

The Activities of the Musicological Section of the Polish Composers' Union over the 70 Years of its Existence

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From the very beginning, The Musicological Section of the Polish Composers' Union focused on its activities on two main, interconnected spheres: conferences and publications. The former meant mainly the annual musicological conferences, launched with the establishment of the Polish Section of the International Musicological Society in February 1964. Zofia Lissa became chair of the section (at the Salzburg Congress she was also elected member of the Directorium and Secretary of the Research Board of the IMS), and all musicologists who were members of the PCU were to become members of the section automatically.

The first conference was held on 14–16 January 1966 in Warsaw (Institute of Musicology) and since then there have been 47 such national events (until 2018, see Table 1). In 1982, following the introduction of martial law in Poland, there was no single event bringing together all members,¹ but several local thematic seminars organised under the auspices of the Section in Kraków, Gdańsk, Lublin, Katowice, and Warsaw. The organisation of the conference was interrupted in the mid-1980s, and then in the mid-1990s, which affected the continuous numbering of successive

¹ A national event was planned, however. It was to have been combined with the Karol Szymanowski Days, held in Kraków on 6–8 October 1982 in connection with the 100th anniversary of the composer's birth. See Activity report of the Board of the Musicological Section of the Polish Composers' Union for March 1979–January 1981, 4.

events. In addition, two among the annual meetings of musicologists fall outside the scope of this numbering. A crisis of attendance is exemplified by the year 1997 when during the 26th National Musicological Conference, only ten papers were presented.²

Table 1. National Musicological Conferences of the Polish Composers Union, 1966–2018

Conference	Date	Place	Topic
1. Musicological Conference	14–16 January 1966	Warsaw	no specific title
2. Musicological Conference	14–16 April 1967	Kraków	Karol Szymanowski
3. Musicological Conference	15–16 November 1969	Warsaw	Polska współczesna kultura muzyczna (cz. I), Twórczość i działalność Stanisława Moniuszki (cz. II) [Contemporary Polish Musical Culture (part I), The Life and Work of Stanisław Moniuszko (part II)]
4. Musicological Conference	21–22 November 1970	Poznań	Zasięg przedmiotowy historii muzyki polskiej [The Scope of the History of Polish Music]
5. Musicological Conference	27–28 November 1971	Warsaw	Problem uniwersalizmu w muzyce [The Problem of Universalism in Music]
6. Musicological Conference	8–10 December 1972	Gdańsk	Kultura muzyczna Pomorza [Musical Culture of Pomerania]
7. Musicological Conference	19–21 October 1973	Brzeg nad Odrą	Muzyka i społeczeństwo [Music and Society]

² That year J. Katarzyna Dadak-Kozicka took over as the head of the Musicological Section, contributing to a “Renaissance” of its conference activities (see idem, “Dekada. Sekcja Muzykologów na przełomie tysiącleci,” *Forum Muzykologiczne* 2005, 1–6).

8. Musi- cological Conference	15-17 November 1974	Warsaw	Muzyka polska 1944-1974 [Polish Music 1944-1974]
9. Musi- cological Conference	7-9 Novem- ber 1975	Legnica	Muzykologia i krytyka [Musicology and Criticism]
10. Musi- cological Conference	10-12 December 1976	Katowice	Mieczysław Karłowicz i jego epoka [Mieczysław Karłowicz and his Epoch]
11. Musi- cological Conference	16-18 December 1977	Warsaw	Muzykologia polska - jej tradycje, współ- czesność i perspektywy [Polish Musicology. Its Traditions, Pre- sent and Prospects]
12. Musi- cological Conference	10-12 November 1978	Kraków	Muzyka polska a modernizm [Polish Music and the Modernism]
13. Musi- cological Conference	7-9 Decem- ber 1979	Poznań	Przedmiot muzykologii (cz. 1), Praktyka wykonawcza muzyki dawnej (cz. 2) [The Subject of Musicology (part 1), Per- formance of Early Music (part 2)]
14. Musi- cological Conference	23-26 Octo- ber 1980	Lublin and San- domierz	Pieśń polska: religijna - ludowa - powszechna [Polish Song: Religious - Folk - Popular]
15. Musi- cological Conference	23-25 Octo- ber 1981	Warsaw	Empiryzm w badaniach muzykologicznych [Empiricism in Musicological Research]
16. Musi- cological Conference	November- December 1982	Kraków, Gdańsk, Lublin, Katowice, Warsaw	Separate thematic seminars devoted e.g. to new interpretations of 20th-century Polish music, Gregorian chant or eth- nomusicological research
17. Musi- cological Conference	8-10 Decem- ber 1983	Kraków	Przemiany techniki dźwiękowej, stylu i estetyki w polskiej muzyce lat 70. [Transformations of Sound Techniques, Style and Aesthetics in Polish Music of the 1970s]

