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The Beginnings of Musicology at the Jagiellonian University in the Context of Teaching and Popularizing Music History in Kraków at the Turn of the 20th Century

On November 15, 1911 Zdzisław Jachimecki, as a newly appointed (officially approved on October 22, 1911) private associate professor of music at the Philosophy Department of the Jagiellonian University began, in the Collegium Novum building, the inaugural classes on the history and the theory of music, presenting a lecture entitled *Principles of the Development of Musical Drama*.¹ It may be assumed that this was based on his postdoctoral lecture entitled *Principles and Evolution of Drama Music*, presented on June 30, 1911 (his postdoctoral examination in Kraków, with the participation of Guido Adler,

¹ 'Z Uniwersytetu' [News from the University], [in:] Czas [further 'CZ'] 1911, no. 516 (Nov. 11): 2: 'Kronika' [Chronicle]. The lectures did not begin on November 22, 1911 as was previously believed on the basis of Włodzimierz Poźniak's claim in *Studium muzykologii w Uniwersytecie Jagiellońskim* [Musicology Department at the Jagiellonian University], [in:] Sylwiusz Mikucki (ed.) *Studia z dziejów Wydziału Filozoficzno-Historycznego Uniwersytetu Jagiellońskiego* [Study on the History of the Philosophical and Historical Department of the Jagiellonian University], Kraków 1967: 448. See: Karol Szymanowski's (with Grzegorz Fitelberg's note) letter to Zdzisław Jachimecki, Vienna, November 13, 1911, indirectly pertaining to this fact [in:] Teresa Chylińska (ed.) Karol Szymanowski, *Korespondencja*, t. 1 [Karol Szymanowski, Correspondence] vol. 1, PWM Edition, Kraków 1982: 309.

took place on June 26, 1911).² Jachimecki dedicated his first series of music history classes to similar matters, which gave rise to the beginnings of musicology at the Jagiellonian University. It is worth mentioning here that in the academic year of 1911/1912 and in the subsequent years, the system of studies at the Philosophy Department of the Jagiellonian University was based on the principle of complete freedom (similarly to that of the Jan Kazimierz University of Lvov) when it came to choosing classes and exams. Therefore, each student of the Philosophy Department could sign up for Jachimecki's history and theory of music class.

Hence, taking up the topic of teaching history of music in Kraków before the inception of musicology at the Jagiellonian University is doubly well-founded. Apart from the already mentioned facts, it would be the history of musicology as a university field of study that to an even greater extent explains the reason for tackling the problem of the systematic teaching of music history. We know that philosophical and theoretical reflection on music was part of the universities' curricula since their very beginnings. Lectures on music that explained its nature, based on philosophical factors, the knowledge of arithmetic, geometry and acoustics, and that described the underlying tone system, were within the scope of the *artes liberales* also in Kraków. We associate this type of deliberation on the phenomenon of music with the Platonic-Pythagorean tradition and its follow-up, found in Boethius' medieval treatise, as well as with its broad critical reception in the subsequent centuries. The signs of awareness concerning the difference between the effects of a composer's versus a performer's work, appearing from the second half of the 16th century, were crucial for the theoretical and philosophical transformations of views on the nature of music; it was, therefore, the understanding of a kind of duality in musical *opus*:

² An official letter of the Dean of the Philosophy Department of the Jagiellonian University, prof. Adam Krzyżanowski, dated June 27, 1911, informing that on Friday, June 30, 1911, at 11:00 AM, in room no. 32 of the Collegium Novum building, a postdoctoral lecture by dr Zdzisław Jachimecki would take place followed by the minutes from the meeting approving Jachimecki's lecture and signed by the following professors: Adam Krzyżanowski, Jerzy Mycielski, Roman Dybowski, Jan Łoś, Kazimierz Nitsch, Stanisław Tomkowicz. Jagiellonian University Archives, catalog no. WF II 121. See: *Kronika Uniwersytetu Jagiellońskiego 1911/1912* [Jagiellonian University Chronicle for the Years 1911–1912], Drukarnia C. K. Uniwersytetu Jagiellońskiego, Kraków 1912: 15; *Uniwersytet Jagielloński w r. 1911/12* [in:] *CZ 1912* [Jagiellonian University in the Years 1911–1912], [in:] *CZ 1912*, no. 461 (8 Oct.): 2.

a work-object in its written form on the one hand, and the resounding and listened-to work process on the other.

In the 1660s historical reflection on music also emerged from the general field of the theory of music.³ The first evidence of these kinds of historical deliberations was, between the late 17th century and the 1880's, attempts at a comprehensive presentation of the history of music, such as in works by Giovanni Andrea Botempi, Giambattista Martini, Charles Burney and Johann Nicolaus Forkel. The question of the genesis of music was brought up in the earliest synthetic studies of music history, whereas the 19th-century study of music history dealt increasingly with so-called primitive musical cultures, including non-European ones, however; these were characterized in a selective and semi-academic manner.

In the middle of the 18th century the two general aspects of reflection on music—theoretical and historical—were joined by an aesthetic perspective: the description of musical features and their value from the point of view of perceptual experience, with an emphasis on the disinterested feelings of the target audience experiencing the beauty of the work of art, as well as highlighting the purposes of the actual work's forms. This Kantian-Baumgartian tradition of grasping the attributes of music, even though controversial at first, turned out to be long-lasting, and held the leading position in the field until the middle of the 20th century. By the end of the 18th century, for the first time, universities started to offer independent lectures on the history of music. They were successively introduced in the following European university centres:⁴ Göttingen

³ Otto GIBEL, *Introductio Musicae Theoreticae Didacticae*, Breae 1660: 14 ('musica theoricarum historica'—investigating the 'origins and development of music'). After: Elżbieta WITKOWSKA-ZAREMBA, 'Historia wobec teorii. Na marginesie historii teorii muzyki' [History and Theory. On the Margin of the History of Music Theory], *Muzyka* 2002, no. 3–4: 105–106.

⁴ According to Andreas JASCHINSKI, *II. Grundriß der Fachgeschichte bis 1945*, [in:] Dorothea MIELKE-GERDES, Rainer CADENBACH, Andreas JASCHINSKI, Heinz von LOESCH, *Musikwissenschaft*, [in:] *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, Friederich Blume (ed.), 2nd edition, Ludwig Fleischer (ed.), Sachteil, vol. 6, Bärenreiter/Metzler, Kassel-Stuttgart-Weimar 1997, column 1802. See: Emil PLATEN, *Universität und Musik*, [in:] *Die Musik...* (1997), vol. 10, column 1170; William WEBER, *II.2. Towards the Modern University*, [in:] Christopher PAGE, Jean GRIBENSKI et al., *Universities*, [in:] *The New Grove Dictionary of Music and Musicians*, S. Sadie (ed.), London & New York 2001, vol. 26: 140–141. Discrepancies regarding the dates and names of the first university lecturers of music history found in the literature stem, for instance, from the fact that the beginning of regular music history classes was determined either by the year of inauguration of such classes or the year in which a lecturer became a private associate professor or a professor, or the year in which

(1772)—by Johann Nicolaus Forkel; Bonn (1826)—by Heinrich Carl Breidenstein; Berlin (1830)—by Adolf Bernhard Marx; Breslau (1845/46)—by Johann Theodor Mosewius;⁵ Vienna (1861, a seminar on aesthetics and history of music)—by Eduard Hanslick; Prague (1869)—by August Wilhelm Ambros; and Strasbourg (1875)—by Gustav Jacobsthal.

So the question is this: where, in the middle of the 1880's, did the originality of this new music discipline—musicology—lie? The novelty and specific character of musicology as an independent university discipline, according to Guido Adler's vision (1885, Musicology Department at the University of Vienna 1898)—apart from a fundamental, as for every discipline, academic conceptualization of research methods pertaining to music as art—consisted in taking the history of music as its main subject, while not giving up on the theory of music (already being a part of university curriculum) that is inextricably connected with philosophical reflections on music and closely knit with aesthetics. Using positivistic methodology, which proved successful in science and the linguistic arts, musicological research and the reconstruction of music history was based on the analysis of sources—objective 'documents', 'treasures' of the past, which for the most part means musical works notated in various ways.⁶

a lecturer was appointed a music director at the university; general information about lectures on music, not the information that would define those lectures as music history classes, is also often taken into account.

⁵ Information about Breslau as per Agnieszka DROŹDŹEWSKA'S *Życie muzyczne na Uniwersytecie Wrocławskim w XIX i I połowie XX wieku. Edukacja muzyczna—działalność naukowa—ruch koncertowy* [Musical Life at the Wrocław University in the 19th and the First Half of the 20th Century. Musical Education—Academic Activity—Concerts], Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2012: 79–80.

⁶ Guido ADLER, *Umfang, Methode und Ziel der Musikwissenschaft*, Vierteljahrsschrift für Musikwissenschaft 1, 1885: 5–20. Guido Adler, having received his postdoctoral degree (1882) from Vienna University, where he held a position of private associate professor, in 1884 (in collaboration with Philipp Spitta and Friedrich Chrysander) began to publish the Vierteljahrsschrift für Musikwissenschaft magazine. In the years 1885–1898 he worked, in the capacity of Associate Professor, at the German University in Prague, and in 1898, after Eduard Hanslick had retired, he became a Professor of 'theory and history of music' and was appointed the head of Lehrstuhl für Musikwissenschaft at Vienna University, which in the winter semester of 1898/1899 was converted into the Institut für Musikwissenschaft, and served as a model for similar establishments in other European universities. See: Wolfgang SANDBERGER, *Philipp Spitta und die Geburt der Musikwissenschaft aus dem Geiste der Philologie* and Vokler Kalisch, *Unmaßgebliche Bemerkung zu einem maßgeblichen Konzept: Guido Adlers Musikwissenschaftsentwurf*, [in:] *Musikwissenschaft—eine verspätete Disziplin? Die akademische Musikforschung zwischen Fortschrittsglauben und Modernitätsverweigerung*, Anselm Gerhard (ed.), Verlag J. B.

