

The Musicological Section of the Polish Composers' Union. Historical Background¹

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After the end of the Second World War, the surviving members of Poland's musical community wanted, first of all, to revive the country's musical life and establish an organisation for future activities. In the new political situation, with Poland being part of the zone controlled by the Soviet Union (following the provisions of the Yalta Conference), culture was subjected to the control of the communist government. The newly-created Ministry of Culture and Art assumed the role of patron of the arts. This also concerned music and the Ministry did facilitate many activities undertaken in the sphere of musical organisation, particularly in the first few years after 1945.² As it was soon to turn out, however, the role of the Ministry was not only to support but rather to control artistic activities in the country. Yet for the time being the musical community wanted to use the new situation to do as much as possible to rebuild Poland's musical life and secure its structural as well as the financial basis. As a result, many musical institutions were indeed established or re-established soon after the Second World

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- 1 The text was prepared within the framework of the research project Zygmunt Mycielski (1907–1987) – między muzyką a polityką (Zygmunt Mycielski (1907–1987) – between music and politics), financed by the National Science Centre, Poland, registration number 2016/23/D/HS2/01212.
 - 2 For more about the activity of the Ministry of Culture and Art, see the memoirs of Mieczysław Drobner, who worked as Head of the Music Department at the Ministry of Culture and Art in 1944–1946. Mieczysław Drobner, *Wspomnienia o początkach życia muzycznego w Polsce Ludowej 1944–46* (Kraków: Polskie Wydawnictwo Muzyczne, 1985). See also Krzysztof Baculewski, *The Contemporary Era, Part I. 1945–1974*, transl. John Comber (Warsaw: Sutkowski Edition, 2006).

War; they included Polskie Wydawnictwo Muzyczne (Polish Music Publishers—PWM Edition), the Polish Radio, several philharmonic societies and orchestras, and the Polish Composers' Union (PCU).³

The role of the Union was to be of particular significance, as in the post-war reality of the Polish People's Republic associations of artists would serve the needs of the cultural policy pursued by Poland's communist government controlled by Moscow.⁴ Through trade unions (including those of artists), modelled on Soviet examples, the government wanted to control the creative process and works produced by artists. In exchange of government subsidies as well as a number of privileges (such as retreats in artists' residences, allotments of flats, decorations of honour, access to government healthcare facilities, etc.), the authorities expected that artists would fulfil the tasks assigned to them. As early as in 1944 the Polish Writers' Union was founded, followed by the Polish Composers' Union established one year later. It seems that throughout the communist Poland period, particularly in the first post-war decade, composers, far more than writers, managed to remain independent of the communist Ministry of Culture and Art, largely thanks to the personalities and diplomatic skills of the successive Presidents of the Polish Composers' Union.⁵

3 More detailed information about the musical life and activities in the first two decades of communist Poland might be found in the study: *Polska współczesna kultura muzyczna 1944-1964*, red. Elżbieta Dziębowska (Kraków: Polskie Wydawnictwo Muzyczne, 1968).

4 David Tompkins discussed the role of the state in rebuilding musical life in Poland in the context of the relations between the Polish Composers' Union and the communist government in his study *Composing the Party Line. Music and Politics in Early Cold War Poland and East Germany* (West Lafayette: Purdue University Press, 2013).

5 It is worth noting that in the most difficult period of socialist realism in art, 1949-1956, the position of the president of the Polish Writers' Union was held by a communist party activist, Leon Kruczkowski, while the boards of the PCU remained almost entirely free from communist party members (Zygmunt Mycielski, 1948-1950, Witold Rudziński, 1950-1951, Tadeusz Szeligowski, 1951-1954 and Kazimierz Sikorski, 1954-1959). As Tompkins has also observed, "Although a large number of composers generally sympathised with the party's aims, especially in the early years, the Polish union had but a little more than a dozen party members in its ranks. It also did not have the primary party cell typical of most such institutions; in the Writers' Union, for instance, the cell was crucial in asserting party control and introducing socialist realism." See Tompkins, 97.