18. Musi- cological Conference	29 November – 1 December 1984	Lublin	Muzykologia filozoficzna i dzieło mu- zyczne jako jej przedmiot [Philosophical Musicology and the Musi- cal Work as its Subject]
19. Musi- cological Conference	13–15 December 1985	Warsaw	no specific title
20. Musi- cological Conference	28–30 April 1988	Warsaw	Syndrom fin de siècle'u. Przełomy epok [The Fin de Siècle Syndrome. Turns of Eras]
21. Musi- cological Conference	13–16 May 1989	Radziejo- wice	Z warsztatu muzykologów polskich [Polish Musicologists at Work]
Musico- logical Conference	10–13 May 1990	Radziejo- wice	Stara i nowa muzyka polska [Old and New Polish Music]
22. Musi- cological Conference	20–22 November 1992	Toruń	Recepcja muzycznej przeszłości – idea czy biznes [Reception of the Musical Past—an Idea or a Business]
23. Musi- cological Conference	1–3 October 1993	Podkowa Leśna	Inspiracje w muzyce xx wieku [Inspirations in 20th-century Music]
24. Musi- cological Conference	21–23 Octo- ber 1994	Toruń	Mistrzowie muzyki późnego renesansu – dokonania i tradycje [Masters of Late Renaissance Music— Achievements and Traditions]
25. Musi- cological Conference	29–30 November 1995	Warsaw	Muzyka polska w okresie zaborów [Polish Music in the Period of Partitions]
26. Musi- cological Conference	4 April 1997	Warsaw	Muzykologia polska w III Rzeczpospolitej [Polish Musicology in the Third Polish Republic]
27. Musi- cological Conference	24–25 April 1998	Warsaw	Naukowe podstawy interpretacji muzyki [Scientific Basis for Interpretations of Music]

28. Musicological Conference	7–8 May 1999	Gdańsk	Źródła muzyczne: krytyka, analiza, interpretacja [Musical Sources: Criticism, Analysis and Interpretation]
29. Musicological Conference	14–15 April 2000	Warsaw	Muzykologia u progu trzeciego tysiąclecia. Teoria i praktyka [Musicology at the Turn of the Third Millennium. Theory and Practice]
30. Musicological Conference	20–21 April 2001	Łódź	Muzykologia wobec przemian kultury i cywilizacji [Musicology and the Transformations of Culture and Civilisation]
31. Musicological Conference	18–20 September 2002	Warsaw–Podkowa Leśna	Wokół kategorii narodowości, wielokulturowości i uniwersalizmu w muzyce polskiej [Around the Categories of Nationality, Multiculturality and Universalism in Polish Music]
32. Musicological Conference	23–25 April 2003	Warsaw	Ponad granicami narodów i religii. Obecność europejskiego repertuaru muzycznego na terenie Polski i jej pogranicza [Beyond the National and Religious Borders. The Presence of European Musical Repertoire in Poland and its Borderlands]
33. Musicological Conference	16–17 April 2004	Warsaw	Polskość i europejskość w muzyce [Polishness and Europeanness in music]
34. Musicological Conference	21–23 April 2005	Gdańsk	Style muzyczne w kontekście historyczno-kulturowym [Musical Styles in the Historical-Cultural Context]
35. Musicological Conference	28–29 April 2006	Warsaw	Gatunek muzyczny. Teorie – zastosowania – przemiany [The Musical Genre. Theories—Applications—Transformations]
36. Musicological Conference	19–22 October 2007	Kraków–Zakopane	Karol Szymanowski i świat jego wartości [Karol Szymanowski and the World of his Values]

37. Musi- cological Conference	20–22 Octo- ber 2008	Poznań	Muzyka między kulturą a naturą [Music between Culture and Nature]
38. Musi- cological Conference	22–24 Octo- ber 2009	Warsaw	Odwieczne pieśni w muzyce, kulturze i w człowieku. Mieczysławowi Karłow- iczowi w stulecie urodzin (cz. I), Muzy- kologia i edukacja: przybliżanie muzyki – objaśnianie kultury (cz. II) [Eternal Songs in Music, Culture and Human Beings. To Mieczysław Karłow- icz on the Centenary of his Death (part I), Musicology and Education: Shedding Light on Music—Explaining Culture (part II)]
39. Musi- cological Conference	28–29 May 2010	Warsaw	„Ledwie pamiętam jak w kraju śpiewają” (F. Chopin). Kompozytor na obczyźnie [“I barely remember how they sing back home” (F. Chopin). The Composer in Exile]
40. Musi- cological Conference	23–25 November 2011	Kraków	Sto lat muzykologii polskiej: historia – te- raźniejszość – perspektywy [One Hundred Years of Polish Musico- logy: History—Contemporaneity—Per- spectives]
41. Musi- cological Conference	17–19 Octo- ber 2012	Radziejo- wice	Muzykologia Polska u progu nowego stu- lęcia. Zakres, cel i metody [Polish Musicology at the Turn of the New Century. Scope, Objective and Methods]
42. Musi- cological Conference	23–25 Octo- ber 2013	Opole -Nysa	Musica ecclesiastica—vetus et nova
43. Musi- cological Conference	9–11 October 2014	Byd- goszcz	Muzyka wśród innych sztuk – związki i inspiracje [Music among Other Arts—Links and Inspirations]
44. Musi- cological Conference	15–17 Octo- ber 2015	Wrocław	Muzykologia bez granic – muzyka pogranicza [Musicology without Borders—Music of the Borderlands]