Studying various the forms and curricula of Kraków schools concerned with teaching and popularizing historical and musical knowledge through 'live events' and concerts before establishing the first university musicology department allows for the painting of a hypothetical, yet well-documented, picture of the music program offered to the local community. At the beginning of the 20th century lectures on music in Kraków already had a fifty year tradition, even though in the past they had been rather sporadic. They covered the problems of principles of music, music itself, its acoustical foundations, and dealt with select composers. From the middle of the 19th century the following speakers were known for their lecturing activity: Antoni Sokulski, Andrzej Maj, Stanisław Tarnowski, Franciszek Bylicki, Władysław Żeleński, Zygmunt Noskowski, Maurycy Sieber.⁷ Seldom, however, did anyone attempt to present the development of musical art through special concerts, the so-called historical concerts. Two of them, devoted solely to Polish music, organized by the

Metzler, Stuttgart-Weimar 2000: 55–68, 69–85; Memo G. Schachiner, *Polityk und Systematik. Wiener Musikwissenschaft im Wandel der Zeiten. Die Ära Guido Adler (1898–1927)*, mc publishing, Vienna 2008.

⁷ Antoni SOKULSKI, [a lecture announcement about 'modulation, 'musical orthography' and 'Beethoven's life', among others, Jan. 7, 1849], [in:] CZ 1849, No. 4 (Jan. 5): 4: 'Inserata'; [Lectures at the Museum of Technology and Industry: Andrzej Maj, a lecture outline: *On Voice, Sound, Tone, Vocal Abilities, The Hearing Organ. Marking a Relative and Absolute Tone Pitch. Suppleness of the Voice. Voice Reflection, Reverberation and Echo. Musical Scale. A Reason Behind the Harmony and Disharmony of Currently Existing Tones*, March 13, 1870], [in:] CZ 1870, no. 59 (March 13): 2: 'Kronika miejscowa i zagraniczna' [The Local and Foreign Chronicle]; A Presentation by S. Tarnowski about Chopin, accompanied by Princess Marcelina Czartoryska at the piano, March 19, 1871], [in:] CZ 1871, no. 66 (March 21): 3–4: 'Kronika miejscowa i zagraniczna' [The Local and Foreign Chronicle]; *Odczyty* [Public lectures] by Franciszek Bylicki, *O Wagnerze i Wangneryźmie* [About Wagner and Wagnerism], March 29, 1886], [in:] CZ 1886, no. 70 (March 27): 4: 'Wiadomości artystyczne, literackie i naukowe' [News from the artistic, literary and scientific world]; *Towarzystwo muzyczne* [The Music Society], a presentation by W. Żeleński about Chopin, with a performance of Chopin's piano works by B. Domaniewski, October 23, 1899], [in:] CZ 1899, no. 235 (November, 4): p. 2: 'Kronika' [Chronicle]; *A Gala Evening of the Music Society*, [in:] CZ 1899, no. 244 (Oct. 25): p. 2: 'Kronika' [Chronicle]; Władysław ŻELEŃSKI, *Fryderyk Chopin. W półwiekową rocznicę jego zgonu* [Fryderyk Chopin. On a 50th Anniversary of the Composer's Death], [in:] CZ 1899, no. 244 (Oct. 25): 1; no. 245 (Oct. 26 X): 1; *Odczyt Z. Noskowskiego* [Z. Noskowski's Prelection, with accompaniment by F. Bylicki, Dec. 13, 1899], [in:] CZ 1899, no. 283 (Dec. 12): 2: 'Kronika' [Chronicle]; F. Sz. [Felicjan Szopski], *Odczyt Zygmunta Noskowskiego* [Zygmunt Noskowski's Prelection], [in:] CZ 1899, no. 286 (Dec. 15): 3; *Wieczór muzyczny* [Musical Evening, Maurycy Sieber's Presentation *What is Music*, with performing artists such as: A. Belke, singer, M. Ryczków and I. Friedmann, piano, March 22, 1899], [in:] CZ 1899, no. 67 (March 22): 2; no. 69 (March 24): 2: 'Kronika' [Chronicle].

Music Society in 1877⁸ did not, however, fully fulfil their goals. Each of them comprised a program encompassing an array of musical works starting with *Bogurodzica* [The Mother of God] up to the works by Władysław Żeleński. They were not, however, preceded by an introductory lecture about the history of music, which was already at the time considered a shortcoming of this new Kraków endeavour.⁹ On the other hand, the content and methodology of monographic concerts (some of them called ‘historical evenings’), organized by the same society between November 4, 1895 and December 11, 1899 were noticeably improved. Bolesław Domaniewski was the author of the pre-concert talks for most of the seventeen recitals dedicated to the works of single or grouped composers, or to a music genre, in the following order: Bach, Händel, Haydn, Mozart, Beethoven, Schubert and Weber, Mendelssohn, Grieg, Schumann, Chopin, Berlioz and Liszt as well as Wagner, ‘Dance in music’, Moniuszko, Wagner, ‘Symphonic music’, ‘The development of music since Bach’, and Noskowski.¹⁰

In the following years, until 1911, irregular public lectures on music continued to take place in Kraków; however, they were considerably more frequent than before. They were presented by Jan Drozdowski, Maurycy Sieber, Franciszek Bylicki, Stanisław Bursa, Władysław Żeleński, Bolesław Raczyński, Adolf Chybiński, Bolesław Wallek-Walewski, Cezary Jelenta, Emil Häcker, Zdzisław Jachimecki, et al. Speakers from outside Kraków were also present, e.g. Catulle Mendès and Henryk Opieński. Lectures would usually be illustrat-

⁸ *Z Krakowa* [From Kraków, a column about an idea for a historical concert], [in:] *CZ* 1877, no. 60 (March 15): 1: ‘Część literacko-artystyczna’ [Literary and Artistic Section]; [Concert program, March 21, 1877, from *Bogurodzica* to Żeleński, including Gomółka, Gorczycki, Kurpiński, Chopin, Moniuszko; with participation of Marcelina Czartoryska], [in:] *CZ* 1877, no. 63 (18 III): 2: ‘Kronika miejscowa i zagraniczna’ [The Local and Foreign Chronicle], program of the 2. historical concert, April 27, 1877, with participation of M. Czartoryska and S. Niedzielski], [in:] *CZ* 1877, no. 92 (24 IV): 2: ‘Kronika miejscowa i zagraniczna’ [The Local and Foreign Chronicle], Stanisław Tomkowicz, *Koncert historyczny Towarzystwa Muzycznego* [A historical concert organized by the Music Society: from *Bogurodzica* to the works by Kazimierz Hoffmann, including Gomółka, Chopin, Moniuszko, Żeleński], [in:] *CZ* 1877, no. 97 (29 IV): 1: ‘Część literacko-artystyczna’ [Literary and Artistic Section].

⁹ Koncert [A concert; a review of the first historical concert], [in:] *CZ* 1877, no. 67 (23 III): 1: ‘Część literacko-artystyczna’ [Literary and Artistic Section];

¹⁰ For concert dates and programs see: Marta Sajdek, *Akcje koncertowe krakowskiego Towarzystwa Muzycznego w ostatnich latach XIX wieku* [Concert Campaigns by the Kraków Music Society in the Final Years of the 19th Century], *Młoda Muzykologia*, 2009: 119–122, see also pages 114–118.

ed with music—original versions or transcriptions—performed on piano, or by a singer with a piano accompaniment, chorus, or, less frequently, by a chamber orchestra, and only occasionally by a full symphonic orchestra.

Initially, in 1904–1907 Franciszek Bylicki's lectures on the history of music were still rather sporadic, even though they were part of the Public University Lectures campaign, which was designed to systematically provide educational programs to the general public. It was only in 1907, when Zdzisław Jachimecki was employed as the sole lecturer of the history of music that the subject was taught regularly and systematically. More comprehensive, however irregular and cyclical, were the lectures on music that took place at the Adrian Baraniecki Advanced Courses for Women Institute as early as in the school years of 1870 and 1871, presented by Stefan Buszczyński (12 lectures: *Music History and its Relation to the History of Humanity* and 1 presentation *About the so-called Classical Music from Palestrina to Beethoven*); 1881/1882 - 1887/1888 by Franciszek Bylicki (music history),¹¹ and from 1907 by Jachimecki.

Judging by the surviving lists of teachers and their courses,¹² as well as annual reports, and press releases, we know that, as a part of the musical education system in Kraków until 1911, regular history of music lessons were included in the teaching program of the 1870's, which is at the same time as they were introduced in a model modern conservatory, the Paris Conservatory.¹³ In Kraków, music history courses were taught at the Kraków Musical Society Music School by Józef Blaschke, in the 1870's; at the Kraków Music

¹¹ Janina Kras, *Wyższe Kursy dla Kobiet im. A. Baranieckiego w Krakowie 1868–1924* [A. Baraniecki Advanced Courses for Women in Kraków 1868–1924], Wydawnictwo Literackie, Kraków 1972: 25, 112, 115.

¹² A list of teachers published by Tadeusz Przybylski, *Z dziejów nauczania muzyki w Krakowie od średniowiecza do czasów współczesnych* [The History of Musical Education in Kraków since the Middle Ages until the Present Time] (*Musica Iagellonica*, Kraków 1994: 200–204, 216–218) constituted a basis for the list I presented, while sources of information in relation to the corrections and additions I made, are mentioned in the following footnotes of this article.

¹³ According to an official schedule, music history courses were mandatory as of 1871, which, in practical terms, came into effect only in 1878—first Louis Bourgault-Ducourdy, and then (1907–1937) his student Maurice Emmanuel were entrusted with posts of music history teachers. See: Jürg STENZL, "Verspätete' Musikwissenschaft in Frankreich und Italien? Musikforschung im Spannungsfeld von Nationalismus, Reaktion und Moderne', [in:] *Musikwissenschaft ...* (2000): 285; Alban Ramaut, *Musicologie et composition: pour une lecture du „Anton Reicha” de Maurice Emmanuel*, [in:] *Maurice Emmanuel, compositeur français*, Sylvie Douche (ed.), Editio Bärenreiter, Praha 2007: 35, 38.

