

Paderewski's Paso Robles Property

I

IN THE MINDS of most present-day musicians Sergei Rachmaninoff's death at Beverly Hills, March 28, 1943,¹ links much more strongly with California than does Ignacy Jan Paderewski's purchase in February 1914 of the extensive acreage near Paso Robles that remained in his possession until his death at New York City June 29, 1941. In part, this contrast results from the current minimal interest in Paderewski, who is reckoned a faded figure of the past.² Meanwhile, interest in Rachmaninoff's life

¹After deciding on Beverly Hills, Rachmaninoff rented a house on Tower Road from Eleanor Boardman, who arranged for occupancy in mid-May 1942. On June 29 he wrote Nikolai Mandrovski that he had bought "a small neat house on a good residential street [Elm Drive] in Beverly Hills." In the same letter he recalled having in his lifetime bought six houses, of which "only the one in New York was a success." On July 17 and 18, 1942, he played his Second Concerto at Hollywood Bowl, Vladimir Bakaleinikoff conducting. Throughout the summer the family lived in the Tower Road house but he spent much of his daytime "in the garden of the smaller house on Elm Drive." See Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff A Lifetime in Music* (London: George Allen & Unwin, 1965), pp. 372, 374-375, 401.

²Nonetheless, Harold Schonberg begins "An Archangel Come Down to Earth," chapter 21 in *The Great Pianists*, revised and updated edition (New York: Simon & Schuster, 1987), with this appraisal: Paderewski "was the most publicized, most admired, most successful, and most legendary pianist after Liszt." By spring of 1897, his three USA tours had netted him \$500,000; "he was the greatest drawing card in American musical history."

Not that Paderewski lacked harsh critics. Even when he was at the peak of his fame, the *Musical Courier* published scathing reviews (see vol. 50, no. 13 [March 29, 1905], pp. 25-26, as

and death³ continued erupting throughout 1993 in observance of the fiftieth anniversary of his decease.

Paderewski itemized his realty holdings in his will signed at Paris September 30, 1930. Translated from the Polish (the Library of Congress, Music Division, owns photostats of the Polish holograph⁴), clause 3 under "Realty" reads thus:

The property of Rancho San Ignacio located in the vicinity of Paso Robles comprises some 2540 acres, of which 320 acres consist of plantations, wineries, almond trees, prune and nut trees. I invested in this property during seventeen years over \$220,000, and I assume that it will be possible to obtain for this property at least \$140,000. After the sale, 10 percent of the proceeds shall be paid to the present manager, Jan Gnieciak, one percent to William Hemphill, a former manager, two percent to Edwin Orcutt (Steinway Hall, New York), and two percent to Mrs. Otonita Pope, the daughter and heir of the deceased Ernest Urchs [Steinway agent at San Francisco] who for thirteen years managed the property *as a friend*.⁵

a typical example). Later on, the *Musical Courier* edited by Marc A. Blumenberg questioned his basic honesty and integrity (vol. 57, no. 23 [December 2, 1908], p. 21).

³According to an unsatisfactorily documented anecdote in Adam Zamoyski, *Paderewski* (New York: Atheneum, 1982), p. 135, Rachmaninoff "once spent a whole evening in a New York restaurant talking to Paderewski in French," only to discover that Paderewski "speaks perfect Russian."

⁴Catalogued ML94.5M53M4 Case, the negative photostats of the Polish holograph "form part of a collection assembled by George Middleton, of Material relating to musicians in the Office of Alien Property." See Janina W. Hoskins, *Ignacy Jan Paderewski 1860-1941 A Biographical Sketch and a Selective List of Reading Materials*. (Washington: Library of Congress, 1984), p. 10.

⁵In addition to two percent commission on the sale of the



In anticipation of the death of his second wife, Helena Górska-Rosen,⁶ who already in 1930 was mentally incompetent (four years older than he, she died at Morges, Switzerland, January 16, 1934, at the age of 78), he designated his sister Antonina Wilkońska as universal heir after his wife's decease. In order to prevent claims on his Paso Robles property by Helena's relatives, he documented her interest in it thus:

In accordance with the requirements of the State of California, the name of my wife, Helena, appears in the official document relating to my property in California as a co-owner. This does not at all correspond to the true facts. My wife, Helena, had no personal property. All which she possesses, she received from me. Her property "Rancho Santa Helena" near Paso Robles, was bought and cultivated for her by me and at a considerable cost. To my properties in America she thus has no moral right. However, I do not wish to be misunderstood. I have for my most beloved wife, besides affection until I die, the deepest gratitude for the happiness which she gave me for a period of many years, and for her sublime noble character I have unlimited respect. If I mention my exclusive right to the described properties, I do so only in the

Paso Robles property, Paderewski also bequeathed Gnieciak "the amount of Two Thousand Dollars." Concerning Ernest Urchs, see note 25 below.

