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**The Character of Source Research Work
Carried out by Polish Musicologists
in the First Half of the 20th Century**

**1. Representatives, academic traditions, methods
and the research field**

The origins of Polish musicology as a university discipline (1911 in Kraków and 1912 in Lvov) are closely connected with the beginnings of intense source research activities. A search for written sources of music as well as archival documents pertaining to the history and culture of music constituted a substantial part of academic activity of the nestors of Polish musicology—first and foremost Adolf Chybiński (1880–1952), but also Zdzisław Jachimecki (1882–1953) and Józef W. Reiss (1879–1956), representatives of the second generation of European musicologists. Adolf Chybiński, taking source materials as a basis of his research work, drew directly from the positivist principles of German musicology, which was also represented by his university teachers. Therefore, he saw this branch of knowledge as one based on historical and philological methods, which consist in an ability to penetratingly and meticulously analyse and criticize sources and provide scrupulous descriptions of them, along with characteristics of their paleographic attributes, and eventually lead to a universal usage of the source material. Hence, as the basis for the interpretation of a musical work he considered both the features of the

original notation and the technical and stylistic characteristics of the composition.¹

It should be noted that Chybiński, who devoted almost his entire life to source research, first studied classical and German philology at the Jagiellonian University (1898–1903). However, during his gymnasium years (1891–98) he had already come across the works of Hugo Riemann and, later on as a college student, decided to publish the Polish elaboration of his *Musik-Lexikon* (the first volume, the *Dictionary of Musicians*, was ready by 1900).² He studied musicology at the University of Munich (1901–1902 and 1904–1908), where he obtained his Ph.D. in philosophy (presenting his dissertation *Beiträge zur*

¹ For a more detailed account of Chybiński's research methods see Krystyna WINOWICZ, *Adolf Eustachy Chybiński*, [in:] Maciej Jabłoński, Danuta Jasińska, Jan Stęszewski (ed.), *Muzykologia na uniwersytecie im. Adama Mickiewicza w Poznaniu w latach 1974–1999* [Musicology at Adam Mickiewicz University in Poznań between 1974–1999], Wydawnictwo Naukowe UAM, Poznań 1999: 82–84.

² During his gymnasium years, Chybiński's interest in musicology was stirred by Jan Drozdowski, a professor at the Kraków Conservatory and also his piano teacher, who would lend him books, including those by Riemann. As a gymnasium student Chybiński studied music history on his own, reading Riemann's *Musik-Lexikon* (Leipzig 1882) and other works by German musicologists. During his philology studies at the Jagiellonian University in Kraków he studied counterpoint and music forms from the textbooks of Ernst F. Richter (most likely from *Lehrbuch des einfachen und doppelten Kontrapunkts*, Leipzig 1872, *Lehrbuch der Fuge*, Leipzig 1859) and Riemann (most probably from *Lehrbuch des einfachen, doppelten und imitierenden Kontrapunkts*, Leipzig 1888, and *Katechismus der Fugen-Komposition*, vol. 1–2, Leipzig 1890–1891). Prof. Adolf Sandberger, whom Chybiński would call on during his first visit to Munich (1901–1902), praised the young man's knowledge of musicological literature. It was as early as this that Sandberger, upon learning which musicological books Chybiński had studied on his own, decided that Chybiński might enroll for his seminar. And it was already during Chybiński's next visit to Munich, which was before he focused on musicological studies (1904–1908), that Sandberger spoke to him about the doctoral program, having in mind that Chybiński was well-read in the professional literature.

Both during and immediately after his musicological studies in Munich Chybiński wrote reviews of Riemann's works, e.g., *Handbuch der Musikgeschichte*, Leipzig 1904 (*Przegląd Pow-szechny* No. 80, 1905: 133–137) and also published the article *Über die polnische mehrstimmige Musik des XVI Jahrhunderts* in *Riemann-Festschrift* (Carl Menicke, (ed.) Leipzig 1909: 340–348), which he presented during the Congress of the International Musical Society. In the subsequent years, by request of Riemann, Chybiński compiled the Polish section for his *Musik-Lexikon* (Berlin 1929, co-edited with Alfred Einstein). See: Adolf CHYBIŃSKI, *W czasach Straussa i Tetmajera. Wspomnienia* [In the Times of Strauss and Tetmajer. Memoirs], compiled by Anna and Zygmunt Szwejkowski, PWM Edition, Kraków 1959: 21, 23–24, 34, 45, 67–68, *Bibliography*, ibidem: 219, 243; *Profesor Adolf Chybiński*, [in:] *Księga pamiątkowa ku czci Prof. Adolfa Chybińskiego w 70-lecie urodzin* [A Book of Essays in Honor of Prof. Adolf Chybiński on His 70th Birthday]. PWM Edition, Kraków 1950: 10–11, 13.

Geschichte des Taktschlagens in 1908, published in Leipzig in 1912). He studied under Adolf Sandberger (1864–1943, founder of the Munich musicological school) and Theodor Kroyer (1873–1945)—both specialists in 16th-century vocal music and editors of source editions of the complete works of Orlando di Lasso, as well as the series *Denkmäler der Tonkunst in Bayern* (Sandberger, 1900–1931) and *Publikationen älterer Musik* (Kroyer, from 1926). Another notable scholar, Guido Adler (1855–1941)—a Vienna University professor (among his students were Zdzisław Jachimecki and Józef Reiss), editor of the *Denkmäler der Tonkunst in Österreich* series (1894–1938), and the author of *Der Stil in der Musik* (Leipzig 1911)—participated in Chybiński's habilitation procedure (based on the dissertation *Mensural Theory in Polish Music Literature from the First Half of the 16th Century*, Kraków 1911) that took place in 1912 at the Jan Kazimierz University of Lvov, which earned Chybiński the title *veniam legendi* in the field of history and theory of music.³

From his Munich professors Chybiński took not only the historical and philological methods of academic research as well as the tendency towards objectivism and caution in formulating final conclusions and a disinclination to create hasty hypothesis and synthetic outlines,⁴ but also a strong conviction that only a thorough knowledge of sources makes it possible to voice universal opinions.⁵ What is more, Theodor Kroyer, considered by Chybiński to be his 'principal master', instilled in him a special passion for early music,⁶ which Chybiński translated into a passion for the Polish music and culture of the 16th–18th centuries⁷, stemming from his patriotic feelings towards the rebirth of an independent Poland.⁸ Chybiński, taking up source research work on early

³ See Adolf CHYBIŃSKI, *W czasach...* (1959): 168–169; *Profesor...* (1950): 11–14.

⁴ For information about Chybiński's personality, teaching career and Sandberger's and Kroyer's research methods, see Adolf CHYBIŃSKI, *W czasach...* (1959): 70–72.

⁵ See Krystyna WINOWICZ, *Adolf...* (1999): 83; Zygmunt M. SZWEYKOWSKI, *Chybiński, Adolf*, [in:] Elżbieta Dziebowska (ed.), *Encyklopedia of Music PWM. Biographical Part*, Vol. 2 (CD), Kraków 1984: 199.

⁶ See Adolf CHYBIŃSKI, *W czasach...* (1959): 72; Krystyna WINOWICZ, *Adolf...* (1999): 83.

⁷ Out of 658 works of academic, journalistic, popular-educational and other character that comprise Chybiński's output, over 183 concern the history of Polish music of the 16th–18th centuries. See Zygmunt M. SZWEYKOWSKI, *Chybiński...* (1984): 199 and *Bibliography* [in:] Adolf Chybiński, *W czasach...* (1959): 210–260.