45. Musicological Conference	13–15 October 2016	Poznań	Muzyka i władza [Music and Power]
46. Musicological Conference	12–14 October 2017	Łódź	Muzyka i miasto [Music and the City]
47. Musicological Conference	25–27 October 2018	Warsaw	Przeszłość w muzyce – muzyka wobec tradycji [The Past in Music—Music and Tradition]

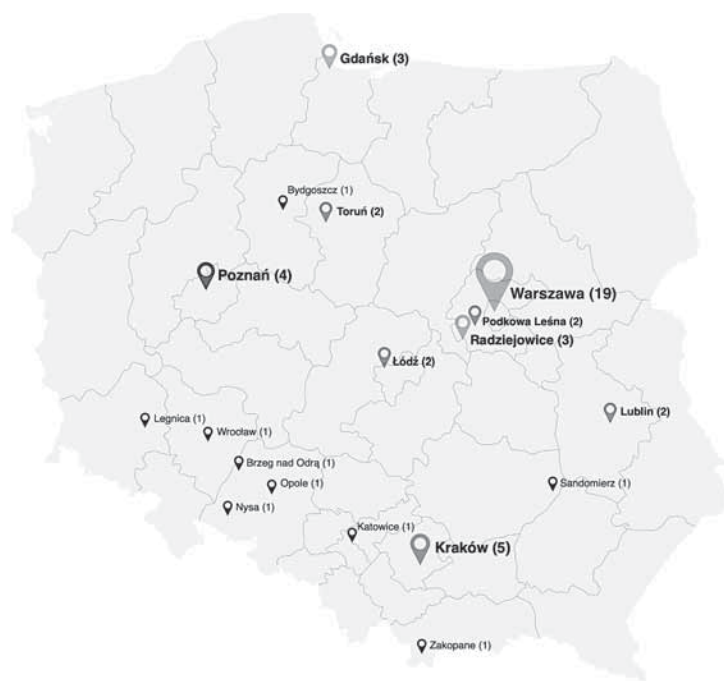


Chart 1. National Musicological Conferences of the Polish Composers Union, 1966–2018. Places

The organisers—successive Boards of the Section—usually assumed that the topics of the annual gatherings would be varied and congruent with both the most important areas of interests of Polish musicologists and

the most urgent challenges of modern musicology in the world. Although every conference had a clearly defined main theme, communication papers on any topic were also accepted. Conference participants discussed e.g., eminent Polish composers like Karol Szymanowski, Mieczysław Karłowicz or Stanisław Moniuszko, or problems of Polish musical culture of the day, but also tackled broader and more “universal” issues like “Musicology and criticism,” “Music and society,” “Empiricism in musicological research,” “Philosophical musicology.” Invited speakers included people from outside the musicological community, e.g., art historians. The map of conference cities features 18 locations, with Warsaw predominating, followed by two other Polish musicological centres: Kraków and Poznań (see Chart 1). However, especially in the 1970s, the events were often organised outside these centres, in the peripheries. Such decisions were motivated by the possibility of getting to know a given region, its historical monuments, community as well as local cultural events. It was also noted that such “away” sessions made it possible to see that “the most important things” were happening in the provinces “thanks to the passion and idealism of ordinary people.”³ The formula of national musicological conferences was often discussed during meetings of the Section. In 1977, for example, the discussions led to concrete suggestions being made to introduce more scholarly debate at the conferences, instead just reading of written papers, and a possibility of selecting submissions. What was also important for the organisers for the socialising dimension of these annual meetings of musicologists.⁴

The section also organised thematic musicological symposia. One of the first such initiatives was a symposium devoted to Prokofiev’s oeuvre, which was held on 4–7 December 1959. On the other hand, the 1980s were marked by a series of symposia devoted to the works of selected Polish composers (including Tadeusz Baird—1982, Witold Lutosławski—1984,

³ See Activity report of the Board of the Musicological Section of the Polish Composers’ Union for 14 April 1975–7 March 1977, 2.

⁴ Minutes of a meeting of the Musicological Section of the Polish Composers’ Union, 17 December 1977.

