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Barbara PRZYBYSZEWSKA-JARMIŃSKA (Warszawa)

Synthetic Publications on the History of Polish Music in the First Half of the Twentieth Century

The year 1907 marks a turning point in the history of the Polish music historiography.[1] It was the time (a few years before the establishment of Polish musicology as a university discipline, and 11 years before the rebirth of Poland as an independent state) when not only Aleksander Poliński's *Short History of Polish Music* (a 280-page book, released in Lvov)[2] saw its publication, but also when two new scholars, Adolf Chybiński and Zdzisław Jachimecki, soon-to-be founding fathers of Polish musicology, emerged as authors of synthetic

[1] For information about the beginnings of Polish musical historiography see Adolf Chybiński, 'Do dziejów muzykologii w Polsce' [About the History of Musicology in Poland], *Kwartalnik Muzyczny* 1, 1928–29 vol. 1: 82–85; Stefan Jarociński, *Antologia polskiej krytyki muzycznej XIX i XX wieku* [Anthology of Polish Music Criticism in the 19th and 20th centuries], PWM Edition, Kraków 1955; Katarzyna Morawska, *Stan badań nad muzyką polska od XV do XVII wieku* [State of Research Knowledge on Polish Music from the 16th to the 17th Century], [in:] Jerzy Pikulik (ed.), *Stan badań nad muzyka religijną w kulturze polskiej* [State of Research Knowledge on Sacred Music in Polish Culture], Akademia Teologii Katolickiej, Warsaw 1973: 36–48; by the same author, *Badania nad muzyką dawną w Polsce* [Research Work on Early Music in Poland], [in:] Zofia Chechlińska (ed.), *Szkice o kulturze muzycznej XIX wieku. Studia i materiały* [Essays on the Musical Culture of the Nineteenth Century. Studies and Materials], vol. 3, PWM Edition, Warsaw 1976: 7–129.

[2] Aleksander Poliński, *Dzieje muzyki polskiej w zarysie* [Short History of Polish Music], E. Wende i Spółka, Lwów 1907.

studies. The former had his 50–page study *Church Music in Poland*[3] published in Karl Weinmann's Regensburg-released and popular *History of Church Music*. Weinmann's, and as a consequence Chybiński's, work was dated thus far 1906 based on the year found in the preface, however, because of Chybiński's referencing of Poliński's book, it should be assumed that it must have been published not earlier than late 1907. That same year, by including his 40-page-long article *Music in Poland*[4] in the collective work *Poland, Pictures and Descriptions* released in Lvov by the Macierz Polska association, Zdzisław Jachimecki also officially began his career as a principal and most controversial author of synthetic works devoted to the matter in question.

During the first half of the twentieth century, excluding various popular articles and textbooks published in Poland and abroad (in Europe, America, and even in Africa), about a dozen titles were published that could be classified as synthetic publications concerning the history of Polish music, the history of Polish musical culture, or the history of music in Poland. At least nine of them cover the period from the Middle Ages to the early twentieth century (with some investigating the 1920s, or even the 1930s), including, as originally planned, all major genres that were cultivated and anything else worthwhile in the area of the history of Polish music (or music in Poland) that was known at the time. The objective of each publication was to establish that Polish musicians and composers not only derived inspiration from the musical achievements of other nations, but also offered their own contribution to the musical heritage of the world, and that their music was truly Polish, originating from the spirit of their nation. Such a goal was clearly stated by Zdzisław Jachimecki in the conclusion of the article that he published in *The Musical Quarterly* in 1920 with a foreign audience in mind. In his essay *Polish Music,* Jachimecki provided a brief introduction to select works by Mikołaj of Radom, wrote about Heinrich Finck, who studied in Poland, referred to lutenists such as Jakub Polak and Wojciech Długoraj, and also stressed the importance of the 'Polish dances', found, in his opinion, in the polonaise form in the music of numerous masters, including Bach, Handel, Beethoven, Schubert, Weber, and Wagner. Next, Jachimecki gave a cross-section of composers from the six-

[3] Adolf Chybiński, *Muzyka kościelna w Polsce* [Church Music in Poland], [in:] Karol Weinmann, *History of Church Music*, Regensburg [1907]: 191–242.

[4] Zdzisław Jachimecki, *Muzyka w Polsce* [Music in Poland], [in:] *Polska, obrazy i opisy* [Poland, Pictures and Descriptions], Lwów 1907: 537–591.

teenth, seventeenth and eighteenth centuries: Gomółka, Zieleński, Jarzębski, Pękiel, Mielczewski, Gorczycki (the last of these wrongly named Gabriel, instead of Gerwazy; the mistake is also found in other earlier works, such as Surzyński's book, as well as Poliński's and Chybiński's publications mentioned above), and, notably, Maciej Zieleniewicz, a name recurring in Jachimecki's works for unknown reasons. Roughly one third of the article is devoted to the life and music of Chopin. A long list of other composers touched on by Jachimecki starts with Michał Kleofas Ogiński, Elsner, Kurpiński, Dobrzyński, Lipiński, Moniuszko, the Kątski brothers, Żeleński, the Wieniawski brothers, Młynarski, Paderewski, Stojowski, Melcer, Hofmann, Niewiadomski, and ends with Karłowicz, Ludomir Różycki and Szymanowski. The following was his conclusion: "And so by means of hard work, continuing through several centuries, Polish music gained the right to a place in the music of Europe, and adds from generation to generation to her store of treasures whose foundation was laid by the Spirit of the Nation".[5]

The above-quoted words, written at the dawn of the restoration of Poland's statehood, were in line with the spirit of the times as it was commonly understood in the nineteenth or even at the beginning of the twentieth century. Such an approach to the history of music, however, led to a confined range of topics in the research area, and consequently, resulted in the loss (partly an irretrievable one) of the contribution to Polish musical culture made by musicians and composers labelled as foreign.