The Polish Composers' Union was established during the National Congress of Composers, organised shortly after the end of the war, between 29 August and 1 September 1945 in Kraków (the capital city, Warsaw, was still in ruins after the 1944 Uprising). The Union was to be a continuation of the pre-war Association of Polish Composers, founded in 1927, which continued to be active during the occupation period as a clandestine organisation. Piotr Perkowski, who was responsible for the wartime activity of the association, was elected the president of the newly-established Polish Composers' Union, now a state organisation financed and controlled by the Ministry of Culture and Art.⁶ Initially, the Union had about fifty members, with the membership rising, as more composers returned home from wartime wanderings. Joining the Union was important because, as David Tompkins stresses,

Union membership conferred prestige and status, as well as access to more practical resources like funding, and thus was crucial to the livelihood and self-conception of composers. As advocate and self-regulatory body, the unions represented composers by helping to secure money and performances and lobbied on their behalf with respect to both state and society. The unions also served as a tool for the political control of musical production by the parties, which sought to use these organisations as a transmission belt for political aims. In an attempt to gain support and cooperation, the state funnelled considerable sums through the unions to encourage composition and performance.⁷

From its establishment, however, the Polish Composers' Union sought first of all to protect the work of its members, and ensure commissions as well as decent working conditions and pay for them. To achieve these aims, successive Boards of the Union followed a very diplomatic path in their dealings with the Ministry of Culture in order to obtain funds for new commissions, performances of new works (both in concert and on the Polish Radio) and publications by Polskie Wydawnictwo Muzyczne (PWM Edition), a state-owned publisher set up in Kraków in April 1945.

6 Cf. Andrzej Chodkowski, "Na początku był Kraków," in: *50 lat Związku Kompozytorów Polskich*, ed. Ludwik Erhardt (Warsaw: Związek Kompozytorów Polskich, 1995), 39-47.

7 Tompkins, 95.

In these activities, composers from the very beginning were on good terms with musicologists, who took part in most initiatives aimed at re-creating a musical scene in Poland. Moreover, shortly after the Second World War, the discussion about the role and status of music and musicology was very animated. The musical journal *Ruch Muzyczny*, launched in late 1945 by PWM Edition, already in its first issue published articles on the role of composers in the new reality,⁸ and the subject was discussed in the following years, with the emphasis being put on the questions of whether music should be composed for a wider audience or remain elitist, whether it should be treated as a form of entertainment or carry a significant spiritual message, and how to put into practice the idea of the so-called “dissemination of music.”⁹ The discussion took into account the place and role of musicology in these processes.¹⁰ In addition, musicologists were also involved in many publishing initiatives. Apart from editing Polish (especially early) music for PWM Edition and publishing in *Ruch Muzyczny*, they also sought to launch scholarly periodicals like *Kwartalnik Muzyczny* and *Polski Rocznik Muzykologiczny*.¹¹

It should be noted that before the war musicology had been an academic discipline in Poland, taught at the universities in Kraków, Lviv and Poznań (briefly also at the Warsaw Conservatoire). Thus soon after the end of the Second World War professors who survived the war—Zdzisław Jachimecki in Kraków and Adolf Chybiński in Poznań (where he found home after leaving Lviv)—undertook to bring back musicological studies to the universities in those cities. They were joined in their efforts by

8 Cf. Stanisław Wiechowicz, “Kompozytor w dobie dzisiejszej,” *Ruch Muzyczny*, no. 1 (1945), 6–7; Witold Rudziński, “Nowe czasy — nowe zadania,” *Ruch Muzyczny*, no. 1 (1945), 7–8.

9 Cf. Stefan Kisielewski, “Dokąd zdąża muzyka współczesna?,” *Ruch Muzyczny*, no. 6 (1946), 2–5; Roman Palester, “Twórczość muzyczna w nowej Polsce,” *Ruch Muzyczny*, nos. 11–12 (1946), 13–19; Włodzimierz Sokorski, “Społeczny aspekt twórczości artystycznej,” *Ruch Muzyczny*, nos. 20–21 (1946), 2–7; Stefan Kisielewski, “Jaką muzykę upowszechnić?,” *Ruch Muzyczny*, nos. 3–4 (1947), 1–3.

10 Cf. Zdzisław Jachimecki, “Znaczenie muzyki i muzykologii w społeczeństwie,” *Ruch Muzyczny*, no. 21 (1947), 2–6 and no. 22 (1947), 2–5.

11 For more, see Małgorzata Sieradz, *Kwartalnik Muzyczny (1928–1950) a początki muzykologii polskiej* (Warsaw: Instytut Sztuki PAN, 2015).

