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Music Publications of *Czytelnik* Press in the Years 1944–1954

The Printing Cooperative *Czytelnik* was the largest publishing enterprise in the first years of post-war Poland. It was founded during the war, in the fall of 1944. On September 18, at the editor's office of the *Rzeczpospolita* magazine in Lublin, in the presence of Bolesław Bierut (the chair of the Homeland National Council at that time), a planning committee was appointed to start up the institution. On October 1 *Rzeczpospolita* released the following note about the creation of a new publishing company:

As previously announced, the Printing Cooperative *Czytelnik* has been established in the liberated areas of Poland. The Cooperative is to be headquartered in Warsaw, while its operation will cover the region of the Polish Republic. The Cooperative's mission is to spread the printed word and propaganda, based on democratic and progressive principles, in order to raise the general level of socio-political knowledge in Poland, as well as to make daily newspapers, periodicals and all kinds of publications on political, social, economic, literary, artistic, and popular science matters available for large masses of Polish citizens. In order to succeed, the Cooperative will publish papers (on a daily and periodic basis), its own popular publications, arrange their distribution, open newsstands, bookstores and libraries, set up printing houses, organize reading initiatives, supply its members with teaching aids, and organize lectures, self-study clubs, courses etc. Any natural or legal person that purchases one share of the Cooperative and is accepted by the Club's directory and approved by the Board of Directors can become a member of the Cooperative. A candidate for a member of the Cooperative declares a wish of purchasing at least one share in the amount of 100 PLN, and

remits the whole sum at once or in monthly installments of 25 PLN, while the first payment of 25 PLN is due upon signing the membership declaration. The number of shares is unlimited. Members may purchase any publication of the Cooperative below the market price, while their shares are interest free, and any profits of the Cooperative are not to be divided between the members but will be invested back into the business to be used for the further advancement of cultural and educational centers. As we can see from the above, the Cooperative does not aim to gain immediate profits (though the lower prices of publications will offset with time the cost of the member's share), but rather to elevate the level of Polish culture. For that reason, becoming a member of the Cooperative should be of high importance for every Pole concerned about seeing these goals achieved. Anyone wishing to sign up should submit their declarations at the Office of the Secretary of the Cooperative: Lublin, Krakowskie Przedmieście No. 62.

The general assembly of the founding members of the Cooperative took place on October 15, 22 and 28, during which a statute was approved and members of the Board of Supervisors and their deputies were elected (including Bolesław Bierut and Edward Osóbka-Morawski), as well as the Board of Directors. Jerzy Borejsza—one of the main ideologues of the new economic and cultural reality, and also a very talented organizer—became the chair of the board, and Zofia Dembińska and Maria Kuzańska its members. In February 1945 the headquarters of the Board of Directors was moved to Łódź, and later that year, in July, to Warsaw, to 12 Wiejska Street.

The years of 1944 and 1945 also mark the period of rebuilding and development of Polish music publishing life. A group that participated significantly in this initiative consisted of publishers and private booksellers, whose volume of production was initially higher than that of the state-owned and cooperative companies. However, along with accumulating administrative difficulties (censorship, paper rationing, licensing), and sometimes even illegal ones, their activity subsided with time, up to the point of becoming practically eradicated at the beginning of the 1950s.¹ At that time, the PWM Edition (founded in April 1945) undeniably began to lead the way in the area of music. Much has

¹ See Andrzej SITARZ, *W cieniu Polskiego Wydawnictwa Muzycznego. O kilku polskich wydawnictwach prywatnych działających w dziedzinie muzyki po II wojnie światowej do początku lat pięćdziesiątych* [In the shadow of the PWM Edition. On Some Private Music Publishing Houses In Poland from the Second World War II till the Beginning of the 1950s], [in:] *Muzykolog wobec świadectw źródłowych i dokumentów. Księga pamiątkowa dedykowana Profesorowi Piotrowi Poźniakowi w 70. rocznicę urodzin* [Musicologist and Musical Sources and Documents. A Book of Essays in Honor of Professor Piotr Poźniak on his 70th Birthday], Zofia Fabiańska et al. (ed.), *Musica Iagellonica*, Kraków 2009: 335–351.

been written on this publisher's work,² although its achievements, work methods and the conditions in which it operated has never received the comprehensive monograph it deserves.