Apart from this reasonable tendency in the respective author's books, which was common to Polish publications (also from the second half of the twentieth century), toward placing a special emphasis on that which is Polish (a similar perspective is found in the music history books of other nations), the fashion for compiling music history books in Poland by individual authors and also in individual works of the same author, is manifold. The synthetic works mentioned above differ also in size, titles and intention from one another, and they expand over time as new phenomena that had gradually been surfacing in consecutive decades of the first half of the twentieth century were included in them (one exception is Jachimecki's last work, but this was only because he did not live to put together the second volume he had planned). Numerous

[5] Zdzisław Jachimecki, 'Polish Music', *The Musical Quarterly* 1920 VI No. 4 (October): 553–572, here p. 572.

publications do not cover the entire history of Polish music intentionally, as their authors did not aim at writing exhaustive works, but focused rather on one particular time period, the history of a single genre or a specific function of music history. Still, some of them should be taken into account when discussing the first Polish synthetic overviews.[6]

It is apparent that at a time when some nations were throwing off the yokes of their oppressors and were trying to present the richness and distinction of their own cultures, there was a burning need to prepare synthetic publications of the music histories of nations, intended for both local and foreign readers. These works were meant not only to play an educational and cultural role, but most of all a political one. The Poles and Polish musical culture were no exceptions. In order to meet that need, it was necessary first to research the archives, prepare sheet music, analyse, make the findings available by publishing them, etc. In fact, only a few of the synthetic publications were actually based on such work. Rapid progress in exploring sources can be observed in the titles that followed; to a lesser extent, however, they dealt with the interpretation of the music contained in them. Moreover, the perspective adopted was not conducive to aligning Polish musical achievements with the vision of the global music history promoted by European musicologists. It is characteristic that, apart from the Middle Ages, Polish publications were not concerned with music periodization based on changes in styles, but rather developed and titled individual chapters on the basis of various, inconsistent, and variable criteria. In the case of early music, one period (named in various ways) of the burgeoning of polyphony was identified in the fifteenth century, the Golden Age (sixteenth century), and the times of the Vasa and the Wettin kings in Poland. As far as the eighteenth century is concerned, however, various internal divisions had been introduced due to the reflections on sacred music, newly formed opera with Polish librettos, and orchestral music. All the publications have their common central part, namely Chopin's biography and music; composers active in the nineteenth century were dealt with as either living before or after Chopin. The second clearly favoured composer was Stanisław Moniuszko. Other opera composers were discussed as those that preceded or followed him. Each synthetic publication covering the first decades of the twentieth century

[6] A special place in that group is held by a collective work *Muzyka polska* [Polish Music], conceived and edited by Mateusz Gliński, published in the periodical *Muzyka* in 1927.

also mentions the Young Poland movement. In the book by Józef Reiss, first published in 1946, the composers of the inter-war period were included.

In the preface to his *Short History of Polish Music*, Aleksander Poliński (1845–1916) reiterated his call for the intensification of the search for sources in which the proud past of Polish music would be found. His appeal was first published in the periodical *Echo muzyczne* (1879, no. 19) as the article *Historia muzyki* [Music History], in which he was joined by the rest of the editorial staff of the magazine in asking the lovers of national music to collect and send in the materials necessary to write the history of Polish music. As a response they received, it is said, a plethora of letters whose authors claimed that in the old times there had been no Polish music whatsoever, and only Italian, Franco-Flemish and German music was performed. Poliński, by referring to those opinions, pointed to their invalid status in the context of his own research, which brought to light information about many Polish composers and their works.[7]

Poliński's publication covers the period from the pre-Christian era to the author's times in chronological order (the chapter Okres V [Period 5] under the title "Od Kamieńskiego do czasów dzisiejszych" [From Kamieński to our Times]. It is concluded with the following paragraphs: "Narodowość w muzyce" [Nationality in Music], "Kierunek 'młodych'" [The Direction of the Young], and