⁶ Like Helena, Antonina Korsak—Paderewski's first wife—was four years older than he. Antonina died nine days after the birth on October 1, 1881, of their son Alfred. Also, like Helena, she belonged to an upper-class family. At death she gave Paderewski her dowry in order to permit his pursuing his studies at Berlin. See Charles Phillips, *Paderewski The Story of a Modern Immortal* (New York: MacMillan, 1934), p. 93.

Rom Landau sought to appease Paderewski in his tendentious biography, *Ignace Paderewski Musician and Statesman* (New York: Thomas Y. Crowell, 1934), p. 91n, by making Helena 74 years of age at death. When a guest at Riond-Bosson remarked, "But after all your wife is much older than yourself," Paderewski thrust the guest out with a "whisper loud enough to be heard in the farthest corner of the room," adjuring his sister, "That man must never be asked again" (Landau, p. 214).

Helena lost her memory in 1929 and during her last five years could not recognize acquaintances. She was buried in Montmorency Cemetery near Alfred (1881-1901), Paderewski's son by his first marriage. A victim of infantile paralysis, Alfred had been cared for by Helena during Paderewski's early absences from Warsaw. Annulment of her marriage to violinist Wladyslaw Górski on the grounds that she had wed underage without her father's consent made possible her marriage to Paderewski in the Church of the Holy Ghost at Warsaw May 31, 1899. She was then 43, he was not yet 39. With Wladyslaw Górski, Paderewski had given his first Berlin concert (containing their original compositions) January 12, 1883.

event some of her relatives by blood or marriage would like to stretch their greedy hands for the estate which came exclusively from my personal long and hard work.

II

In February of 1914—the year in which he purchased his Paso Robles ranches—Paderewski (born at Kurytówka, near Zhitomir in Podolia province November 6, 1860) was 53. His most renowned Polish predecessor who had purchased property in California was the actress Helena Modrzejewska known in English-speaking countries as Helena Modjeska (born Helena Opid at Kraków October 12, 1840, daughter of a musician, she died at Bay Island, Newport Beach, California, April 9, 1909). Animated by the idea of establishing a Utopian communal farm, she in company with her husband Karol Bodzenta Chalpowski (1840-1914) sailed from Bremen in July 1876—reaching Panama September 9, 1876, and San Francisco three weeks later. There they were met by various prominent Poles already resident in the Bay area.⁷ Proceeding south, she and her husband with eleven compatriots that included Henryk Sienkiewicz (Nobel literature prizewinner in 1905) rented a farm at Anaheim. In early January 1877 she went to San Francisco to prepare for her acting début at the California Theatre August 13. Soon thereafter the group abandoned the Anaheim farm.⁸

Paderewski first met her in the summer of 1884 at Zakopané, a resort on the north side of the high Tatra mountains. Introduced to her by the Warsaw physician Dr. Tytus Chalubiński (1826-1889), he so impressed her with "the intensity of his music that was almost hypnotic" that she offered to recite at a concert given by him that same summer in Kraków's Saski hotel. Funds were thereby raised for him to begin preparing for a concert career under the tutelage of Theodor Leschetizky (1830-1915) at Vienna.⁹ To replenish his finances, he competed in

⁷ For their names and occupations, see Milton J. Kosberg, *The Polish Colony of California, 1876-1914* (San Francisco: R and E Research Associates, 1971), pp. 34-36.

⁸ For an account of the circumstances, see Helena Modjeska, *Memories and Impressions An Autobiography* (New York: Benjamin Blom, 1969 [repr. of 1910 edn.]), p. 66.

⁹ Ignace Jan Paderewski and Mary Lawton, *The Paderewski Memoirs* (London: Collins, 1939), pp. 98-99. The concert in

July 1885 for a teaching position in the Strasbourg College of Music, where during the next academic year he taught senior students harmony and composition.¹⁰ Edward Kerntopf, head of a Warsaw piano manufacturing firm, supplied the necessary funds for him to resume lessons with Leschetizky in the autumn of 1886.¹¹

Paderewski, whose 1891–1892 United States tour included 117 concerts and his 1892–1893 tour involved 67 concerts,¹² awaited his 1895–1896 tour (totalling 89 concerts) to conquer California. At his February 7, 1896, 8 P.M. recital in the New Los Angeles Theatre managed by H.C. Wyatt¹³ his program began with the Waldstein Sonata, running

thence through Schubert's B flat Impromptu, the Mendelssohn-Liszt Midsummer Night's Dream transcription, to a Chopin group (Nocturne, Op. 37, No. 2; Mazurka, Op. 33, No. 4; Études, Op. 25, Nos. 3 and 9; Berceuse, Valse, Op. 34, No. 1), the Caprice and Minuet from his own Opus 14, and closing with Liszt's Second Hungarian Rhapsody. On Saturday, February 8 at 2:30 P.M., his program in the same theatre opened with the Appassionata, moved next to Schumann's *Papillons*, three Schubert-Liszt transcriptions (Hark, hark the lark, *Soirée de Vienne* in A, Erlking), then to a Chopin set (Nocturne, Op. 48, No. 1; Prelude, Op. 28, No. 17; Études, Op. 25, Nos. 6 and 11; Valse, Op. 64, No. 2), his own *Cracovienne fantastique*, Op. 14, No. 6, and closed with Liszt's *Au bord d'une source*, *Étude de concert* in F minor, and Rhapsody, No. 10.

