

For Many or for the Chosen Few?
Zdzisław Jachimecki's Project for Musicological
Studies at the Jagiellonian University Before 1939¹

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The beginnings of musicological studies at Polish universities are associated with Poland's oldest — the Jagiellonian University of Cracow, founded in 1364.² Those beginnings, dated to mid-November 1911, inaugurated a tradition which is still continued today at Cracow's Institute of Musicology. In 1911 Poland was divided between three foreign empires (a state which continued till 1918), and Cracow was, from the administrative-political point of view, part of the Austro-Hungarian monarchy, enjoying, together with the whole of Galicia, a relative autonomy. The Galician privileges included regulations concerning the official language, and at the Jagiellonian University the language of lectures and classes was Polish. The initiator of introducing musicology into the programme of university studies in Poland under the partitions was Zdzisław Jachimecki (b. 1882), who until October 1953 was head of the Chair of Music History and Theory at the Jagiellonian University.

Jachimecki's inaugural lecture was held in the building of the University's Collegium Novum in Cracow on 15th November 1911 and was dedicated to the *Principles of the Development of Musical Drama*.³ Lectures in music history and theory were meant for the students of the Faculty of Philosophy, then — the largest department at the Jagiellonian University, covering many different disciplines within the humanities, as well as science, natural science and mathematics.⁴ Studies at that Faculty were governed by the principle of free choice of lectures and exams, which led to multidirectional courses of study (without a limited number of subjects) rather than specialising in one field. The academic year was divided into two semesters (with credits for classes and lectures given for each semester separately). In this system,

² Cracow's University was known under many names: Studium Generale, Cracow Academy, from 1780 — the Main Crown School, from 1803 — Cracow University, from 1818 — the Jagiellonian University.

³ 'Z Uniwersytetu' 1911: 2. Cf. The letter from Karol Szymanowski (with a postscript by Grzegorz Fitelberg) to Zdzisław Jachimecki, indirectly dealing with that event, Vienna, 13th Nov. 1911 in Szymanowski 1982: 309. The hitherto quoted (after Włodzimierz Poźniak) date of the Chair's inauguration — 22nd Nov. 1911 — is wrong (Poźniak 1967: 448).

⁴ These were, among others: philosophy, mathematics, physics, psychology, teaching methodology, philology and literary history, history, history of art, ethnography, and archeology. Musicology was part of various Jagiellonian University units: from 1911 — the Faculty of Philosophy, from 1948 — the Humanities Department, from 1951 — the Philosophical-Social Department, from 1953 — the Faculty of History and Philosophy, since 1992 — the Faculty of History.

music theory and history could be studied by any student within the Faculty of Philosophy, who could limit his or her contact with these subjects to just one semester. They were, in fact, facultative classes addressed to university students willing to acquire general knowledge about culture and the arts or to continue their musical education, which in Poland before World War II was quite commonly provided in the houses of landed gentry, the bourgeoisie and aristocracy. The period of absolute freedom of studies at the Jagiellonian University ended only in the academic year of 1925–1926. Thus, in the general system of university studies in Cracow, musicology was a course addressed to a wide audience, not — to the “chosen few”.

The choice of topics and type of discourse used by the lecturers had to take these circumstances into account, while at the same time making sure that the university standards based on academic research be maintained. This was the — by no means easy — task that Zdzisław Jachimecki, the 29-year-old Vienna University graduate, student of Guido Adler and young private reader who had freshly obtained his habilitation in Cracow — had to face.⁵ On the one hand, he was entrusted with the responsibility for the initiation of academic musicological studies in Poland, whose (in a sense) innovative character depended on the presentation to students of a scientific view of music history. The earlier (not only Polish) synthetic publications on music history proved — in confrontation with the scientific, positivist and philological methodology of modern musicology — more “contaminated” than theoretical-musical knowledge, mainly due to their “journalistic” language, meant for the general public. The scientific aspect of the musicologist’s pioneering mission at the Jagiellonian University called for a specialised profile of musicological studies, different from the general didactic concept of the University, in which musicology was only complementary to humanist education. On the other hand, though, the first Polish lecturer in musicology also had to attract students to that new discipline, which used the difficult, highly

⁵ He obtained his habilitation degree on the basis of a book entitled *Wpływy włoskie w muzyce polskiej. Cz. 1: 1540–1640* [*Italian Influences in Polish Music, Part One: 1540–1640*] (1911). The habilitation panel, presided over by, among others, Guido Adler, met on 26th June 1911; the accompanying lecture was held on 30th June 1911; the degree was confirmed and the *veniam legendi* granted on 22nd October 1911 (the relevant documents are held in the Jagiellonian University Archive, signature WF II 121).

sophisticated descriptive and analytic discourse of science and of music as art. Students had to be drawn to the lectures, not only in the first year. There was also the problem and need to reconcile these practical requirements with his own experiences, current research plans and other musicological activity.