Society Conservatory by Jan Drozdowski, from 1889,¹⁴ Zdzisław Jachimecki, 1908–1909¹⁵ and Bolesław Wallek-Walewski, September 1910–1912,¹⁶ and at the Institute of Music by Bolesław Raczyński, 1908–1909, Bolesław Wallek-Walewski, from 1908, and Franciszek Bylicki, from 1910.¹⁷ However, it is possible that the questions related to music history were, before 1911, brought up also by some teachers who were in charge of ‘theoretical subjects’ or ‘aesthetics’ from those schools. Among them were: at the Conservatory—Zygmunt Cieszkowski, 1888–1889, Felicjan Szopski, 1893–1906; at the Institute—Józef Reiss, from 1908.

Between the years 1900 and 1911 lectures on music history—as was done earlier—were presented mainly by performing artists: instrument or voice instructors, who were among the group of committed organizers of musical events in Kraków. These were mainly pianists: Franciszek Bylicki (Teodor Leszetycki’s student), Józef Blaschke, Jan Drozdowski (student of Kazimierz Hofmann, Josef Dachs and Aleksander Michałowski), and Maurycy Sieber (Karol Mikuli’s student). It is worth noting that Blaschke and Sieber were also active as choir conductors. Among the lecturers there were also the vio-

¹⁴ *XLI. Roczne Sprawozdanie Wydziału Towarzystwa Muzycznego w Krakowie z czynności Zarządu i stanu Towarzystwa oraz ze stanu i działalności Konserwatorium za rok 1906/7* [41. annual report by the department of the Kraków Music Society regarding the activity of the Board of Directors and the status of the Society as well as the condition and activity of the Conservatory in the Years 1906/7], Music Society and the Conservatory publication, printed by W. K. Anczyc Spółka, Kraków 1907: 24.

¹⁵ Zdzisław JACHIMECKI, ‘Muzyka w Krakowie’ [Music in Kraków], *Przegląd Polski* 1911, vol. 179, issue 535 (January): 128, reprint entitled ‘Ze stosunków muzycznych w Krakowie’ [About the Musical Relations in Kraków], *Przegląd Muzyczny* 1911, no. 7 (April 1): 4; An official letter from Z. Jachimecki to the Dean of the Jagiellonian University, Kraków, June 11, 1933, kept at the Jagiellonian University Archives, catalog no. S II 619. See: *Tarnów* [27 February, 1909, ‘Wielcy twórcy w muzyce i kompozytorzy współcześni’ [Great Artists in Music History and Contemporary Composers, lecture by Z. Jachimecki, a professor of the Conservatory in Kraków], [in:] *Głos Narodu* [further ‘GN’] 1909, no. 57 (Feb. 26): 3; ‘Z kraju’ [Local News]; ‘Wydział Znicza: Wieczór Znicza’ [Znicz division: an Evening of the Znicz division] (Cieszyn, Jan. 6, 1910) *Fryderyk Chopin (to commemorate the 100th anniversary of the composer’s birthday)*, a lecture by dr Z. Jachimecki, who in 1908/1909 taught music history at the Kraków Conservatory], [in:] *Gwiazdka Cieszyńska* 1910, no. 2 (Jan. 5): 9; ‘Z Cieszyna i okolicy’ [From Cieszyn and the surrounding area]; *Dziennik Cieszyński* 1910, no. 2 (4 I): 3; no. 4 (Jan. 6): 2; ‘Kronika’ [Chronicle].

¹⁶ Leon ŚWIERCZEK, *Bolesław Wallek-Walewski*, PWM Edition, Kraków 1975: 20.

¹⁷ ‘W Instytucie muzycznym’ [At the Institute of Music], [in:] *CZ* 1910, no. 281 (June 23): 2. ‘Kronika’ [Chronicle]; ‘Z Instytutu muzycznego’ [News from the Institute of Music], [in:] *GN* 1910, no. 166 (June 24): 3; ‘Kronika’ [Chronicle].

linist and composer Bolesław Raczyński,¹⁸ the amateur cellist Count Zygmunt Cieszkowski, and singer-composer and conductor Bolesław Wallek-Walewski. With the exception of Blaschke and Cieszkowski, all of the artists mentioned were also journalists and, therefore, even if relying only on these two activities they still had a certain level of historical-musical and pedagogical-rhetorical qualification. Moreover, Bylicki and Drozdowski also published their articles tackling historical and musical matters, which we would today consider rather popular educational journalism.¹⁹ Drozdowski was esteemed mainly for being a renowned piano teacher and an author of piano method.²⁰ Bylicki, a Jagiellonian University graduate, received his doctoral degree in general history in 1874 from the Philosophy Department.²¹ Drozdowski, on the other hand,

¹⁸ Bolesław Raczyński published a textbook on the principles of music entitled *Music Theory (a musical primer)*, S. A. Krzyżanowski, Krakow 1911.

¹⁹ Franciszek BYLICKI, *Anton Rubinstein*, Czas Press, Kraków 1879; *Stanisław Moniuszko. Widma. Sonety Krymskie. Milda* [Stanisław Moniuszko. Phantoms. Crimean Sonnets. Milda], Czas Press, Kraków 1880; *Ryszard Wagner* [reprint from *Przegląd Polski*], Czas Press, Kraków 1887; *Die Musik in Polen*, Verlag Polnisches Ausstellungscomité, Wien 1892; Jan DROZDOWSKI, *Zarys historii muzyki* [An Outline History of Music], L. Zwoliński i Ska., Drukarnia Narodowa, Kraków 1901, second edition published by L. Zwoliński, Drukarnia Polonia, Zakopane 1912.

²⁰ Jan DROZDOWSKI, *Szkoła studiów na fortepian ułożona z etiud różnych kompozytorów* [Piano School with Etudes by Various Composers], Księgarnia D. F. Friedleina, Kraków 1886; *Uwagi nad mechanizmem gry na fortepianie* [Comments on the Piano Playing Technique], L. Zwoliński i Spółka, Drukarnia Związkowa, Kraków 1893; *Systematyczna szkoła techniki fortepianowej* [Systematic School of Piano Technique], G. Gebethner i Spółka, Kraków 1893; J. D. JORDAN [pseudonym of J. Drozdowski], *Zasady muzyki* [Principles of Music], S. A. Krzyżanowski, Kraków 1898; *Szkoła na fortepian z uwzględnieniem motywów ludowych polskich* [Piano School with the Polish Folk Music Motifs], D. F. Friedlein, Kraków 1905.

²¹ F. Bylicki, passed his high school final exam (matura) in Kraków on August 10, 1866; he studied at the Department of Philosophy of the Jagiellonian University in the years 1866/67–1868/69; received his doctoral degree on October 14, 1874, which was noted in the doctoral promotion book of the Department; on March 11, 1876 he passed a national teacher's test and received his licence for teaching history and geography in Polish in middle school. As per: *Corpus studiosorum Universitatis Iagellonicae XVIII-XX. Seria C. Tomus III: A-D, 1850–1918*, Jerzy Michalewicz (ed.), Jagiellonian University Archives, Kraków 1999: 507. Bylicki worked as a history and geography teacher in the following Kraków schools: Wyższa Szkoła Realna (a grammar school with an emphasis on practical courses), Św. Jacek gymnasium, Jan Sobieski third gymnasium, to name a few. The published articles, which were within the scope of his competence, included: *Czarakter i rządy Marka Aureliusza* [The Personality and Rule of Marcus Aurelius], [in:] separate copy from the 'Sprawozdanie drugie Dyrekcji c. k. Wyższej Szkoły Realnej w Krakowie [Second Report of the School's Management], Kraków 1877; *Kilka słów o nauczaniu geografii i statystyki monarchii austro-węgierskiej* [A Few Words about Teaching Geography and Statistics of the Austro-Hungarian Monarchy], [in:] *Sprawozdanie czwarte Dyrekcji c. k. Wyższej Szkoły Realnej w Krakowie* [Fourth Report of the School's Management], Kraków 1879.

studied music history at the Vienna Conservatory under Anton Bruckner. 'He was quite broadly educated' and 'if [...] he had a university degree, he would most certainly be working at the university'; he was able to stir interest among his students by showing them various kinds of music and providing information about it.²²

Among the authors of sporadic public lectures were also writers and journalists interested in music history and aesthetics—Cezary Jellenta, Stefan Buszczyński, Emil Häcker and Catulle Mendès, an author of larger works on Wagner.²³ From 1905 music historians and journalists, who were still continuing their university studies or were freshly graduated, would start to deliver both occasional and regular lectures in Kraków: Zdzisław Jachimecki—Guido Adler's seminar in Vienna (doctoral degree in 1906), Adolf Chybiński—Adolf Sandberger's seminar in Munich (doctoral degree in 1908), Józef Reiss—Adler's seminar in Vienna (doctoral degree in 1910), Henryk Opieński and Bolesław Wallek-Walewski—Hugo Riemann's students in Leipzig (Opieński, 1904–1906; Walewski, 1906–March 1907). However, only Jachimecki, Reiss and Walewski, for a short time, regularly taught music history classes in Kraków.

The topics covered in the occasional lectures included:

1. The fundamentals of music, taking into consideration the genesis of music and its nature in comparison with other fine arts, e.g., Jan Drozdowski, *The Genesis of Music* (Feb. 12, 1900), *How Did Music Evolve* (Dec. 2, 1903), Maurycy Sieber, *What is Music* (Dec. 18, 1903);²⁴

²² Adolf CHYBIŃSKI, *W czasach Straussa i Tetmajera. Wspomnienia* [In the Times of Strauss and Tetmajer], compiled by Anna and Zygmunt Szwejkowski, PWM Edition, Kraków 1959: 21. Chybiński said that it had been thanks to J. Drozdowski, his piano instructor (during Chybiński's school years at gymnasium in Kraków), that 'already at that time my scholarly interests focused around musicological matters. He would lend me many books on music, such as the works by Riemann'.

²³ Catulle MENDÈS, *Richard Wagner*, G. Charpentier, Paris 1886; *L'oeuvre wagnérienne en France (pages nouvelle). Tristan et Iseult*, E. Fasquelle, Paris 1899; *Ryszard Wagner i jego dramaty muzyczny* [Richard Wagner and his Music Drama], summarized by Antoni Lange, M. Arct, Warszawa 1902.