Stefan Kisielewski, Zygmunt Mycielski and Florian Dąbrowski—1985, Konstanty Regamey—1987).⁵ In 1988, a symposium entitled “Music wrongly present” was organised, which—together with the published conference proceedings⁶—became the first systematic analysis in Poland of Polish composers living abroad, also those who for years had been censored. Archival documents show that as early as in the 1970s members of the Board of the Section came up with a difficult initiative to bring back from obscurity Polish émigré composers (like Aleksander Tansman, Roman Palester, and Andrzej Panufnik).⁷ Worthy of note is also the interdisciplinary seminars “Sound—Word—Image—Thought” devoted to important problems of contemporary art and organised (largely in collaboration with the Polish Composers' Union) by Alicja Matracka-Kościelny.⁸ Musicological meetings were also organised by the Youth Club at the Polish

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- 5 The following proceedings were published with Krystyna Tarnawska-Kaczorowska as editor: *Tadeusz Baird — sztuka dźwięku, sztuka słowa* (Warsaw: Związek Kompozytorów Polskich, 1984); *Melos, logos, etos*. Proceedings of a symposium devoted to the oeuvres of Florian Dąbrowski, Stefan Kisielewski and Zygmunt Mycielski (Warsaw: Związek Kompozytorów Polskich, 1987); *Oblicza polistyliżmu*. Proceedings of a symposium devoted to the oeuvre of Konstanty Regamey (Warsaw: Związek Kompozytorów Polskich, 1988); *Prezentacje, interpretacje, konfrontacje*. Proceedings of a symposium devoted to the oeuvre of Witold Lutosławski (Warsaw: Związek Kompozytorów Polskich, 1985).
- 6 See *Muzyka źle obecna*, ed. Krystyna Tarnawska-Kaczorowska, vol. I-II (Warsaw: Związek Kompozytorów Polskich, 1989).
- 7 In 1976 during a meeting of the Musicological Section, a note by Zofia Helman, the then deputy chair of the Section, was read out. It dealt with her visit to Paris. Helman urged the PCU to accept the work for music and culture done for years by Aleksander Tansman and Szymon Laks, who were living in Paris. She suggested that Tansman be invited to Poland for concerts of his works and that the two composers be perhaps granted honorary membership of the PCU, a suggestion that, as we know, would be followed only in half (in 1983 only Tansman was made an honorary member). See Minutes of a meeting of the Board of the Musicological Section of the Polish Composers' Union on 28 May 1976, 3.
- 8 See *Dźwięk — Słowo — Obraz — Myśl. Rozmowy artystów, teoretyków i krytyków sztuki w Muzeum im. A. i J. Iwaszkiewiczów w Stawisku*, ed. Alicja Matracka-Kościelny, vol. 1 (Podkowa Leśna: Muzeum im. A. i J. Iwaszkiewiczów w Stawisku, 1997); *Dźwięk — Słowo — Obraz — Myśl. Rozmowy artystów, teoretyków i krytyków sztuki w Muzeum im. A. i J. Iwaszkiewiczów w Stawisku*, ed. Alicja Matracka-Kościelny, vol. 2 (Podkowa Leśna: Muzeum im. A. i J. Iwaszkiewiczów w Stawisku, 2001); *Dźwięk — Słowo — Obraz — Myśl. Rola krytyki w dzisiejszym życiu artystycznym*, ed. Alicja Matracka-Kościelny, vol. 3

Composers' Union—for example, in late June and early July 1990 Podkowa Leśna hosted an international meeting entitled “On the interpenetration of musical cultures.”



Example 1: Folders and posters of Musicological Conferences

The other sphere of the activity of the PCU’s Musicological Section was, as has already been mentioned, publishing. One of the main ambitions

(Warszawa-Podkowa Leśna-Stawisko: Związek Kompozytorów Polskich Stowarzyszenie Ogród Sztuk i Nauk-Muzeum im. A. i J. Iwaszkiewiczów w Stawisku, 2003).

and, at the same time, concerns of successive Boards of the Section was the publication of conference proceedings. Despite numerous financial and organisational problems, it could be said that a vast majority of such proceedings were eventually published. They appeared as multi-author books published in collaboration with various institutions and by many publishers,⁹ or on the welcoming pages of the quarterly *Muzyka* as well as other Polish scholarly journals.