Czytelnik (in fact, the state- or even party-owned, though *de nomine* cooperative publisher) could take pride in the largest (apart from PWM Edition) output of music publications. Thanks to Borejsza's (and his team's) connections and ingenuity, a publishing and distribution powerhouse was created. At its peak, in the years of 1947–1948, *Czytelnik* would publish approx. 200 books yearly (averaging 13 thousand, and sometimes exceeding 100 thousand copies, including works of the most prominent Polish writers, but also titles dedicated to Joseph Stalin), and 10 daily papers as well as 24 magazines, including the most influential ones in the country, *Kuźnica* and *Odrodzenie*, and other periodicals, e.g., *Twórczość*, *Problemy*, *Przyjaciółka* and *Szpilki*. *Czytelnik's* publications covered a broad spectrum: from belles-lettres, technical and medical literature through handbooks of all kinds and maps to sheet music. Other initiatives of the publisher included organizing numerous cultural projects, such as “Autorzy wśród swoich czytelników” [Authors Among Their Readers], “Akcja planowego czytania” [An Action of Planned Reading] or “Zespoły żywego słowa” [The Teams of the Live Word]. It was also *Czytelnik's* idea to build the Dom Słowa Polskiego [House of the Polish Word].

In the area of popular science literature, the editorial staff of *Czytelnik* set apart a *Wiedza Powszechna* [Common Knowledge] series that covered 23 different sections, including *Muzyka przez wieki* [Music Through the Centuries], such as astronomy, chemistry, philosophy, history, technology, health, and medicine. Some prominent scholars were asked to collaborate; the series, until 1951 when it ceased to be published, included 619 titles. At that time *Czytelnik* operated 51 of its own bookstores, numerous newsstands, and had 10

² Tadeusz STRUMIŁŁO, *Wydawnictwa muzyczne* [Music Publishing Companies], [in:] *Kultura muzyczna Polski Ludowej 1944–1955*, Józef M. Chomiński, Zofia Lissa (ed.), PWM Edition, Kraków 1957: 91–103; Zofia HELMAN, *Wydawnictwa muzyczne* [Music Publishing Companies], [in:] *Polska współczesna kultura muzyczna* [Contemporary Musical Culture in Poland], Elżbieta Dziębowska (ed.), Kraków 1968: 232–242; Józef M. CHOMIŃSKI, *Muzyka Polski Ludowej* [The Music of the People's Republic of Poland], PWN, Warsaw 1968: 28–33; Krzysztof BACULEWSKI, *Współczesność, część 1: 1939–1974* [The Present Time, Part 1: 1939–1974], in the “Historia Muzyki Polskiej” series, vol. 7, Sutkowski Edition, Warsaw 1996: 118–120; also press articles on the publisher, mainly found in *Ruch Muzyczny*, *Odrodzenie*, *Kuźnica*, *Muzyka* (for bibliography see: e.g., Zofia CHECHLIŃSKA, *Bibliografia ogólna* [General Bibliography], [in:] *Polska...*(1968): 403–404).

printers at its disposal.³ The success of the publisher under Jerzy Borejsza and the large number of its cooperative members (approx. 100 thousand) resulted in *Czytelnik* occasionally being considered 'yet another party in Poland'. The influence of the company set the state-party apparatus worrying; Borejsza was dismissed from his presidential post, and the board of the cooperative was appointed a supervisor from the PPR (Polish Worker's Party) party 'because it practiced "pseudoneutralism, pseudocollectivism and lacked a program"'.⁴ The fall of 1948 marks the beginning of a transfer, taking a few years, of *Czytelnik* assets to the party and state institutions; *Dom Książki* took over the book distribution network, *RSW Prasa* was assigned the press distribution, and a considerable part of the *Wiedza Powszechna* series was handed over to the publishing company of the same name. The remarkably active music section, along with some titles of the *Muzyka i muzycy polscy* cycle [Polish Music and Musicians], was taken over in 1954 by the PWM Edition.⁵