In six quite different lengthy programs at San Francisco's California Theatre February 10, 12, 14, 17, 19, and 21—the first four ending with a Liszt Hungarian Rhapsody, the last with *La Campanella*—and a seventh on Sunday night February 23, 1896, at the Baldwin Theatre, Paderewski subdued the Bay area public with a prodigious series never before or since matched in San Francisco pianistic annals. Carefully spacing his West Coast appearances, Paderewski returned for two recitals at the Los Angeles Theatre Friday March 16, 1900, at 8:15 P.M. and Saturday March 17 at 2:15 P.M. Again he travelled next to San Francisco for concerts surrounding April 2, 1900, at the California Theatre. During this tour he played his first recital in Seattle April 13.¹⁴ The same line of march took him from

Saski hotel yielded "over 400 gulden," but that sum permitted his studying with Leschetizky only "two or three months." During his first Viennese visit "I had some nine or ten lessons, but, I repeat, he was not very encouraging," recalled Paderewski.

Concerning *The Paderewski Memoirs* see Hoskins, p. 11. First published serially January 23 through March 20, 1937, in seven issues of the *Saturday Evening Post*, with the title "My Story," the memoirs became a book (Chas. Scribner's Sons, 1938; 404 pp.) reprinted at New York by Da Capo Press in 1980. Mary Lawton, "a well preserved forty" when she arrived at Riond-Bosson in August 1932 to hear Paderewski dictate his memoirs, "practically tore her hair out" trying to cope with his rapid-fire dictation "purely from memory." See Aniela Strakacz, *Paderewski as I knew him*, translated from the Polish by Halima Chybowska (New Brunswick: Rutgers University Press, 1949), p. 138.

¹⁰Marian Marek Drozdowski, *Ignacy Jan Paderewski A Political Biography*, transl. by Stanislaw Tarnowski (Kraków: Interpress Publishers, 1981), p. 20.

¹¹*Ibid.*, p. 21.

¹²Henry T. Finck, *Paderewski and his art* (New York: Whittingham & Atherton, 1895), pp. 13, 14. The receipts for his second USA tour "amounted to \$180,000." For further data on his 1891–1892 and 1892–1893 tours, see Edward A. Baughan, "Paderewski's First Concert Tours in America," *Musical Observer*, xix/5 (May 1920), pp. 11, 15, 49. No previous instrumentalist had approached his earnings. Even Anton Rubinstein's net in 1872 for 215 concerts was a mere \$50,000 (Finck, p. 15).

¹³Lynden Ellsworth Behymer fraudulently claimed to have managed Paderewski's 1896 and 1900 Los Angeles concerts. He did manage Paderewski's Los Angeles recitals December 30, 1904, at Hazard's Pavilion; March 3, 1908, at the Auditorium; and thereafter to the last April 2, 1939, at Shrine Auditorium. On December 31, 1904 the *Los Angeles Times* reported that: "No such local gathering has assembled for years to hear any single musician."

Howard Swan, *Music in the Southwest 1825–1950* (San Marino: The Huntington Library, 1952), p. 213, quoted Paderewski's letter to Behymer dated April 3, 1908, thanking him for his managerial success and enclosing a check for \$1000 "as

a modest token of my gratitude for his splendid achievements." During his 1907–1908 tour the contracts written with his national agent C.A. Ellis stipulated that Paderewski must receive 75% or 80% of the gross receipts before the close of each recital (his minimum for each concert was \$1200).

¹⁴In total Paderewski played five 8:15 P.M. recitals in Seattle during his tours: April 13, 1900, at Seattle Theatre (Waldstein; Schubert B flat Impromptu; *Carnaval*; Chopin Nocturne in G and Funeral March Sonata, Berceuse, Butterfly Etude, Valse in A flat, Op. 34; his own A Major (not G Major) Minuet; Second Hungarian Rhapsody; January 5, 1905, at Grand Theatre (Bach-Liszt Prelude and Fugue in A minor; Appassionata Sonata; Schubert B flat Impromptu; Schubert-Liszt Serenade and Erlking; Chopin group [Ballade in G minor, Études Op. 10, Nos. 12, 7, 3, Scherzo in C sharp minor, Valse Op. 42], his own Melodie from his Op. 16; Liszt Sixth Rhapsody); February 19, 1908 at Dreamland Pavilion, sponsored by the University of Washington, playing a Weber furnished by



THE ONLY PADEREWSKI IN SOME OF HIS CHARACTERISTIC ATTITUDES.
(Reprinted by a "Full" artist.)