Until the end of the academic year 1921–1922, Zdzisław Jachimecki was the Jagiellonian University's only professor of, and lecturer in, music theory and history.⁶ It was only in 1922–1923 that Józef Reiss (b. 1879), Ph.D., Guido Adler's student from the University of Vienna and (from 1922) a Jagiellonian University Reader, began his lectures. Before World War II, classes at the University's Seminar of Music History and Theory were taught by three of Zdzisław Jachimecki's students: Włodzimierz Poźniak (from 1930–1931, with a break in 1934–1935), Stanisław Golachowski (only 1934–1935) and Aleksander Frączkiewicz (from 1938–1939), as well as Bronisława Wójcik-Keuprulian (from 1935–1936) — a Lvov musicology graduate and Adolf Chybiński's student, who obtained her habilitation in Cracow in 1934.

Strategy of the Curriculum: Contents, Forms and Ways of Teaching University Courses in Musicology. The Intended Audience

An analysis of Jachimecki's academic lectures in his first 15 years at the Jagiellonian University clearly proves that he found a solution to the dilemma of "for many or for the chosen few", overcoming the main difficulties and achieving his aims. My claim is that we can even speak of a conscious strategy of persuasion and the choice of topics. For the topic of his first lecture cycle (1911–1912), Jachimecki chose *The Development of Musical Drama* (2 hours

⁶ Z. Jachimecki obtained the title of associate professor in 1917, and full professor — in 1921. In the academic year of 1932–1933 he was Dean, and in 1933–1934, 1934–1935 — Deputy Dean of the Faculty of Philosophy, The Jagiellonian University. From 1918 to 1924 he was director of the Public University Lectures, in 1921–1924 — curator of the academic choir, in 1924–1953 — chairman of the University's Musicologists' Circle. It was on his initiative that the first honorary doctorates were granted to music composers: I. J. Paderewski (1919) and K. Szymanowski (1930). The relevant documents in the Jagiellonian University Archive: signatures WF II 150, S II 619, S II 779, S II 972 and 973.

a week),⁷ a problem related to the musical and literary experience of a potentially very wide group of humanities students, as at the turn of the 19th and in the early 20th century the opera was still the favourite genre of a large group of listeners, was watched and listened to in music theatres, frequently in fragments performed at public concerts, and also sung in private houses.

In his second academic year (1912–1913), Jachimecki continued the same lecture topic, but this time — focusing on the figure and work of *Ryszard Wagner*, a composer and thinker much in vogue at that time, whose idea of art and world view were intriguing not only for music lovers. Moreover, by extending the number of hours of musicology lectures to five a week, Jachimecki was able to present the wide context of operatic music in his new lecture cycle entitled *History of Music in the 19th Century*. He also introduced his students to the secrets of musical technique at his *Course of Harmony and Counterpoint* and explained to them the principles of a discipline they were unfamiliar with in his lecture cycle *Introduction to Musicology*. In the following academic year (1913–1914), Jachimecki extended the scope of his teaching both from the point of view of historical time span and the range of theoretical-musical material, as well as practical analytic and paleographic skills. Separate series of lectures and classes were dedicated to: the works of Johann Sebastian Bach, 15th- and 16th-century music and to *The Key Phenomena in Contemporary Music* — a rare subject at that time, as well as to an overview of genre transformations in music history (*The History of Musical Forms*). The course of harmony and counterpoint continued to be taught, but from a different angle, which allowed the students not only to become acquainted with the theory of harmony and counterpoint and to apply these rules in an independent quasi-composition, but also — to analyse musical works with respect to these two musical components (*A Course of Analytic and Synthetic Harmony*).

⁷ 11 students (3 male, 8 female) enrolled for this lecture. The surviving documents do not provide a clear answer to the question whether the second lecture cycle announced by Z. Jachimecki, *Teoria i praktyka muzyki w wieku XVI* [*Music Theory and Practice in the 16th Century*] (cf. 'Z Uniwersytetu' 1911: 2) was eventually omitted from the university offer or no students enrolled for it. On the basis of entries in the *Katalog studentów Wydziału Filozoficznego z roku 1911/1912* [*List of Students at the Faculty of Philosophy, 1911–1912*], Mariusz Kulczykowski established that only one lecture cycle was delivered in that year and quoted the student numbers (Cf. Kulczykowski 1999: 84, 94).