Czytelnik's music section began its operations in 1945 with Witold Rudziński as its head. The department published books and sheet music alike as part of extensive series. Books on music were published mainly as part of the *Muzyka i muzycy polscy* subseries (edited by Karol Stromenger), launched in 1946, which was part of the *Wiedza Powszechna* series. These were short, popular science books with high quality illustrations (containing somewhere between several to a few dozen pages). By the time was closed down, the department had published the following series titles:

- volume 1: Zdzisław Jachimecki, *Mikołaj Gomółka i jego poprzednicy w historii muzyki polskiej* [Mikołaj Gomółka and his Predecessors in the History of Polish Music], 1946 (first edition), 1949 (second edition)
- volume 2: Zdzisław Jachimecki, *Bartłomiej Pękiel*, 1948.
- volume 3: Hanna Pomorska, *Józef Elsner*, 1948.
- volume 4: Hanna Pomorska, *Karol Kurpiński*, 1948.
- volume 5: Karol Stromenger, *Polish Music in the Empire Style*, 1948.
- volume 6: Karol Stromenger, *Fryderyk Chopin. W stulecie śmierci* [Fryderyk Chopin. On the 100th Anniversary of the Composer's Death], 1947 (first edition), 1948 (second edition 2).

³ Stanisław SIEKIERSKI, *Spółdzielnia Wydawnicza „Czytelnik”* [The Printing Cooperative *Czytelnik*], *Rocznik Biblioteki Narodowej* I, Warsaw 1965: 180–185.

⁴ Stanisław Adam KONDEK, *Władza i wydawcy. Polityczne uwarunkowania produkcji książki w Polsce w latach 1944–1949* [The Government and Publishers. Political Considerations for Book Printing in Poland in the Years 1944–1949], *Biblioteka Narodowa*, Warsaw 1993: 131.

⁵ E.g., J. M. CHOMIŃSKI, *Muzyka...* (1968): 29.

- volume 7: Karol Stromenger, *Stanisław Moniuszko: twórca pieśni i oper* [Stanisław Moniuszko: the Song and Opera Composer], [1948].
- volume 8: Zdzisław Jachimecki, *Muzyka kościelna Moniuszki* [Moniuszko's Church Music], 1947 (first edition), 1948 (revised second edition).
- volume 9: Józef Władysław Reiss, *Polskie skrzypce i polscy skrzypkowie* [Polish Violin and the Polish Violinists], 1946.
- volume 10: Emma Altberg, *Polscy pianiści* [Polish Pianists], 1947.
- volume 14: Władysław Kędra, *Ignacy Paderewski*, 1948.
- volume 16: Stanisław Golachowski, *Karol Szymanowski*, 1948.
- volume 17: Józef Władysław Reiss, *Polscy śpiewacy i polskie śpiewaczki* [Male and Female Polish Singers], 1948.
- volume 18: Józef Władysław Reiss, *Statkowski, Melcer, Młynarski, Stojowski*, 1949.

There were plans for volumes nos. 11, 12 and 13 about Władysław Żeleński, Zygmunt Noskowski and Mieczysław Karłowicz, and volume no. 15 about the Polish Singing Tradition, but these never came to fruition.

Also, as part of the *Wiedza Powszechna* series, the *Slavic Opera* (Opera słowiańska) cycle was launched, and included:

- book 1: Irena Turska, *Balet rosyjski i radziecki* [Russian and Soviet Ballet], 1950
- book 2: Karol Stromenger, *Mikołaj Rimski-Korsakow*, 1950

Czytelnik participated in the anniversary celebrations of three composers by releasing occasional books: Karol Stromenger, Bronisław E. Sydow, *Almanach Chopinowski 1949. Kronika życia. Dzieło. Bibliografia. Varia* [Chopin's Almanac 1949. The Chronicle of his Life. Work. Bibliography. Varia], Witold Rudziński (ed.), 1949; *Johann Sebastian Bach. 1750–1950. Almanach*, Zofia Lissa (ed.), 1951; Witold Rudziński, Jan Prosnak, *Almanach Moniuszkowski* [Moniuszko Almanac]. 1872–1952, 1952. The publishing of an almanac on Noskowski and Wanda Melcer-Rutkowska's monograph on Henryk Melcer were also planned.⁶ Another *Czytelnik* publication was *Muzyka polskiego Odrodzenia* [Music of the Polish Renaissance], edited by Zofia Lissa and Józef M. Chomiński (1954, this was a revised second edition; the book was first published by PIW Press in 1953).