[7] Otherwise, it is known that he drew upon others research findings (without mentioning it in his article), especially those collected during the initiative started and actively promoted by Józef Sikorski in the mid-1850s. Consequently, most of the gathered sources and prepared notes were first in Poliński's hands, and then in the National Art Collection at the Royal Castle in Warsaw, where they were destroyed by fire in 1939. The only part that survived is kept at the Library of the Warsaw Music Society, of which Sikorski was co-founder. SeeElżbieta Szczepańska-Lange, *Sikorski Józef*, [in:] *Encyklopedia muzyczna PWM. Część biograficzna S-Sł* [Biographical Part of the Music Encyclopedia of the PWM Edition, vol. S-Sł], Elżbieta Dzięgowska (ed.), Kraków 2007: 266–269. Furthermore, in Poliński's work, as well as in those by Chybiński and Jachimecki, references are made to research conducted by other historians of Polish music and their publications, including Albert Sowiński, *Le musiciens polonais et slaves, anciens et modernes. Dictionnaire biographique…*, Paris 1857 (in Polish edition as: *Słownik muzyków polskich dawnych i nowoczesnych, kompozytorów, wirtuozów, śpiewaków, instrumencistów, lutnistów, organmistrzów, poetów lirycznych i miłośników sztuki muzycznej* [Dictionary of Old and Contemporary Polish Musicians, Composers, Virtuosos, Singers, Instrumentalists, Luteninsts, Organ Masters, Poets and Lovers of the Musical Art], Paris 1876); Józef Surzyński, 'Krótki pogląd na historię muzyki kościelnej w Polsce' [Brief Overview of the History of Sacred Music in Poland], *Muzyka Kościelna* 8 1888 No. 3: 17–20; by the same author, *Muzyka figuralna w kościołach polskich od XV do XVIII wieku* [Figurative Music in Polish Churches from 15th-18th Century], Roczniki Towarzystwa Przyjaciół Nauk Poznańskiego 16 (1889): 1–44.


Dzieje muzyki polskiej
w zarysie

napisał

Aleksander Poliński
profesor Konserwatoryum warszawskiego

z 147 ilustracyami i z nutami w tekście

Skład główny w księgarni H. Altenberga we Lwowie
Warszawa E. Wende i Spółka

Figure 1. Aleksander Poliński, *Short History of Polish Music*, Lvov 1907, title page

"Karol Szymanowski and Ludomir Różycki"). Its topic does not only concern the music mentioned in the titles but also the material base needed for the music to be cultivated (ensembles, guilds, educational establishments, theatres and other musical institutions, the building of instruments, sheet music materials, theoretical works, etc.). The current importance of this work lies in the fact that the author used materials that are no longer available to us. The book could still be useful nowadays as a collection (requiring, however, detailed criticism) of sources and information that requires a cautious approach.

Neither the preface nor any other page of Poliński's book contains his definition of the term 'Polish music', leaving it to the reader's intuition (the issue is similarly treated in later synthetic works, when the titles read 'music in Poland' or, similarly, the term 'Poland' itself, these categories, each of which underwent significant changes over time, are not defined). We can assume that in his *Short History of Polish Music*, when it comes to the Middle Ages, 'Polish music' is understood as that which was written by native composers known by their last or first names, as well as anonymous musicians considered 'Polish' due to the

content of the Latin text (references to 'Polish' saints, kings, towns, etc.). Also, works that employ Polish as the language of the verbal layer (we know that later research negatively verified many instances of such meaning of 'Polishness'), and compositions with Latin words in which Poliński saw the presence or influence of 'national folk melodies' (whatever this was supposed to mean in the context of medieval times) were included in that category. However, contrary to the title of the book, the author did not confine himself to what he considered to be 'Polish' and included information about musicians and music independent of their 'national', or more precisely 'ethnic', connotations, and, in the case of sacred music from the sixteenth century onwards, apart from music written for the Roman Catholic Church, he mentioned works by dissenters and acknowledged the merits of the Reformation in the area of musical development, in particular highlighting the importance of music set to the vernacular (here meaning Polish). He did not, however, find it necessary to write about music other than that of Western Christian denominations (similar to the approach adopted in other synthetic publications). Within the realm of secular music of special importance to him (and also to other writers) were the so-called 'Polish dances' and in the eighteenth and nineteenth centuries polonaises and the 'Polish style' ('the national style').

This broad understanding of 'Polish music' allowed Poliński, in line with what he had found in his source materials, to actually write a book that could be entitled 'Music Culture in Poland', as he took account of the contribution to the development of that culture by both 'Polish' and foreign musicians coming from various parts of Europe. The author was all too aware of the many shortcomings of his work. In his preface he stated: "That this humble work of mine will to some extent fill the gaps in our literature I have no doubt; however, that it will not answer all the questions posed in it, I am strongly convinced about, more than anyone else".[8] He then appealed for continued research work, for the drafting of articles and monographs that would allow the truthful *History of Polish Music* to be written. In his call he counted on young, musicologically trained scholars, who in fact proved to be quick in taking up the necessary work and publishing their own synthetic titles.

A somewhat similar manner of approaching the matter by Poliński is found in a much shorter publication containing significantly fewer facts and data

[8] A. Poliński, *Dzieje*... (1907): 3.

(including those concerning musical life), namely Henryk Opieński's (1870–1942) book *La musique polonaise*.[9] Written during World War I, for the most part in Switzerland, the book was published as part of the Polish Library in Paris series in 1918 (it has 107 pages of actual text, and an additional 43 page-long sheet music addendum that was omitted in the second edition of the book in 1929). In his work too, Opieński gave a lot of attention to the 'Polish style', referring to folk melodies and dances, as well as 'Polish dances'. However, he did not narrow himself down to the 'Polish element' but very briefly discussed, as the entire work is rather concise, the contribution of foreign musicians to the Polish musical culture.