Father Hieronim Feicht, who started musicological courses at the University of Wrocław (now part of Poland) in 1946, and by Zofia Lissa, who started working on creating a musicology department at the University in Warsaw immediately after she came back from the USSR in 1947 (as will be discussed below).¹² Building a university structure for musicology as a scholarly discipline was important for musicologists, as for some time after the war it was not clear whether musicology should remain a university subject or be transferred to music academies instead—in line with the Soviet model. It seems that the discussion about the role and place of musicology was at its most intense in 1948 and this was also reflected in *Ruch Muzyczny*.¹³ In the end, musicology remained at universities, while more practically oriented music theory became part of the curriculum at music academies.

The other issue was the need to engage musicologists not only in scholarly and publishing activities but also—what probably mattered the most for the communist government—in the idea of promoting music by addressing it to a broader audience. To accomplish these task musicologists were to collaborate with composers as this was seen to be the common aim of the artists in the new, communist reality: to disseminate and popularise music among a wide audience, including uneducated workers and farmers. Ideologically, it was a highly important task. That is why in order to meet the expectations of the political authorities, composers were supposed to create music for a new listener and musicologists were to work closely

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- 12 It is worth noting that both Feicht and Lissa were pre-war students of Chybiński in Lviv. For more about the musicology and musicological life in pre-war Lviv, see Michał Piekarski, *Przerwany kontrapunkt. Adolf Chybiński i początki polskiej muzykologii we Lwowie 1912–1944* (Warsaw: Instytut Historii Nauki PAN, 2017) and also Sieradz, op. cit.
- 13 In 1948 *Ruch Muzyczny* published a series of articles entitled “Uwagi o muzykologii” (Remarks on musicology), in which various authors presented their views on the role and place of musicology, as well as tasks of musicologists. The authors include K. Regamey (No. 1), S. Łobaczewska (No. 2), A. Pawlikowski (No. 4), W. Poźniak (No. 7) and J. Ambrosz (No. 11). The discussion was initiated by articles published in late 1947 by Zdzisław Jachimecki, “Znaczenie muzyki i muzykologii w społeczeństwie,” op. cit.; Zofia Lissa, “O słuchaniu i rozumieniu utworów muzycznych,” *Ruch Muzyczny*, no. 21 (1947), 6–10. For more on the role and place of musicology at that time, see also Sieradz, op. cit.

with them in this field. The belief that musicologists should “support the ideological maturation of composers and evaluate the effects of this process in the form of ideologically and artistically correct works”¹⁴ paved the way for the idea of including musicologists in the composers' union. This view was strongly supported by the authorities for whom a combined union would also be easier to control politically.

However, the idea to add a Musicological Section to the Polish Composers' Union seems to have appeared initially in the mind of Zofia Lissa, who was to become a key figure in Polish musicology after the Second World War. Having studied with Adolf Chybiński in pre-war Lviv, she spent the war in the Soviet Union, where she became an active communist. In 1947 she was sent by the communist authorities from Moscow to Poland, where she took up the position of Deputy Head of the Department of Music at the Ministry of Culture and Art. It was obvious that her political task was to implement Soviet models in the musical (and musicological) world in Poland and her responsibilities included facilitating musicological research and organising musical life. Being a highly educated and brilliant scholar, she immediately began to take action to establish an Institute of Musicology at the University of Warsaw (she wanted to become its head). Her second goal was to add a Musicological Section to the Polish Composers' Union. Being in close contact with one of the most influential members of the communist party executive, Jakub Berman, as well as with the Deputy Minister of Culture, Włodzimierz Sokorski, she had a possibility to carry out her plans. As Małgorzata Sieradz observes, Lissa

made a name for herself as a leader in the musical-musicological community: on the one hand she was a functionary at the Ministry of Culture and Art (Deputy Head of the Department of Music) and on the other she sought fulfilment as a scholar above all. Having the necessary [political - B. B-L.] connections, she took the first steps to organise musicology in Warsaw. By initiating the work of

14 Katarzyna Dadak-Kozicka, “Początek powojennej batalii o muzykę w świetle dokumentów z Walnych Zjazdów Związku Kompozytorów Polskich,” *Polski Rocznik Muzykologiczny* IX (2011), 198.

a group of musicologists in such an important milieu as an association of composers, she consolidated her position in the entire community¹⁵.

Dadak-Kozicka comments further: “It seems that she [Lissa] too played her own game: her main objective was to make Warsaw musicology appreciated in Poland and abroad; the Polish Composers’ Union could be helpful in that.”¹⁶ As it turned out, she was entirely successful in her endeavours: both initiatives were implemented in November 1948, almost simultaneously.