The body of *Czytelnik's* sheet music editions is also impressive. The press announcements published in 1948 read:

⁶ 'Wydawnictwa muzyczne Sp. Wydawniczo-Oświatowej *Czytelnik*' [Music Publications of the Czytelnik Press], *Muzyka* 1950, No. 1: 30–31.

In order to provide for students of music schools, members of amateur ensembles, choirs and orchestras, managers of after-school clubs and others who long for good yet cost-effective sheet music, the educational cooperative *Czytelnik* launched the Music Editions Club, modeled to some extent on the existing Book Clubs. The initiative received the full support of the Ministry of Culture and Art as well as from the associations of music school teachers.

The Music Editions Club provides its members with sheet music on easy terms (installments) and allows them a free choice based on their level of proficiency and interests. The four [?!] available series are: I. *Pedagogika fortepianowa* [Piano Pedagogy], II. *Pedagogika skrzypcowa* [Violin Pedagogy], III. *Podręczniki materiały do solfeżu* [Handbooks-Materials with Solfège Exercises], IV. *Wydawnictwa dla chórów amatorskich* [Works for Amateur Choirs], V. *Utwory wokalne* [Vocal Works], VI. *Solowe pieśni estradowe* [Solo Songs for Stage], VII. *Estradowe utwory fortepianowe* [Piano Works for Stage].⁷

The January 1951 the *Czytelnik* catalog listed slightly more than 100 sheet music publications,⁸ (each typically over a few dozen pages long), some of which were later often re-released. By 1954 *Czytelnik* published more than 100 new sheet music editions. Even though the catalog does not mention it, most of the titles were grouped in 3 series called *Muzyczna Biblioteka Pedagogiczna* [Music Educational Library], *Biblioteka Amatorskich Zespołów Muzycznych* [Amateur Ensemble Library] and *Muzyczna Biblioteka Estradowa* [Stage Music Library]. The Music Educational Library series included works for the piano,⁹ violin,¹⁰

⁷ *Życie Śpiewacze* 1948, No. 6: 36.

⁸ *Katalog wydawnictw Spółdzielni Wydawniczo-Oświatowej 'Czytelnik'* [Catalog of *Czytelnik's* Publications], January 1951: 207–221.

⁹ Emma ALTBERG, *Czytanki muzyczne* [Music Reader]—easy works from Haendel to Bartók, 4 volumes; *Wybór łatwych utworów klasycznych dla początkujących pianistów* [Selection of Easy Classical Works for Beginning Pianists], *Zbiór utworów mistrzów XVIII w.: na fortepian lub klawesyn* [Selection of Works of Masters of the 18th Century for the Piano or Harpsichord]; Emma ALTBERG, Zofia ROMASZKOWA, *Wybór łatwych utworów na 4 ręce* [Selection of Easy Works for 4 Hands], *313 wprawek na fortepian* [313 Piano Exercises]; Witold FRIEMANN, *Miniatury na fortepian* [Piano Miniatures]; Janina GARŚCIA, *Sonatina na fortepian* [Sonatina for the Piano]; Władysława MARKIEWICZÓWNA, *Do-re-mi-fa-sol. Początki nauki gry na fortepianie* [Do-re-mi-fa-sol. Introduction to Piano Playing]; Stanisława Raube (ed.), *Sonatiny na fortepian* [Sonatins for the Piano]; Zofia ROMASZKOWA, *Etiudy fortepianowe najcenniejszych autorów* [The Best Piano Etudes], 4 volumes; *Zbiór etiud dla pierwszych dwóch lat nauki gry na fortepianie* [Selection of Etudes for the First Two Years of Piano Learning]; Stanisław L. SZPINALSKI, *Utwory romantyczne na fortepian* [Romantic Works for the Piano], 2 volumes.