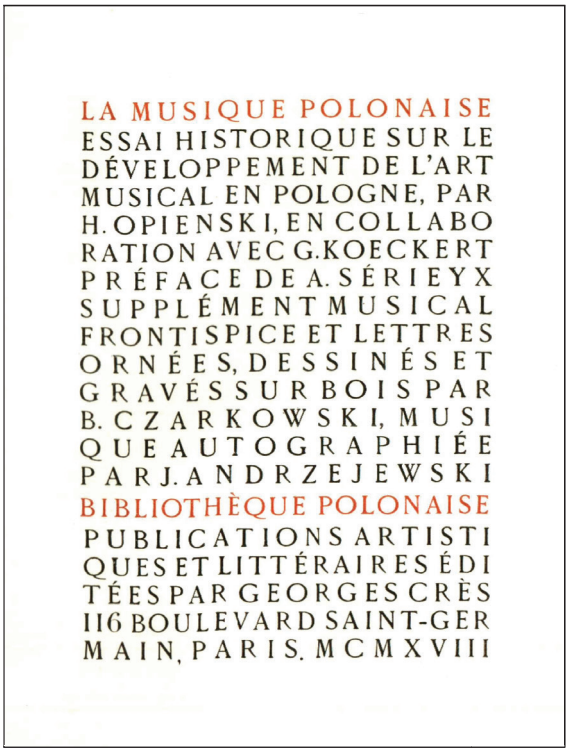

LA MUSIQUE POLONAISE
ESSAI HISTORIQUE SUR LE
DÉVELOPPEMENT DE L'ART
MUSICAL EN POLOGNE, PAR
H. OPIENSKI, EN COLLABO
RATION AVEC G. KOECKERT
PRÉFACE DE A. SÉRIEYX
SUPPLÉMENT MUSICAL
FRONTISPICE ET LETTRES
ORNÉES, DESSINÉS ET
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Figure 2. Henryk Opieński, *La musique polonaise. Essai historique sur le développement de l'art musical en Pologne*, Paris 1918, title page

[9] Henryk Opieński, *La musique polonaise. Essai historique sur le développement de l'art musical en Pologne*, Paris 1918.

Zdzisław Jachimecki (1882–1953), a graduate of the Vienna musicology department, in the preface to his *Short History of Polish Music* (Kraków 1920), the first synthetic publication published after Henryk Opieński's book, introduced himself as the author of the third (excluding his *Italian Influences in Polish Music*[10]) title concerning the history of Polish music. The last of these (for the time being) was commissioned by the Warsaw-based publisher Gebethner and Wolff, as all copies of the first two books (the already mentioned short book entitled *Music in Poland*, and *Rozwój kultury muzycznej w Polsce* [The Development of Musical Culture in Poland], Kraków 1914) had sold out. Jachimecki emphasized the pioneering character of his works. He commented on Poliński's *History* as being of 'relative help' to his own research, whereas Opieński's book he called a "very nice and good compilation among the recent publications of the Polish music historians".[11] He also briefly mentioned Adolf Chybiński's contribution to musicology (their ways had already parted in 1912 after Jachimecki's *Italian Influences* was released),[12] as well as single works by Wacław Gieburowski and Józef Reiss. Moreover, he filled two pages with the matters that he had discussed in his own publications, as well as listing the numerous archives and libraries in which he conducted his research, and stressed that, for the purpose of this particular book, he prepared over one thousand scores.[13]

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[10] Zdzisław Jachimecki, *Wpływy włoskie w muzyce polskiej* [Italian Influences in Polish Music], Kraków 1911.

[11] Zdzisław Jachimecki, *Historia muzyki polskiej (w zarysie)* [Short History of Polish Music], Kraków 1920: VIII–IX.

[12] See: 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], Kraków 1983: 259 et seq.

[13] Z. Jachimecki, *Historia...* (1920): VI–VII. Even though we are right to think that the quoted number of scores is exaggerated, we can say that a lot of them, still available, are of a special value considering the destruction of the sources they were based on. In particular, the parts of the entirety of Mikołaj Zieleński's collection *Offertoria totius anni* prepared by Jachimecki, based on an old print from 1611 (complete at the beginning of the 20th century, now sadly incomplete), with the intention of publishing it in the *Denkmäler der Tonkunst in Ősterreich* series (which had never happened), are considered the primary source for the contemporary editions.