These three main directions of development of the musicological curriculum at the Jagiellonian University, and initially two, then three ways of teaching – continued in the subsequent years. Some of the topics returned after several years (19th-Century Music — 1916–1917, R. Wagner and the History of the Opera — 1919–1920, J. S. Bach — 1919–1920). Lectures in music history continued to explore three types of topics: those synthetically discussing phenomena of musical culture and composition or a selected genre in a given period, and those dedicated to individual composers and their oeuvre. By the academic year 1922–1923, Jachimecki added the following topics to his list of lecture cycles:

- Polish music (a historical overview), 18th- and 19th-century Viennese classics, monuments of 15th–17th-century Polish music, factors in the evolution of music in the 19th-20th centuries;
- 15th- and 16th-century musical forms and composition techniques with references to theoretical treatises, the opera in 1600–1750, the key phenomena in dramatic music after Wagner, 19th-century song, history of music theory and aesthetics, contemporary techniques of instrumentation, history of the instrumentation of symphonies and operas from Mozart to Wagner;
- Stanisław Moniuszko, Ludwig van Beethoven, Rossini — Bellini — Donizetti — Verdi, F. Chopin, Mozart's operas, K. M. Weber's and H. Marschner's operas, operas by Meyerbeer, Gounod and Bizet.

Lectures in music theory concerned: harmony, musical forms, fundamentals of musical logic and structure. Classes and seminars were dedicated to: analysis of musical forms, analysis of selected contemporary instrumental works, musical paleography, a survey of music history, analysis of harmony, counterpoint and musical syntax, analysis of counterpoint in polyphonic works, and a regular course of music history. Seminars preparing students for writing specialised musicological theses were introduced by Jachimecki in the academic year 1920–1921, most likely — in response to the needs of specific students willing to accept this challenge. These were seminars entitled: *classes in musical paleography and the methodology of historical-musical*

research; analysis of musical syntax on selected examples from the 15th–18th centuries; classes in musicology; seminar on music history. The Seminar of Music Theory and History was officially recognised as a separate unit within the Faculty of Philosophy in the academic year of 1921–1922 (*Skład Uniwersytetu* 1922: 40). 1921 and 1923 saw the completion of the first two doctoral dissertations supervised by Jachimecki: Władysław Kalisz's *Wielogłosowa muzyka kościelna u Włochów w Polsce w 1. połowie XVII wieku* [*Polyphonic Church Music by Italians in Poland in the 1st Half of the 17th Century*] and Helena Dorabialska's *Józef Damse i jego komedio-opera* [*Józef Damse and his Comic Opera*]. From the academic year of 1923–1924, two years before the introduction of the system of specialised studies, the number of more general lectures and those concentrating on the works of well known composers, designed for the the Faculty's students in general, was significantly reduced. These now included only: *Wprowadzenie do historii muzyki* [*Introduction to Music History*] (Z. Jachimecki), *Zasadnicze kierunki w rozwoju muzyki* [*The Main Directions in the History of Music*] (J. Reiss), *Obraz muzyki w XVI wieku* [*16th-Century Music*] and *G. F. Handel* (Z. Jachimecki). This trend was accompanied by an unprecedented (at least at the Jagiellonian University) increase in the offer of lectures and classes dedicated to more specialised problems of 15th- and 16th-century music history and theory, that is, courses addressed to the "chosen few", even if this meant quite a significant number of students. By the academic year 1925–1926, these were the lectures in: methodology of historical-musical research (Z. Jachimecki, J. Reiss), 15th- and 16th-century musical paleography (Z. Jachimecki), treatises by Euclid and Sebald Heyden (selected by J. Reiss), monuments of Polish music before 1600, the piano sonata in the 18th and 19th centuries, and Beethoven's symphonies (Z. Jachimecki). There were also as many as 11 classes on the theory and analysis of counterpoint and harmony and analysis of form, based on examples from the 15th to the 18th centuries, with an emphasis on the 16th century. To this number we should add music seminars — introductory and undergraduate (Z. Jachimecki).