²⁴ Announcement of J. Drozdowski's lecture for women in the Reading Room], [in:] *CZ* 1900, no. 33 (Feb. 9): 2; no. 35 (Feb. 11): 2: 'Kronika' [Chronicle]; *Koncert ludowy* [A Concert of Folk Music], pre-concert talk by J. Drozdowski, concert program included: *Trio B-flat Major* by Anton Rubinstein, performed by Wilhelmina Polakówna—piano, Karol Skarżyński—violin-cello, Karol Wierzuchowski—violin; songs by Jan Gall, arias from *Halka* and *Bal maskowy* performed by Wanda Chrapczyńska; violoncello pieces, including works by D. Poper, F. Ries,

2. Vocal music—artistic, folk, religious, e.g., Maurycy Sieber, *About the Hymns of Various Nations* (Oct. 17, 1901), Stanisław Bursa, *About the Folk Song* (Jan. 15, 1904), Franciszek Bylicki, *Pope Gregory the Great as a Church Music Reformer* (March 27, 1904), *The Essence of Gregorian Music* (May 5, 1904), Zdzisław Jachimecki, *Church Music in Poland* (April 20, 1910), Bolesław Wallek-Walewski, *Polish Singers in the 19th Century* (March 14, 15, 16, 1907), *About the Polish Song* (Oct. 21, 24, 1910);²⁵
3. Polish music and its representatives, with an emphasis on Chopin, e.g., Franciszek Bylicki, *Chopin in the Light of the Most Recent Publications—Especially the German Ones* (March 14, 1906), *Polish Music against the Background of the Slavic World* (March 29, 1908), *About an Impressive Development of Music-Related Activities in Kraków, with a Special Emphasis on the Great Chopin Celebrations* (April 3, 1910)²⁶; Stanisław Bursa,

K. Skarżyński, [in:] *Nowa Reforma* [further 'NR'] 1903, no. 278 (Dec. 4): 3: 'Wiadomości naukowe, literackie i artystyczne' [Scientific, literary and artistic news]; 'Czytelnia dla kobiet' [Reading Room for Women], a talk by M. Sieber, illustrated by music performed by Jadwiga Sarnecka, [in:] *NR* 1903, no. 291 (Dec. 20): 2: 'Kronika' [Chronicle].

²⁵ 'Czytelnia dla kobiet' [Reading Room for Women], public lecture by M. Sieber, [in:] *NR* 1901, no. 241 (19 X): 2: 'Kronika' [Chronicle]; *Z muzyki* [About Music], public lecture by S. Bursa before the folk recital of the Music Society; the program included folk songs, Christmas carols, and a selection of songs by S. Moniuszko and P. Maszyński, [in:] *CZ* 1904, no. 23 (16 I): 3: 'Ruch artystyczny i literacki' [Artistic and Literary Activities]; M. S., 'Koncert ludowy Towarzystwa muzycznego' [Folk Recital of the Music Society], [in:] *NR* 1904, no. 18 (17 I): 3: 'Wiadomości naukowe, literackie i artystyczne' [Scientific, literary and artistic news]; rz., 'Koncert ludowy Tow. Muzycznego' [Folk Recital of the Musical Soc.], [in:] *GN* 1904, no. 16 (16 I): 5; *Koncert religijny* [Recital of Religious Music], public lecture by F. Bylicki before the concert commemorating the 1300th anniversary of the death of the Gregory the Great, [in:] *NR* 1904, no. 72 (29 III): 2: 'Kronika' [Chronicle]; 'Koncert religijny' [Recital of Religious Music], [in:] *GN* 1904, no. 88 (28 III): 1; 'W kole artystyczno-literackim' [News from the Artistic and Literary Club], public lecture by F. Bylicki with the lecturer himself providing the musical illustrations on the piano, [in:] *CZ* 1904, no. 100 (2 V): 2: 'Kronika' [Chronicle]; *Kurs o sztuce kościelnej* [Course on Church Art], lecture by Z. Jachimecki, [in:] *GN* 1910, no. 100 (16 IV): 2: 'Kronika' [Chronicle]; Announcement of the public lecture by B. Wallek-Walewski, [in:] *CZ* 1910, no. 429 (Sept. 21, eve. issue): 2: 'Kronika' [Chronicle]; Leon Świerczek, *Bolesław...* (1975) 19–20.

²⁶ 'W kole artystyczno-literackim' [News from the Artistic and Literary Club], [in:] *CZ* 1906, no. 58 (12 III): 2: 'Kronika' [Chronicle]; 'Tegoroczny sezon koncertowy' [This Year's Concert Season], [in:] *CZ* 1910, no. 129 (March 20, morn. issue): 1: 'Kronika' [Chronicle]; Franciszek Bylicki, 'O niesłychanym rozwoju muzyki u nas', [About an Unprecedented Development of Music in our Town], [in:] *GN* 1910, no. 98 (14 IV): 3–4; 'Odczyt o muzyce polskiej' (w Klubie słowiańskim, natomiast w 1907 odczyt o muzyce rosyjskiej i czeskiej) [Public lecture on Polish Music] (taking place at the Slavic Club, and in 1907 a lecture on Russian and Czech music), [in:] *CZ* 1908, no. 72 (March 27, eve. issue): 2; no. 74 (March 29): 1:

Chopin—Genesis and the Essence of his Music and its Similarity to Juliusz Słowacki's Poetry (Dec. 30, 1906); Zdzisław Jachimecki, *Fryderyk Chopin* (Feb. 21, 1909, Feb. 8, 1910), *The 100th Anniversary of Chopin's Birth* (Feb. 17, 1910)²⁷; Władysław Żeleński, *Z. Noskowski* (Nov. 26, 1909), Henryk Opieński, *Early Polish Dances* (Feb. 20, 1910), Bolesław Raczyński, *Chopin* (three presentations on Feb. 21, 22, 23, 1910)²⁸;

4. Major personalities and forms of European music, with the special interest in Wagner's output, e.g., Zdzisław Jachimecki, *Piano Music from Bach to our Times* (2 presentations, Oct. 13 and 20, 1905), *Haydn* (Feb. 14, 1909), *Beethoven* (March 1910); Adolf Chybiński, *Haydn* (April 20, 1909);²⁹ Catulle Mendès, *Wagner* (Jan. 14, 1904); Zdzisław Jachimecki,

'Kronika' [Chronicle]; 'Z Klubu słowiańskiego' [From the Slavic Club], [in:] *CZ* 1908, no. 77 (April 2, morn. issue): 1. All lectures were illustrated with music performed by F. Bylicki on the piano.

²⁷ *Matinée muzyczne* (w szkole Eugenii Rosenberg) [Musical Matinée at the Eugenia Rosenberg School], [in:] *NR* 1907, no. 1 (Jan. 1): 2; *Stab.*, 'Matinée', [in:] *Nowiny* 1907, no. 3 (Jan. 3): 3; *W 90. Rocznicę urodzin Chopina* [On the 90th Anniversary of Chopin's Birth], public lecture before Chopin's recital by J. Lalewicz, [in:] *GN* 1909, no. 45 (Feb. 14): 3; 'Kronika' [Chronicle]; 'Koncerty Chopinowskie' [Chopin's Recitals], [in:] *CZ* 1910, no. 71 (Feb. 16, eve. issue): 2; 'Kronika' [Chronicle]; 'Z Lutni' [About *Lutnia* Activities], [in:] *CZ* 1910, no. 54 (Feb. 4 II, eve. issue): 2; 'Kronika' [Chronicle]; *Odczyty na rzecz Towarzystwa Bursy akademickiej* [Public Lectures for the Benefit of the Students' Dormitory Society], [in:] *GN* 1910, no. 44 (Feb. 16): 2; 'Kronika' [Chronicle]; 'Z Tow. Bursy akademickiej' [About the Students' Dormitory Society's Activities], [in:] *CZ* 1910, no. 128 (March 19): 2; 'Kronika' [Chronicle].

²⁸ St. S. [Stanisław Sierosławski], 'Koncert ku czci śp. Z. Noskowskiego' [The Recital in Memory of Z. Noskowski], [in:] *CZ* 1909, no. 272 (Nov. 27, morn. issue): 1; 'Z sali koncertowej' [From the Concert Hall]; announcement of a public lecture on dances, [in:] *CZ* 1910, no. 26 (Jan. 18, eve. issue): 2; no. 76 (Feb. 17, eve. issue): 2; 'Kronika' [Chronicle]; 'Dawne tańce polskie' [Early Polish Dances], [in:] *GN* 1910, no. 47 (Feb. 19): 3; no. 53 (Feb. 25): 3; 'Kronika' [Chronicle]; Szczęсны DOŁĘGA (pseudonym of Feliks Jasiński), 'Z sali koncertowej' [From the Concert Hall], public lecture illustrated on the piano by K. Czop-Umlauf and the orchestra comprised of 13 musicians, transcriptions by Henryk Opieński, [in:] *GN* 1910, no. 62 (March 6): 2–3; 'Uniwersytet Ludowy, wieczorki muzyczne z odczytami B. Raczyńskiego, ilustracja muzyczna K. Czop-Umlauf' [A Public University, Musical Evenings with Lectures by B. Raczyński and Musical Illustrations by K. Czop-Umlauf] [in:] *NR* 1910, no. 50 (Feb. 1 II): 2; no. 78 (Feb. 18): 3; 'Kronika' [Chronicle]; 'Indyk zwyciężył Szopena' [The Turkey Beats Chopin], [in:] *GN* 1910, no. 57 (March 1): 2; 'Kronika' [Chronicle].