¹⁰ Irena DUBISKA, *Wybór etiud skrzypcowych* [Selection of Etudes for the Violin]; Irena and Stanisław Jarzębscy, *Utwory skrzypcowe sławnych kompozytorów* [Violin Works of Famous Composers], 2 volumes; Marcei POPEŁAWSKI, *Łatwe utwory na skrzypce z akompaniamentem fortepianu* [Easy Violin Works with Piano Accompaniment]; Michał SPISAK, *Etiudy na zespoły skrzypcowe* [Etudes for Violin Ensembles].

accordion,¹¹ guitar,¹² as well as solfège exercises.¹³ Schools for various instruments and collections of etudes were supplemented by editions of short pieces (mainly for piano or piano and violin) by Bach, Tchaikovsky, Gluck, Grieg, Karłowicz, Kurpiński, Lipiński, Noskowski, Paganini, D. Scarlatti, Tartini, Wieniawski. Those educational materials were intended mainly for primary music school students, but also for musicians at intermediate level.

A large body of smaller works of contemporary Polish composers (Bacewicz, Friemann, Kiesewetter, Kwieciński, Lutosławski, Mycielski, Palester, Panufnik, Różycki, Szymanowski, Rudziński, Spisak, Wiechowicz, Wiłkomirski, Wisłocki), grouped mainly in the Amateur Ensemble Library and Stage Music Library series, constitutes an important part of *Czytelnik's* legacy. These pieces were chiefly for small orchestras, at times with vocal solo or choir parts,¹⁴ as well as solo and chamber music.¹⁵ 1953 saw the release of Stanisław Moni-

¹¹ A. Bromirska, *Szkoła na harmonię i akordeon* [Harmony and Accordion School].

¹² Józef POWROŹNIAK, *ABC gitary* [Guitar ABC].

¹³ Józef Karol LASOCKI, *Solfęż* [Solfège]; Władysław RACZKOWSKI, *Materiały do kształcenia słuchu* [Materials for Ear Training], 9 volumes.

¹⁴ Grażyna BACEWICZ, *Pod strzechą. Suita* [Under the Hatched Roof. A Suite], *Ze starej muzyki* [From the Early Music]—arrangements of music of Baroque composers; Tadeusz KIESEWETTER, *Suita taneczna nr 2* [Dance Suite No. 2], *Tańce polskie. Suita na orkiestrę* [Polish Dances. Orchestral Suite]; Tadeusz KWIECIŃSKI, *Galop nr 1* [Gallop No. 1]; Witold LUTOSŁAWSKI, *Trzy kolędy* [Three Christmas Carols] for solo voices, monophonic choir and small ensemble; Zygmunt MYCIELSKI, *Marsz* [A March]; Roman PALESTER, *Suita weselna* [Wedding Suite]; Andrzej Panufnik, *Marsz Jaworzyński* [Jaworzno March]; Witold RUDZIŃSKI, *Na serdeczną nutę* [To the Cordial Note]; Michał SPISAK, *Trzy miniatury* [Three Miniatures]; Stanisław WIECHOWICZ, *Kasia*. [Little Catherine]. Fragments of the Suite for Violin Orchestra and 2 Clarinets; *Pieśni polskie* [Polish Songs] for a capella mixed choir; Kazimierz WIŁKOMIRSKI, *Suita kaszubska* [Kashubian Suite] for small orchestral ensemble; Stanisław WISŁOCKI, *Taniec zbójnicki* [Highland Robbers' Dance] for small orchestral ensemble; *Z pieśni. Zbiór utworów kompozytorów polskich* [With the Song. Selection of Works by Polish Composers] for 4-voice mixed choir, 4 volumes, compiled and edited by Józef K. Lasocki.

¹⁵ Karol SZYMANOWSKI, *Daleko został cały świat* [The World is Left Far Behind] op. 2 No. 1, *Prelude* op. 1, edited by Grażyna Bacewiczówna; Ludomir RÓŻYCKI, *Ballada. Pieśń* [Ballad. A Song] op. 60, for voice and piano accompaniment; Henryk WIENIAWSKI, *Marzenie* [Dreaming] for viola and piano; Witold FRIEMANN, *Taniec góralski* [Highlander Dance] for violin or viola with piano accompaniment, *8 miniatur dwugłosowych na fortepian* [8 Two-Part Piano Miniatures], *Romanse na skrzypce i fortepian* [Romances for Violin and Piano]; Witold RUDZIŃSKI, *Ballada o Janosiku* [A Ballade about Janosik] for voice and piano accompaniment; Piotr PERKOWSKI, *Dwie pieśni* [Two Songs] for voice and piano; Piotr RYTEL, *Utwory fortepianowe* [Piano Pieces]: *Preludium* op. 29 No. 1, *Toccata* op. 29 No. 5.

uszeko's *Overture to the opera Flis* and Maciej Kamiński's *Overture to the opera Nędza uszczęśliwiona*.