⁸ See Anna CZEKANOWSKA, *Adolf Chybiński i jego polscy uczniowie na uniwersytetach we Lwowie i w Poznaniu* [Adolf Chybiński and his Polish Students at the Universities in Lvov and Poznań], [in:] Maciej Gołąb (ed.), *Muzykologia we Wrocławiu. Ludzie—historia—perspekty-*

music in Poland and explaining that conducting archival queries (instead of investigating musical works alone) was necessary due to the small number of Polish music sources and the pressing need to gain cultural background for the development of musical activity⁹, also referred to local academic achievements of the 19th century—especially to the work of Józef Surzyński (1851–1919), whose archival inquiries resulted in the discovery of previously unknown works by Renaissance and Baroque composers, published by him in the *Monumenta Musicae Sacrae in Polonia* series (1885–1896)¹⁰ (mostly based on the sources kept until today in the Archives of the Kraków Cathedral Chapter at Wawel, n.b. bearing Surzyński's inscriptions).¹¹

It can be inferred from the preserved documents and memoirs of Chybiński's students that, as a professor of the Jan Kazimierz University of Lvov he would highlight in his didactic work the importance of analysis of musical sources and pique the interest in his students with source work and research into relevant facts and data. During mandatory music paleography classes he would work on source materials that were brought especially for him from libraries in Kraków, Gdańsk and elsewhere, as well as from his own collections. He put great emphasis on direct contact with an authentic source of music, and this was most certainly not only so that—as he wrote—his students 'would not be bored by being limited to their published versions and photographs';¹² he would also make sure that the library was not lacking in

wy [Musicology in Wrocław. People—History—Perspectives], Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2005: 121.

⁹ See Adolf CHYBIŃSKI, *W czasach...* (1959): 149.

¹⁰ In his *Monumenta Musicae Sacrae in Polonia* series, Surzyński published the following works: *Officium in melodiam motetae Pismene* by Tomasz SZADEK (vol. 1, Poznań 1885); *Adoramus te Christe, In Monte Olivieti, Viderunt omnes, Per signum crucis*, and *Benedicimus Deum coeli* by Mikołaj ZIELEŃSKI; *Ego sum pastor bonus* by Wacław of SZAMOTUEY; *Virgini Mariae laudes* Sebastian of FELSZTYN (vol. 2, Poznań 1887); *Missa Paschalis* by Marcin LEOPOLITA (vol. 3, Poznań 1889); *Missa pulcherrima* by Bartłomiej Pękiel (vol. 4, Poznań 1896).

¹¹ Surzyński's annotations can be found in a collection of Wawel manuscripts, catalog no. Kk. I.7/1–4, and notably in a copy of the tenor part of *Missa pulcherrima* by Pękiel. In his *Memoirs* Chybiński mentions the comments in the Wawel manuscripts as a proof that Surzyński had indeed looked through the musical sources of the Archives of the Kraków Cathedral Chapter, see: *W czasach...* (1959): 150.

¹² See Uljana HRAB, *Adolf Chybiński i lwowska szkoła muzykologiczna* [Adolf Chybiński and the Lvov Musicological School], [in:] Maciej Gołąb (ed.), *Muzyka we Wrocławiu. Ludzie—historia—perspektywy* [Musicology in Wrocław. People—History—Perspectives], Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2005: 105–106.

German and Austrian source editions (*Denkmäler Deutscher Tonkunst, Denkmäler der Tonkunst in Bayern, Denkmäler der Tonkunst in Österreich*).¹³ Also the masters seminars, which he would lead from 1935 (obligatory for all students, regardless of the specialization they would later choose), were centered on the critical approach to sources, their interpretation and guidelines for editorial work.¹⁴ And so Chybiński educated a group of fully skilled musicologists. He would inculcate his Ph.D. students and co-workers, some of whom would become prominent music historians of the next generation and whose careers began during the inter-war period, with the ability to conduct qualified research work on early music sources. Hieronim Feicht (1894–1967) and Maria Szczepańska (1902–1962), who continued Chybiński's tradition and expanded the realm of his research, were among those especially committed to this kind of activity. Feicht (also a student of Peter Wagner at the University of Fribourg, Switzerland) focused on the history of Polish Baroque music, and also investigated the history of religious monody. Szczepańska, on the other hand, concentrated on the question of 15th-century polyphony in Poland. The monograph by Jan J. Dunicz (1910–1945), devoted to Adam Jarzębski's *Canzoni e concerti*, was also written on the basis of the strong foundation provided by the source accounts.¹⁵

2. The specific character of the academic inquiry

The specific nature of the source research activities of the Polish musicologists of the first half of the 20th century lies in (1) their broad spectrum of archival search queries and (2) their impressive results, as well as in (3) the specific object of their research that covers a wide range of selected issues, and (4) includes various kinds of source materials, used in a versatile way in order to reconstruct the history and culture of music in the Poland of the past.

(1) Chybiński and Feicht, as well as Jachimecki, Reiss, Szczepańska and Dunicz, worked on and used resources from many Polish and foreign libraries and archives.¹⁶ They searched through the collections of the Staatsbibliothek in

¹³ See Adolf CHYBIŃSKI, *W czasach...* (1959): 160.

¹⁴ See Anna CZEKANOWSKA, *Adolf Chybiński...* (2005): 122.

¹⁵ See Jan Józef DUNICZ, *Adam Jarzębski i jego 'Canzoni e concerti' (1627)* [Adam Jarzębski and his 'Canzoni e concerti' (1627)], Towarzystwo Wydawnicze Muzyki Polskiej, Lvov 1938.

¹⁶ In his *Memoirs (W czasach...*, 1959: 137–140, 148–152, 160–161) Chybiński wrote about doing his research at the Staatsbibliothek in Munich, City Archives, the Archives of the

Munich, the Staatsbibliothek in Berlin, Stadtbibliothek in Danzig, Stadtbibliothek in Breslau, the Imperial Public Library in St. Petersburg, the Jagiellonian Library in Kraków, the Polish Academy of Arts and Sciences Library and the City Archive in Kraków, and most of all Archives of the Kraków Cathedral Chapter at Wawel, the Central Archives of Historical Records, the St. John the Baptist Collegiate Church Parish Office, The Archives of the Consistory of the Warsaw Archdiocese, the Krasieński Family Library and the National Library in Warsaw, City Archives, Cathedral Libraries, University Library, the Ossolineum and the Baworowski Family Libraries in Lvov, and many others, including the Collegiate Church in Łowicz, and libraries in the Cistercian monastery in Mogiła and the Benedictine monastery in Tyniec. Moreover, their research included data from bibliographies and catalogues of music collections compiled by German scholars (e.g., Emil Bohn, Max Seifert, Otton Günther)¹⁷, available to them at that time.

(2) As a result, it was Chybiński and Feicht first and foremost who found formerly unknown music sources as well as various archival documents and other historical accounts concerning music culture in Poland (including those that did not survive to our times), and serendipitously discovered numerous compositions and brought to light new names of Polish authors and musicians of the past¹⁸, made corrections and reconstructions, revised data that existed in

Kraków Cathedral Chapter, the Jagiellonian Library, the Polish Academy of Arts and Sciences Library in Kraków, the Ossolineum Library in Lvov and other places. Jachimecki, on the other hand, in the introduction to his Short History of Polish Music (*Wstęp do Historii muzyki polskiej—w zarysie*; Gebethner and Wolff, Warsaw 1920: VII) enumerated various libraries and Polish and European archives, which he found useful when working on his book. The information about library resources Reiss, Feicht, Szczepańska and Dunicz relied on are provided in their books and articles.

¹⁷ See Emil BOHN, *Bibliographie der Musik-Druckwerke bis 1700 [...] in der Stadtbibliothek [...] in Breslau*, A. Cohn, Berlin 1883; id., *Die musikalischen Handschriften der 16. und 17. Jahrhunderts in der Stadtbibliothek zu Breslau*, J. Hainauer, Breslau 1890; Max SEIFERT, *Die Chorbibliothek der Michaelisschule in Lüneburg zur Zeit J.S. Bach*, Sammelbände der Internationalen Musik-Gesellschaft 1908, No. 4; Otto GÜNTHER, *Katalog der Handschriften der Danziger Stadtbibliothek*, L. Saunierschen Buch- und Kunsthandlung, Danzig 1911.