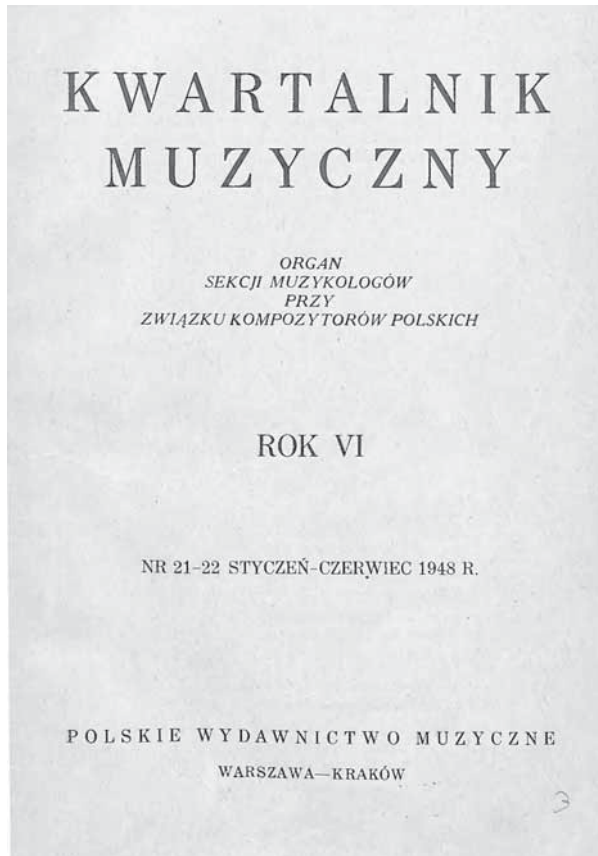


Example 2: Conference proceedings. Covers

It should be noted at this point that the very idea of creating a Musicological Section in the PCU was associated with publishing plans. Zofia Lissa, who was involved in such work, hoped that such an organisational form would make it possible to revive at least one of important Polish periodicals which had existed before the Second World War: *Polski Rocznik*

⁹ In the 1970s and 1980s conference material was published, among others, in: *Muzyka a społeczeństwo. Przegląd zagadnień socjologii muzyki* (Brzeg: Sekcja Muzykologów ZKP, Towarzystwo Miłośników Ziemi Brzeskiej, Wydział Kultury i Sztuki Urzędu Wojewódzkiego w Opolu, 1973); *Muzyka polska a modernizm*, ed. Jadwiga Ilnicka (Kraków: Polskie Wydawnictwo Muzyczne, 1981); *Przemiany techniki dźwiękowej, stylu i estetyki w polskiej muzyce lat 70.*, ed. Leszek Polony (Kraków: Akademia Muzyczna w Krakowie, Sekcja Muzykologów ZKP, 1986).

Muzykologiczny (Polish Musicological Yearbook) and *Kwartalnik Muzyczny* (Musical Quarterly).¹⁰



Example 3: *Musical Quarterly* 1948, nos. 21–22. Title page

¹⁰ On 17 June 1947 Zofia Lissa wrote to Adolf Chybiński of Warsaw in the following manner: “How do you view the accession of musicologists [...] to the Polish Composers’ Union and creation in the Union of a musicological section? [...] Perhaps this organisational form could also solve the difficult problem of *Rocznik Muzykologiczny* or of the revival of *Kwartalnik Muzyczny*.” See Małgorzata Sieradz, *Kwartalnik Muzyczny 1928–1950 a początki muzykologii polskiej* (Warsaw: Instytut Sztuki PAN, 2015), 474.

The enterprise was half-successful as the latter was revived under Adolf Chybiński as its editor. Ten issues of the periodical were published in total (the first, last and unique Chopin issues were double issues), including a supplement in the form of *Słownik muzyków dawnej Polski* (A Dictionary of Early Polish Musicians) based on materials compiled before the war by Adolf Chybiński. The editorial committee included, in addition to Chybiński, Zdzisław Jachimecki, Hieronim Feicht, Zofia Lissa, Stefania Łobaczewska, Kazimierz Sikorski, Józef M. Chomiński, Zygmunt Mycielski, and Marian Sobieski. Through Chybiński, numbering, and layout the periodical drew on the tradition of the old *Quarterly*, maintaining a strictly scholarly nature of the journal; however, the foreword to the first issue also contained a declaration that current artistic questions (including sociology of music) would be taken into account as well.¹¹ This was more a necessity stemming from external determinants rather than an expression of actual preferences, as the existence of the *Quarterly* in the reality of the late 1940s and early 1950s was constantly uncertain. Its objectives seemed too elitist, and its aspirations were distant from the ideological needs of a socialist country rebuilding itself from ruins. What is also symptomatic of the atmosphere surrounding the periodical is a statement by the composer Piotr Perkowski, minuted at the 1950 Assembly of the Polish Composers' Union:

There is a striking disproportion between the sum earmarked for publications of sheet music—3 million, and the sum earmarked for *Kwartalnik Muzyczny*—nearly 5 million. Could it be a sign of 'hegemony' of musicologists? The speaker expresses here his personal grudge against musicologists, as he can rarely read their studies—usually not going beyond [Mikołaj] Gomółka—as they have disappointed the hopes which composers pinned on them [...]¹²

As a result, in 1950 the *Quarterly* was closed. Nevertheless, there still remained the problem of creating both a strictly scholarly musicological periodical as well as a more popular journal addressed to a wider audience.