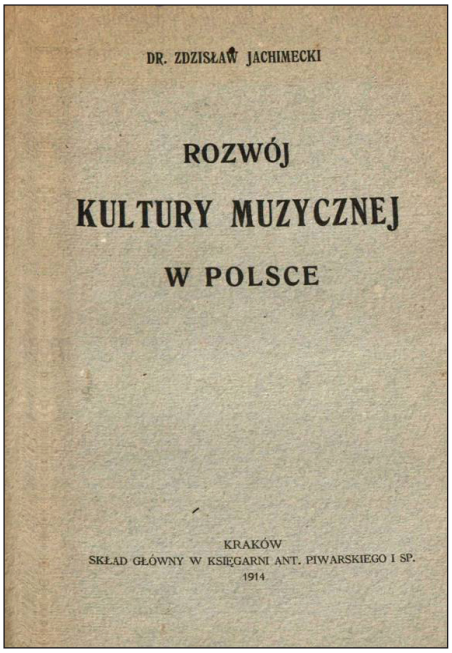


Figure 3. Zdzisław Jachimecki, *The Development of Musical Culture in Poland*, Kraków 1914, title page

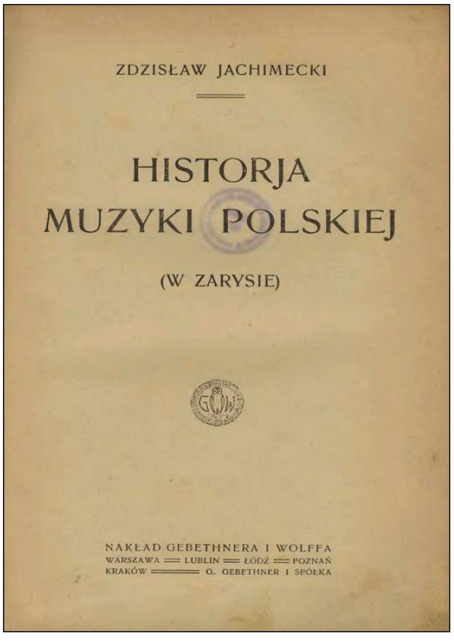


Figure 4. Zdzisław Jachimecki, *Short History of Polish Music*, Kraków 1920, title page

Despite their various titles, *Music in Poland*, *Musical Culture in Poland* and *Short History of Polish Music*, the first three synthetic works by Jachimecki, each consecutive one being more and more detailed and containing the results of the developing research, the topic in question is treated in a similar manner. The main concern of these works is not musical culture, but rather music itself and, more precisely, composers and their works, while the accent falls on 'Polish' composers and 'Polish' music with the goal of proving their distinctive character, high artistic level, and influence on other nations' music. Some of the author's claims, reiterated also in his later works, met with strong opposition from Adolf Chybiński. The two scholars' most relentless dispute concerned *Bogurodzica* [The Mother of God] and a madrigal written by Mikołaj of Kraków (notated in the *Jan of Lublin Tablature* as *Aleć nade mną Wenus M.C.*), considered by Jachimecki to be a Polish composition (it turned out; however, as established by Piotr Poźniak in our own times, that the work in question is neither a madrigal, as Jachimecki thought, nor Mikołaj of Kraków's invention; it is not even a Polish composition,[14] as is true of numerous other intabulations preserved in this tablature).[15]

Music written by composers considered Polish was Jachimecki's main focus in his last synthetic publication *Polish Music in Historical Development from the Ancient Times to Our Days*, vol. 1: *From Bogurodzica to Chopin Inclusive*, published immediately after World War II in two parts[16] (the first one, discussing the period up to the end of the seventeenth century, is 227 pages long; the second, covering the eighteenth and the first half of the nineteenth centuries, has 315 pages). What is striking about this particular book is the different tone of the preface, when compared with that of the quoted passages from his *Short History of Polish Music* of 1920. It reads thus: "This new description of the history of Polish music differs significantly from several of my earlier attempts at

[14] Piotr Poźniak proved that *Jan of Lublin Tablature* contains the intabulation of villotta *De lŕ da l'acqua sta la mia amorosa,* most likely written by Francesco Patavino of Padua. See: Piotr Poźniak, 'Koniec legendy o polskim madrygale' [The End of a Polish Madrigal Legend], *Muzyka* XLI 1996 No. 3: 59–71.

[15] For more information on this topic, see also Piotr Poźniak, *Repertuar polskiej muzyki wokalnej w epoce Renesansu. Studium kontekstualno-analityczne* [The Repertoire of Polish Vocal Music in the Renaissance: A Contextual and Analytical Study], Kraków 1999: 105–136.

[16] Zdzisław Jachimecki, *Muzyka polska w rozwoju historycznym od czasów najdawniejszych do doby obecnej*, vol. I: *Od Bogurodzicy do Chopina włącznie*; part I [do końca XVII wieku], Kraków 1948; part II: *Wiek XVIII do połowy wieku XIX*, Kraków 1951.

tackling this broad subject. I had them published in the following years: 1907, 1914, 1919 [in fact in 1920 — B.P.-J.], and 1928–30[17] [...] I am well aware of the level of debt of gratitude I owe to the diligent searches and critical analyses of my older and younger colleagues done in the musicological field. Every single contribution, even the smallest one, of another scholar I acknowledge with appreciation in my work; however, I do not refrain — obviously — from rectifying erroneous views of other authors, and eagerly point out my own mistakes".[18]