¹⁸ The increase of data obtained through Chybiński's and others' research work resulted in a considerably larger number of entries in his *Słownik muzyków dawnej Polski do roku 1800* [Dictionary of Musicians in Early Poland Before 1800] (PWM Edition, Kraków 1949), containing about 2400 entries (including over 1000 formerly unknown), compared with previous publications of a lexical type, such as *Spis alfabetyczny starych muzyków polskich* [Alphabetical Index of Early Polish Musicians], edited by Józef Surzyński in his *Muzyka figuralna w kościołach polskich od XV do XVIII wieku* [Figurative Music in Polish Churches from 15th–18th Century]

the older literature, collected (also in the form of photocopies and duplicates) and used a great number of historical musical documents (such as manuscripts PL-Wn III 8054, olim Kras 52 from the Krasieński Family Library in Warsaw, PL-Wn Lat. F I 378, and Jan of Lublin Tablature) and often dispersed accounts of the history of the Polish music and culture of the 15th–18th centuries.

(3) The materials constitute documentation of the time various musical and cultural phenomena occurred, and especially of 1) the life and/or works of the majority of the Polish composers of the time, including almost all of the prominent ones, e.g., Mikołaj of Radom, Jerzy Liban of Legnica, Sebastian of Felsztyn, Walenty Bakfark, Mikołaj of Chrzanów, Wacław of Szamotuły, Marcin Leopolda, Mikołaj Gomółka, Tomasz Szadek, Walenty Gawara, Marcin Paligon, Jan Borimius/Johannes Borimius-Borzymyński, Wojciech Dębołęcki, Mikołaj Zieleński, Adam Jarzębski, Marcin Mielczewski, Franciszek Lilius, Bartłomiej Pękiel, Daniel Fierszewicz, Jan Fabrycy of Żywiec, Jacek Różycki, Aleksander W. Leszczyński, Stanisław S. Szarzyński, Fr. Damian [Jan Stachowicz], Grzegorz G. Gorczycki, Wincenty Maxylewicz, Jacek Szczurowski, Jakub Gołąbek; 2) cultivation of liturgical and religious monody of the Middle Ages and its later traditions; 3) (a) polyphonic works of the 15th century (contained, for example, in the Kras 52, PL-Wn Lat. F I 378, Lat. Q I 201 manuscripts); (b) polyphonic religious hymns of the 16th century (to be found for instance in the Zamoyski Hymnal); (c) organ and lute music of the 16th and 17th centuries (preserved in the following sources: Jan of Lublin, Monastery of the Holy Spirit in Kraków, Warsaw Music Society tablatures, and in Warsaw organ tablature from the second half of the 17th century, as well as in Kraków lute tablature, after 1550); 4) activity of music ensembles in the 16th–18th centuries, their members and the musicians' origins, the choice of repertoire and artistic level, including: (a) Wawel Castle music groups (the Rorantist and the Wawel Cathedral ensembles) and (b) a royal ensemble, especially in the times of King Ladislaus IV Vasa, the participation of Italian musicians (e.g., Annibale Orgas, Bernardino Terzago, Asprilio Pacelli, Marco Scacchi) and the

(Poznań 1889) that included 110 names of early Polish musicians, and *Słownik muzyków polskich dawnych i nowoczesnych...* [A Dictionary of the Early and Contemporary Musicians...] authored by Albert Sowiński (Paris 1874, and in French as *Les musiciens polonais et slaves anciens et modernes. Dictionnaire biographique*, Paris 1857) that included almost 450 entries. See *Profesor Adolf Chybiński*, [in:] *Księga pamiątkowa...* (1950): 25; Krytyka Winowicz, *Adolf...* (1999): 84. For references to Chybiński's archival discoveries see *W czasach...* (1950): 150–151.

role of their works; (c) church and monastic groups, e.g., the ensembles of St. Mary's Church and Jesuits in Kraków, the Cistercians in Mogiła, the Benedictines in Tyniec; and—generally—the musical life of Wawel Cathedral, the royal court, churches and monasteries; 5) instruments used; 6) activity of urban musicians in Kraków as well as organists and master organ makers in the 15th–18th centuries; 7) the reception of European music in Poland and the connections between Polish music and culture and those of Germany, France, Spain, and especially Italy; 8) the level of theoretical and musical knowledge, and the reception of European theory in Poland.

Some of the materials collected by them turned out priceless. These include literal copies or musical scores, such as those by Zieleński, Jarzębski, Scacchi, Mielczewski (lost), Różycki, Szarzyński, Stachowicz, and also 15th-century polyphonic vocal music and instrumental works from the 15th and 16th centuries (PL-Wn Lat. F I 378 manuscript, Kraków lute tablature and Warsaw organ tablature), prepared by Chybiński himself (i.e. his students or commissioned by him) and also by Szczepańska and Jachimecki, on the basis of the manuscripts and original printed accounts that were still present before the war, yet for the most part are by now lost or incomplete.¹⁹ It should be noted that photocopies of the musical sources, commissioned by the above-mentioned musicologists, are also of great significance.²⁰ For example, it was only thanks to the pre-

¹⁹ See: Maria SZCZEPAŃSKA, *Nieznana krakowska tabulatura lutniowa z drugiej połowy XVI stulecia* [Unknown Kraków Lute Tablature from the Second Half of the 16th Century], [in:] *Księga pamiątkowa...* (1950): 198 (manuscript, catalog no. 1400/I kept at the Lvov University Library); Katarzyna MORAWSKA, *Średniowiecze. Część druga: 1320–1500, Historia muzyki polskiej* t. I [The Middle Ages. Part 2: 1320–1500, The History of Polish Music, vol. 1] Sutkowski Edition, Warsaw 1998: 234, 244, 347; Mirosław PERZ, 'Organalne Sanctus-Agnus z zaginionego rękopisu Lat Q I 201' [Organ Sanctus-Agnus from a Missing Manuscript Lat Q I 201], *Muzyka* 1970, No. 3: 22; Barbara PRZYBYSZEWSKA-JARMIŃSKA, *Historia muzyki polskiej*, t. III: *Barok. Część I: 1595–1696* [The History of Polish Music, vol. 3, The Baroque. Part 1: 1595–1696], Sutkowski Edition, Warsaw 2006: 208, 238, 282, 310, 320, 327, 339, 344, 469–470; Zygmunt M. SZWEYKOWSKI, *Rękopisy mszy a capella Marcina Mielczewskiego* [The Manuscripts of the *a capella* Mass by Marcin Mielczewski], [in:] Zygmunt M. Szweykowski (ed.), *Marcin Mielczewski. Studia*, Musica Iagellonica, Kraków 1999: 139–150; Aleksandra PATALAS, *W kościele, w komnacie i w teatrze. Marco Scacchi. Życie, muzyka, teoria* [In Church, Chamber and Theater. Marco Scacchi. Life, Music, Theory], Musica Iagellonica, Kraków 2010: 147.

²⁰ See Katarzyna MORAWSKA, *Średniowiecze...*(1998): 244; Barbara PRZYBYSZEWSKA-JARMIŃSKA, *Marcin Mielczewski—katalog tematyczny utworów* [Marcin Mielczewski—Thematic Catalogue of Works], [in:] *Marcin Mielczewski...*(1999): 34–35, 56.

war copies made by Chybiński that Szarzyński's *Missa septem dolorem Beatae Mariae Virginis*, *Competorium*, *Litania cursoria* and *Gloria in excelsis Deo* (the latter three are published)²¹ are still known today; while Jachimecki's transcription of Zieleński's works from the collection entitled *Offertoria totius anni*, and also a copy of his *Communiones* made by Szczepańska, were used in the present-day editions of the composer's music;²² in 1989 Szczepańska's score copy of manuscript 111 from the Stadtbibliothek in Breslau, considered at that time lost,²³ provided the basis for the edition of Jarzębski's *Canzoni e concerti*, while a publication of a 15th-century polyphonic work from the PL-Wn Lat. F I 378 manuscript became possible thanks to the surviving microfilm taken for Szczepańska before 1939 and her transcriptions of the source.²⁴