11 See Adolf Chybiński, "Editorial," *Kwartalnik Muzyczny*, nos. 21–22 (1948), 9–10.

12 See Minutes of the Ordinary General Assembly of members of the Polish Composers' Union in Warsaw on 16, 17, 18 and 19 June 1950, 25–26.

Initially, the *Quarterly* was replaced by two different journals: the popular, ideological, but functioning as a PCU publication,¹³ *Muzyka*—which in 1950–1956 bore the subtitle “a monthly devoted to musical life in Poland”—and the scholarly *Studia Muzykologiczne*. Then, with the political thaw of 1956 *Studia* ceased to be published, while *Muzyka* was transformed into a strictly scholarly quarterly (functioning to this day) devoted to the “history and theory of music,” but without any organisational-formal links to the Musicological Section.¹⁴ From that moment until 2004 the Section did not publish its own periodical, although efforts were made to establish it, for example, by intervening with the Ministry of Culture and Art.¹⁵ Something else was accomplished instead. Thanks to an initiative of a group of musicologists from Warsaw (including Józef Kański, Ludwik Erhardt, Lech Terpiłowski and Zdzisław Sierpiński) and involvement of the Board of the Section, 1959 was marked by the launch of the (functioning to this day) biweekly *Ruch Muzyczny*, a trade journal addressed to the entire musical community in Poland, including performers and music lovers.¹⁶ As it was observed that *Ruch Muzyczny*, revived in 1957 in Kraków, had become a forum only for composers and musicologists, failing to reach (or reaching only to a minimum degree) “the music school community, performers

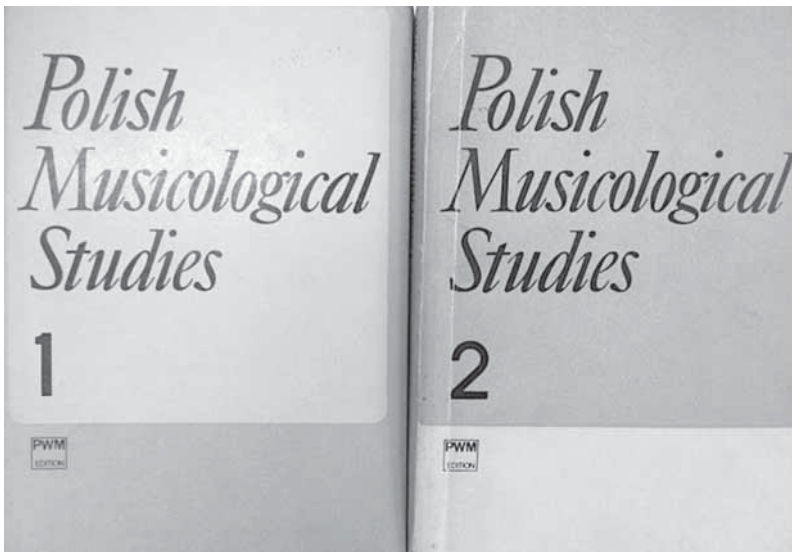
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- 13 The socialist realist *Muzyka* journal featured, in addition to articles on subjects preferred for ideological reasons (e.g. mass songs), also congress proceedings, various papers and PCU activity reports.
- 14 The history of the legacy of *Kwartalnik* is described in an engaging manner by Małgorzata Sieradz. See Sieradz, *Kwartalnik Muzyczny*, 603–633.
- 15 In December 1980 a special letter was even sent to the Ministry of Culture and Art, calling for the establishment of an annual periodical that would mobilise and integrate the entire musicological community in Poland. See Letter to the Ministry of Culture and Art (Department of Theatre, Music and Stage) of 28 December 1980.
- 16 The question of founding an “operative journalistic organ of the PCU” or a “musical trade journal” emerged clearly during a General Assembly of the Polish Composers’ Union in motions submitted by Krystyna Wilkowska and Mieczysław Drobner. In the end the following resolution was adopted: “The Assembly considers it appropriate to create an operative journal in collaboration of the Polish Composers’ Union—in the form of a bi-weekly with a well-organised information section and a national and international press review section.” See Minutes of 7th General Assembly of the Polish Composers’ Union (4, 5 and 6 June 1955), 18.

and music lovers,” a desirable profile of such a journal was eventually crystallised. It was to tackle musical topics in the broadest sense of the term: “from experimental to the easiest forms” and take into account issues like teaching, documentation of musical life, musical institutions and enterprises as well as artists’ living standards and performance issues.¹⁷ Consequently, on 1 November 1959, the Editorial Board of *Ruch Muzyczny* was launched in Warsaw, headed, until 1968, by Zygmunt Mycielski.