²⁹ 'Z Tow. Muzycznego' [From the Musical Society], [in:] *CZ* 1905, no. 224 (Oct. 1, eve. issue): 2; 'Kronika' [Chronicle]; Felicjan SZOPSKI, 'Koncert Towarzystwa muzycznego' [A Musical Society Recital], (Oct. 13), [in:] *Czas* 1905, no. 235 (Oct. 14, morn. issue): 1; (Oct. 20) no. 241 (Oct. 21, morn. issue): 1; Witold NOSKOWSKI, 'Muzyka w Krakowie' [Music in Kraków], [in:] *Przegląd Polski* 1905, vol. 158, no. 474 (December): 565–566; Stanisław BURSA, 'Muzyka w Krakowie' [Music in Kraków], [in:] *Przegląd Muzyczny, Teatralny i Artystyczny* 1905, no. 4

- Wagner* (Jan. 18, 1907); Emil Häcker, *Wagner* (April 5, 1908); Cezary Jel-lenta: *Wagner—The Birth of Classical Drama. Metaphysical Power of an Or-chestra. Leitmotifs; The Myth and Romantic Opera. The Art's Synthesis. 'The Flying Dutchman'—'Tannhäuser'—'Lohengrin'; The Rebirth of the Song and Folk Glory. 'The Mastersingers of Nuremberg'; The Synthesis of Nature's Love and Fate. 'The Ring of the Nibelung'; The Main Characters. Pantheistic Knights of Simplicity 'Siegfried' and 'Parsifal'; The Tragedy of the Romantic Infatuation. 'Tristan and Isolde'* (6 presentations, Jan. 23, 25, 27, Feb. 11, 15, 17, 1910); Ł. Staśko, *Wagner and the New Art* (Feb. 17, 1910);³⁰
5. The latest music—till the end of 1880's, e.g., Franciszek Bylicki, *About the Most Current Trends in Music* (2 lectures, March 23, 25 1904), *About the Hearing Erosion*, (Nov. 23, 1904); Bolesław Wallek-Walewski, *History of Polish Music against the Background of Contemporary Culture* (February

(Dec. 10): 73–74; St. BURSA, 'I. Koncert Tow. Muzycznego' [The First Musical Society Recital], [in:] *NR* 1905, no. 236: 3; 'W programie V Koncertu ludowego' [In the Program of the Fifth Folk Concert], public lecture about Haydn, with an orchestra of 100 musicians, conducted by E. Sitter, W. Syrek—violin, L. Rosenbaum—piano, [in:] *GN* 1909, no. 41 (Feb. 10): 3; 'Kronika' [Chronicle]; 'Odczyty' [Lectures], in Collegium Novum auditorium, [in:] *CZ* 1910, no. 80 (Feb. 19, eve. issue): 2; 'Kronika' [Chronicle]; An official letter dated Feb. 6, 1910 addressed to the Jagiellonian University Senate from the Ladies Club, who looked after underprivileged children, pertaining to making an auditorium available for lectures (5 of them requested). The funds raised would go toward the support of children's homes aided by the Club, the Jagiel-lonian University Archives, catalog no. S II 1002; 'Z Instytutu muzycznego' [From the In-stitute of Music], 4th concert of chamber music commemorating the 100th birthday anniver-sary of Haydn, lecture by A. Chybiński, [in:] *GN* 1909, no. 104 (April 15): 1; no. 245 (Oct. 26): 3; 'Koncert Haydna' [Haydn Recital], [in:] *GN* 1909, no. 111 (April 22): 2; *Sprawozdanie z działalności Instytutu Muzycznego w Krakowie w latach szkolnych 1908/9–1909/10* [A report on the Activity of the Institute of Music in Kraków in the School Years 1908/9–1909/10], Institute of Music publication, Aleksander Ripper Press, 1910: 4

³⁰ 'Odczyt' [Public Lecture], Wagner, French poetry and the tasks of contemporary lit-erature, Berta Eder—voice, [in:] *CZ* 1904, no. 11 (Jan. 15, morn. issue): 1; 'Kronika' [Chron-icle]; 'Koncert Tow. Muzycznego' [Music Society Recital], public lecture, Wagnerian evening, orchestra of 100 musicians and choirs conducted by W. Barabasz, [in:] *CZ* 1907, no. 14 (Jan. 17, eve. issue): 2; 'Kronika' [Chronicle]; Felicjan Szopski, 'Koncert Towarzystwa muzycznego' [Music Society Recital], [in:] *CZ* 1907, no. 16 (Jan. 19, morn. issue): 1; Witold Noskowski, 'Muzyka w Krakowie' [Music in Kraków], [in:] *Przegląd Polski* 1907, vol. 164: 189; 'IV Koncert ludowy' [4th Folk Concert], [in:] *CZ* 1908, no. 78 (April 3, eve. issue): 2; 'Kronika' [Chronicle]; W. N. [Witold Noskowski], 'Koncert ludowy w Sali Sokół' [Folk Concert in the *Sokół* Hall], [in:] *CZ* 1908, no. 80 (April 6): 3; 'Ruch artystyczny i literacki' [Artistic and Literary Activi-ties]; 'Odczyty o Wagnerze' [Public Lectures on Wagner], [in:] *CZ* 1910, no. 23 (Jan. 16, morn. issue): 1; no. 32 (Jan. 21, eve. issue): 2; 'Kronika' [Chronicle]; Ł. Staśko's public lecture an-ouncement, [in:] *CZ* 1910 no. 75 (morn. issue), Feb. 17: 1; 'A chronicle'.

1908); Cezary Jellenta, *The Influence of Philosophy upon Contemporary Music* (Dec. 8, 1908).³¹

Reviews of the content, concept and reception of the above noted lectures were only sporadically published in the local papers. Yet, those valuable documents are usually the only ones from which we also learn about the expectations of the Kraków audience about the historical-musical knowledge they craved for. The following subjects were especially sharply criticized: Wagner-related matters, works by Chopin and other Polish composers portrayed against the background of European music, and also an interpretation of works of the commonly recognized masters. For instance, a presentation of Richard Wagner's views as axioms along with their ideological and political interpretation (1908) by Emil Häcker (a journalist and editor-in-chief of the socialist magazine 'Naprzód') was met with strong objections. The audience—Witold Noskowski wrote in 1908—

needs factual information about Wagner's work rather than lectures on political overtones in his journalistic work, which will always remain just a sheer theory in comparison with the masterpieces he composed.³²

On the other hand, Catulle Mendès's 'interesting' lecture in 1904 was very well received, yet by a rather small audience due to the fact that it was presented in French.³³ The most informative, however, were the lectures where the presentation was aided by musical illustrations of various fragments of Wagner's works.

Before the concert [Jan. 18, 1907], dr Zdzisław Jachimecki delivered a lecture on Wagner, pointing out that the discussions on the composer were completed in the countries 'well versed' in music, however, they were still very much needed in our

³¹ *Program Powszechnych Wykładów Uniwersyteckich na miesiąc luty i marzec 1904* [The Program of the Public University Lectures for February and March of 1904], Kraków 1904: 3; 'Powszechne Wykłady Uniwersyteckie' [Public University Lectures], [in:] CZ 1904, no. 67 (March 22, eve. issue): 3; 'Kronika' [Chronicle]; 'W Kole artystyczno-literackim' [In the Artistic and Literary Club], [in:] CZ 1904, no. 167 (Nov. 21): 2; 'Kronika' [Chronicle]; Leon Świerczek, *Bolesław...* (1975): 20; *Odczyt* [Public Lecture], Copernicus Hall of the Collegium Novum, [in:] CZ 1908, no. 283 (Dec. 8): 1; 'Kronika' [Chronicle].

³² W.N. [Witold Noskowski], 'Koncert ludowy w Sali *Sokoła*' [Folk Concert in the *Sokol* Hall], [in:] CZ 1908, no. 80 (April 6): 3; 'Ruch artystyczny i literacki' [Artistic and Literary Activities].

³³ *Odczyt* [Public Lecture], [in:] CZ 1904, no. 11 (Jan. 15, morn. issue): 1; 'Kronika' [Chronicle].

country. And it is unquestionable that before we start to have our own opinion about Wagner, we first need to let his great, yet here rarely performed, music for which we long be heard. In his almost one-hour long lecture, which was attentively listened to, Jachimecki spoke about the basic features of Wagner's masterpieces, placing *Tristan and Isolde* at the top of not only Wagner's works, but marking it the greatest music of all humanity thus far. The discussions stirred by his prelection, all arguments 'in favour' and 'against' ceased the very moment the audience heard the sublime, beautiful and deep sounds of this brilliant composer emanating from the stage. And even though the music was supposed to serve only as a vehicle of expression in the drama, and not to be the essence or a sole purpose in itself, yet, as Jachimecki noted in his presentation, the music itself is grand and able to speak powerfully on its own.³⁴

Thanks to Zdzislaw Jachimecki, a 23-year-old Vienna University musicology student who came to Kraków in 1905 as a lecturer, this new university field of studies about music, little known here, gained significantly in popularity. Jachimecki's original and uncommon opinions presented during his two lectures entitled *Piano music from Bach to present times* (to Chopin and after), provoked reflections on the subject. He would talk about the emotional restraint characteristic, in his opinion, of Bach's music and about the strictly 'architectural' beauty of the form of Beethoven's compositions, contrasting them with the fullness of expression and the beauty of individual forms of Chopin's works as well as the complete freedom of his musical thought. In the context of Chopin's works the lecturer also noticed the rather small value of the Polish piano music of the pre-Chopin era and lack of originality of the works composed by Chopin's followers. The views of this young musicologist were received as exceedingly original and hard to accept as they differed not only from common opinions on the subject but also from the way each listener (reviewer) felt about the music having listened, apart from Chopin's, to the works of Bach and

³⁴ Felicjan SZOPSKI, 'Koncert Towarzystwa muzycznego' [Music Society Recital], [in:] CZ 1907, no. 16 (Jan. 19, morn. issue): 1. The following of Wagner's works were performed that day: *Spinnerlied from the Flying Dutchman*, *Bridal Chorus from the Lohengrin*, *Pilgrim's Chorus* and *Entry of the Guests from Tannhäuser*, *Introduction to the First Act of Tristan and Isolde*, *Siegfried's Funeral March from the Götterdämmerung*, *The Mastersingers of Nuremberg Overture*, as per the 41st Annual Report by the Department of the Krakow Music Society Regarding the Activity of the Board of Directors and the Status of the Society as well as the Condition and Activity of the Conservatory in the Years 1906/7 (*XLI. Roczne Sprawozdanie Wydziału Towarzystwa Muzycznego w Krakowie z czynności Zarządu i stanu Towarzystwa oraz ze stanu i działalności Konserwatorium za rok 1906/7*), a release of the Music Society and the Conservatory, W. K. Anczyc i Spółka, Kraków 1907: 15.

