

Kwartalnik Muzyczny (1928–1950) and the Beginnings of Polish Musicology

Summary

The conception of a book devoted to the history of the only strictly scientific Polish musicological periodical spanning many decades evolved. The first stimulus to undertake the work came, when the author familiarised herself with a body of letters to and from Professor Józef Chomiński, made available to her by kind permission of Professor's sons, Michał and Paweł Chomińskis. Since a large portion of the archive consisted of his correspondence with Adolf Chybiński, one of the two founding fathers (the other being Zdzisław Jachimecki) of this discipline of studies at Polish universities, a Lvov educator and mentor of a large group of second-generation Polish researchers into music history, the author at first had planned to focus only on the relations of master and apprentice. Perusal of the letters, however, soon made her revise this plan. For what gradually emerged from the pages of correspondence was a bigger picture of joint projects and goals shared not only by these two scholars; it also touched upon the life of an entire community, and a substantial number of the documents brought an almost chronicle-like account of everyday activity of the *Kwartalnik Muzyczny* editorial staff.

Providing the book with the title '*Kwartalnik Muzyczny* and the Beginnings of Polish Musicology' the author was aware that the scope of its subject matter would go well beyond the bounds of the quarterly's monograph. The periodical, which first appeared right at the time of birth of Polish musicology (which happened when first two chairs in music history were established: at the Jagiellonian University in 1911, and at Lemberg University in 1912), witnessed three epochs. For the first time, it accompanied the academic community at an early stage of its development in the partitioned Poland; for the second time — at the moment of independent Poland's intense growth in the interwar period; and finally, at the time of rebirth and re-emergence of academic structures in difficult years of the repressive Communist regime. These three stages add up to just a little over ten years of the editorial board's activity. The first *Kwartalnik Muzyczny*, established as an organ of the Warsaw Music Society [Warszawskie Towarzystwo Muzyczne], was issued in 1911–14, with Henryk Opieński serving as Editor-in-Chief. Having been discontinued due to war turmoil, it re-emerged, this time as a periodical of the Lovers' of Old Music Association [Stowarzyszenie Miłośników Dawnej Muzyki] and the Polish Music Publishing Society [Towarzystwo Wydawnicze Muzyki Polskiej], in 1928 and remained active until 1933 (in subsequent years

it transformed into an academic *Jahrbuch* named *Polski Rocznik Muzykologiczny*, whose editorial board survived until the outbreak of the Second World War). The quarterly was relaunched for the second time fifteen years later, in 1948, at the turn of the 1940s, when the new ideology of Social Realism was being imposed. The phenomenon that bound these three editions of *Kwartalnik Muzyczny* together was the person of Adolf Chybiński, who had collaborated with the periodical from the beginning, first as its chief author and consultant and then as its editor-in-chief.

The only periodical addressed to the yet forming, small group of Polish musicologists as well as to musicians and music lovers wishing to deepen their knowledge at an academic level served, on the one hand, as a focal point influencing development of a community whose members were joining in various initiatives put forth by the editorial board, yet, on the other hand, it became a point of conflict that led to formation of two opposing factions, one that supported musicology and the other that criticised it for being ‘mummified’ and ‘bookish.’ Musicology as a kind of scholarly practice typical for ‘specialist history,’ based on painstaking archive and library searches and detailed, tiresome analysis founded upon thorough and highly specialised theoretical knowledge was Adolf Chybiński’s and other representatives’ of the Lvov school strong suit. The insults quoted above were hurled in press publications by supporters of the other founding father, Professor Zdzisław Jachimecki of the Jagiellonian University. His brand of ‘live history’ was favoured by many music journalists, mostly in Warsaw, some of whom were associated with the editorial board of a popular music magazine, *Muzyka*, founded and run by Mateusz Gliński. Examples of the interdisciplinary discourse propounded by Jachimecki were characterised by beautiful, literary narration and feats of erudition that were often criticised by Chybiński and his supporters for lack of scientific merit.