Throughout his early years at the Jagiellonian University (until 1925–1926), Jachimecki taught his courses in the form of lectures dedicated to one subject. This form took into account the place and function of musicology among the

greatly diversified disciplines taught at the Faculty of Philosophy as well as in the university curriculum and teaching system. The offer of lectures, most varied in the area of music history, was addressed to “many” of the Faculty’s students, though at the same time they were absolutely indispensable for the “chosen few” specially interested in musicology. Lectures in music theory, on the other hand, were addressed primarily to the “chosen few”, and the classes and seminars were meant only for those few, as they already required from students a professional theoretical and practical musical background. For this reason, in the years 1926/27–1938/39, the Musicological Seminar held, apart from introductory and undergraduate seminars on music history and theory (2 hours a week each), also specialised classes in musical analysis (4 hours a week) based on 12th–20th-century musical examples including Gregorian chant and European folk music. These classes were taught by Jachimecki or entrusted by him to members of his staff. Also the regularly held lectures and classes in the methodology of historical-musical research (including the criticism of musical sources) and paleography — were meant for the students specialising in musicology. Józef Reiss’s series of monographic presentation of individual theoretical-philosophical treatises (incl. Plutarch on music, treatises by Sebastian de Felstin and Franchinus Gafurius), continued from the previous period, served the same purpose. They were substantially supplemented by a systematic survey of the history of music theory from ancient Greece to the Renaissance, as well as selected problems of 19th- and 20th-century music theory. There were also separate general and single-subject lectures in musical aesthetics. From the academic year 1926–1927, we can also observe a certain correlation between the topics of doctoral dissertations (from 1932–1933 — also of MA theses), that is — the academic interests of the “chosen few” students — and the subjects of “monographic” lectures, which provided those “few” with the fundamentals of knowledge, as well as being potentially addressed to “many” others. The MA and Ph.D. theses, supervised only by Jachimecki and completed in 1930–1939, concerned the 19th-century and the first three decades of the 20th century, concentrating almost exclusively on Polish composers born between 1769 (Józef Elsner) and 1882 (Karol Szymanowski). The other subjects

were: Ruthenian solo songs from Galicia, Hugo Wolf and Claude Debussy. Theses on the theory of harmony and on early music were rare exceptions (only one work on the Polish-Italian music relations in the 17th century). Jachimecki's "monographic" lectures, covering the history of music from the Middle Ages to the 20th century, definitely concentrated on the last 50 years of the history of "modern" music in Europe, that is, from the 1880s, with additional emphasis on the "fathers" of Polish music (Moniuszko, Chopin) and on its key 20th-century innovator — Karol Szymanowski.⁸ The theoretical-aesthetic aspects of contemporary music were the subject of lectures by Józef Reiss, whereas the issue of the "Polishness" of national music and Chopin's style were discussed by Bronisława Wójcik-Keuprulian during her lectures.⁹

An absolute novelty introduced in Cracow in the late 1920s was the sociology of music (J. Reiss's courses in 1928–1929 and 1932–1933), whereas selected (not numerous) issues of folk music appeared in the curriculum as independent subjects only as late as 1936–1937.¹⁰ Both sociology and folk music were subjects that could attract students from the whole Faculty.

The direct sources for musical education (as well as teaching aids) are: music performed or played back, musical works and their various notations. Both forms of the musical work are an indirect source to the study of music theory, for which the direct sources are theoretical treatises. We derive out knowledge about musical works, biographies of composers and perform-

⁸ Zdzisław Jachimecki's lectures (4 hours a week) included: *50 Years of Modern Music* (I — Lyrical genres, II — Musical Drama, III — Instrumental Music) — the whole academic year of 1927–1928; *Ryszard Wagner — A Survey of His Entire Output* — the whole academic year of 1930/31, *Ryszard Strauss* — 2nd semester of 1933–1934, *The Main Trends and Phenomena in the Music of the Last Three Decades* — 3rd semester of 1933–1934, *The Development of Music in the Last 50 Years* — 3rd semester of 1934–1935, *Giuseppe Verdi* — 3rd Semester of 1935–1936 (2 hours a week), *Karol Szymanowski's Works* (I — Songs, II — Piano Works, III — The Opera, Symphonies, the Cantata) — the whole academic year of 1937–1938. A lecture on Chopin was held in the 1st semester of 1933–1934 (4 hours a week), on Moniuszko — in the 2nd semester of 1934–1935 (2 hours a week).