Beethoven during the concerts that took place right after lectures. Stanisław Bursa wrote that the presentations of this young music historian

did not meet with an approval of the advocates of the older music. The discontent was caused by the words of this avid Chopin enthusiast, who took the liberty of attributing a greater strength of expression and a vaster array of moods to the piano compositions of our master than to those by Bach or even Beethoven. [...] The deterioration of piano music literature especially, according to the lecturer, seems to be resulting from the turning of all great composers towards the larger instrumental forms. He did not hesitate to accuse Polish music of naivety or even of a complete incapability of using technical means, and then he finally said that unless we opened up on the 'sowings' from the West or even the East (!) we would remain at the very bottom of the European musical culture.³⁵

Felicjan Szopski also did not agree with Jachimecki's views on Bach and the classics and was also bothered by the excessive underestimating of their significance. However, he did admit that the arguments were presented in an interesting way and that the audience listened carefully to the lecturer. He rightly, however, accused Jachimecki—a point that would be reiterated by Witold Noskowski's—of an overly emotional presentation of the subject, which is characteristic for 'eager young artists', but which should not be a part of a serious lecture on music history that should be 'calm', 'objective', factual, and the views 'reasonable'.³⁶ Witold Noskowski would attribute this—as he called it—struggle between academic, 'philological' and 'impressionistic' criticism, symptoms of which he observed in Jachimecki's prelection (unseen in his publications in *Przegląd Polski* which were not prepared in such detail) to the first attempts of this musicology student in the area of public, historical-musical lecturing in Kraków.³⁷ He predicted Jachimecki's growth of competence and knowledge in this field, and rightly pointed out that expectations and the demands of his audience in Kraków were intensified by a belief in his exceptional professionalism, which in fact was needed to distinguish a student of an unknown college discipline. Witold Noskowski wrote of Jachimecki that

³⁵ Stanisław BURSA, 'Muzyka w Krakowie' [Music in Kraków], [in:] *Przegląd Muzyczny, Teatralny i Artystyczny* 1905, no. 4 (Dec. 10): 73–74.

³⁶ Felicjan SZOPSKI, 'Koncert Towarzystwa muzycznego' [Music Society Recital], [in:] *CZ* 1907, no. 16 (Jan. 19, morn. issue): 1.

³⁷ Witold NOSKOWSKI, 'Muzyka w Krakowie' [Music in Kraków], [in:] *Przegląd Polski* 1905, vol. 158, no. 474 (December): 566.

a young music journalist and writer, during his studies in Vienna [...], is in Poland one of the few representatives of the type which even in societies *more advanced* in musical culture, is only beginning to crystallize and gain popularity: a type of a 'music student' [musicology]. It is a musical version of an 'art history student', and the very term lays out not only the scope of his work, but also its direction that leads to academic activity. This direction is definitely very much needed and will be of great service, especially in the field of musical criticism rocked by merciless dilettantism. [...] For that reason every serious undertaking in this area deserves a double recognition. The more popular musicology becomes among the youth, the sooner an already disappearing type of 'Mr art columnist' will become history, and the sooner the practice, also already dying out, that chooses such art columnists, who need to, for the sake of maintaining the goodwill of a paper, keep silent about all other matters, will cease to exist.³⁸

Musicology professionals were rightly believed to be responsible for not only exhibiting broad knowledge of history and music, which was based on individual archival research (a lecture by Henryk Opieński on Polish dances could serve as an example³⁹), but also to have a social obligation of ensuring the right choice of the repertoire of concerts as well as the professionalism of the opinions of critics. Such matters were also discussed, for example, at the celebrations of Chopin's jubilee in 1910. The time was indeed conducive to projects popularizing the works of the piano master that were taken up by various organizations. A concert by the Kraków Singing Society 'Lutnia' (Feb. 17, 1910), combined with a lecture, for instance, ignited a lively and factual discussion. Zdzisław Jachimecki's lecture was well received since the musicologist—as Feliks Jasiński wrote—explained 'in a concise, clear and accurate way the significance of Chopin in music'.⁴⁰ Moreover—as Stanisław Sierosławski noted—Jachimecki cited some carefully chosen quotations from the works of foreign authors and in a convincing way refuted their criticism towards the Polish composer.⁴¹ Nevertheless, both reviewers were critical of the choral transcription of Chopin's works, which were performed during the lecture, and which only to a small degree—in Sierosławski's opinion—could have been justified by the fact that a singing society happened to be both the concert's

³⁸ Ibid.: 565.

³⁹ Szczęsny DOŁĘGA [the pseudonym of Feliks Jasiński], 'Z sali koncertowej' [From the Concert Hall], [in:] *GN* 1910, no. 62 (March 6): 2–3.

⁴⁰ F. J. [Feliks JASIŃSKI], *Z sali koncertowej* [From the Concert Hall], *GN* 1910, no. 48 (Feb. 20): 4.

⁴¹ St. SIEROSŁAWSKI, 'Koncert *Lutni*' [The Recital of Lutnia, the Singing Society], [in:] *CZ* 1910, no. 79 (Feb. 19, morn. issue): 1: 'Z sali koncertowej' [From the Concert Hall].

organizer and the performer. In Jasiński's opinion, however, such treatment of Chopin's music could never and under no circumstances be excused.

[Transcriptions] are always risky experiments because the beauty of the original composition is always lost in them to some extent; by nature, they are an artificial creation simply due to the fact that they veer from the original means of performance (Stanisław Sierosławski).⁴²

Chopin is a genius; Chopin's works are inextricably tied to the piano! Chopin thought and composed with the piano in mind. Reworking or correcting Chopin is a sacrilege, which should be most severely punished by the critics. Therefore, such abominations come to life. And only one who had to listen to them can comprehend how abominable they are. These atrocities would receive rounds of applause, which would only encourage a new army of 'reworkers' and 'fixers'. [...] Dr Jachimecki once again should speak out and this time address professionals, composers and critics. These are the ones who need advice in the first place. If a rendition of, say, the *Funeral March* an octave higher already kills the masterpiece, let alone the change of the key, which is of the highest importance, what can be said about the impudence that dares to turn an immortal piano concept into an orchestra, solo-vocal or choral piece. One may not even dream about educating the population while the professionals remain so stunningly ignorant. The role of the critic in such case is exceptionally unpleasant; yet only a critic who, regardless of consequences, writes not only the truth, but the whole truth, using the expressions dictated by his consciousness, deserves to be called just. Where there is a system of misrepresentation and passing such behaviour over in silence—there can only exist a quagmire' (Felix Jasiński).⁴³

We possess very few sources from the epoch that provide detailed information on the actual content of the regular music history classes that were taught in Kraków music schools or other institutions before 1911. Yet it can be assumed that *Zarys historii muzyki* [An Outline History of Music], written by Jan Drozdowski and published in 1901, reflects to a certain degree the music history lectures which the author himself delivered—offered free of charge at the Kraków Conservatory and intended for students of high level courses of instrumental, singing and 'music theory school' classes. On the other hand, the schedule of classes offered at the Institute of Music (e.g., in the first year of the organization's establishment, 1908/1909, on Saturdays, at 6 PM), even the random ones that were announced irregularly in the local press, points to a well

⁴² Ibid.

⁴³ F. J., *Z sali...* (1910).

thought-out presentation of music history matters that took into consideration the latest research results of Polish academics:⁴⁴

Lecture 1: Oct. 10, 1908, *Beginnings of the Musical Culture, the History of the First Instruments and Beginnings of Religious Music*;

Lecture 2: Oct. 17, 1908, *Beginnings of Religious Music (St. Gregory's Reform, Ambrosian Hymns, About the Significance of Guido of Arezzo and Notker Balbulus)*;

Lecture 3: Oct. 24, 1908, *The Music of Troubadours, Minstrels, Beginnings of Folk Music, First Stringed Instruments and Archaic Organ*;

Lecture 4: Oct. 31, 1908, *Beginning of Polyphony and Mensural Notation*;

Lecture 9: Jan. 16, 1909, *The Relationship between Polish and Foreign Music in the 15th and 16th Centuries*: 'the lecturer, Bolesław Wallek-Walewski, will refer to the work covering the subject in question by dr Adolf Chybiński'⁴⁵.

There was also an announcement about a lecture on the latest music composed under the influence of Richard Wagner.⁴⁶ There was an extra fee for the music history course at the Institute of Music (4 crowns monthly in the years 1908–1910); however, admission was open for anyone from outside the students of various age groups (even children as young as 7 years old were eligible for reg-

⁴⁴ *Zarys planu nauki w Konserwatorium Towarzystwa muzycznego w Krakowie* [Kraków Music Society's Conservatory Curriculum Outline], a Music Society Conservatory release, W. L. Anczyc i Spółka, Kraków 1907: 2–6. Earlier provisions as to the plan of classes after 1911 were kept, however, for the music theory course (which stood now as a separate specialization and was comprised of such classes as musical forms and aesthetics); it was specified that a music history course takes 1 year, 2 hours a week, and requires a completed harmony course as a prerequisite; the course includes 'a take on the development of musical techniques, forms and styles, and information about lives of the most prominent music figures'. *Plan nauki w Konserwatorium Towarzystwa muzycznego w Krakowie* [Kraków Music Society's Conservatory Curriculum], a Music Society Conservatory release, W. L. Anczyc i Spółka, Kraków 1913: 11.

⁴⁵ Information found in press releases entitled *Z Instytutu muzycznego* [From the Institute of Music] or *Instytut muzyczny* [Institute of Music] published in the *Kronika* [Chronicle] column, less frequently as *Z życia towarzystw* [About the Activities of Societies] articles: *GN* 1908, no. 458 (Oct. 10): 2; no. 463 (Oct. 15): 2; no. 472 (Oct. 24): 2; no. 480 (Nov. 1): 4; 1909, no. 16 (Jan. 16): 2. See: [in:] *CZ* 1908, no. 231 (Oct. 8, eve. issue): 2; no. 251 (Oct. 31, morn. issue): 1. The information refers to A. Chybiński's article entitled 'Stosunek muzyki polskiej do zachodniej w XV i XVI wieku' [The Relationship between Polish and Western Music in the 15th and 16th Centuries], [in:] *Przewodnik Naukowy i Literacki* 1908: 792–801, 893–901, 993–1009, 1096–1111.