The final formulation of the book’s title entailed assumption of two points of view: one that would cover the history of the periodical, and the other with an eye to history of the community. Such bifocal vision made it, in turn, necessary to broaden the context, firstly, to present the position of *Kwartalnik Muzyczny* against the backdrop of the whole history of musical journalism in Poland and, secondly, to inquire into the history of various organisations that musicologists of the first and second generations had established. At the same time, the figure of Adolf Chybiński remained central throughout, because an account of his activity offered a look into a whole era encompassing the first four decades of musicology at Polish universities. It is precisely due to the impact that Professor Chybiński had on the second and third editions of the periodical that the title of the book specifies the timeframe of 1928–1950, being the period in which the foundations were laid for development of Polish musicology up to the present time.

What has encouraged the author to undertake research on the community of Polish music historians that started taking shape in the first decade of the 20th century is the fact that monographs on this subject are still scarce in the Polish musicological literature. The only complete portrait of a Polish musicologist is a monograph by Maciej Gołąb on the ‘life and work’ of Józef Chomiński (*Józef Michał Chomiński. Biografia i rekonstrukcja*

metodologii, Wrocław, 2008); the history of establishing the chair in musicology and its subsequent activity in Lvov has become the subject of a dissertation and other publications by a Ukrainian musicologist, Ulyana Hrab (e.g. *Muzikologia ak universitetska distsiplina. Lvivska shkola Adolfa Khibinskoho (1912–1941)*, Lviv, 2009); the same musicology centre has been researched for several years by Warsaw musicologist Michał Piekarski, who devoted his diploma thesis to the study of the Polish and Ukrainian community at Musicology Faculty of the John Casimir University and wrote numerous articles popularising the life and work of Józef Chomiński; the history of Musicology at Wrocław University in 1945–52 has been researched by Adam Ugrewicz (*Działalność naukowo-dydaktyczna Zakładu Muzykologii Uniwersytetu Wrocławskiego w latach 1945–1952*. Unpublished doctoral dissertation, Wrocław University: Wrocław, 1998), while an earlier history of music life and the beginnings of musicology at the same university has fallen within the purview of Agnieszka Drożdżewska's research (*Życie muzyczne na Uniwersytecie Wrocławskim w XIX i I połowie XX wieku. Edukacja muzyczna – działalność naukowa – ruch koncertowy*, Wrocław, 2012). Except for these monographic publications, one should also note collective studies focusing on the musicology in Poznań or Katowice. The history of the musicological community was not, however, coextensive with the functioning of chairs in musicology at the academia; it also expressed itself in various organisations and societies founded and run by, and in collaboration with, historians and theoreticians of music. So far, there has not been any definitive research work regarding the most important organisations that grouped members of the music and musicology community. Even though some contributory publications on the subject — the ones documenting current affairs of various societies, as well as summaries written years after — afforded a view of the community life, it has had to be complemented with new information, retrieved mostly from previously unknown sources that the author has gotten to. These sources can be classified into three sets.

The first set includes texts published in Polish music and musicological press of the 19th and 20th centuries. Reading these periodicals often makes it possible to trace dynamically evolving organisational situations of the academic units, public institutions, publishing houses, societies and associations to which musicologists were drawn as well as the lives of individuals involved in their activities. Based on enunciations of leading musicologists published in major music periodicals, an attempt has been made to answer the question of what musicology was to the academics of the period, in which direction it should in their opinion develop, whom to educate, what research goals to set.

The second corpus is made up of official documents governing and documenting activities of the community organisations and institutions — articles of association, activity reports, conference and meeting reports (e.g. of the Warsaw Music Society [Warszawskie Towarzystwo Muzyczne], Polish Society for Contemporary Music [Polskie Towarzystwo Muzyki Współczesnej], Polish Musicological Society [Polskie Towarzystwo Muzykologiczne], Polish Composers Union [Związek Kompozytorów Polskich], etc.).

The most important set, however, turns out to be that encompassing bodies of correspondence preserved in several Polish libraries or kept in private hands. Thus,

