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.  

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). 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*...
The Character of Source Research Work Carried out by Polish Musicologists...

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

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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.
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 activity, 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) (mostly based on the sources kept until today in the Archives of the Kraków Cathedral Chapter at Wawel, n.b. bearing Surzyński’s inscriptions).

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’; he would also make sure that the library was not lacking in

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10 In his *Monumenta Musicae Sacrae in Polonia* series, Surzyński published the following works: *Officium in melodiam motetae Psneme* by Tomasz Szadek (vol. 1, Poznań 1885); *Adoramus te Christe, In Monte Olivieti, Viderunt omnes, Per signum crucis*, and *Benedicimus Deum coeli* by Mikolaj Zieleński; *Ego sum pastor bonus* by Waclaw of Szamotuły; *Virgini Mariae laudes* by 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.

German and Austrian source editions (*Denkmäler Deutscher Tonkunft*, *Denkmäler der Tonkunst in Bayern*, *Denkmäler der Tonkunst in Österreich*). 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. 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.

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. They searched through the collections of the Staatsbibliothek in

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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 Krasiński 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)\(^\text{17}\), 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 past\(^\text{18}\), 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.


\(^{18}\) 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 figurualna 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 Krasinski 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, Waclaw of Szamotuly, Marcin Leopolita, Mikołaj Gomółka, Tomasz Szadek, Walenty Gawara, Marcin Palingon, Jan Borimius/Johannes Borimius-Borzymski, Wojciech Dęboliczki, Mikołaj Zieleński, Adam Jarzębski, Marcin Mielczewski, Franciszek Lilius, Bartłomiej Pękiel, Daniel Fierszewicz, Jan Fabrycy of Žywiec, Jacek Różycki, Aleksander W. Leszczyński, Stanislaw S. Sarzyński, Fr. Damian [Jan Stachowicz], Grzegorz G. Gorczycki, Wincenty Maxylewicz, Jacek Szczurowski, Jakub Gołębek; 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 Sprit 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 pamiętkowa... (1950): 25; Krytyna Winowicz, Adolf... (1999): 84. For references to Chybiński’s archival discoveries see Wczasy... (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-


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 15\(^{\text{th}}\)-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

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\(^ {23}\) 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 Zielerński’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.


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 Zimnicki, 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),

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 pri-mates, Acta castrensia palatinatus cracoviensis, records from Wawel Acta Acto-rum Capitularia,27 as well as in the literary works (by Adam Jarzębski: Gościniec abo krótkie opisanie Warszawy [Souvenir, or a Brief Description of Warsaw], Warsaw 1643)28, and in biographies of the time (e.g., by Szymon Starowolski: Scriptorum bekatontas, 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


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 Leopolity (zm.1589)’ [About the “Easter Mass” by Marcin Leopolita (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 Internationelen Musikgesellschaft*); biographical and bibliographical contributions about the lives and activities of early Polish and foreign composers settled in Poland (e.g., Mikołaj Zieleniński, Franciszek Lilius, Jacek Różycki, Stanisław S. Szarzyński, Fr. Damian [Jan Stachowicz], Grzegorz G. Gorczycki, Jacek Szczurowski, Annibale Orgas, Marco Scacchi) that would include lists

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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.\textsuperscript{31} Chybiński’s \textit{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 19\textsuperscript{th} 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 access\textsuperscript{32}—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

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For information about Polish musicians and master organ builders in the 15\textsuperscript{th}–18\textsuperscript{th} 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 15\textsuperscript{th}–17\textsuperscript{th} Century], [in:] \textit{Kwartalnik Muzyczny} 1914, No. 2: 91–108; id., ‘Przyczynki do historii krakowskiej kultury muzycznej w XVII i XVIII wieku, II: Uzaliiści. Do historii muzykantów miejskich w Krakowie’ [Contributions to the History of Musical Culture of Kraków in the 17\textsuperscript{th} and 18\textsuperscript{th} Centuries, part 2: Uzalists. About the History of Urban Music Makers in Kraków], [in:] \textit{Wiadomości Muzyczne} 1925, No. 5–6: 138–143.


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\textsuperscript{32} See footnote 18.
Marcin Mięczykowski 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 Chybiski and Szczepańska).

For Chybiski, 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, Mięczewski, Pękiel, Różycki, Szarzyński, Stachowicz, Podbielski, Gorczycki) as well as compositions that survived in other valuable sources (e.g., in Jan of Lublin

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), 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 notes. Therefore, the released works that stirred interest in early Polish music

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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.

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 Rywicki 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 Leopolita, 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

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

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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. 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 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 Historyi 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-Jarnińska 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, Renaissance hymns and songs and complete works of Zieleński, Jarzębski, Mielczewski, Pękiel and Gorczycki. In the last forty years they provided the basis for the compilation of a repertoire of Renaissance vocal music as well as monographs of Polish and Italian...
composers living in Poland—Mikołaj Gomółka, Mikołaj Zieleński, Marcin Mielczewski and Marco Scacchi;\textsuperscript{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.\textsuperscript{46}

\textit{Translated by Paweł Wróbel}

\textsuperscript{45} See Mirosław \textsc{Perz}, \textit{Mikołaj Gomółka. Monografia} [Mikołaj Gomółka. A Monograph], Państwowe Wydawnictwo Naukowe, Warsaw 1969; Władysław \textsc{Malinowski}, \textit{Polifonia Mikołaja Zieleńskiego} [Mikołaj Zieleński’s Polyphony], Polskie Wydawnictwo Muzyczne, Kraków 1981; Barbara \textsc{Przybyszewska-Jarmińska}, \textit{Muzyka pod patronatem polskich Vasów. Marcin Mielczewski} [Music Supported by the Polish Vasas], Instytut Sztuki PAN, Warsaw 2011; Aleksandra \textsc{Patalas}, \textit{W kościele...} (2010).

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.