(4) Chybiński and his students thoroughly read the musical sources, and analysed and interpreted notation of the compositions by Mikołaj of Radom, Adam Jarzębski, Marcin Mielczewski, Bartłomiej Pękiel, Stanisław S. Szarzyński and other Polish composers of early music. However, the information about the lives and activities of composers in Poland and various versions of their last names were obtained from the texts of their works, inscriptions present on title pages of manuscripts and titles of printed books (*Xenia Apollinea*—a supplement to *Cribrum musicum* by Marco Scacchi, Venice 1643), and from forewords to the published releases of their compositions (*Completorium romanum* by Wojciech Dębołęcki, Venice 1618)²⁵. Based on monastic expense

²¹ See Stanisław Sylwester SZARZYŃSKI, *Competorium—Cum invocarem, In te Domine speravi, Qui habitat, Ecce nunc benedicite Dominum, Te lucis ante terminum, Nunc dimittis*, Piotr Poźniak (ed.), Wydawnictwo Dawnej Muzyki Polskiej 76, Kraków 1980; *Litania cursoria*, Zygmunt M. Szwejkowski (ed.), Wydawnictwo Dawnej Muzyki Polskiej 72, Kraków 1974; *Gloria in excelsis Deo*, Jacek Berwaldt (ed.), [in:] *Pastorelle staropolskie* [The Old-Polish Pastorelle], Anna and Zygmunt Szwejkowki (ed.), Źródła do Historii Muzyki Polskiej [Sources for the History of Polish Music Series] 12, Kraków 1968.

²² See Mikołaj ZIELEŃSKI, *Opera omnia*, vol. 1–5, Władysław Malinowski (ed.), Monumenta Musicae in Polonia, Kraków 1966–1991.

²³ See Adam JARZĘBSKI, *Opera omnia*, Wanda Rutkowska (ed.), Monumenta Musicae in Polonia, Kraków 1989. In the early 1960's Maria Szczepańska took up the task of editing a collection of *Concerti* by Jarzębski and also prepared Zieleński's *Communiones* for publication. See Bożena MUSZKALSKA, *Postać Marii Szczepańskiej w świetle materiałów archiwalnych* [Maria Szczepańska in the Light of Archival Materials], [in:] *Muzykologia...* (2005): 139.

²⁴ See Mirosław PERZ (ed.), *Sources of Polyphony up to c. 1500*, Antiquitates Musicae in Polonia, vol. 13–14, Warsaw—Graz 1976.

²⁵ See, e.g., Hieronim FEICHT, *Kompozycje religijne Bartłomieja Pękiela* [Bartłomiej Pękiel's Religious Works], doctoral dissertation, Lvov 1925, reprint [in:] Hieronim FEICHT, *Studia nad*

records and inventory of musicalia books that used to belong to various music groups—including the ensembles of the Warsaw royal court (inventory prepared in 1572 by Jerzy Jazwicz, the kapellmeister of King Sigismund Augustus), Cistercians in Mogiła (inventory by Fr. August Zimmnicki, died in 1667) and Jesuits in Kraków ensembles—as well as on the list of musical prints offered by booksellers from Kraków (Jan Thenaud, 1582; Stanisław Szaftenberg, 1585; Zacheusz Kessner, 1602), Chybiński and his followers would gather data about the activities of musicians and ensembles, about the familiarity with Polish and European repertoire of the early Polish music centres, and about the instruments that were at the musicians' disposal.²⁶ They scrupulously mentioned various annotations they found in wills, church registers, Kraków University files, and in all sorts of archival materials regarding administrative and booking issues, e.g., the Archive of the Crown Register (Metryka Koronna),

muzyką polskiego renesansu i baroku [The Study of the Polish Renaissance and Baroque Music], Zofia Lissa (ed.), PWM Edition, Kraków 1980: 297–303; id., 'Wojciech Dębołęcki—kompozytor religijny z pierwszej połowy XVII wieku' [Wojciech Dębołęcki—a Composer of Religious Music from the First Half of the 17th Century], [in:] *Przegląd Teologiczny* 1926 No. 2, 3 and also a copy of 1926 from Lvov, reprint [in:] Hieronim Feicht, *Studia...* (1980): 186–189, 195–196.

²⁶ See, e.g., Adolf CHYBIŃSKI, 'Krakowskie inwentarze muzyczne z XVI wieku' [Kraków Musical Inventories of the 16th Century], *Kwartalnik Muzyczny* 1912, No. 3: 253–260; id., 'Z dziejów muzyki krakowskiej. I. Organizacja kapeli jezuickiej w pierwszej połowie XVIII wieku, II. Inwentarze instrumentów i muzykaliów z XVII i XVIII wieku' [About The History of Music in Kraków. 1. Organization of the Jesuit Ensemble in the First Half of the 18th Century. 2. Inventories of Instruments and Musicalias of the 17th and 18th Centuries.], [in:] *Kwartalnik Muzyczny*, 1913, No.1: 24–62; id., 'Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku. I: Założenie i pierwsze lata kapeli mariackiej' [Contributions to the History of the Kraków Musical Culture in the 17th and 18th Centuries. 1: The Founding and the First Years of St. Mary's Ensemble], [in:] *Wiadomości Muzyczne* 1925, Nos. 5–6: 134–137; 4: 'Inter musicum cisterciense. Przyczynki do historii muzyki w klasztorze mogiłskim' [Contributions to the History of the Music in the Monastery in Mogiła], [in:] *Wiadomości Muzyczne* 1925, No. 8: 218–224; id., 'O kulcie Palestriny w dawnym Krakowie' [About the Love for Palestrina's Music in the Old Kraków], [in:] *Przegląd Muzyczny* 1925, No. 23: 3–5, No. 24: 1–4, and [in:] *Muzyka Kościelna* 1926, No. 9: 163–169; id., 'Muzycy włoscy w krakowskich kapelach katedralnych (1619–1657)' [Italian Musicians in the Krakow Cathedral Ensembles (1619–1657)], [in:] *Przegląd Muzyczny* 1926, Nos. 11–12, 1927, Nos. 1–5, 7–8, copy: 7–8; id., 'Kult muzyki Orlanda di Lasso w Krakowie' [The Love for Orlando di Lasso's Music in Kraków], [in:] *Muzyka Kościelna* 1927, No. 10: 198–200, No. 11: 213–215, 1928, No. 3: 49–50; id., 'Stosunki muzyczne Polski z Francją w XVI stuleciu' [Musical Relations between Poland and France in the 16th Century], [in:] *Przegląd Muzyczny* 1928, No. 4: 1–5; id., 'Canzona instrumentalna Marcina Mielczewskiego (†1615)' [Instrumental Canzona by Marcin Mielczewski (†1615)], [in:] *Mysł Muzyczna* 1928, No. 1–3, reprint [in:] *Marcin Mielczewski...* (1999): 230.

Royal Accounts (Rachunki Królewskie), Permanent Records for the Town of Warsaw (Akta Wieczyste Grodu Warszawskiego), (*Libri donationum*), files from the Consistory of Archdiocese of Warsaw—archives concerning primates, *Acta castrensia palatinatus cracowiensis*, records from Wawel *Acta Actorum Capitularia*,²⁷ as well as in the literary works (by Adam Jarzębski: *Gościniec abo krotkie opisanie Warszawy* [Souvenir, or a Brief Description of Warsaw], Warsaw 1643)²⁸, and in biographies of the time (e.g., by Szymon Starowolski: *Scriptorum hekatontas, seu Centum Illustrum Poloniae Scriptorum Elogia et Vitae*, Frankfurt 1625, and by Józef B. Zimorowicz: *Viri illustres civitatis Leopoliensis*, 1658–1660, Lvov 1671).²⁹

3. The nature of the academic output

Sources collected by Chybiński, Feicht, Szczepańska, as well as by Jachimecki, Reiss and others laid the foundation for a sizable academic legacy, which encompasses works of various types, mostly contributions and detailed articles (definitely prevailing in Chybiński's output) with the emphasis mainly on facts and data, but also critical source editions.