the archive still in possession of Paweł and Józef Chomińskis contains, *inter alia*, files of correspondence incoming and outgoing (the latter as carbon copies). Limiting her interest to the letters dated prior to the end of 1952 (the year of Adolf Chybiński's death), the author obtained a body of papers consisting of almost six hundred documents. These included, among others, official correspondence with such public institutions as the Ministry of Culture and Arts, the Polish Music Publishing House [Polskie Wydawnictwo Muzyczne] (letters from Director Tadeusz Ochlewski and Secretary of the *Kwartalnik Muzyczny* Executive Editorial Board Helena Dunicz), the Polish Composers Union [Związek Kompozytorów Polskich], the State Institute of Art [Państwowy Instytut Sztuki] (letters from Aleksander Jackowski and Juliusz Starzyński), and the *Ruch Muzyczny* Editorial Board. The remaining part consisted of communications from private individuals such as Ludwik Bronarski, Stanisław Golachowski, Eugenia Krassowska, Zbigniew Liebhart, Włodzimierz Poźniak, Bronisław Romaniszyn, Marian Sobieski, Bronisław Edward Sydow, Janusz Miketta, Zdzisław Jachimecki, Zygmunt Estreicher, Alicja Simon, Roman Palester, Roman Ingarden, Constantin Régamey, Bolesław Woytowicz, Stefan Kisielewski, Zygmunt Mycielski and friends from the Lvov musicology with whom Chomiński became faster friends after the war: Hieronim Feicht, Stefania Łobaczewska, and Zofia Lissa; to this lot one should also add one hundred thirteen letters from Adolf Chybiński and sixty-three carbon copies of letters written to the professor by Chomiński after 1945.

Spurred by discovery of unique information relating to organisation of the community life after the Second World War, and particularly that regarding activity of the reborn *Kwartalnik Muzyczny* Editorial Board, the author continued her research in other archives in order to verify or complement the details found so far. From this point of view, two corpora of sources proved to be especially important and compelled the author to broaden the timeframe taken into account so as to include the first decades of the 20th century as well. The Jagiellonian Library holds the Adolf Chybiński archive (known as 'the PWM Library Special Collection' [Cymelia biblioteki PWM]), deposited there by the PWM governing bodies in 2005, which consists of fourteen boxes holding files of correspondence, Professor's manuscripts, his sheet music collection, press cuttings, *etc.* from 1902–39 (in reality, even later ones, amassed before he left Lvov). The 'Cracow' files contain, among other things, eighty-eight letters from Chomiński, written between 26 August 1933 and 25 March 1940. Some of his later letters, the earliest one dated 23 October 1945, can, in turn, be found in the Adolf Chybiński archive held by Poznań University Library (few of them overlap with the contents of the Chomińskis private archive). Additionally, the author has taken into account several missives deposited along with other papers after Józef Chomiński at the University of Warsaw Library.

The fascinating portrait of the community that was emerging from this correspondence encouraged further examination of the aforesaid archival resources. Especially rich in factual information and Adolf Chybiński's personal reflexions turned out to be the letters addressed to a Polish musicologist permanently residing in Switzerland, Ludwik Bronarski (and his letters to Chybiński). The complete set of correspondence between the two scholars

is made up of three collections: 1) Bronarski's correspondence preserved in the Jagiellonian Library (a hundred eighty-three letters and postcards sent from Switzerland between 30 December 1926 and 1 January 1943); 2) Bronarski's correspondence to the professor from the end of 1945 until the end of 1951 preserved in the Library of the Adam Mickiewicz University (more than thirty messages); 3) Chybiński's correspondence to Bronarski, held by the latter library and encompassing almost a hundred and ninety letters written between 30 June 1922 and 28 April 1952.

The abovementioned 'monumental' bodies of correspondence between Chybiński and Bronarski on the one hand and Chomiński on the other, have been supplemented with other archival sources in Poznań, Cracow and Warsaw (letters to Professor from Tadeusz Ochlewski, Bronisława Wójcik-Keuprulian, Hieronim Feicht, Henryk Opieński, Julian Pulikowski, Łucjan Kamiński, Jan Józef Dunicz, Zofia Lissa, Stefania Łobaczewska, Mateusz Gliński, Teodor Zalewski, Bronisław Rutkowski, Kazimierz Sikorski, Janusz Miketta, Mirosław Antonowycz, Zbigniew Romaniszyn, and many others). They all constitute a unique and surprisingly detailed source of knowledge on the musicological 'here and now' of yesteryears and contributed in a substantial way to verification of numerous facts pertaining to the history of musicology in Poland. Both the literature on the subject and the epistolary sources described here briefly have made it possible to recreate the rich history of the community formed around the first Polish musicological centres and *Kwartalnik Muzyczny* itself.