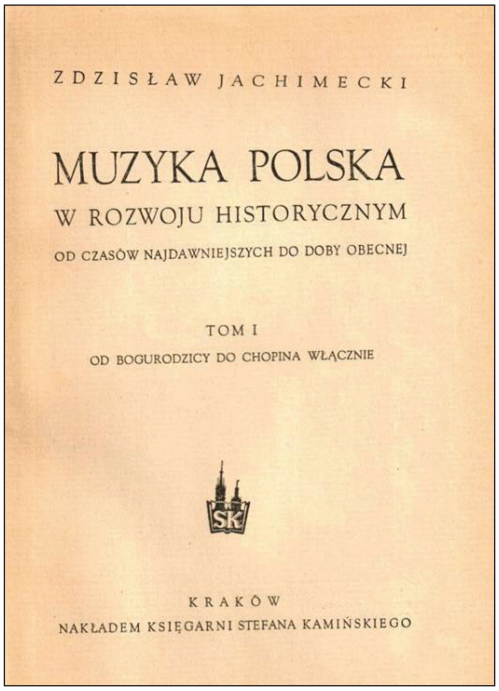


Figure 5. Zdzisław Jachimecki, *Polish Music in Historical Development from the Ancient Times to Our Days*, vol. I, Kraków 1948, title page

[17] This information refers to a series of articles: Zdzisław Jachimecki, *Muzyka polska od czasów najdawniejszych do roku 1930* [Polish Music from the Ancient Times to the Year 1930], part 1: *Epoka Piastów i Jagiellonów* [The Piast and Jagiellonian Era], part 2: *Epoka królów elekcyjnych do upadku niepodległości 1572–1795* [The Times of the Elective Kings until the Loss of Poland's Independence 1572–1795], part 3: *1796–1863*, part 4: *1864–1914*, part 5: *1915–1930*, [in:] Aleksander Brückner (ed.), *Polska, jej dzieje i kultura* [Poland, Her History and Culture], vol. 1 and 2, Warszawa 1928–1930.

[18] Z. Jachimecki, *Muzyka polska w rozwoju…* (1948), vol. 1, part 1: 5.

This most comprehensive book by Zdzisław Jachimecki is indeed different from his earlier publications, as the author introduces references to the subject literature and retracts some of his views; but also because he includes much more information relating to the conditions surrounding the cultivation of music and descriptions of more works by select composers. It seems that, at that stage of his academic writing, Jachimecki would not endorse the earlier claim contained in his synthetic article produced at the end of the 1920s, where he explained the reason for devoting so little attention to foreign musicians and composers: "…it is not our task to describe musical facts and data that took place in Poland's territory but did not come from the spirit of Polish musicians, even though they must have influenced quite significantly the further development of the musical culture of our nation".[19] After reading his last synthetic work, one might gain the impression that the author would gladly write more about foreign artists in Poland, had he known more about their music. Hence, he focused on the native musicians whose music he dealt with all his life, publishing various contributions and monographs. And so, in the first part of his book, he devoted about 12 pages to Mikołaj Gomółka and his Psalter,[20] whereas to Mikołaj Zieleński and his collections of *Offertoria et Communiones totus anni*, published in Venice in 1611, received 5 pages, and Adam Jarzębski with his instrumental works from the collection 'Canzoni e concerti' roughly 7 pages.[21] The work and activity of Italian composers Luca Marenzio and the jointly discussed Tarquinio Merula and Marco Scacchi was presented on two and one pages, respectively.[22] As far as the music of the last two composers is concerned, Jachimecki did not even bother to attempt to analyze it in the most general fashion.[23] As we know, the music of select foreign composers was a subject of academic research from the second half of the twentieth cen-

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[19] Z. Jachimecki, *Muzyka polska od czasów...* (1928–1930), part 2: 553.

[20] M. Gomółka, *Melodiae na psałterz polski* [Melodies for the Polish Psalter], Kraków 1580.

[21] Z. Jachimecki, *Muzyka polska w rozwoju…* (1948), vol. 1, part. 1: 132–145, 173–179, 182–188.

[22] Ibidem: 160–162, 181–182.

[23] For information about the shift in approach to music by foreign musicians settled in Poland, including Italians and Italian music, see: Zofia Fabiańska, *The Role of Italian Musical Culture in the 17th-century Polish-Lithuanian Commonwealth in Light of Polish Musicological Historiography*, [in:] *Early Music: Context and Ideas*, Musica Iagellonica, Kraków 2008: 340–371.

tury[24] and in the early 2000s. The work on Marco Scacchi was crowned with Aleksandra Patalas' monograph, published in 2010.[25]

To return to Jachimecki's last synthetic overview, the giving up of the 'Polish perspective' in the second part could be observed by the author's inclusion of three pages of information about opera in the times of Augustus II the Strong and Augustus III of Poland, about the staging of Johann Adolf Hasse's operatic works, and his mentioning the broad popularity of Pietro Metastasio's librettos in Poland.[26] The history of the 17th-century Italian opera phenomenon at the royal courts was dealt with in the pre-war period mainly by Zygmunt Latoszewski. By drawing upon works by Stanisław Windakiewicz,[27] published by the end of the nineteenth and beginning of the twentieth century, Latoszewski wrote an article that was included in the already-mentioned collective work, *Polish Music*, edited by Mateusz Gliński (research work into the matter, as we know, was continued in the second half of the twentieth century by other scholars, including Karolina Targosz and the late Anna Szweykowska). For obvious reasons, Latoszewski tackled also the question of Polish national operas written by various European composers settled in Poland (Jachimecki wrote about this too, usually omitting the composers' origins).