The *San Francisco Call*, Tuesday February 11, 1896,
carried this set of caricatures

Kohler & Chase (his own Variations and Fugue, Op. 23; Beethoven's Sonata, Op. 27, No. 1; Schubert-Liszt *Aus dem Wasser zu singen*, A Major *Soirée de Vienne*, and Erlking; Chopin group [Nocturne in F sharp Major, Études, Op. 10, Nos. 10 and 5, Scherzo in B flat minor]; Stojowski *Chant d'Amour*; Liszt Rhapsody No. 13); March 26, 1924, at the Arena (Bach-Liszt Fantaisie and Fugue in G minor; Haydn F minor Andante con variazioni; Brahms Paganini Variations; Chopin group [A flat Ballade, D flat Nocturne, F sharp minor Mazurka, Op. 59, Butterfly Etude, Valse, Op. 42], Liszt Don Juan Fantasia); and April 20, 1932, at Civic Auditorium (Bach-Liszt A minor Prelude and Fugue; Mozart Turkish March Sonata; Chopin B minor Sonata followed by F sharp Major Nocturne, B flat minor Mazurka, Op. 24, Winter Wind Etude, Valse, Op. 42; 4 Debussy Preludes from Book 1 [Dancing Virgins of Delphi, Veils, Wind in the Plain, Minstrels], and Liszt Second Rhapsody).

In contrast with Paderewski, Rachmaninoff gave eleven recitals in Seattle between February 1923 and February 1941. Both artists played Steinways furnished by Sherman, Clay & Co. (except Paderewski playing a Weber in 1908).

San Francisco December 21, 1904, and Los Angeles December 30, to Seattle's Grand Theatre Thursday evening January 5, 1905. Reversing directions, he played at Seattle's Dreamland Pavilion February 19, 1908, and at San Francisco's Dreamland Rink March, 1, 1908.

III

In the summer of 1902 Modjeska and her husband Karol Bodzenta Chalpowski paid their first visit to Paderewski at his Swiss villa Riond-Bosson in Morges (on Lake Geneva 7 mi. SW of Lausanne). Purchased in 1899¹⁵ this villa still remained in his possession at the time that he made his will (and thereafter until his death), being assessed in 1930 at over 700,000 Swiss francs—"but it is undoubtedly worth much more," he claimed in his will (clause 7 of the Realty section). During her summer of 1902 visit, Modjeska recalled having seen Paderewski's opera *Manru*¹⁶ given at Warsaw in Polish translation during May 1902—shortly before her being royally entertained "at his beautiful chateau in Morges where I could witness what a busy life he lived."¹⁷

Paderewski and his wife returned her visit during late December of 1904 (immediately upon his return from Australia).¹⁸ However, he disliked Modjeska's

¹⁵Concerning the history of his Riond-Bosson villa, see Jean-Jacques Glayre, "Souvenirs personnels et destin de Riond-Bosson," in *Warstat Kompozytorski, Wykonawstwo i Koncepcje polityczne Ignacego Jana Paderewskiego* (Kraków: Katedra Historii i Teorii Muzyki UJ, 1991), pp. 76-78; also, Werner Fuchss, "Paderewski en Suisse," in the same volume, p. 68.

¹⁶For an extremely laudatory review of the Dresden premiere May 29, 1901, see Edgar Pierson, "Manru Oper in drei Aufzügen von Alfred Nossig Musik von I.J. Paderewski. Erste Aufführung im Königlichen Opernhaus zu Dresden am 29. Mai 1901," in *Signale für die musikalische Welt* [Leipzig], vol. 59, no. 39 (June 4, 1900), pp. 609-612. Pierson called it "die Zieguneroper *par excellence* (p. 610). *Signale*, vol. 88, no 45 (November 5, 1930), pp. 1298-1299, contains Gerhard Krause's enthusiastic review of a revival 29 years after the premiere. According to Krause's "Paderewski's einzige Oper „Manru“ in Opernhaus zu Posen," *Manru* contains many folkish strains that add to its charm. *The New Grove Dictionary of Opera* (1992) lacks an article on *Manru*, but the absence is compensated for in *Pipers Opernlexikon*.

¹⁷Modjeska, *Memories and Impressions*, p. 538.

¹⁸*Ibid.*, pp. 542-544. Travelling east after his recitals December 21 at San Francisco's Alhambra Theatre, December 30 at

Santa Ana property enormously.¹⁹ A decade was to elapse before he himself bought ranches near a no larger community than Santa Ana. His decision to purchase property near Paso Robles occurred in what he labelled his ninth American Tour.