⁴⁶ 'Wykłady o muzyce' [Lectures on Music], [in:] *CZ* 1908, no. 231 (Oct. 8, eve. issue): 2: 'Kronika' [Chronicle].

istration). Moreover, additional extracurricular lectures were also given in the 'Galician provinces' (Tarnów, Rzeszów, Nowy Sącz, Przemyśl, Gorlice, Jasło).⁴⁷

The Adrian Baraniecki Advanced Courses for Women Institute decided to introduce more regular lectures on music as a part of a semi-university class, with the goal of popularizing knowledge in various disciplines; they were addressed to women over 16, 'young and old, single or married, cooks or the 'well-brought-up',⁴⁸ regardless of their social class or religious beliefs. The Literature Department of the institution offered, apart from the set of regular courses, so-called 'irregular subjects' within such fields as literature, poetry, and music. Besides the ladies who regularly attended the courses, other women were also encouraged to join in, yet both groups needed to pay for the class. A schedule of lectures on music history (one-hour long, twice a week), which were entrusted to Zdzisław Jachimecki from the spring semester of the academic year of 1906/1907 (to 1913/1914), included: *The History of Music from the Renaissance till the Present Times* (from February 1907), and *The History of Music of the Last Two Centuries* (from October 1907).⁴⁹

From March 1907 (until December 1936, though with some breaks) the young doctor of musicology also collaborated in a similar capacity with the Jagiellonian University Public Lectures. The initiative did not include courses that belonged to a program of regular university studies; however, the classes were often arranged in thematic cycles, called courses, and their goal was to 'educate and make academic knowledge available to those social classes for which university education has not been attainable so far'.⁵⁰ Jachimecki's lec-

⁴⁷ *Sprawozdanie...* (1910): 5–6.

⁴⁸ According to Article 17 of the Advanced Courses Statute, as per Janina Kras, *Wyższe...* (1972): 33.

⁴⁹ *Kursa wyższe dla kobiet im. A. Baranieckiego* [A. Baraniecki Advanced Courses for Women], [in:] *CZ* 1907, no. 27 (Feb. 1, eve. issue): 2. 'Kronika' [Chronicle]; *Na wyższych kursach dla kobiet im. A. Baranieckiego* [At the A. Baraniecki Advanced Courses for Women], [in:] *Czas* 1907, no. 245 (Oct. 24 X, eve. issue): 2. 'Kronika' [Chronicle]; no. 251 (Oct. 31, eve. issue): 3; Z. Jachimecki's letters to A. Chybiński from Feb. 14, April 1 and June 8 1907, [in:] Krystyna Winowicz (ed.), *Troski i spory muzykologii polskiej 1905–1926. Korespondencja między Adolfem Chybińskim i Zdzisławem Jachimeckim* [Disputes and Concerns of Polish Musicology 1905–1926. Correspondence between Adolf Chybiński and Zdzisław Jachimecki], PWM Edition, Kraków 1983: 124, 132, 170.

⁵⁰ *Statut Organizacyjny Powszecznych Wykładów Uniwersyteckich* [Organizational Statute of the Public University Lectures], typescript, the Jagiellonian University Archives, catalog no. WF II 540.

tures, which were delivered in Kraków between March 2, 1907 and March 1, 1910, that is until the preparations for his postdoctoral dissertation intensified, and then before the inauguration of musicology courses at the Jagiellonian University, covered the following topics:

In 1907 during two cycles—*The Main Strands in Music of the 19th Century*: 1. *Classicism*, 2. *Romanticism*, 3. *Music Drama*, 4. *Program and Neoromantic Music*; *The History of Polish Music in the 19th Century* (6 lectures);

In 1908 during two cycles—*Richard Wagner* (4 lectures); *Music Heroes*: 1. *Palestrina and Orlando di Lasso*, 2. *The Birth of the Opera*, 3. *Händel and Bach*, 4. *Haydn and Mozart*, 4. *Beethoven*;

In 1909 during one cycle—*Contemporary Music* (5 lectures)

and in 1910 just one lecture: *Fryderyk Chopin* (however, Jachimecki taught music history and harmony lessons in 1910 in a private music school located at the Helena house of Stawarska-Szczerbińska).⁵¹

In the following years the number of courses concerned with history and music in Kraków declined due to general guidelines (regarding the program and the educational aspects) governing the activities of the Public University Lectures, which planned above all to further knowledge in smaller centres in the area around Kraków and in western Galicia. For that reason, Jachimecki repeatedly delivered his lectures on music history (before 1911: from March 1907 until February 1910) also in the following towns: Tarnów, Bochnia, Nowy Sącz, Rzeszów, Jasło, Wadowice, Zakopane, Dębica, Chrzanów, Mielec, Wieliczka, Sucha and Biała.

Leaving sporadic lectures on music, which were more common from the 1890's, out of the account, it is observable that these historical and musical events in Kraków, especially from 1907 and even more so in the following year, were gaining in popularity. What is more, an intensification in the regular teaching of music history became more apparent, in such institutions as the Kraków Conservatory, the Institute of Music, Adrian Baraniecki Courses and the Public University Lectures. Therefore it was only natural that as early

⁵¹ The information was established based on the documents kept at the Jagiellonian University Archives (catalog no. S II 991, S II 993, S II 995) and press releases in the evening editions of the *Czas* magazine published in Kraków. See: [in:] *CZ* 1907, no. 50 (March 1): 1–2; no. 57 (March 9): 2; no. 255 (Nov. 6): 3; no. 260 (Nov. 12): 3; no. 264 (Nov. 16): 3; no. 267 (Nov. 20): 2; no. 270 (Nov. 23): 3; 1908, no. 7 (Jan. 10): 3; no. 264 (Nov. 16): 2; no. 268 (Nov. 20): 2; no. 274 (Nov. 27): 2; 1909, no. 271 (Nov. 26): 3; no. 277 (Dec. 3): 2; no. 282 (Dec. 10): 3; 1910, no. 90 (Feb. 25): 2; [in:] *NR* 1910, no. 92 (Feb. 26): 3; no. 95 (March 1): 1.

as 1899 the Jagiellonian University's Philosophy Department (during the term of Stanisław Tarnowski as its Rector, who was connected with Kraków musical circles) came up with an idea of starting regular lectures on music as part of its curriculum. Before the new academic year of 1899/1900, after the meeting of Faculty Council on April 15, 1899, which approved the request of Maksymilian Kawczyński (a Romanist and a literary historian), an official letter pertaining to the appointment of dr Władysław Żeleński—at that time (from 1888) the President of the Kraków Conservatory—as a lecturer⁵² in the capacity of a private associate professor was sent out (on April 21, 1899) to the Ministry in Vienna. One of the reasons for the request, they wrote, was a concern for the 'great role that theory and music history plays in the system of humanistic knowledge'. Yet the Ministry's decision (of Sept. 10, 1899) was negative, and further upheld (Jan. 8, 1900 in a letter dated Feb. 13, 1900) upon a renewed petition pertaining to the same matter submitted at the end of the year (on Dec. 19, 1899). Since we do not know the details of the refusal, we may assume that neither the prestige of the 62-year-old composer (a former Jagiellonian University student, who received a doctoral degree at the Prague University, 1862), nor dr Żeleński's organizational talents sufficed, in the context of the lack of academic achievements on his part; these always constitute the basis for an evaluation of a candidate for a university teaching post.

It was only natural that the University authorities—in light too of the facts mentioned herein pertaining to an increase of music history classes in Kraków from 1907, and taking into account Zdzisław Jachimecki's university musicological education as well as his postdoctoral degree obtained at the Jagiellonian University—decided to appoint him to the post of private associate professor and a history and theory of music lecturer from the fall of 1911. Also the literary, academic and journalistic achievements⁵³ of the 29-year-old musicologist,

⁵² W. Żeleński's application from April 22, 1899, letter from the Dean to the Ministry from Dec. 19, 1899, letters to the Dean from the Ministry from Oct 10, 1899 and Feb. 13, 1900. Documents kept at the Jagiellonian University Archives, catalog no. WF II 150.

⁵³ Z. Jachimecki's publications (released by *Czas*, unless otherwise stated) before 1911 include the following: *Ryszard Wagner w świetle listów do Pani Matyldy Wesendonk* [Richard Wagner in the Light of the Letters to Mrs. Matylda Wesendonk], Kraków 1905; *Mozart w 150. rocznicę urodzin* [Mozart on his 150th Birth Anniversary], Kraków 1906; *Muzyka w Polsce* [Music in Poland], published by Macierz Polska, W. L. Anczyc i Spółka w Krakowie, Lvov 1907; *Beethoven w swojej korespondencji* [Beethoven in the Light of his Correspondence], Kraków 1908; *Hugo Wolf. Szkic biograficzno-estetyczny* [Hugo Wolf. Biographical and Aesthetical Study], Kraków 1908; *Józef Haydn 1732–1809*, Kraków 1910; 'Z dzisiejszej muzyki niemieckiej'

as well as his teaching experience gained since 1907 at the Jagiellonian University and his participation in the conferences of the Polish Academy of Arts and Sciences, at which other university professors were also present, played a significant role. It should be also well noted that the positive decision may have been influenced by other factors, such as Jachimecki's long participation in musical life of Kraków (from 1905), his social charm, and his numerous acquaintances in aristocratic, administrative, governmental, academic and artistic circles that he had established during his studies in Vienna. We learn from his letters (of, e.g., Nov. 24 and Dec. 21, 1906), written from Vienna to Zofia Godzicka (his fiancée in Kraków), that he chose the path of a university career time immediately before receiving his doctoral degree. Jachimecki writes about his conversation (on Nov. 23 or 24, 1906) with Kazimierz Twardowski in Vienna, during which the philosopher spoke about the need to create a 'music department' at the University of Lvov and suggested that Jachimecki (in about a year and a half) seek a post as an associate professor. Jachimecki, however, responded that he was rather thinking about the Jagiellonian University, where he 'also stood a good chance'.⁵⁴ He also spoke with Adler about his postdoctoral plans on various occasions, including after the official ceremony of receiving his doctorate at the Vienna University (Dec. 21, 1906).⁵⁵

It had been known for a long time that Jachimecki was not the only one pursuing such a goal. Another musicology student, Adolf Chybiński, at that time attending the University of Munich, had similar plans. It is not readily remembered, however, that Chybiński, after receiving his doctoral degree in 1908, even though 'theoretically' living in Kraków, hardly ever stayed there and was neither a member of nor collaborated with any of the local musical institutions or societies. Moreover, by no means could Chybiński have been unpleasantly surprised by the fact that Jachimecki received a post as an associate professor of musicology in Chybiński's own home town of Kraków, because he knew, at least from January 1907, from Jachimecki himself about his friend's plans of working at the University in Kraków, and he also spoke to him about

[On Today's German Music], [in:] *Przegląd Polski* 1905, vol. 157: 34–56; 'Prądy i kierunki w dzisiejszej muzyce polskiej' [Strands and Directions in Contemporary Polish Music], [in:] *Ateneum Polskie* 1908, vol. 1, no 1: 63–74.