In that same Gliński-edited publication, an article by Adolf Chybiński entitled *About the History of Polish Music up to the Eighteenth Century* was published. Its author tried, similarly to Jachimecki in the above-mentioned article from *The Musical Quarterly* of 1920, to 'pick out' that which was the work of Polish composers in the music history in Poland (arranged by centuries). Consequently, and also due to lack of monastery archival research (such as is conducted nowadays) he had not much to say in the subsection devoted to music in the eighteenth century. He wrote in conclusion: "The symphony by Kraków composer Jakób Gollumbek (Gołąbek, died 1785) of Czech descent, should be considered Polish music [...] as well as belonging to the history of Polish opera,

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[24] I have in mind first of all the works of the following Polish musicologists specializing in the Baroque era: Zygmunt M. Szweykowski, Alina Żórawska-Witkowska, and Aleksandra Patalas.

[25] Aleksandra Patalas, *W kościele, w komnacie i w teatrze. Marco Scacchi. Życie, muzyka, teoria* [In Church, Chamber and Theater. Marco Scacchi. Life, Music, Theory], Kraków 2010.

[26] Z. Jachimecki, *Muzyka polska w rozwoju…* (1948), vol. 1, part 2: 46–49.

[27] Stanisław Windakiewicz, *Teatr Władysława IV. 1633–1648* [The Theater at the Ladislaus IV Court. 1633–1648], Kraków 1893; the author's addendum (under the pen name of Italoman): *Czas* 1895 No. 285: 1.

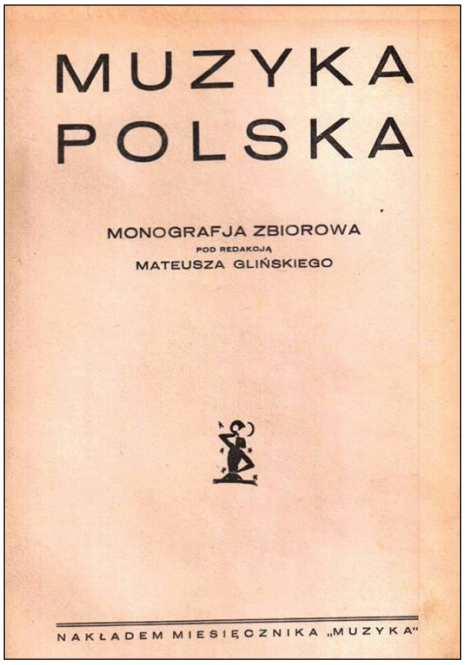


Figure 6. *Polish Music.* Collective monograph edited by Mateusz Gliński (*Muzyka* 4 1927 No. 7–9), title page

Jan Stefani (died 1829)", and then: "The main [...] efforts in establishing Polish national opera had been made since around the year 1778 by composers of foreign origin: Maciej Kamieński (a Slovak), Jan Stefani (a Czech), Jan Dawid Holland and Józef Elsner (both Germans), whereas the two Polish composers of the time Józef Kozłowski and Michał Kl. Ogiński stayed abroad and composed for foreigners, without realizing that they, as composers of polonaises, also prepared the foundation for — as he enigmatically put it — a composer with a French name and a Polish soul".[28]

And finally, a few words about the work by Józef Reiss (1879–1956, Vienna-educated Kraków musicologist), first published in 1946 under the title *The Most Beautiful of All is Polish Music*.[29] In his preface, the author explained that

[28] Adolf Chybiński, 'Z dziejów muzyki polskiej do XVIII wieku' [About the History of Polish Music up to the Eighteenth Century], [in:] Mateusz Gliński (ed.), *Muzyka polska* [Polish Music], *Muzyka* 4 1927 No. 7–9): 31–73, here p. 72.

[29] Józef Reiss, *Najpiękniejsza ze wszystkich jest muzyka polska* [The Most Beautiful of All is Polish Music], Kraków 1949; second edition, Zofia Sokołowska (ed.), Kraków 1958, third edition, Marta Pielech (ed.), Kraków 1984.

the title of the book is not meant to be a sign of "swagger, chauvinism and cheap demagoguery", but rather a "statement of the fact that our music finally starts to be a source of our high self-esteem. On that score, other Slavic nations, including the Czechs, Russians, Yugoslavs, but also Hungarians, could be a model for us. For those nations, their own music holds the first place, and foreign music follows; they do not, however, underestimate the value of foreign music, and recognize its high artistic level and beauty. But above all they cherish their own music, and are most devoted to it".[30]