IV

During December of 1913 and January of 1914 he encountered the most drastic dilemma that he had hitherto met since beginning his United States tours 22 years earlier. After receiving written threats to blow up his private railroad car, the Colonial, should he play his recital in Chicago's Orchestra Hall December 7, 1913, he was "closely guarded by detectives" while there, and "every person entering Orchestra Hall . . . was carefully scrutinized."²⁰ Tobias Schanfarber (1862-1942),²¹ rabbi of Kehilath Anshe Maariv, the oldest synagogue in Chicago, voiced the concerns of Chicago's Jewish segment²² in his communication to the *New York Times*. Dated "Chicago, Dec. 7," the article read thus:

Paderewski is charged with having subsidized the leading anti-Semitic newspaper in Warsaw with 20,000 rubles

Los Angeles's Hazard's Pavilion, and January 5, 1905, at Seattle's Grand Theatre, he played his first New York recital during his sixth American tour March 25, 1905, in Carnegie Hall (Schumann Fantasia, Beethoven Moonlight, Brahms's Paganini variations). See note 2 above for allusion to the vicious review of his Carnegie Hall recital March 25 in the *Musical Courier* of March 29, 1905.

¹⁹He deplored "Arden," her California residence near Santa Ana, for several reasons. He went so far as to label her location a "wilderness" and beseeched her and her husband "most earnestly to sell the ranch and live among human beings."

²⁰*New York Times*, December 8, 1913, p. 1.

²¹Ordained at Hebrew Union College, Cincinnati in 1884, he remained in Chicago until 1924, while there co-editing the *Chicago Israelite*.

²²According to Philip B. Bregstone, *Chicago and its Jews A Cultural History* (privately printed, 1933), pp. 380-381: "The history of music in the city of Chicago is with few exceptions a history of Jewish musicians and goes back sixty years." Bregstone begins in the early 1870's with Carl Wolfsohn, organizer of the Beethoven Society. After him came Emil Liebling, Louis Gaston Gottschalk (younger brother of Louis Moreau), Fannie Bloomfield-Zeisler, Simon Elias Jacobson (concertmaster of the Theodore Thomas orchestra), Max Bendix (conductor of the Century of Progress World's Fair Band), Leopold Godowsky, Robert Goldbeck, Ernesto Consolo, Herman Devries, and Alexander Kipnis.

(\$10,000). His manager, L. G. Sharp[e], denied this story, but Rabbi Tobias Schanfarber of this city declared it to be a fact. . . . Said Rabbi Schanfarber: "An enemy of the Jews in Poland is an enemy of the Jews anywhere. He has attacked our co-religionists by furnishing that newspaper with money with which to carry on the fight against Jews."

According to Glenn Dillard Gunn's Monday morning review of Paderewski's December 7, 1913, concert in Orchestra Hall (*Chicago Daily Tribune*, December 8, 24:1) all tickets had been sold the previous week. Headed "No Demonstration Evoked by Paderewski's Playing," Gunn's review nonetheless denigrated the recital in such terms as these: "His playing yesterday was neurotic, disordered, incoherent." Gunn did confess to having heard only the second half of the program containing Chopin's Funeral March Sonata and two Liszt items, "Owing to other duties, it was impossible to hear the Bach, Beethoven and Schumann numbers," he candidly admitted. What he missed were the Bach-Liszt A minor Prelude and Fugue, Beethoven's Opus 109 Sonata, and the Schumann *Carnaval* played before intermission.

The same program performed at Minneapolis Tuesday night December 9, 1913, elicited a somewhat different appraisal from Victor Nilsson in the *Minneapolis Journal* of December 10. According to Nilsson's review headlined: "Paderewski gains deserved laurels / The Leonine Pianist Shows Unarrested Development in his Art," his "extreme nervousness" did result in lapses of memory during both the Bach and Beethoven, but he reached exalted heights in the Chopin Sonata.

After Minneapolis, where a decade had intervened since his sole previous solo recital, Paderewski next headed for Denver, where his concert was scheduled for Thursday night, January 1, 1914. However, upon seeing "the sides of the Municipal Hall [Denver Auditorium] plastered with glaring posters announcing that dire things would happen to him if he refused the Black Handers' demands," he desisted.²³ The Denver *Rocky Mountain News* that same day, January 1, 8:3, carried a story headed: "Paderewski Concert Cancelled / Money Refunded

²³*New York Times*, January 17, 1914, 1:7: "Paderewski Breaks Down. Cancels Pacific Coast Engagements as Result of Black Hand Threats."



at the Denver Music Company for Tickets Purchased," in which the cancellation was attributed to "the first serious effects of the return of his previous illness." According to the same story, he had arrived in Denver December 31. After 2 P.M. he had spent a short time riding about the city and it was then that he decided to cancel. Continuing, the article-writer stated that

The noted pianist has a concert scheduled for Colorado Springs tomorrow. He may fill the engagement, but if he is unable to do so he will leave direct for the Pacific Coast.