⁵⁴ Z. Jachimecki's letter to Zofia Godzicka, Vienna, Nov. [24], 1906, part of the manuscript collection of the Polish Academy of Art and Sciences in Kraków, catalog no. 8046.

⁵⁵ Ibid., Vienna, Dec. 21 1906.

his own possible plans for Lvov,⁵⁶ which turned out successful. Adler was present at Adolf Chybiński's postdoctoral examination (on the basis of the dissertation entitled *Mensural Theory in Polish Music Sources from the First Half of the 16th Century*, Kraków 1911), that took place at the Jan Kazimierz University of Lvov, just as he participated in Jachimecki's similar exam in Kraków; the postdoctoral program was completed on June 18, 1912 and Chybiński's degree approved on October 30, 1912. However, the private associate professor Adolf Chybiński began delivering his lectures for students at the University of Lvov only in the spring semester of the academic year of 1912/1913, which means in the calendar year of 1913.⁵⁷

As I mentioned at the beginning, when Zdzisław Jachimecki was starting a series of his music history lectures on November 15, 1911, the Philosophy Department of the Jagiellonian University ran on the principle of 'freedom', which was a multidisciplinary model of studying (with no specific limit as to the number of disciplines)—rather than a specialization. Such a model allowed the students to freely choose the lectures and exams they wanted to attend. An academic year was divided into two semesters with a separate registration for each one. For that reason, every student of the Philosophy Department could enrol for a music history course, and he could stop his musicological education—because, for example, he was studying it only to broaden his knowledge about the arts in general, or to gain some further information on music, which

⁵⁶ See the correspondence between Z. Jachimecki and A. Chybiński between Nov. 29, 1906 and Feb. 14, 1907, and from June 11–18, 1907, and also the letters from Władysław Brzostowski and Jan Bołoz Antoniewicz to A. Chybiński from September of 1907 and January of 1908, [in:] *Troski i spory...* (1983): 119–123, 176–179. See: 'Katedry muzyki w Galicji' [Music Departments in Galicia], [in:] *Przegląd Muzyczny* 1911, no. 6 (March 15): 16: 'Kronika' [Chronicle].

⁵⁷ The information provided by Krystyna Winowicz (*Troski i spory...* (1983): 11, 177–178) was later confirmed by the documents referred to by Uljana Hrab in *Muzykologia jak uniwersytecka dyscyplina. Lwowska muzykologiczna szkoła Adolfa Chybińskiego (1912–1941)* [Musicology as a University Discipline. Adolf Chybiński's Lvov Musicological School, 1912–1941], Catholic University of Lviv Press, Lviv 2009: 55–56 that are kept at the University of Lviv. Detailed information—from the original University curricula—about Chybiński's first classes at the University were provided earlier by Leszek Mazepa (Leszek Mazepa, Teresa Mazepa, *Szlach do Muzycznej Akademii u Lwowie*, vol. 1, SPOLOM, Lviv 2003: 260). None of the above-mentioned authors provides, however, the date of Chybiński's inaugural lecture, which was published (also without a date) under the title 'Uniwersytet a muzyka' [University and Music], [in:] *Przegląd Muzyczny* 1913, no. 2 (Jan. 15): 1–5.

was at that time still widely taught at home—after only one semester. Eleven students (5—full time, 5—part-time, 1—guest; overall 3 male and 8 female students) enrolled for the private associate professor Zdzisław Jachimecki's new lectures *On the Development of Music Drama* (two hours per week) at the Jagiellonian University in the first semester of his work there, which was the second semester of the academic year 1911/1912.⁵⁸

Was it, at that time, as many as 11 or only 11 students? Most certainly, on the one hand, the number of students proves that they were interested in this musicological novelty, especially as college education was not too common then. On the other hand, however, if we look at it through the eyes of this experienced lecturer, who would often talk about music at his presentations outside the university, for example on the Adrian Baraniecki Courses or as part of the Public University Lectures, where a number of participants ranging from about 20 to 40 would be considered by him rather small,⁵⁹ we may deduce that he might have been a little disappointed. Yet the experiences from his own, after all, elite musicological studies in Vienna and understanding of the rather unique character of this academic discipline, as well as of the tradition and prestige of Poland's oldest university, must have undoubtedly not only dispelled any negative impression Jachimecki may have had, but also encouraged him to work even harder. It was as early as on November 30, 1911, which was two weeks after the beginning of the musicological classes, that Jachimecki sent a letter to the Philosophy Department requesting the purchase of a grand or upright piano 'essential to illustrating musical examples during the music

⁵⁸ The other lecture 'Music Theory and Practice in the 16th Century' ('Z Uniwersytetu' [From the University], [in:] *Czas* 1911, no. 516 (Nov. 11): 2: 'Kronika' [Chronicle]) that was mentioned in the press was in fact not delivered. It is not known if this happened because Jachimecki did not actually prepare it, or whether it was due to the fact that nobody enrolled for it. On the basis of the entries found in the Directory of the Philosophy Department students from 1911/1912 (*Katalog studentów Wydziału Filozoficznego z roku 1911/1912*), held in the Jagiellonian University Archives, Mariusz Kulczykowski was able to determine that only one lecture was given and identified the number of students attending. Mariusz Kulczykowski, *Studenci muzykologii Uniwersytetu Jagiellońskiego w latach 1911/1912–1950–1951* [The Jagiellonian University Musicology Students in the Years 1911/1912–1950–1951], [in:] Małgorzata Woźna-Stankiewicz, Zofia Dobrzańska-Fabiańska (ed.), *Muzykolog wobec dzieła muzycznego. Zbiór prac dedykowanych Doktor Elżbiecie Dziębowskiej w siedemdziesiątą rocznicę urodzin* [The Musicologist and the Musical Work. A Collection of Papers Dedicated to dr Elżbieta Dziębowska on her 70th Birthday], [in:] *Musica Iagellonica*, Kraków 1999: 84, 94.

⁵⁹ See: Z. Jachimecki's letter to A. Chybiński from April 1, 1907 [in:] *Troski i spory...* (1983): 132.

history class.⁶⁰ By the end of the first semester of the following academic year, sometime between the end of October and the beginning of November 1912, the instrument was purchased with ministerial funds.⁶¹

Jachimecki, most likely aware of the expectations of the students of the Philosophy Department by that time, suggested more suitable topics in the second semester of 1912/1913: on the one hand such that would provide general knowledge of this new academic discipline, *Introduction to Musicology*, and on the other, pertaining to *Richard Wagner*, a popular composer whose concept of music intrigued not only music lovers. A total of twenty three students, 13 men and 10 women, enrolled for these classes (five hours of lectures per week). In the following years the number of students ranged from 19 to over 30. The regaining of independence by Poland and the optimism and enthusiasm that went hand in hand with creating a new reality were also conducive to studying. In the academic year of 1919/1920 the number of musicology course participants exceeded 50, and in 1922/1923 another musicologist, dr. Józef Reiss, began his lectures. In 1925/1926, however, the period of complete freedom in studying came to an end, which also helped develop musical specialization. The first doctorate in musicology supervised by Zdzisław Jachimecki was written in 1922 by Władysław Kalisz about *Polyphonic Church Music of Italian Composers in Poland in the First Half of the 17th Century*, a subject close to his supervisor's heart.

This new direction, chosen by Zdzisław Jachimecki in November 1911, a road to furthering history and the theory of music at the university, to conducting academic musicological research and to finding students who would willingly focus specifically on this area of expertise, gradually changed into a wide path, though one not devoid of potholes.

Translated by Paweł Wróbel

⁶⁰ The letter kept at the Jagiellonian University Archives, catalog no. WF II 150.

⁶¹ Letters to the Dean of the Philosophical Department from the Ministry of Religion and Education regarding the purchase of the instrument (June 20 and October 31, 1912) and proof of payment (Nov. 19, 1912) received by the Bronisława Gabryelska Company, held in the Jagiellonian University Archives, catalog no. WF II 150. See: *Kronika Uniwersytetu Jagiellońskiego 1911/1912* [The Jagiellonian University Chronicle for the Years 1911–1912], Drukarnia C. K. Uniwersytetu Jagiellońskiego, Kraków 1912: 16.

Abstract

In 1911 Zdzisław Jachimecki, as a newly appointed private associate professor of music at the Philosophy Department began classes on the history and the theory of music at the Jagiellonian University.

The author presents a short outline of history of teaching music at the Jagiellonian University, which started as early as in middle ages, and concentrates on the period preceding the official establishment of musicology at the Jagiellonian University. The public lectures on music in Kraków started at least in the middle of the 19th century and in the 1870's regular history of music lessons became a part of the musical education system in Kraków. The Author describes activity of the most important speakers known for their lecturing and teaching activity, among them: Stanisław Bursa, Franciszek Bylicki, Adolf Chybiński, Zdzisław Jachimecki, Cezary Jelenta, Józef Reiss, Felicjan Szopski, Bolesław Wallek-Walewski, Władysław Żeleński as well as Catulle Mendès, Zygmunt Noskowski and Henryk Opieński from outside of Kraków.

In 1907 by Zdzisław Jachimencki introduced regular lectures on the history of music at the Public University Lectures in Kraków. The University authorities decided to appoint him to the post of private associate professor and a history and theory of music lecturer from the fall of 1911. In the first year the course was attended by 11 students, in the following years the number of students ranged from 19 to over 30. The first doctorate in musicology supervised by Zdzisław Jachimecki was written in 1922.

Keywords: Zdzisław Jachimencki, musicology in Kraków, teaching history of music at the Jagiellonian University.