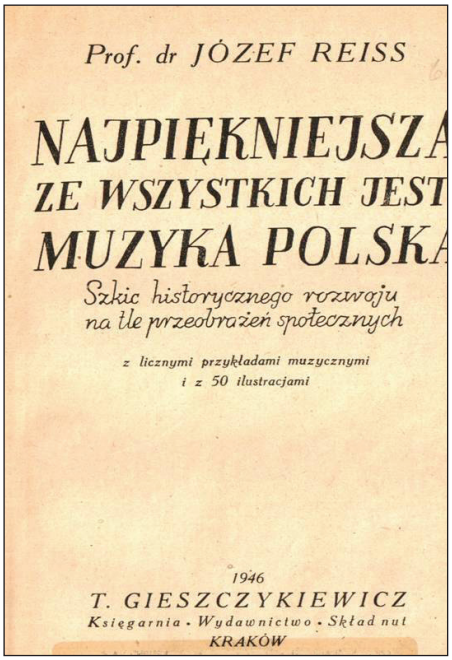


Figure 7. Józef Reiss, *The Most Beautiful of All is Polish Music*, Kraków 1949, title page

Such a line of reasoning does not necessarily have to be interpreted as a consequence of the recently ended German occupation, during which the book was written. Similar calls are found in Aleksander Gorczyn's small book *Music Tablature, or Musical Primer — With the Help of Which Anyone Could Quickly Learn to Sing or Play any Instrument, as Long as They Know Their ABCs,* published in 1647. In his 'To the Readers' message, Gorczyn addressed those that "proudly

[30] Ibidem, third edition: 7–10.

identify themselves as Sarmatians", who should no longer be musically ignorant individuals and value their own music as, in his opinion, "… we grab with greed from them (the foreigners) what is of the lowest value; and our own inventions, when they are only in Polish, we drop and do not duly respect, even though they are much more melodious than all those foreign ones".[31]

Later in his preface, as well as in the book itself, Reiss clearly states that in order to achieve the objective of recognizing the value of Polish music, he planned to fight the commonly shared opinion concerning the hegemony of German music ("there has been and still is an almost boundless admiration for German music" — he wrote), which in his view was a result of German propaganda campaigns, and more precisely, Nazi propaganda. The attempt of aggrandising a large part of the music written by composers working in the First Polish-Lithuanian Commonwealth and downplaying the importance of the rest by German musicologists before and during World War II may not go by unnoticed. However, some of Reiss's ideas are overly subjective, having their roots in strong negative experiences, and must nowadays be rejected. Consequently, his way of understanding the term 'Polish music', the choice for the material for his book, and his interpretation of the music of select composers, as well as his assessment of their viewpoints, could be called into question. The fact that the book was re-issued twice (luckily with editorial commentary by Zofia Sokołowska and Marta Pielech) and has for many years served as a primary textbook in music schools, could — in my opinion — have negatively influenced the views on Polish music and that of its neighbours for several generations of musically trained Poles. We should therefore firmly attempt to change those opinions and the state of knowledge about the history of musical culture in Poland.

Tranlated by Paweł Wróbel

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[31] Jan Aleksander Gorczyn, *Tabulatura muzyki abo Zaprawa muzykalna — Według którey każdy, gdy tylko a b c znać będzie może się bardzo prędko nauczyć śpiewać: i na wszelakich instrumentach […] z nut grać*, Kraków 1647, facsimile edition, Jerzy Morawski (ed.), Kraków 1990 (Monumenta Musicie in Polonia), f. A6r; see: also Barbara Przybyszewska-Jarmińska, 'Muzyka w szkołach ogólnokształcących i zawodowe kształcenie muzyków w Rzeczypospolitej XVII i XVIII w.' [Music in General Schools, and Professional Training of Musicians in Poland of the 17th and 18th Centuries], *Kronika Zamkowa* No. 2/46/2003: 29–40, especially p. 30.

Abstract

During the first half of the twentieth century about a dozen titles were published that could be classified as synthetic publications concerning the history of Polish music, the history of Polish musical culture, or the history of music in Poland. At least nine of them cover the period from the Middle Ages to the early twentieth century.
The objective of each publication was to establish that Polish musicians and composers not only derived inspiration from the musical achievements of other nations, but also offered their own contribution to the musical heritage of the world, and that their music was truly Polish, originating from the spirit of their nation.
Aleksander Poliński (*Short History of Polish Music*) and Henryk Opieński (*La musique polonaise*) were pioneering works in this field, being to some extend good compilations of recent publications of the Polish music history. The most comprehensive books were those by Zdzisław Jachimecki (*Music in Poland*, *Musical Culture in Poland*, *Short History of Polish Music* and *Polish Music in Historical Development*) — each consecutive one being more and more detailed and containing the results of the developing research. The last of them is different from his earlier publications, as the author introduces references to the subject literature and retracts some of his views; but also because he includes much more information relating to the conditions surrounding the cultivation of music and descriptions of more works by select composers. Other publications, based on detailed research, were Zygmunt Latoszewski's article on the history of the 17th-century Italian opera phenomenon at the royal courts and article by Adolf Chybiński entitled *About the History of Polish Music up to the Eighteenth Century*. Finally, the author describes and analyses *The Most Beautiful of All is Polish Music* by Józef Reiss, a book of more popular approach, published in 1946.

Keywords: History of Polish music, source editions of Polish music, Polish musicology in the first half of the 20th century, Polish music historiography, Aleksander Poliński, Henryk Opieński, Zdzisław Jachimecki, Adolf Chybiński, Józef Reiss.