On January 2 [1914] the *Colorado Springs Gazette* carried a front-page announcement (1:6-7) that Paderewski would shorten his program to include only one sonata, Beethoven's Moonlight, would replace the *Carnaval* with four fantasy pieces, and would include Chopin's A flat Ballade, tuberoso Nocturne, and Eroica Polonaise, followed by the Wagner-Liszt *Liebestod* and a Liszt Rhapsody. Albert Clearson, who had heard him during two previous American tours, provided the review published January 3 in the *Colorado Springs Gazette* (1:3). Headlined "Paderewski Still the Greatest of Pianists," Clearson's summation nonetheless pummeled him. Compared with his Colorado Springs recital "in 1898 I think":

My impressions were not so delightful. It was after his long illness, a nervous breakdown, brought on no doubt by overwork. He showed signs of his long illness, he had a poor piano, his program had a flavor too strange—and a forty-minute wait is not the best preparation for a long recital. I came away disappointed.

Making no intermediate stops, Paderewski with his entourage next went to Seattle, where on Sunday, January 11, the *Post-Intelligencer*, 4:3, announced that "Reserved seats are now selling rapidly"—accompanying this statement with a picture. On 7:1 (last section) appeared a story headed "Paderewski at the Grand Opera House" that merits excerpting as evidence of his attempts to mollify antagonists:

Accompanied by his entire company, Paderewski, the world-renowned piano virtuoso, attended the evening performance at the Grand on Saturday [January 10] and occupied a box. After the performance he personally complimented Manager Eugene Levy on the excellence of the combination vaudeville and photoplay program, and said that if he were a resident of Seattle, he would surely attend the performance twice weekly.

This public relations attempt to countervail antagonistic sentiment proved however ineffective.

On Tuesday, January 13, the *Post-Intelligencer* (7:8) did promise that "Tomorrow Night at Moore²⁴ several hundred unreserved seats at one dollar each go on sale at 7:30 P.M." But on Wednesday the same newspaper announced cancellation. Next day, Thursday, January 15, the *Post-Intelligencer*, 10:2, carried local manager William Hayes's report that Paderewski—already en route to Los Angeles the night of his scheduled Seattle recital—"would be indisposed for at least a month." The story continued thus:

Many hundreds of music lovers living about the state, as well as large numbers in Seattle who paid from \$1 to \$3 to hear the artist, were bitterly disappointed at the news. Because of the short notice of the pianist's ailment, which was not announced until yesterday morning, a large number did not learn of the cancellation of the concert until they visited the theater. About \$1,200 in cash was refunded at the box office last night, and as much or more is waiting to be refunded. It is estimated that Paderewski's personal losses will amount to more than \$15,000. He hopes to recover from the ailment in the dry climate of Los Angeles.

In *The Paderewski Memoirs*, pages 388-389, he states that after aborting his Seattle concert he proceeded directly to San Francisco.

I could not play any longer. I could not even lift my arm, the pain was intolerable. . . . This condition was not only aggravated but actually brought about by the terrific nervous strain and anxiety of the past months. The situation in which I found myself upon arrival in America, through these attacks of the Jews and their violent propaganda against me, was one of great difficulty, and in spite of my innocence, was deeply disturbing.

A good friend of mine, Mr. Urchs, of the Steinway firm,²⁵ met me upon my arrival in San Francisco. He was gravely concerned at my condition and said, "I shall go at once and inquire about the best doctor for you."

I was very anxiously awaiting the arrival of that doctor when Mr. Urchs returned, not with the doctor but

²⁴ Named after Seattle builder, James A. Moore, this theatre built in 1907 to seat 1650 continued in use (with the top balcony closed) in 1994.

²⁵ Ernest Urchs remained Paderewski's San Francisco representative through World War I. In a letter dated February 28, 1917, at the Hotel Gotham, Fifth Avenue at 57th Street, New York, Paderewski commissioned him to buy 10,561 trees for planting on his Paso Robles property (letter in the Music Division, Library of Congress).



with another friend of mine, a musician from San Francisco, Sir Henry Heymann,²⁶ and he said, "Now, there is no use calling a doctor, because a doctor cannot cure you immediately and that's what you want. But there is something else for you to do. You must go at once to Paso Robles and take some of the mud baths there for your arm. They are magical," Heymann said, "so many of my friends have been cured, and I am also enjoying the treatment myself because I too have neuritis badly. It is almost infallible, that treatment at Paso Robles."

It was only six hours away from San Francisco and worth trying. So we started immediately for Paso Robles, and there I had my treatment for three weeks, after which I could continue my tour and finish it in comfort. . . . But the dreadful situation in connection with the Jewish persecution was still upon me, still going on, for while I was in Paso Robles, to my great surprise, an official of the Administration in Washington came to me and said that I must now make an affidavit stating that these accusations of the Jews were unfounded.

But I asked, "Why do you come to me *now* about it? I have made no complaint."