When attempting to classify the publications of Polish musicologists from the first half of the 20th century, beginning with the elaborations of a documentary and informational character and ending with monographs and synthetic studies, all of which are based on the source materials, we may distinguish first and foremost: 1) works containing information about inventories of musicalia and instruments from 16th–18th centuries as well as catalogues of archival and library collections or information about their contents (including sources and theoretical writings concerning music from the 15th–18th centuries), e.g., from

²⁷ See: e.g., Adolf CHYBIŃSKI, 'Muzycy...' (1926); id., 'Nowe szczegóły do biografii Jacka Różyckiego' [New Information about Jacek Różycki], [in:] *Przegląd Muzyczny* 1929, No. 11; Hieronim FEICHT, *Kompozycje...* (1925): 294–316; id., 'Przyczynki do dziejów kapeli królewskiej w Warszawie za rządów kapelmistrzowskich Marka Scacchiego' [Contributions to the History of Royal Ensemble in Warsaw under Marco Scacchi as its Kapellmeister], [in:] *Kwartalnik Muzyczny* 1928, No. 1, 1929, No. 2, reprint [in:] Hieronim Feicht, *Studia...* (1980): 243–288; Jan J. DUNICZ, 'Do biografii Mikołaja Zieleńskiego' [Addition to the Biography of Mikołaj Zieleński], [in:] *Polski Rocznik Muzykologiczny* 1936: 95–97; id., *Adam Jarzębski...* (1938): 8–29.

²⁸ See: e.g., Hieronim FEICHT, *Kompozycje religijne...* (1925): 296–297, 299.

²⁹ See: e.g., Adolf CHYBIŃSKI, 'Muzycy...' (1926): 31; Hieronim FEICHT, 'O "Mszy wielkanocnej" Marcina Leopolda (zm.1589)' [About the "Easter Mass" by Marcin Leopolda (died 1589)], [in:] *Kwartalnik Muzyczny* 1930, Nos. 6–7, reprint *Studia...* (1980): 7–8

the Wawel and Mogiła monastery archives, the Jagiellonian Library, the Imperial Public Library in St. Petersburg, n.b. also published abroad (in *Sammelbände der Internationalen Musikgesellschaft*);³⁰ 2) biographical and bibliographical contributions about the lives and activities of early Polish and foreign composers settled in Poland (e.g., Mikołaj Zieleński, Franciszek Lilius, Jacek Różycki, Stanisław S. Szarzyński, Fr. Damian [Jan Stachowicz], Grzegorz G. Gorczycki, Jacek Szczurowski, Annibale Orgas, Marco Scacchi) that would include lists

³⁰ See, e.g., Adolf CHYBIŃSKI, 'Z poszukiwań historyczno-muzycznych w klasztorach krakowskich' [About the Search for Historical and Musical Sources in Kraków Monasteries], [in:] *Przegląd Powszechny* 1909, No. 104: 437–449 and [in:] *Przegląd Muzyczny* 1910, No. 3: 1–3, No. 4: 6–8, No. 6: 4–5; id., 'Zbiory muzyczne na Wawelu', cz. 1 [Musical Collections at the Wawel Castle, part 1], [in:] *Przegląd Muzyczny* 1910, No. 1: 1–4, No. 2: 4–7; id., 'Z inwentarzy krakowskich 1550–1600' [About Kraków Inventories 1550–1600], [in:] *Przegląd Muzyczny* 1911, No. 19: 9–12; id., *Musikbestände der krakauer Bibliotheken von 1500–1650*, [in:] *Sammelbände der Internationalen Musik-Gesellschaft*, 1911/1912, No. 13: 382–385; id., 'Krakowskie...' (1912); id., 'Kieycheriana', [in:] *Kwartalnik Muzyczny* 1912, No. 3: 261–262; id., 'Z dziejów muzyki krakowskiej. II. Inwentarze...' (1913): 32–54; 'Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku. III: Materiały do dziejów kapeli katedralnej krakowskiej do śmierci G.G. Gorczyckiego (1734)' [Contributions to the History of Musical Culture of Kraków in the 17th and 18th Centuries. 3: Materials about the Cathedral Ensemble in Kraków until the Death of G.G. Gorczycki (1973)], [in:] *Wiadomości Muzyczne* 1925, No. 7: 184–186; IV: 'Inter musicum cisterciense. Przyczynki do historii muzyki w klasztorze mogiłskim' [Contributions to the History of Music in the Monastery in Mogiła], [in:] *Wiadomości Muzyczne* 1925, No. 8: 218–224, No. 9: 246–250, 1926 No. 10: 2–7; Zdzisław JACHIMECKI, *Zabytki muzyki polskiej w Carskiej Bibliotece Publicznej w Petersburgu* [Polish Musical Sources at the Imperial Public Library in St. Petersburg], [in:] *Sprawozdania z Czynności i Posiedzeń Akademii Umiejętności w Krakowie*, vol. 15, No. 6, 1910: 5–6; Józef REISS, *Książki o muzyce od XV do XVII wieku w Bibliotece Jagiellońskiej*, części I–II, część III: *Od wieku XVI do wieku XVIII oraz Uzupełnienia do katalogu książek o muzyce w Bibliotece Jagiellońskiej* [Books about Music from the 15th–17th Century at the Jagiellonian Library, parts 1–2, part 3: From the 16th–18th Century, and Additions to the Music Book Catalog at the Jagiellonian Library], Kraków 1924, 1925, 1934, 1938.

For information about the theoretical and musical concepts in Poland of the 15th and 16th centuries, and the state of sources and reception of European music theory in Poland, see Adolf CHYBIŃSKI, 'Tabulatura organowa Jana z Lublina' [Jan of Lublin Organ Tablature], [in:] *Kwartalnik Muzyczny* 1911, No. 2: 122–141; id., *Teoria menzuralna w polskiej literaturze muzycznej pierwszej połowy XVI w.* [Mensural Theory in Polish Music Literature from the First Half of the 16th Century], Kraków 1911; Waclaw GIEBUROWSKI, *Die "Musica Magistri Szydlowite". Ein polnischer Choraltraktat des XV. Jahrh. und seine Stellung in der Choraltheorie des Mittelalters mit Berücksichtigung der Choraltheorie und Praxis des XV Jahrh. in Polen sowie der Nachtridentinischen Choralreform*, Dr. und Verl. S. Adalbert-Druck., Posen 1915; Józef REISS, 'Gregorius Libanus Lignicensis als Musiker', [in:] *Zeitschrift für Musikwissenschaft* 1922, No. 1: 17–29; id., *Przyczynki do dziejów muzyki w Polsce* [Contributions to the History of Music in Poland], Kraków 1923.

and descriptions of music sources and their locations, where the composers would often be portrayed against the background of the history of music ensembles and of their material status.³¹ Chybiński's *Słownik muzyków dawnej Polski do roku 1800* [Dictionary of Musicians in Early Poland Before 1800] (Krakow 1949)—a lexical publication considerably larger than other dictionaries from the 19th century, which additionally includes a couple of hundred names of composers, either completely unknown at that time or hardly known to the historians of Polish music, who were present also in the sources destroyed during the World War II or in those currently hard to access³²—constitutes the culmination of this type of research work and the fruit of the over forty-year career of Chybiński. Among the more important works of the musicologists of the pre-war time are also the articles that include 3) lists of early Polish music