Before this happened, the proposal to include musicologists in the Polish Composers’ Union was officially presented at the 3rd General Assembly of the Union in 1947 (20–27 October 1947), and the preparations were entrusted to the new Board, which was to collaborate on this matter with the Ministry of Culture. The person acting as a liaison between the Ministry and the Union was Lissa herself. As early as in January 1948 she was officially invited by the then Secretary to the Board of the PCU, Zygmunt Mycielski, to take part in meetings of the Presidium to develop a plan to set up the Musicological Section under the existing statute of the association. According to Dadak-Kozicka, both Ministry and the PCU treated the idea as obvious, as a result of which Lissa’s actions were somewhat chaotic and with not much regard for the Union’s statute.¹⁷ It was the PCU role to oversee the implementation according to the rules, especially in view of the fact that there were doubts among the composers concerning the inclusion of musicologists¹⁸ and it was important to avoid any formal defects or shortcomings. Therefore, the procedural correctness of the whole process was entrusted to the President of the Board of the PCU, Piotr Perkowski, and to the organisation’s secretary Zygmunt Mycielski—who would succeed Perkowski as president in the following term

15 Sieradz, 474.

16 Dadak-Kozicka, 198–199.

17 Dadak-Kozicka, *Obrońcy dobra powierzonego. Związek Kompozytorów Polskich w latach 1945–1948* (Warsaw: Fundacja na rzecz Warsztatów Analiz Socjologicznych, 2017), 246–255.

18 See Dadak-Kozicka, “Początek powojennej batalii o muzykę,” 201.

and would officially welcome musicologists to the PCU one year later. According to Dadak-Kozicka,

While Lissa saw the matter as obvious, complicating and hampering, in fact, its correct implementation, Perkowski made sure the process would be carried out in an orderly fashion, constantly enumerating the benefits of admitting musicologists to the PCU and securing the implementation of this political plan.¹⁹

It should also be noted that some international events had proved very conducive to the implementation of the plan. They show clearly that the whole idea was devised in Moscow and was strictly political. The year 1948 was crucial with regard to the tightening of the political control over artists in the Soviet Bloc. After the General Assembly of Soviet Composers in Moscow in February 1948, which strongly condemned formalism in music,²⁰ in May 1948 Prague hosted the 2nd International Congress of Composers and Music Critics featuring about 70 delegates from Europe, the United States and Brazil, including representatives of the Soviet Union and a group of composers and musicologists from Poland headed by Lissa. Discussions during the congress focused on an analysis of the state of music, with contributors constantly stressing the need to reach out to a broader audience and to bring about a closer collaboration between composers and musicologists in this respect. As was noted by Stefania Łobaczewska, who reported on the Congress in *Ruch Muzyczny*,

The manifesto, in which the Congress participants earnestly call on all composers of the world to collaborate to meet the current demands of contemporary musical culture and which announces the founding in the nearest future of the International Association of Progressive Musicians, also includes a point on regular publications on the history and theory of music based on the premises of historical materialism.²¹

19 Dadak-Kozicka, *Obrońcy dobra powierzonego*, 252.

20 The full texts of speeches presented at the Assembly by the main ideologists of the time: Andrey Zhdanov and Tikhon Khrennikov, <http://soviethistory.msu.edu/1947-2/zhdanov/zhdanov-texts/discussion-at-a-general-assembly-of-soviet-composers/> (accessed 29 May 2019).

21 Stefania Łobaczewska, "II Zjazd Kompozytorów i Krytyków Muzycznych w Pradze," *Ruch Muzyczny*, nos. 13–14 (1948), 26.

The “current demands” in question meant that composers were to get closer to the masses, e.g., by drawing on folk music in their works and by getting rid of “extreme subjectivism.” This was a clear signal of the entry onto the international stage of the Soviet doctrine of socialist realism, which—introduced in the USSR in the 1930s—would soon seriously affect the musical community in countries within the Soviet sphere of influence, including Poland. Thus, one of the main recommendations of the Congress was an alliance between composers and musicologists, who were to work together through music, carrying out “great historic tasks facing the entire progressive humanity today” (from the Manifesto²²). Hence the idea, mentioned by Łobaczewska, of an international association of progressive “composers and musicologists” (as the manifesto put it), the establishment of which was to be prepared, in line with the Congress’ recommendations, by the foundation of such national organisations in various countries.