"No," he replied, "you have not, but the Administration at Washington is now aware of all these regrettable things that have happened, all these threatening letters, all the circulars, which were current and are still current all through the country, and besides you must now be informed that there has been a strong petition sent to the President by some of your influential friends from New York (and among them some of the notable Jews) asking the President to put an end to that propaganda which is unworthy of a civilized country." That was President Wilson.

So I had to make an affidavit at once that I had not established a newspaper, that I had nothing to do with organizing pogroms and that all these accusations were absolutely false.

I think it will be interesting to include that affidavit in these memoirs of mine. Painful as all this is to recall, it has its place, and an important one, in the story of my career.

V

After five years' absence from the New York concert stage Paderewski returned to give his first post-World War I recital in Carnegie Hall November 22,

²⁶Born at Oakland, California, January 13, 1855 [Sir] Henry C. Heyman[n] died at Paso Robles March 28, 1924. A violinist trained at the Leipzig Conservatory 1870-1877, he was knighted by King Kalākaua while visiting Hawaii in the summer of 1884. By all means the most prominent Jewish member of San Fran-

1922. Having not revisited Paso Robles since the autumn of 1917²⁷ he spent March 26 through April 12, 1921, there before sailing for Europe April 20, 1921,²⁸ and continued spending a few days at a time there during his further West Coast visits until the last in 1939. Although he never played a recital in Paso Robles, during post-World War I visits he practiced assiduously while there.

There is a local legend that concerns the pianist and the Pittsburgh Pirate baseball team, which trained there for several years. It was told that one evening when Paderewski was at the piano in his hotel suite he was interrupted by a pounding on the floor from the room above him. As he halted his playing, a baseball player shouted from above, "When yuh goin' to cut out that racket?" Mrs. Louisiana Dart, sometime curator of the county museum, reported going to the hotel with her parents for a Thanksgiving dinner. It turned out that they were seated at a table adjoining the Paderewski party. The Clayton family lingered over their turkey that day as they watched the maestro play host in the grand manner of the Polish nobility. Later Dr. George W. Tape, the hotel host who had made trips to visit Paderewski in his permanent home at Riond-Bosson Villa, Morges, Switzerland, told Mrs. Dart that the red roses which were to be seen daily throughout the hotel were from an "unknown admirer" of Paderewski at San Francisco. . . . Paderewski, whose love of the theater was proverbial, frequently attended the old T&D theater in Paso Robles. If he liked a performance he did not hesitate to stand up and applaud while shouting "Bravo." According to Dr. Tape, on one occasion the organist of the theater thinking to compliment the distinguished guest began to play the Paderewski Minuet. However before many measures were played, the composer—clutching the famous "Chrysanthemum hair"—rushed out of the building.²⁹

Until 1932 Paderewski's Paso Robles sojourns continued including side trips to Santa Rosa, Palo Alto, and San Francisco. During his last before his wife

cisco's musical community, he obviously disbelieved the accusations of antisemitism levelled at Paderewski. See John A. Emerson's profile in *The New Grove Dictionary of American Music*, II, 382.

²⁷The Library of Congress owns a Paderewski holograph letter written in August 1916 at Paso Robles (ML95P147 Case). He requests Sherman Clay & Co. at San Francisco to send him Mozart's Sonatas (Peters edition) and a Mendelssohn Prelude and Fugue in E minor (not Op. 35, No. 1).

²⁸Aniela Strakacz, p. 70.

²⁹In view of his consistently documented joy in witnessing movies, his appearance in *Moonlight Sonata*—filmed at Den-



Helena's death, he took the six-hour trip to San Francisco in April 1932 to attend the wedding of Francesca Deering, daughter of Mr. and Mrs. Frank Deering, to Thomas Carr Howe, Jr.³⁰

Having not toured the West Coast since 1932 Paderewski paid his last visit to Paso Robles during the week following his Shrine Auditorium concert in Los Angeles April 2, 1939.³¹ Touted with a barrage of Behymer advertising, his final Los Angeles recital drew 7000 auditors. However, the program lacked the Bach-Liszt G minor Fantasia and Fugue and the Chopin Eroica Polonaise forecast in Behymer's publicity releases. Instead, he opened quietly with the Haydn F minor Variations, playing next the Mozart A minor Rondo and Beethoven's Appassionata. After intermission he performed the Chopin F minor Ballade, tuberoso Nocturne, and Mazurka in F sharp minor, Op. 59, Schubert's B flat Impromptu, and the Wagner-Liszt *Liebestod*. His two encores were limited to a Chopin valse and Schubert's A flat Moment Musical. Nonetheless, reviews appearing next day in the *Hollywood Citizen-News*, *Los Angeles Examiner*, *Herald Express*, and *Evening News*, paid him apocalyptic tribute.³²

Howard Kegley's article, "Is the Music Master Weary?" published in the *Los Angeles Times* of April 9 told a different tale.³³ Touring in 1939 under NBC artist management, Paderewski had contracted to play 23 concerts in 20 cities during his 20th American tour. At Detroit, the largest concert audience in that city's history had assembled to hear him. However, physical frailty had forced him to cancel at least two of the cities, Cincinnati and Columbus.

ham, England, between August 7 and 26, 1936—admirably accords with his known tastes. See Strakacz, pp. 189–203.