³¹ See, e.g., Adolf CHYBIŃSKI, *Materiały do dziejów królewskiej kapeli rorantystów na Warwe-lu* [Materials about Rorantists, the Royal Ensemble at the Wawel Castle], part 1: 1540—1624, Kraków 1910, auto-presentation, part 2: '1624–1694', [in:] *Przegląd Muzyczny* 1911, No. 14: 1–5, No. 15 1–7, No. 16: 1–5, No. 18: 1–5, No. 19: 8–9; id., 'Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku, III: Materiały ...' (1925): 179–184; id., 'Muzycy...' (1926); id., 'Przyczynki bio- i bibliograficzne do dawnej muzyki polskiej. 1. S.S. Szarzyński, 2. Jacek (Hyacynthus) Różycki, 3. Ojciec Damian, 4. Jacek Szczurowski' [Biographical and Bibliographical Contributions to Early Polish Music. 1. S. S. Szarzyński, 2. Jacek (Hyacynthus) Różycki, 3. Ojciec Damian, 4. Jacek Szczurowski], [in:] *Przegląd Muzyczny* 1926, No. 1: 2–4, No. 4: 1–4, No. 5: 1–7, 1929, No. 2: 5–6, No. 11: 2–5; id., 'Stosunki muzyczne w katedrze wawelskiej za czasów G.G. Gorczyckiego: 1694–1734' [Music Relationships at the Wawel Cathedral During the Times of G.G. Gorczycki], [in:] *Muzyka Kościelna* 1927, No. 3: 52–61, No. 4: 80–83, No. 5: 104–107, No. 6: 123–126, No. 7–8: 151–156; id., 'Grzegorz Gerwazy Gorczycki †1734. Przyczynek do historii muzyki w Krakowie. I: Życie—działalność—dzieła' [Grzegorz Gerwazy Gorczycki †1734. A Contribution to the History of Music in Kraków. 1: Life—Activity—Work], [in:] *Muzyka Kościelna* 1928, Nos. 1–10, 12 and reprint Poznań 1928; Hieronim Feicht, 'Przyczynki...' (1928); id., 'Do biografii Grzegorza Gerwazego Gorczyckiego' [Addition to the Biography of Grzegorz Gerwazy Gorczycki], [in:] *Polski Rocznik Muzykologiczny* 1936, reprint [in:] Hieronim Feicht: *Studia...* (1980): 472–474; Jan J. Dunicz, 'Do biografii...' (1936).

For information about Polish musicians and master organ builders in the 15th–18th centuries, see, e.g., Adolf CHYBIŃSKI, 'Z dziejów muzyki krakowskiej. Cz. II (właśc. III). Przyczynek do historii organistów i organmistrzów od XV do XVII wieku' [About the History of Music in Kraków. Part 2, or actually 3, Contribution to the History of Organists and Master Organ Builders from the 15th–17th Century], [in:] *Kwartalnik Muzyczny* 1914, No. 2: 91–108; id., 'Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku, II: Uzualiści. Do historii muzykantów miejskich w Krakowie' [Contributions to the History of Musical Culture of Kraków in the 17th and 18th Centuries, part 2: Uzualists. About the History of Urban Music Makers in Kraków], [in:] *Wiadomości Muzyczne* 1925, No. 5–6: 138–143.

³² See footnote 18.

(Marcin Mielczewski) and indexes or thematic catalogues of works that survived in manuscripts of 15th-century polyphony (Kras 52 and PL-Wn Lat. F I 378), in keyboard tablatures (Jan of Lublin and the Holy Spirit monastery in Kraków tablatures), lute tablatures (Kraków lute tablature from the second half of the 16th century), and/or descriptions of religious monody pieces and polyphonic works from the late Middle Ages (Kras 52), polyphonic religious hymns and instrumental music of the 16th and 17th centuries (the Zamoyski Hymnal, Warsaw organ tablature, the above-mentioned Kraków lute tablature) and their notations, which also accompany the descriptions of the repertoire (especially in the dissertations of Chybiński and Szczepańska).³³

For Chybiński, source research became a basis for his editorial work. Both he and his followers prepared 4) editions of dozens of single vocal, vocal-instrumental and instrumental works by the most prominent composers of the 15th–18th centuries (Wacław of Szamotuły, Zieleński, Jarzębski, Mielczewski, Pękiel, Różycki, Szarzyński, Stachowicz, Podbielski, Gorczycki) as well as compositions that survived in other valuable sources (e.g., in Jan of Lublin

³³ See, e.g., Adolf CHYBIŃSKI, 'Tabulatura organowa Jana z Lublina (1540)' [Jan of Lublin Organ Tablature (1540)], [in:] *Kwartalnik Muzyczny* 1911, No. 1: 9–35, No. 2: 122–141, 1912 No. 3: 217–252, 1913 No. 4: 297–340; Zdzisław JACHIMECKI, *Tabulatura organowa z klasztoru Św. Ducha w Krakowie z r. 1548* [Organ Tablature from the Holy Spirit Monastery in Kraków from 1548], published by Akademia Umiejętności, Kraków 1913; Adolf CHYBIŃSKI, 'Warszawska tabulatura organowa z XVII w.' [Warsaw Organ Tablature from the 17th Century], [in:] *Polski Rocznik Muzykologiczny* 1936: 100–115; Hieronim FEICHT, 'Historyczno-muzyczne uwagi o lwowskich rękopisach Bogurodzicy' [Historical and Musical Commentary on Bogurodzica Manuscript from Lvov], [in:] *Przegląd Muzyczny* 1925, No. 2: 10–14, No. 3: 5–8; Zdzisław JACHIMECKI, *Kollekcyja pieśni i psalmów polskich z 16 wieku w Bibliotece Ordynacji Zamoyskich* [Polish Songs and Psalms Collection at the Zamoyski Family Library from the 16th Century], [in:] *Sprawozdania z Czynności i Posiedzeń Akademii Umiejętności w Krakowie*, vol. 17, No. 6, 1912: 3–9; id., *Twórczość Marcina Mielczewskiego, kompozytora XVII w.* [The Works of Marcin Mielczewski, a Composer from the 17th Century], [in:] *Sprawozdania z Czynności i Posiedzeń Akademii Umiejętności w Krakowie*, vol. 18, No. 6, 1913: 3–5; id., *Muzyka na dworze Władysława Jagiełły 1424–1430* [Music at the Władysław Jagiełło Royal Court], [in:] *Rozprawy Wydziału Filologicznego AU 54*, Kraków 1915; Maria SZCZEPAŃSKA, *Nowe źródło do historii muzyki średniowiecznej w Polsce* [New Source to the Medieval History of Music in Poland], [in:] *Księga pamiątkowa ku czci prof. dr Adolfa Chybińskiego* [A Book of Essays in Honor of Prof. Adolf Chybiński, edited by Hieronim Feicht et al.], self-published by the authors, Kraków 1930, 15–56; ead., 'O utworach Mikołaja Radomskiego (z Radomia), (wiek XV)' [About the Compositions by Mikołaj Radomski or Mikołaj of Radom, 15th Century], [in:] *Polski Rocznik Muzykologiczny* 1936: 85–94; ead., 'Studia o utworach Mikołaja Radomskiego (XV wiek)' [Studies on Compositions by Mikołaj Radomski, 15th Century], [in:] *Kwartalnik Muzyczny* 1949, No. 25: 7–54, 1950, No. 29–30: 64–83; id., *Nieznana...* (1950): 198–217.

tablature, the Kras 52 manuscript). (Most of the aforementioned works had not been published before). They were released mostly as part of the *Early Polish Music Publications* series (Wydawnictwo Dawnej Muzyki Polskiej) (Warsaw 1928–1938, Kraków 1947–1952), initiated and edited by Chybiński himself until the end of his life. The editions of works present in this series (prepared by Chybiński and also by Szczepańska and Feicht, often in collaboration with performing artists, such as Kazimierz Sikorski, Bronisław Rutkowski, Jan Hoffman) are of source-critical character (interpretational),³⁴ where the authentic notation is complemented with dynamic and agogic markings and—sometimes—written out *basso continuo* parts. Each edition is preceded by ‘explanations’ in Polish and French that provide information about the composer, his works or repertoire, source of music and its notation, and also practical and performance-related suggestions; the publication is completed with critical notes³⁵. Therefore, the released works that stirred interest in early Polish music

³⁴ The mission statement of the Early Polish Music Society, which initiated publication of the works by early music Polish composers, stated: “The goal of the *Early Polish Music Publications* series [...] is not purely academic, but rather—and mainly—a practical and performance-related one. The Society’s goal is to release all Polish music that is undeniably remarkable, not only thanks to its historical, but even more outstanding and lasting artistic value”. Quotation after: Tadeusz OCHLEWSKI, *Z dziejów pracy wydawniczej Prof. A. Chybińskiego* [About Editorial Work of Prof. A. Chybiński], [in:] *Księga... (1950)*: 380.