The idea to find a strictly scholarly periodical under the auspices of the Section, a periodical dedicated to the publishing of annual conference proceedings and dissemination of information about important events was put into practice in a rather complex manner. In 2004 no fewer than three periodicals were founded. The most modest among them is *Forum Muzykologiczne* (Musicological Forum) with an irregular, open formula.¹⁸ The other two, *Polski Rocznik Muzykologiczny* and *Musicology Today* have developed their own, original profiles, going beyond the initial objective of publishing conference proceedings. *Rocznik* draws on the fine tradition of the pre-war periodical with the same title,¹⁹ while the first issue of *Musicology Today*—entitled *Polish Musical Culture within the European Context*—was published as the Section’s response to Poland’s accession to the European Union.²⁰ The main objective of *Musicology Today* is to provide an intellectual platform for international scholars and to promote interdisciplinary studies in musicology as well as studies on Central and Eastern European music. However, its founding is also associated with the constant need to promote Polish musicological research abroad. This does not

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- 17 See “Programme guidelines for a new musical periodical” and “A new musicological periodical project,” Musicological Section of the Polish Composers’ Union 1959.
- 18 See <http://www.zkp.org.pl/index.php/pl/sekcja-muzykologow/forum-muzykologiczne> (last accessed 19 April 2011).
- 19 The basic form of the journal is print edition, but it is also available on-line: <http://www.zkp.org.pl/index.php/pl/sekcja-muzykologow/polski-rocznik-muzykologiczny/o-czasopismie> and <http://www.polskirocznikmuzykologiczny.pl> (last accessed 19 April 2019).
- 20 See http://musicologytoday.hist.pl/?page_id=65 (last accessed 19 April 2019). Since 2013 the journal is available in an open access form from De Gruyter Open / Sciendo: <https://content.sciendo.com/view/journals/muso/muso-overview.xml> (last accessed 19 April 2019).

mean, of course, that such attempts were not made earlier. In the 1970s and 1980s, for example, two volumes were issued in the *Polish Musicological Studies* series, featuring translations into English of fundamental studies by Polish musicologists as well as materials documenting their research accomplishments.²¹ There were also plans to publish another volume featuring studies devoted to the oeuvre of Karol Szymanowski.²²



Example 4: *Polish Musicological Studies*. Covers

In any case, the need to have Polish research more strongly represented abroad prompted the Section to welcome any publishing ideas with an international dimension. In 1960, for example, the Union of German Composers and Musicologists suggested that an international musicological periodical be published. Despite many interesting proposals concerning

21 See *Polish Musicological Studies*, eds. Zofia Chechlińska, Jan Stęszewski, vol. 1 (Kraków: Polskie Wydawnictwo Muzyczne, 1977) and vol. 2 (Kraków: Polskie Wydawnictwo Muzyczne, 1986).

22 Activity report of the Board of the Musicological Section of the Polish Composers' Union for March 1979–January 1981, 5.

its substantive content and the support of Józef M. Chomiński as an expert, the idea was not put into practice.²³ Similarly, Polish musicologists did not manage in the end to join the authors of the series *Социалистическая музыкальная культура. Традиции, проблемы, перспективы* (Socialist musical culture. Traditions, problems, perspectives),²⁴ which was published without Polish contributions as a collection of studies by Soviet musicologists of the old and young generations (from Yuri Keldysh to Yuri Kholopov) as well as East German musicologists.²⁵

Seeking to establish and strengthen international contacts, the Section also made efforts to enable its members to travel abroad. For example, in 1973–1975, there were 28 foreign trips, as part of the so-called inter-union exchange, to the USSR and the so-called socialist democracies to attend conferences, meetings and conduct research. Four people were granted permission to go on short visits to West Berlin and the Netherlands, and two went to England and France on a scholarship.²⁶ On the other hand, in 1979–1981, 21 members of the Section benefited from foreign trips, visiting, for example, Mongolia, Mexico, Sweden, and Vietnam.²⁷

In the end, let us mention the consequences of the membership of Polish musicologists in the IMS, which led to various actions being taken. Successive Boards of the Section sought to enable new groups to join the society and to bring about at least partial reimbursement of the cost of membership fees, which, given huge differences in exchange rates, was a key problem. We know, for example, that in 1969 10 people joined the organisation, with the membership rising to as many as 31 people in 1974.

23 See Letter by Józef M. Chomiński to the Secretary General of the Polish Composers' Union Andrzej Dobrowolski of 29 June 1960.

24 See Activity report of the Board of the Musicological Section of the Polish Composers' Union for 14 April 1975–7 March 1977, 3.

25 See *Sozialistische Musikkultur. Traditionen. Probleme. Perspektiven*, eds. Jürgen Elsner, Givi Ordžonikidze, vol. 1 (Berlin: Verlag Neue Musik, 1977), vol. 2 (Berlin: Verlag Neue Musik, 1983).

