 Ibidem.
- 25 Suchowiejko, "Zygmunt Mycielski i Nadia Boulanger — kilka refleksji o życiu i sztuce na podstawie listów z lat 1929-1939," 50.

issues like principles, discipline, egotism (? = “I”), finally “organisation”. It is enough to see you and know you, and this is already a lesson and an example.²⁶

And thus again, order and discipline. Nadia was also famous for her diligence. She slept very little, gave lessons even for more than ten hours a day and basically worked all the time. Her energy was inexhaustible. So much so that Mycielski, no longer young, thought with fear of her repeated visits to Poland, knowing how great an effort it would be for him to accompany her in all the planned activities. Much of the organisation of her visits to Poland, especially when it came to social life, was his responsibility. And while he still described her visit in 1956, when she was a guest of the Polish Composers’ Union (she was made an honorary member of the Union at the time), as triumphant, when she came for the Congress and the Chopin Competition in 1960, he complained about the decline of social life and the limited interest in her, especially among younger colleagues. In 1964 he even wrote: “These visits of hers are embarrassing and touching. At the station in Warsaw Sikorski, Grażyna, Turski, the Rudzińskis, flowers, nine suitcases, mess, for everyone wants to take her somewhere else”²⁷. On top of that, there were problems with food or dirt at the hotel, for which he was ashamed. Very tired and suffering from a severe cold, he added, irritated: “The voraciousness of those active Westerners: to be eager to go to a country like this one here at this age, for the Easter holidays no less, when you can spend them comfortably in Italy, on the Riviera or near Paris!”²⁸ And yet feelings of admiration and tender emotion predominated. He remained devoted to Nadia until the end.

In 1948 he sent Nadia a copy of his songs *Ocalenie / Rescue* to words by Czesław Miłosz. In 1967 he dedicated to her, on her eightieth birthday, his *Five Preludes for piano and string quartet*. He never ceased to appreciate her teaching or her friendship. In one of his last interviews, when Ryszard

26 Klubiński, “Listy Zygmunta Mycielskiego do Nadii Boulanger ze zbiorów Bibliothèque nationale de France w Paryżu (wybór i opracowanie),” 60.

27 Zygmunta Mycielski, *Dziennik 1960–1969* (Warszawa: Iskry, 2001), 226–227.

28 *Ibidem*, 227.

Minkiewicz asked him whether he had ever thought about teaching, he answered: “Why am I afraid of teaching? I ‘blame’ it on the fact that I had contact with a teacher in comparison with whom I know I will always pale. I know I wouldn’t be able, unfortunately, to teach the way she taught. Of course, I’m thinking here about Nadia Boulanger.”²⁹

The values promoted by Nadia Boulanger stayed close to Mycielski for ever. They were his constant point of reference. Even when he saw that the musical world was heading in a different direction. Mieczysław Tomaszewski, remembering Mycielski’s attitude to the musical reality after the avant-garde transformations brought about in Polish music by the political thaw of 1956, emphasised:

[...] Mycielski remained attentive and sensitive to the tendencies appearing in music, but in fact his creative attitude was different. He was extremely tolerant towards what was going on in music, but in his writings he was evidently surprised by the direction of its development. In this he always referred to Nadia Boulanger’s teaching, based on the greatest masterpieces.³⁰

This was indeed the case. Not only did Mycielski remain faithful to Nadia’s teaching, but he was also very aware of the role she had played in his and his colleagues’ life and through this in the history of Polish music. He did not want her contribution to be forgotten. In addition, he wanted her sincere and selfless sympathy for the strangers from Poland to be remembered. That is why he ended one of his tributes with the following words:

[E]ach musician, and not only musician, from Poland was warmly welcomed by her and taught for free or nearly for free. And everything that concerned us was close to her and followed by her with the greatest friendship and interest. Thus we have lost a great, the greatest friend of our music and our country.³¹

English translation by Anna Kijak

29 Ryszard Minkiewicz, “Wywiad z Zygmuntem Mycielskim przeprowadzony 17 września 1986 roku w mieszkaniu kompozytora w Warszawie” [Interview with Zygmunt Mycielski conducted on 17 September 1986 at the composer’s flat in Warsaw], part 2, *Ruch Muzyczny* 17 (1988), 5.

30 “Mieczysław Tomaszewski”, in Beata Bolesławska-Lewandowska, *Mycielski. Szlachectwo zobowiązuje* [Mycielski. Nobility obliges] (Kraków: Polskie Wydawnictwo Muzyczne, 2018), 94.

31 Zygmunt Mycielski, “Nadia Boulanger”, in idem, *Szkice i wspomnienia*, p. 253.

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BIOGRAM

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ABSTRACT

Nadia Boulanger and Her Role in Polish Music — in the Light of Zygmunt Mycielski's Writings

Zygmunt Mycielski (1907–1987), a composer and writer on music, was one of the pupils of Nadia Boulanger (1887–1979). In his writings he often stressed the role which this eminent French teacher played in the development of a whole generation of Polish (and not only Polish) composers.

BIOGRAM

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STRESZCZENIE

Nadia Boulanger i jej rola w muzyce polskiej w świetle pism Zygmunta Mycielskiego

Zygmunt Mycielski (1907–1987), kompozytor i pisarz muzyczny, był jednym z wychowanków Nadii Boulanger (1887–1979). Wielokrotnie w swych tekstach podkreślał rolę tej wybitnej francuskiej pedagog dla rozwoju całej generacji kompozytorów polskich (i nie tylko). Nie tylko sam wiele jej zawdzięczał, ale wyraźnie dostrzegał

Not only did Mycielski owe a lot to her personally, but he also clearly saw the significance of her teaching to the further fate of Polish music. He remained her friend, introduced her to Poland, and often mentioned both his education under her wings and the importance of her teaching. The article presents the figure and role of Nadia Boulanger in the light of the writings of Zygmunt Mycielski.

KEYWORDS Nadia Boulanger, Zygmunt Mycielski, Nadia Boulanger and Polish music, Polish 20th-century music, French-Polish musical relations

znaczenie jej nauczania dla dalszych losów polskiej muzyki. Pozostał jej przyjacielem, zapoznawał ją z Polską, wielokrotnie też wspominał zarówno czasy swej edukacji pod jej skrzydłami, jak i pisał o wadze jej nauczania. Artykuł ukazuje postać i rolę Nadii Boulanger w świetle wspomnień i zapisków Zygmunta Mycielskiego.

SŁOWA KLUCZOWE Nadia Boulanger, Zygmunt Mycielski, Nadia Boulanger a muzyka polska, muzyka polska XX wieku, polsko-francuskie związki muzyczne