Various songs were also published, including Romantic songs,¹⁶ contemporary songs for children,¹⁷ contemporary mass or occasional songs (since 1951 accordion arrangements of select songs were being released too),¹⁸ as well as a collection of Soviet songs in Zofia Lissa's edition. She was also the editor of numerous songs devoted to Stalin, set for voice or choir and the piano.¹⁹

¹⁶ Ignacy KOMOROWSKI, *Kalina*; *Pieśni do słów Adama Mickiewicza* (Moniuszki, Chopina, Paderewskiego, Żeleńskiego, Niewiadomskiego, Opieńskiego, Cui) [Songs to Adam Mickiewicz poems by Moniuszko, Chopin, Paderewski, Żeleński, Niewiadomski, Opieński, and Cui], 2 volumes, edited by Zofia Lissa.

¹⁷ M. CÓKIERÓWNA, *Piosenki dla dzieci* [Children Songs]; Mieczysław DROBNER, *Śpiwający zwierzyńiec* [Singing Animals].

¹⁸ As per the 1951 catalog: Łucja DREGÉ-SCHIEŁOWA, *Jabłuszko* [Small Apple]; Jerzy GERT, *Brzózka-Bieriozka* [Little Birchtree]; *Lenino*; Alfred GRADSTEIN, *Pieśń pokoju* [The Song of Peace]; *Polka-antybumelantka* [Not for Slackers Polka]; Franciszka LESZCZYŃSKA, *Inagle żal* [The Sorrow—All of a Sudden]; *Marsz robotniczej Łodzi* [The March of the Workers' Łódź]; *Warszawa* [Warsaw]; *Jaś i harmonia* [Little John and Harmony]; Adam LEWANDOWSKI, *Dzień krwi i chwwały* [The Day of Blood and Glory]; Jan MAKŁAKIEWICZ, *Buduj Warszawę* [Let's Build Warsaw]; *Pieśń o przyjaźni polsko-radzieckiej* [A Song about Polish and Soviet Friendship]; Edward OLEARCZYK, *Kołysanka warszawska* [Warsaw Lullaby]; *Kujawiak*; *Młoda piosenka* [A Young Song]; *Pokój! Mir! Frieden! Paix!*; Piotr PERKOWSKI, *Rzeki* [Rivers]; *Powstaje Nowa Huta* [Nowa Huta is Rising]; Władysław RACZKOWSKI, *Przejdziem Wisłę, przejdziem Wartę* [We will Cross the Vistula and Warta], a collection of occasional songs for choir; Witold RUDZIŃSKI, *Janek traktorzysta* [John the Tractor Driver]; *Rybaczka* [A Fisherwoman]; *Siedzi Maryś na kamieniu...* [Mary is Sitting on a Stone...]; *Zrękowiny* [Betrothal]; Feliks RYBICKI, *Jakże pisać mam do chłopca?* [How Am I to Write to the Boy?]; Tadeusz SKWARCZYŃSKI, *Zdolny do pracy i obrony* [Fit to Work and to Defend]; Henryk SWOLKIEŃ, *Serce Generała* [The General's Heart]; *Zbudujemy nową Polskę* [We will Build the New Poland]; *Budowniczym Nowej Huty* [To the Builders of Nowa Huta]; *Piosenka ma!* [Oh, the Song of Mine!]; Tadeusz SZELIGOWSKI, *Zielona Brzóska. Od Różana trakt* [My Green Birchtree. The Road from Różan]; Władysław SZPILMAN, *Ludzie walki i pracy. Gniew* [Fighting and Working People. The Anger]; *Do roboty* [Get to Work]; *Jak młode Stare Miasto* [The Young Old Town]; *Latarnie warszawskie* [The Lanterns of Warsaw]; *Pieśń pokoju* [The Song of Peace].