³⁵ A. Chybiński was editor-in-chief of the *Early Polish Music Publications* series and himself prepared 13 (out of 22) issues for publication (S. S. SZARZYŃSKI, *Sonata*, No. 1, 1928, M. MIELCZEWSKI, *Deus in nomine tuo*, No. 2, 1928; J. RÓŻYCKI, *Hymni ecclesiastici*, No. 3, 1929; S. S. SZARZYŃSKI, *Pariendo non gravaris*, No. 5, 1930; M. MIELCZEWSKI, *Canzona prima* 3, No. 6, 1930; G. G. GORCZYCKI, *Missa paschalis*, No. 7, 1930; S. S. SZARZYŃSKI, *Jesu spes mea*, No. 10, 1931; M. ZIELEŃSKI, *Vox in Rama*, No. 12, 1933; P. Damian P. S. [Jan STACHOWICZ], *Veni consolator*, no. 13, 1934; G. G. GORCZYCKI, *Illuxit sol*, No. 14, 1934; J. RÓŻYCKI, *Magnificemus in cantico*, No. 16, 1937; J. PODBIELSKI, *Preludium*, No. 18, 1947; 36 *Tańców z tabulatury organowej Jana z Lublina* [36 Dances from the Jan of Lublin Organ Tablature], No. 20, 1948). On the other hand Hieronim Feicht edited the following issues: B. PEKIEL, *Audite mortales*, No. 4, 1928; *Missa pulcherrima*, No. 17, 1938, *Magnum nomen Domini, Resonet in laudibus*, no. 19, 1948, with Maria Szczepańska edited Anonim (16th century), *Duma*, No. 8, 1933; WACŁAW OF SZAMOTUŁY, *In te Domine speravi*, No. 9, 1931; A. JARZĘBSKI, *Tamburetta*, No. 11, 1932; A. JARZĘBSKI, *Nova casa*, No. 15, 1936; A. JARZĘBSKI, *Chromatica*, No. 21, 1950; Jakub POLAK, *Preludia, fantazje i tańce* [Preludes, Fantasies and Dances], No. 22, 1951. Musical compositions contained in the polyphonic sources from the 15th and 16th centuries were published in books and articles, e.g., Zdzisław JACHIMECKI, *Muzyka polska w rozwoju historycznym*, cz. 1 [Polish Music in Historical Development, part 1], published by Stefan Kamiński Library, Kraków 1948 (Nicolaus Ostrorog: *Pastor gregis* from the Kras 52 manuscript): 60–61. See Katarzyna MORAWSKA, *Średniowiecze. Część druga...* (1998): 373–375.

among musicologists and musicians became the basis for a concert repertoire in Poland and beyond. Incidentally, in this case Chybiński's work also proved invaluable in retaining Polish cultural heritage—the Stanisław S. Szarzyński *Sonata* survived only in Chybiński's edition (released as volume 1 of the *Early Polish Music Publications* series), which was based on the manuscript from the epoch (a copy prepared by Józef Rybicki from the Collegiate Church Library in Łowicz), destroyed during the war along with the National Collections (Zbiory Państwowe) in Warsaw.

Moreover, from the first half of the 20th century we find 5) detailed analytical and interpretative works about select or individual compositions—for instance, canzones, vocal-instrumental concertos and *Missa super O gloriosa Domina* by Mileczewski, *Missa paschalis* by Marcin Leopolda, *Sonatas* by Szarzyński, *Magnificat* by Zieleński, and also a group of works by Mikołaj of Radom, and the music from the PL-Wn Lat. F I 378 manuscript and the Jan of Lublin tablature—some of them bearing features of monographic studies.³⁶ There are also a small number of 6) monographs covering the lives and work of early Polish music composers (Wojciech Dębołęcki, Bartłomiej Pękiel, Adam Jarzębski),³⁷ and most of all—which is rather unusual for the representatives of the Lvov school—7) synthetic sketches regarding specific problems in the history of early Polish music (e.g., church music).³⁸ It should

³⁶ See Adolf CHYBIŃSKI, 'Tabulatura...' (1911); id., 'Canzona...' (1928); id., 'Sonata triowa Stanisława Sylwestra Szarzyńskiego (1706)' [Trio Sonata by Stanisław Sylwester Szarzyński (1706)], [in:] *Śpiewak* 1928, No. 1: 1–2, No. 3: 16–19, No. 3: 26–29; id., 'O koncertach wokálně-instrumentalnych Marcina Mielczewskiego (†1615)' [About Vocal-Instrumental Concertos by Marcin Mielczewski (†1615)], [in:] *Kwartalnik Muzyczny* 1928/1929, No. 1: 34–50, No. 2: 144–152, No. 3: 246–251, 1929/1930 No. 5: 10–14, No. 8: 306–313; Hieronim FEICHT, 'O "Mszy wielkanocnej"...' [in:] *Studia...* (1980): 7–82; id., *Marcin Mielczewski—Missa super "O gloriosa Domina"*, [in:] *Księga...* (1950), reprint [in:] Hieronim Feicht: *Studia...* (1980): 455–470; Maria SZCZEPAŃSKA, *Nowe źródło...* (1930); ead., 'O dwunastogłosowym Magnificat Mikołaja Zieleńskiego. Do historii stylu weneckiego w Polsce' [About the Twelve-Part Magnificat by Mikołaj Zieleński. Contribution to the History of the Venetian Style in Poland], [in:] *Polski Rocznik Muzykologiczny*, 1935: 28–53; ead., 'Studia o utworach...' (1949)

³⁷ See Hieronim FEICHT, *Kompozycje religijne...* (1925); id., 'Wojciech Dębołęcki...' (1926): 183–241; Jan J. Dunicz: *Adam Jarzębski...* (1938).

³⁸ See Adolf CHYBIŃSKI, *Muzyka kościelna w Polsce* [Church Music in Poland], [in:] Karol Weinmann (ed.), *Dzieje muzyki kościelnej*, F. Pustet, Regensburg 1906: 191–242; id., 'Z dziejów muzyki polskiej do 1800 roku. Muzyka wielogłosowa' [About the History of Polish Music Before 1800. Polyphonic Music], [in:] *Muzyka* 1927, No. 7–9: 31–74; Hieronim FEICHT, 'Polska muzyka religijna' [Polish Religious Music], [in:] *Muzyka* 1927, No. 7–9: 75–90.

be emphasized that in both the selective and comprehensive analytical works, as well as in the monographs concerning source materials and Polish composers of early music, their authors focused on the characteristics of the technique and composer's craft (style, form and its elements), analyzed also from the point of view of the generally established stylistic features of European music (using available contemporary editions and German subject literature). However, they would also usually include information about the music sources (whether existing or not) and the characteristics of the manuscripts. Nonetheless, in monographs of the early Polish composers, by referring to historical documents they would reconstruct their biographies and include a list of music sources or a description of the record and would characterize notation and the content of the monument. In the course of analysis, they also sometimes reached for information found in inscriptions and referred to paleographic details of sources that would serve as arguments supporting the hypothetical dating of a composition (along with elements of a style that were similar to the characteristics of Franco-Flemish, French or Italian music), and also took them into consideration when deciding on the category of the work, determining the form, style and origin of melodic invention, function and authenticity of the source of the composition.³⁹ They also took into account data from the historical documents that would evidence the knowledge of foreign repertoire in Poland in order to make the interpretations about foreign 'influences' in the local music reliable or to show the processes of reception of Polish music in Europe.⁴⁰

³⁹ See, e.g., Adolf CHYBIŃSKI, 'Canzona...' (1928): 223, 227–228; id., 'Sonata triowa Stanisława Sylwestra Szarzyńskiego' [Trio Sonata by Stanisław Sylwester Szarzyński (1706)], [in:] *Śpiewak* 1928, No. 3: 27–28; Hieronim FEICHT, *Kompozycje religijne...* (1925): 400–401, 410–413; id., *O "Mszy wiekanocnej"...* (1930): 74–75.