There is no doubt that the addition of the Musicological Section to the Polish Composers’ Union, which took place officially during the 4th General Assembly of the PCU, held between 20 and 22 November 1948 in Warsaw, was an implementation of the above political recommendations coming straight from Moscow.²³ The official incorporation into the PCU was preceded by a hastily organised 1st Congress of Polish Musicologists (18–19 November 1948), which in practice was an introduction to the General Assembly of the PCU (but was, nevertheless, extensively reported on in *Ruch Muzyczny* by Łobaczewska²⁴). Dadak-Kozicka has stressed the chaotic preparations of the Congress, apparent in the documentation preserved in the PCU archives.²⁵ Łobaczewska, however, highlighted the

22 Ibidem.

23 Therefore, Tompkins’ opinion that a “planned ‘International Union of Progressive Composers and Musicologists’, feared by some contemporaries as a potential stalking horse for Soviet control, in fact never came into being” might be disputable. See Tompkins, 26.

24 Łobaczewska, “I Zjazd Muzykologów Polskich,” *Ruch Muzyczny*, nos. 23–24 (1948), 6–8.

25 For example, there are several lists of musicologists proposed to become the members of the PCU, with names constantly changed by Lissa during the Assembly, see Dadak-Kozicka, *Obroncy dobra powierzonego*, 253–254.

success of the whole Assembly, regarding the “rapprochement between composers and theorists” as one of the most significant achievements in the organisation of musical life in Poland.²⁶ As she pointed out,

So far these two groups of people sharing the same interests and ideology, although differing in their approach to music, have worked without any close contact with each other. [...] And yet today—more than ever—this contact is needed, today when the most important tasks for theorists concern the most relevant current questions of musical composition, with composers embarking on the pursuit of their fully conscious tasks.²⁷

She also reported that the programme of the congress included five papers devoted to recent issues important to musicologists and that all of them were actively discussed, also by composers. Thus, according to Łobaczewska,

Contact between musicologists and composers was established from the very first moment, with nearly every problem being explored from the theoretical and practical side at the same time. The discussions went along two lines: of ideological and organisational matters.²⁸

The ideological side was expressed by the Deputy Minister of Culture, Włodzimierz Sokorski, who delivered a speech entitled “Formalism and realism in music,” subsequently published in *Ruch Muzyczny*.²⁹ Addressing the role of musicologists, Sokorski stressed that

Theorists must go hand in hand with composers to support them in developing new artistic forms and act as intermediaries in presenting them to audiences, especially new audiences who often are not yet sufficiently prepared.³⁰

26 Łobaczewska, “I Zjazd Muzykologów Polskich,” 6.

27 Ibidem.

28 Ibidem.

29 Włodzimierz Sokorski, “Formalizm i realizm w muzyce,” *Ruch Muzyczny*, nos. 23–24 (1948), 2–5.

30 Quotes in Łobaczewska, “I Zjazd Muzykologów Polskich,” 6. The quote is not included in the published version of Sokorski’s text, so it is possible that he addressed it to the Assembly in his spoken statement only. Cf. Sokorski, “Formalizm i realizm w muzyce,” op. cit.

Therefore, it was clear that the inclusion of musicologists in the composers' Union was understood as a politically supported need of the current reality. The composers could not refuse the proposal, but they did everything they could to prevent the inclusion from undermining the influence of composers on the organisation—they agreed that only fifteen musicologists could become members of the PCU. They also wanted to ensure the government's favour for the Union, aware of the fact that good contacts with Lissa would prove particularly useful in that respect. That is why mutual benefits of the unification were stressed and Mycielski, who was elected President of the Board of the PCU during the same Assembly and who was known for his political perceptiveness, said in his inaugural speech,

The most important event for our association, which became a reality during this assembly, is the union of musicologists and composers within one organisational framework. We expect a lot from this collaboration. [...] We expect that musicologists will be interested in and adopt a position on the most important and urgent problems of the present. We expect that they will be active and participate broadly in the discussion into which composers have been drawn. We expect that like composers—who are required to write works helping the new listener to get closer to our art and, at the same time, works that would not make any concessions and would not lower the artistic quality, that would not be artistic lies—scholars, too, will find among their midst those who without any concessions to scholarly honesty will produce popularising works bringing music closer to a wide audience. And we know that these things are possible.³¹

The Musicological Section of the Polish Composers' Union was officially launched on 22 November 1948—first as part of the structure of the PCU and from 1964 with separate management elected during General Assemblies of the Section organised together with successive General Assemblies of the PCU. Thus, Łobaczewska's information that the newly-established Musicological Section had its executive board and admissions

31 Zygmunt Mycielski, "Przemówienie na Walnym Zjeździe Związku Kompozytorów Polskich w r. 1948," in idem, *Ucieczki z pięciolinii* (Warsaw: Państwowy Instytut Wydawniczy, 1957), 518–519.

committee³² was not correct. As for the qualification committee, musicologists joined composers within the framework of one body accepting applications from both composers and musicologists. As for the executive board, the section did not have its chair before 1964; instead, musicologists had their representatives in the Board of the PCU.³³ Lissa herself became a member of the Board in the 1948–1950 term, and 1951–1954 served as the organisation's Vice President. In 1964 she also became the first chair of the Musicological Section.