¹⁹ As per the 1951 catalog: Aleksander ALEKSANDROW, *Kantata o Stalinie* [A Cantata about Stalin], *Pieśń o Stalinie* [A Song about Stalin]; Matwiej BLANTER, *Pieśń o Stalinie* [A Song about Stalin]; Aram CHACZATURIAN, *Pieśń o Stalinie* [A Song about Stalin]; Dymitr KABALEWSKI, *Niech dźwięczy śpiew* [Let the Song be Heard]; Marian KOWAL, *Ballada o marszałku Stalinie* [A Ballade about Marshall Stalin]; F. KOZICKI, *O Stalinie ojcu ludu* [About Stalin, the Father of the Nation]; P. MAJBORODA, *Oda do wielkiego Stalina* [Ode to the Great Stalin]; Wano Iljicz MURADELI, *Nas wolą swoją Stalin wiódł* [Stalin's Will was Our Signpost], I. RZEWUCKI, *Pieśń o Stalinie* [A Song about Stalin]; Serafim TULIKOW, *Dziękujemy Stalinowi* [We Thank Stalin]; W. ZACHAROW, *Dwa sokoły* [Two Falcons]; Siergiej ŻDANOW, *Pieśń o Stalinowskim plonie* [A Song about Stalin's Harvest].

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The Printing Cooperative *Czytelnik* played a significant role in shaping the musical culture of the post-war Poland. At its height, in the years 1944–1954, it published several hundred musical titles (sheet music) and a few dozen music books. The printer's catalog contains works of major Polish composers of the time (Grażyna Bacewicz, Tadeusz Kiesewetter, Tadeusz Kwieciński, Witold Lutosławski, Zygmunt Mycielski, Roman Palester, Andrzej Panufnik, Witold Rudziński, Michał Spisak, Stanisław Wiechowicz, Kazimierz Wiłkomirski, Stanisław Wisłocki). *Czytelnik* collaborated with prominent musicologists and performing artists (Zdzisław Jachimecki, Hanna Pomorska, Karol Stromenger, Józef Władysław Reiss, Emma Altberg, Władysław Kędra, Stanisław Gola-chowski, Irena Turska, Bronisław E. Sydow, Witold Rudziński, Zofia Lissa, Jan Prosnak), which guaranteed the highest professional quality of even the smallest titles. The set of publications prepared by a group of outstanding educators (including Emma Altberg, Witold Friemann, Janina Garścia, Stanisława Raube, Stanisław L. Szpinalski, Irena Dubiska, Irena i Stanisław Jarzębscy, Józef Powroźniak, Józef Karol Lasocki) have for many years been used in the music educational system in Poland as standard literature (later repeatedly re-issued with the PWM Edition logo). *Czytelnik*-released songs (including the mass songs) which served as vehicles for advancing the love for music in Polish people, while the works published in the Stage Music Library series provided the repertoire for both professional and amateur music ensembles.

Translated by Agnieszka Gaj

Abstract

This article outlines the music publications by *Czytelnik* in the first decade of the company's presence on the market. This most powerful enterprise was established to spread the printed word and propaganda in Poland and was allocated a considerable budget to publish music. The series most significant for this purpose were the book series *Wiedza Powszechna* [Common Knowledge], and the subseries *Muzyka i Muzycy Polscy* [Polish Music and Musicians], *Biblioteka Amatorskich Zespołów Muzycznych* [Amateur Ensemble Library] as well as *Muzyczna Biblioteka Estradowa* [Stage Music Library]. *Czytelnik* published several hundred scores with music by Polish composers, pieces by the most acclaimed of whom were listed in the company catalog. Moreover, there were accomplished musicologists and artists who also contributed to the output of *Czytelnik*, which allowed for the highest quality of specialist information to be included even in small publications. A team of outstanding teachers developed a set of publications for many years viewed as standard literature used in music education, later reissued by the publishing house PWM. Songs brought music to the lives of Poles and the pieces published in the *Stage Music Library* series provided repertoire for both professional and amateur music ensembles.

Keywords: *Czytelnik* Press, Polish music editing houses after the second world war.