⁴⁰ See: e.g., Adolf CHYBIŃSKI, 'Canzona...' (1928): 220–221, 223–231; Hieronim FEICHT, *Kompozycje religijne...* (1925): 446–447; id., *O "Mszy wiekanocnej"...* (1930): 52; Maria SZCZEPAŃSKA, 'O dwunastogłosowym...' (1935): 30. For the connections between Polish and European music, documented in sources, see, e.g., Adolf CHYBIŃSKI, 'O kulcie...' (1925); id., 'Kult muzyki...' (1927); id., 'Stosunki muzyczne Polski z Francją w XVI stuleciu' [Musical Connections between Poland and France in the 16th Century], [in:] *Przegląd Muzyczny* 1928, No. 3: 1–6, No. 4: 1–8 and Poznań reprint 1928. In his book entitled *Italian Influences in Polish Music, part 1. 1540–1640*, released as part of the *Studia do Historii Muzyki w Polsce* series by Akademia Umiejętności in Kraków 1911 (pages: 6–8, 10–12, 169–185, 269–280), Zdzisław Jachimecki wrote about signs of ties between Polish musical culture and Italian works and their reception in Poland, while concentrating on the question of 'Italian' formal and stylistic features in the music of Polish composers. For the description of Jachimecki's work see Zofia DOBRZAŃSKA-

The research work carried out by the Polish musicologists from the first half of the 20th century laid a strong foundation for the further academic study of the history of early Polish music, which took place in the second half of the 20th century and at the beginning of the 21st century. Chybiński and his students provided models for the research study; through interpretation of sources of a considerably large musical repertoire and archival documents they were able to determine the chronology of the activity of musicians in music ensembles and also to establish many facts pertaining to the lives and activities of the early Polish composers. They pointed out the fields for further detailed research that was taken up by the following generations of academics, including Mirosław Perz, Piotr Poźniak, Anna and Zygmunt Szweykowski, Barbara Przybyszewska-Jarmińska and Aleksandra Patalas. Referring to the accomplishments of the pioneers of Polish musicology, music historians continue their work collecting source materials, systematizing and publishing early music gradually as source editions of medieval monodies and polyphonic works,⁴¹ Renaissance hymns and songs⁴² and complete works of Zieleński, Jarzębski, Mielczewski, Pękiel and Gorczycki.⁴³ In the last forty years they provided the basis for the compilation of a repertoire of Renaissance vocal music⁴⁴ as well as monographs of Polish and Italian

FABIAŃSKA, *Zdzisław Jachimecki. Wpływy włoskie w muzyce polskiej* [Italian Influences in Polish Music], Kraków 1911—an *Invitation to Study the 16th- and 17th-century Reception of Italian Musical Culture in the Polish-Lithuanian Commonwealth*, in print.

⁴¹ See *Sources of Polyphony...* (1976)

⁴² See Piotr POŹNIAK, Waclaw WALECKI (ed.), *Polska Pieśń wielogłosowa XVI i początku XVII wieku*, t. I–II [Polish Polyphonic Song of the 16th Century and at the Beginning of the 17th Century, vol. 1–2], *Monumenta Musicae in Polonia*, Kraków 2004.

⁴³ See Mikołaj ZIELEŃSKI, *Opera omnia* (1966–1991); Adam JARZĘBSKI, *Opera omnia* (1989); Marcin MIELCZEWSKI, *Opera omnia*, vol. 1–3, Zygmunt M. Szweykowski (ed.), *Monumenta Musicae in Polonia*, Kraków 1976, 1986, 2003; Bartłomiej PĘKIEL, *Opera omnia*, vol. 1–2, Zofia Dobrzańska-Fabiańska (ed.), *Monumenta Musicae in Polonia*, Kraków 1994; Grzegorz Gerwazy GORCZYCKI, *Opera omnia*, vol. 1–2, Karol Mrowiec, Alicja Wardęcka-Gościńska (ed.), *Monumenta Musicae in Polonia*, Kraków 1995, 2009.

⁴⁴ See Piotr POŹNIAK, 'Repertuar polskiej muzyki wokalne w epoce Renesansu. Studium kontekstualno-analityczne' [The Repertoire of Polish Vocal Music in the Renaissance: A Contextual and Analytical Study], [in:] *Musica Iagellonica*, Kraków 1999.

composers living in Poland—Mikołaj Gomółka, Mikołaj Zieleński, Marcin Mielczewski and Marco Scacchi;⁴⁵ along with the considerable increase of available facts and data from the times considered, comprehensive modern outlines of the majority of periods in the history of early Polish music became possible.⁴⁶

Translated by Paweł Wróbel

⁴⁵ See Mirosław PERZ, *Mikołaj Gomółka. Monografia* [Mikołaj Gomółka. A Monograph], Państwowe Wydawnictwo Naukowe, Warsaw 1969; Władysław MALINOWSKI, *Polifonia Mikołaja Zieleńskiego* [Mikołaj Zieleński's Polyphony], Polskie Wydawnictwo Muzyczne, Kraków 1981; Barbara PRZYBYSZEWSKA-JARMIŃSKA, *Muzyka pod patronatem polskich Wazów. Marcin Mielczewski* [Music Supported by the Polish Vasas], Instytut Sztuki PAN, Warsaw 2011; Aleksandra Patalas, *W kościele...* (2010).

⁴⁶ See Jerzy MORAWSKI, *Średniowiecze. Część pierwsza: do roku 1320. Historia muzyki polskiej, t. I* [The Middle Ages. Part 1: Before 1320. History of Music in Poland, vol. 1], Sutkowski Edition, Warsaw 2006; Katarzyna MORAWSKA, *Średniowiecze. Część druga...* (1998); Katarzyna MORAWSKA, *Renesans. 1500–1600. Historia muzyki polskiej, t. II* [The Renaissance. 1500–1600. History of Music in Poland, vol. 2], Warsaw [1994]; Barbara PRZYBYSZEWSKA-JARMIŃSKA, *The Baroque. Part 1: 1595–1696, The History of Music in Poland, vol. 3*, translated by John Comber, Sutkowski Edition, Warsaw 2002.

Abstract

The origins of Polish musicology as a university discipline (1911 in Kraków and 1912 in Lvov) are closely connected with the beginnings of intense source research activities. A search for written sources of music as well as archival documents pertaining to the history and culture of music constituted a substantial part of academic activity of the nestors of Polish musicology—first and foremost Adolf Chybiński (1880–1952), but also Zdzisław Jachimecki (1882–1953), Józef W. Reiss (1879–1956), Hieronim Feicht (1894–1967), Maria Szczepańska (1902–1962) and Jan J. Dunicz (1910–1945). The specific nature of the source research activities of the Polish musicologists of the first half of the 20th century lies in (1) their broad spectrum of archival search queries and (2) their impressive results, as well as in (3) the specific object of their research that covers a wide range of selected issues, and (4) includes various kinds of source materials, used in a versatile way in order to reconstruct the history and culture of music in the Poland of the past.

Polish musicologists worked on and used resources from many Polish and foreign libraries and archives and as a result, they found formerly unknown music sources as well as various archival documents and other historical accounts concerning music culture in Poland. Chybiński and his students thoroughly read the musical sources, and analysed and interpreted notation of the compositions by Mikołaj of Radom, Adam Jarzębski, Marcin Mielczewski, Bartłomiej Pękiel, Stanisław S. Szarzyński and other Polish composers of early music. Their work laid the foundation for a sizable academic legacy, which encompasses works of various types, mostly contributions and detailed articles (definitely prevailing in Chybiński's output) with the emphasis mainly on facts and data, but also critical source editions.

Keywords: Source research works, Polish musicology in the first half of the 20th century, Adolf Chybiński, Zdzisław Jachimecki, Józef W. Reiss, Hieronim Feicht, Maria Szczepańska, Jan J. Dunicz, Mikołaj of Radom, Adam Jarzębski, Marcin Mielczewski, Bartłomiej Pękiel, Stanisław S. Szarzyński.