26 See Notes from the General Assembly of the Musicological Section of the Polish Composers' Union, 14 April 1975, 4.

27 Activity report of the Board of the Musicological Section of the Polish Composers' Union for March 1979–January 1981, 8.

That last figure remained valid until the end of 1980.²⁸ The Section also made sure that there would be a Polish representation in the IMS Board (in addition to Lissa, its members included Jan Stęszewski) as well as in the editorial team of *Acta Musicologica* (with Michał Bristiger),²⁹ the official peer-reviewed journal of the IMS. Polish musicologists attended world congresses of the IMS. For example, in 1967 in Ljubljana, there was a very strong Polish team of six delegates, and in 1972 five people visited Copenhagen. In the late 1970s and early 1980s, there were even plans to organise an international IMS conference in Poland, plans with concrete proposals concerning its subject (e.g., Chopin and Romantic music, modern musical notation, relations between music and other arts),³⁰ but the idea has never been put into practice to this day.

Summing up, it should be said that the Musicological Section of the PCU has been involved in the creation and support of a majority of important musicological events in Poland as well as in the international promotion of research conducted by Polish musicologists and music theorists. Even if this did not happen in a formalised, institutional manner, it was done, for example, thanks to personal contacts and individual actions of various members of the Section. It seems that this contribution to the development of musicology as well as efforts to integrate Polish scholars specialising in music could be regarded as the most important achievements of the Section in the 70 years of its history.

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²⁸ *Ibidem*, 5–6.

²⁹ *Ibidem*.

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ABSTRACT

The Activities of the Musicological Section of the Polish Composers' Union over the 70 Years of its Existence

The article is intended to characterise and summarise the main activities of the Musicological Section of the Polish Composers' Union. Since the beginning (the addition of the Musicological Section to the Polish Composers' Union took place officially during the 4th General Assembly of the PCU, held between 20 and 22 November 1948 in Warsaw) one of its

STRESZCZENIE

Działalność Sekcji Muzykologów Związku Kompozytorów Polskich na przestrzeni 70 lat jej istnienia

Artykuł ma na celu scharakteryzowanie i podsumowanie głównych działań Sekcji Muzykologów Związku Kompozytorów Polskich. Od początku (Sekcja Muzykologów została oficjalnie włączona do Związku Kompozytorów Polskich podczas IV Walnego Zgromadzenia ZKP, które odbyło się w dniach 20–22 listopada 1948 roku w Warszawie) jednym z jej podstawowych

basic objectives has been to disseminate Polish scholars' musical research. This objective is constantly pursued through two inter-related main activities, such as conferences and publishing projects. The most important research of Polish musicologists and music theorists is presented at the annual Musicological Conferences of the PCU, organised quite regularly since 1966. There have been 47 such events so far, not counting unnumbered. In the publishing field, the first official journal of the Section was *Kwartalnik Muzyczny*, revived in 1948–1950, which had an important pre-war tradition. After a long break, its function was taken over by the periodicals launched in 2004—*Polski Rocznik Muzykologiczny* and *Musicology Today*. The journals also serve as a platform for the publication of selected conference papers. In addition, the periodicals are to disseminate the results of Polish scholars' studies in English, which may help to highlight their international relevance.

KEYWORDS: Musicological Section of the Polish Composers' Union, publications, periodicals, musicological conferences, *Kwartalnik Muzyczny*

celów było upowszechnianie wyników badań polskich muzykologów i teoretyków muzyki. Cel ten jest konsekwentnie realizowany poprzez powiązane ze sobą działania Sekcji takie jak organizacja konferencji i projekty wydawnicze. Najważniejsze badania polskich muzykologów i teoretyków muzyki prezentowane są na corocznych Ogólnopolskich Konferencjach Muzykologicznych ZKP, organizowanych dość regularnie od 1966 roku. Do roku 2018 odbyło się 47 takich konferencji, nie licząc nienumerowanych. W ramach działalności wydawniczej pierwszym oficjalnym czasopismem Sekcji był, mający ważną tradycję przedwojenną, „Kwartalnik Muzyczny” odrodzony w latach 1948–1950. Po długiej przerwie jego funkcję przejęły wydawane od 2004 roku periodyki: „Polski Rocznik Muzykologiczny” i „Musicology Today”. Czasopisma te służą również jako platforma do publikacji wybranych artykułów konferencyjnych. Ponadto ich zadaniem jest rozpowszechnianie wyników badań polskich naukowców w języku angielskim, co może pomóc w podkreśleniu ich międzynarodowego znaczenia.

SŁOWA KLUCZOWE: Sekcja Muzykologów Związku Kompozytorów Polskich, publikacje, czasopisma, konferencje muzykologiczne, „Kwartalnik Muzyczny”