³⁰"Millie's Column," headed "Musical Love Affair with Paso Robles," *San Francisco Chronicle*, November 24, 1959, 15:1–2, enumerates the famous persons visited during various side trips from Paso Robles.

³¹*Los Angeles Times*, March 19, 1939, carried a story headlined "Paderewski to Spend Week at His Ranch."

³²Richard Saunders, "Paderewski Thrills Vast Audience"; Florence Lawrence, "Paderewski plays as 7000 applaud"; Carl Bronson, "Paderewski Given Huge Ovation Here"; Frank Mit-tauer, "Paderewski the Artist"; were the headlines of the respective reviews.

³³In the *Los Angeles Times*, Sunday Magazine of April 9, 1939, Kegley alluded to Paderewski's brushes with the USA Internal Revenue Service. Despite paying \$61,000 for a statue of Woodrow Wilson erected at Posen in 1933, Paderewski was not allowed to treat this gift as an income deduction. Instead the IRS collected \$1100 "to satisfy a deficiency claim."

Not restored in Los Angeles on April 2 at the Shrine nor in San Francisco on April 9, 1939, at Civic Auditorium—even after a week's rest stop at Paso Robles³⁴—his most fervid admirers had to concede that he was now a tired, old man whose audiences were witnessing a physical wreck.

VI

Less than four months after his death at New York City June 29, 1941, Paderewski's universal heir—his childless widowed sister Antonina Wilkońska—died also in New York. With his and her deaths his two Paso Robles ranches became part of a vast web of international assets, debts, and litigation that continued for more than a decade. County Administrator L.L. Buechler entrusted to local attorney Andrew Renetsky the task of keeping the ranches going until they could be sold. He in turn rented the 2544 acres, appraised for \$42,000 in 1941, to two farmers for an annual \$4500. Seven years later, preparations for a public sale were suddenly halted on April 5, 1948, when Robert E. Wright, an Atascadero attorney³⁵ retained by the Polish Consulate General in New York, reported to L.L. Buechler that half-brother Jozef Paderewski³⁶ and half-sister Maria (children of Anna Tankowska, Ignacy and Antonina's step-mother) had been located through the efforts of Armand Avronsart, a correspondent in the USA for several French language newspapers.³⁷

³⁴The same private Pullman car in which the Union Pacific had brought him to Los Angeles Saturday afternoon April 1 carried him north to Paso Robles. According to the *Los Angeles Times* March 19 article, he had each time spent three weeks there during two previous West Coast tours (in 1924 and 1932). See also the March 18, 1939, article headed "Paderewski To Spend Week at Ranch" in the *Los Angeles Herald-Express*.

³⁵*San Francisco Examiner*, April 6, 1948, 3:1.

³⁶At Paderewski's invitation, his half-brother Jozef had visited Riond-Bosson in August 1932. According to Aniela Strakacz, pp. 136–137, "Mr. Jozef Paderewski has a most agreeable exterior, [and] speaks little. . . . [Paderewski] had written to his half-brother several times offering him money—once he even sent some money outright—but Jozef had written back that he required neither money nor any other assistance. . . . A visitor like Jozef Paderewski—sweet, modest, never pushing himself forward and anxious only to return to his uneventful way of life—seems like someone from another planet."

³⁷"Pole Claims Paderewski Ranch Land," *San Francisco Chronicle*, April 6, 1948, p. 18. In this article Jozef Paderewski



In January 1951 the two ranches were ordered sold in open court. At the court sale, various bidders raised the administrator's appraised value by another \$10,000, resulting in the court sale January 29, 1951, at San Luis Obispo of the 2544 acres to Alfred Sauret for \$52,000.³⁸ In the final accounting some \$62,000 was turned over to Joseph G. Blum, the New York attorney who had by that date succeeded in establishing jurisdiction over the estate and had requested the public sale of the Paso Robles Ranchos San Ignacio and Santa Helena.

is identified as "an elderly professor." He had spent an unspecified period as a political prisoner.

³⁸*San Francisco Examiner*, January 30, 1951, 16:3: "Paderewski Ranch Sold at Auction."

Paderewski's death June 29, 1941, had been followed in December of 1941 by the burning to the ground of the ornate El Paso de Robles Hot Springs Hotel, where he had always stayed during his visits. After the burning, compounded by Paderewski's death and the long wait to dispose of his property, the glory that had once belonged to Paso Robles—like that of Ichabod—had departed. Although the faded inscription on the signboard at the entrance to Rancho San Ignacio remained visible as late as 1977, the farm then remained unoccupied—the owners in that year using the old farm-buildings as a junk store.³⁹

³⁹Drozdowski (see note 10 above), p. 5.