It is worth adding that over the seven decades since the Musicological Section was added to the PCU, musicologists have worked closely and harmoniously with composers, by serving not only as members of the successive Boards of the whole Union but also as its Presidents. In this respect, the initial gentleman's agreement that a musicologist would never become the President of the Union but instead the position of one of the Vice Presidents would always be guaranteed for a musicologist³⁴ was soon broken, with the following musicologists serving as Presidents of the PCU: Stefan Śledziński (1960–1973), Jan Stęszewski (1973–1979), Józef Patkowski (1979–1985), Andrzej Chodkowski (1989–93) and Mieczysław Kominek (since 2015). Given the fact that in 1985–1989 the President of the PCU was Krzysztof Meyer, a composer but also music theorist, it becomes apparent that musicologists have been in charge of the Polish Composers' Union continuously for over three decades! It can, therefore, be said without a doubt that even if the establishment of the Musicological Section in the Polish Composers' Union was prompted by purely political considerations, the outcome of this unification has been decidedly positive.

32 See Łobaczewska, "I Zjazd Muzykologów Polskich," 6.

33 See *50 lat Związku Kompozytorów Polskich*, 17–23.

34 Witold Rudziński, "Związek w pierwszym dziesięcioleciu po wojnie," in: *50 lat Związku Kompozytorów Polskich*, 55.

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ABSTRACT*The Musicological Section of the Polish Composers' Union. Historical Background*

The Polish Composers' Union (PCU) was established in Kraków in 1945. In the first few years of its activity, composers sought to create stable structures of musical life in the new reality of the Polish People's Republic. Soon, however, communist Poland's cultural policy became increasingly ideologized, which had a direct impact on artistic circles, including the Polish Composers' Union. In 1948 a Musicological Section was added to the PCU, following guidelines from Moscow. The idea of including musicologists in a composers' society had been pushed through by a leading musicologist in those days, Zofia Lissa, who was fully supported by the government, for whom such a union was positive from the point of view of control over the musical community. The role of the musicologists, seen as "ideologically more mature," was to collaborate with the composers in creating music appropriate for the "new era of socialism." The article presents the inside story of the addition of the Musicological Section to the Polish Composers' Union in the context of the cultural policy pursued by communist Poland in 1945-1948.

STRESZCZENIE*Sekcja Muzykologów Związku Kompozytorów Polskich. Tło historyczne*

W 1945 roku w Krakowie powołano do życia Związek Kompozytorów Polskich (ZKP). W pierwszych latach jego działalności twórcy próbowali stworzyć stabilne struktury życia muzycznego w nowej rzeczywistości PRL. Wkrótce jednak polityka kulturalna PRL zaczęła nabierać coraz bardziej ideologicznego znaczenia, co miało bezpośredni wpływ na środowiska twórcze, w tym Związek Kompozytorów Polskich. W 1948 roku, idąc za wytycznymi z Moskwy, do ZKP dołączono Sekcję Muzykologów. Idea włączenia muzykologów do stowarzyszenia kompozytorów była forsowana przez czołową muzykolog tych lat, Zofię Lisę, przy pełnym wsparciu aparatu władzy, dla którego połączenie to było korzystne z punktu widzenia kontroli nad środowiskiem muzycznym. Rolą muzykologów, postrzeganych jako „dojrzszych ideologicznie”, miała być współpraca z kompozytorami w zakresie tworzenia muzyki właściwej „nowej erze socjalizmu”. Artykuł przybliży kulisy włączenia do Związku Kompozytorów Polskich Sekcji Muzykologów w kontekście polityki kulturalnej PRL lat 1945-1948.

KEYWORDS: Polish Composers' Union Musicological Section, musicological society in Poland, artistic associations in the Polish People's Republic, music and politics, music and ideology

SŁOWA KLUCZOWE: Związek Kompozytorów Polskich Sekcja Muzykologów, towarzystwo muzykologiczne w Polsce, stowarzyszenia twórcze w PRL, muzyka i polityka, muzyka i ideologia