The founding of the first Polish periodical that was fully controlled by members of the academic community and could be characterised as musicological, which took place in the third decade of the 20th century, was preceded by more than a hundred years of activities in the field of music journalism carried out by professional journalists, musicians and musically educated amateurs that had laid the foundations for scientifically oriented musical journalism in Poland. Thus, as early as in the fall of 1820 in several Warsaw bookshops, there appeared brochures advertising a forthcoming first issue of *Tygodnik Muzyczny*, a weekly founded, edited and co-authored by the composer, director and pedagogue Karol Kurpiński. A short history of this periodical forms the opening part of Chapter One of the book, entitled 'Social and Institutional Contexts of the Emergence of *Kwartalnik Muzyczny*,' which brings a panorama of the whole Polish music periodical press until 1910. The overview concludes with a presentation of the activity of two periodicals launched at the end of the first decade of the 20th century which marked a new chapter in the history of Polish music history publishing: the *Młoda Muzyka* biweekly (which after a short period of time changed its name to *Przegląd Muzyczny*, 1908–1914) run by Roman Chojnacki, and *Kwartalnik Muzyczny* (1911–1914) with one of the first Polish musicologists educated at foreign universities, Henryk Opieński, as Editor-in-Chief. Opieński's cooperation with Adolf Chybiński, a musicology graduate from Munich who had just received a chair at Lemberg University, had a direct influence on how the concept for a scientific quarterly devoted to the history and theory of music, modelled after Adler's *Vierteljahrsschrift für Musikwissenschaft* and *Sammelbände der Internationalen Musikgesellschaft*, was developed.

The account detailing these periodical press initiatives is complemented with a history of such associations, societies and institutes of the interwar period as the Polish Society for Contemporary Music, the Polish Musicological Society, the Frederic Chopin Institute [Instytut Fryderyka Chopina], ‘The Professional Music Press Club’ [‘Klub fachowej prasy muzycznej’], and, most notably, the Lovers’ of Old Music Association, which (starting with 1928) became the major institutional supporter of the second *Kwartalnik Muzyczny*, this time with Chybiński himself as Editor-in-Chief. The chapter ends with an overview and characterisation of major music periodicals of the interwar period, e.g. *Lwowskie Wiadomości Muzyczne i Literackie*, *Przegląd Muzyczny* issued in Poznań, *Muzyka* run by Mateusz Gliński in Warsaw, and other local and community periodicals. Additionally, the author presents and analyses the controversies over the model of a professional musicological periodical that arose at the time.

Chapter Two: ‘The Hopes of Polish Musicology — *Kwartalnik Muzyczny* in 1928–1933’ starts with a detailed account of events directly preceding the launch of *Kwartalnik Muzyczny* (development of the whole concept of publishing this kind of periodical, the community debate regarding its conception, and the working out of its general programme, which led to the first editorial) as well as the first reactions of musicological communities of Lvov, Cracow, Poznań, and Warsaw. This is followed by a detailed analysis of topics taken up by *Kwartalnik Muzyczny*, coupled with characterisations of its authors. The examination of music-history subjects serves also as an occasion to discuss the conflict that divided the musicological community of the time into champions of ‘specialist history’ (propounded by Adolf Chybiński) and ‘live history’ (promoted by Zdzisław Jachimecki, the head of Musicology at the Jagiellonian University). Note is also taken of publications concerning other areas of musicology: music theory and acoustics, philosophy, aesthetics, sociology, psychology, music ethnography, enabling the author to present the contemporary views on musicology’s place within the totality of academic studies and new attempts at systematising the discipline made by some first- and second-generation Polish musicologists at the time.

The year of 1933 marked the end of the five-year-long life of the second *Kwartalnik Muzyczny*, but it was also a time of new opportunities opening up. People who had collaborated with Chybiński, such as Bronisław Rutkowski and Kazimierz Sikorski, went on to run a new periodical, *Muzyka Polska* (which started out as a quarterly only to become a bimonthly shortly thereafter, and, eventually, a monthly), whereas Professor Chybiński became Editor-in-Chief of *Polski Rocznik Muzykologiczny*. An account of activities of the two editorial boards until the war outbreak in 1939 closes up Chapter Two.

Chapter Three: ‘Difficult Years — *Kwartalnik Muzyczny* in 1948–1950’ discusses how the academic community functioned in a new political reality, in the face circumstances threatening to shatter the pre-war model of the discipline, the ‘bourgeois musicology,’ with the Marxist philosophy and dialectical materialism looming large over academic scholarship. It examines the extent to which the new ideology influenced the organisation of academic community life, including that of musicologists’, and brings a behind-the-scenes account of the academic conferences, meetings and congresses of the period, discussing the

roles played in them by younger scholars who were taking up the leading positions and by the older generation approaching the end of their academic careers. Just as before, the author pays close attention to the authors and topics presented in *Kwartalnik Muzyczny*, headed yet again by Chybiński, and emphasises the lengths that the editor-in-chief went to in order to preserve the pre-war formula of the periodical.

The last chapter of the book, 'Polish Musicology's Watershed Moment — a Publishing Crisis and Generational Changes — Periodical Press Continuations,' discusses the conditions triggering the aforementioned crisis and presents individual power shifts and institutional changes that started taking place in the community in 1950 or thereabout. An important role in setting new rules for the scholarly community was played by a newly formed interdisciplinary research centre, the Polish Academy of Sciences, founded at the expense of the Cracow Academy of Learning and other scientific societies, and by its counterpart concerned with the study of art, *viz.* the State Institute of Art. In such circumstances, Adolf Chybiński's death in 1952 (and the other founding father's, Professor Zdzisław Jachimecki's, death a year later) brought an end to the four-decade-long epoch that has set the course for Polish musicology as well as for its professional periodic press up to the present day.

The book shows how, throughout the years, the editorial board of *Kwartalnik Muzyczny* met with both true approval and harsh criticism. Paradoxically, in each case the reason was the same: the very high level of expertise permeating the publications. On the one hand, it made it possible for the small musicological community to engage in refined academic discourse (for which *Kwartalnik Muzyczny* was praised), yet, on the other hand, it made it impossible to promote a better understanding of music among wider readership (for which it was berated). At the end of the day, however, the editor-in-chief could feel satisfied that he had never agreed to change the character and distinction of the title he was in charge of, making it in every respect on a par with the best periodical publications in Europe, and sometimes even better.

In the conclusion, new initiatives that next generations of music historians and theoreticians, educated by the first masters, became involved in are discussed. Graduates of the musicology in Lvov took over directorial positions after their mentors: Stefania Łobaczewska was put in charge of Musicology in Cracow; Zofia Lissa became head of the newly formed musicological institute at the University of Warsaw in 1948. Since 1953 Józef Chomiński edited *Studia Muzykologiczne*, and three years later, a new *Muzyka* quarterly was launched in place of *Kwartalnik Muzyczny*, which had been shot down in 1950; both of these periodicals were issued by the State Institute of Art, which later transformed into the Institute of Art of the Polish Academy of Sciences; the same year, in 1956, *Rocznik Chopinowski* began to appear again (with Chomiński as Editor-in-Chief once again), although its name was changed to *Annales Chopin* starting with its second volume.

Years later, *Muzyka* was taken over by Chomiński's students, Elżbieta Dziębowska and Katarzyna Morawska, whose place was in turn taken by a musicologist of yet younger generation, Maciej Gołąb, another student of Chomiński's. The current Editor-in-Chief,

SUMMARY

Elżbieta Witkowska-Zaremba, started out her academic career under the tutelage of Zofia Lissa, another of Chybiński's students, who had contributed greatly to the re-emergence of *Kwartalnik Muzyczny* after the war and participated in the work of its editorial board. Publications on the pages of *Kwartalnik Muzyczny* has set the standards for subsequent generations of Polish musicologists, and, in my opinion, the periodical itself has found a worthy successor in the published by the Institute of Art of the Polish Academy of Sciences *Muzyka* quarterly, with which the author of the book has been associated for a long time. Over thirty years of working as a member of the editorial board in a periodical that has continued the commendable tradition of Polish musicological literature of high merit for almost six decades now has given her a chance to make numerous interesting observations on the nitty-gritty of editorial work then and now. In the closing words of her book, she emphasises the fact that, despite advancements in printing technology, the whole process of creating a periodical has changed very little. Working in close liaison with authors is still as essential as it has ever been, and each instance where a new volume appears in print is always equally gratifying.

Przekład Jan Hensel