⁹ Józef Reiss's lectures (4 hours a week) included: *Theoretical Foundations of Contemporary Music* — the whole academic year of 1929–1930, *Friedrich Nietzsche's Views on Music* — the whole academic year of 1931–1932, *Polish Writings on Chopin* — 1st semester of 1938–1939. Bronisława Wójcik-Keuprulian lectured 1 hour a week on such subjects as: *The Distinctive Features of Polish Music* — 3rd semester of 1936–1937, *Problems of Chopin's Style* — 3rd semester of 1937–1938 and 1938–1939.

¹⁰ B. Wójcik-Keuprulian: *Problems of Musical Ethnography* — 1st and 2nd semesters of 1936–1937, *Armenian Folk and Religious Music* 1st and 2nd semesters of 1937–1938 and 1938–1939; Z. Jachimecki: *Folk Music of European and Near Eastern Nations* — the whole academic year of 1938–1939.

ers, institutions, the history of theoretical and aesthetic concepts concerning music — from various academic publications. In order to implement his strategy for a curriculum of musicological studies (as described above), Jachimecki had to supply his students, beginning with the autumn of 1911, with an at least basic collection of such sources and publications. Already on 30th November 1911, two weeks after the inauguration of the Musicology, Jachimecki addressed the Faculty of Philosophy in a letter containing a request to purchase an upright or grand piano “necessary to provide musical illustrations during lectures of music history.”¹¹ Towards the end of the 1st semester of the following academic year, in late October or early November of 1912, the instrument was purchased with a subsidy from the Ministry.¹² Later, after the acquisition of a gramophone in the mid-1920s, the lecturers also made use of music records. However, the limited repertoire of recorded music, as well as the good and methodologically justified teaching habit, persuaded Jachimecki to illustrate his lectures and classes (until 1953) regularly on the piano or sometimes also by singing, which provided examples for the theoretical, analytic and historical subjects he discussed.

For a very long time the participants of musicological courses made use of Jachimecki’s private collection of scores and musicological publications. The fact that in the first 15 years musicological courses had the status of introductory lectures and classes for “many” students meant that they were held in a number of university venues which — as well as the shortage of funds — did not create appropriate conditions for the creation of a separate, specialised library stock. It was only after the Seminar obtained its own room (originally — in the Institute of Zoology, then — the Faculty of Chemistry) that conditions were ripe for the opening of an official musicological library.

Owing to Jachimecki’s efforts, the first book purchases and donations were made in October 1922, and by the early months of the academic year 1926–

¹¹ The letter is kept in the Jagiellonian University Archive, signature WF II 150.

¹² Letters from the Dean of the Faculty of Philosophy to the Ministry of Religious Affairs and Education concerning the purchase of the instrument (of 20th June and 31st October 1912) as well as the payment confirmation (of 19th November 1912) collected by Bronisława Gabryelska’s company — kept in the Jagiellonian University Archive, signature WF II 150. Cf. *Kronika Uniwersytetu Jagiellońskiego* (1912: 16).

1927 the library consisted of more than 400 volumes.¹³ These were scores (or piano transcripts) relevant to individual classes including Bach, Buxtehude, Beethoven, Chopin, Frescobaldi, Haydn, Malipiero, Josquin des Prés, Palestrina, Pfitzner, Rossini, Weber, and piano transcripts of Richard Wagner's complete dramas and operas. Of much significance to the study of early as well as contemporary music was the acquisition of selected volumes of *Denkmäler der Tonkunst in Deutschland* and *in Österreich*, *Les maîtres musiciens de la Renaissance française* and the Viennese editions (of 1924–1925) of Arnold Schönberg's *Kammersymphonie* op. 9, *II Streichquartett* op. 10, *Quintett* op. 26, Igor Stravinsky's *Pribaoutki*, and Alfredo Casella's *Italia*. Other purchases included books on the theory of harmony (e.g. by H. Riemann, R. Louis and L. Thuille, H. Eimert, A. Schönberg), counterpoint (H. Riemann), instrumentation (H. Berlioz — R. Strauss), history of musical notations (J. Wolf), music theory (H. Riemann), as well as musicological methodology (G. Adler). There were also numerous publications on the history of individual musical genres or the history of music, by such authors as e.g. H. Riemann, G. Adler, P. Wagner, A. Schering, C. Sachs, Ph. Spitta, P. Landormy, E. Naumann, K. Nef, and F. Pfohl. The collection included only a few lexicons and encyclopaedias (H. Riemann, A. Lavignac-L. Laurencie, A. Eaglefield-Hull). The greatest group consisted of various studies dedicated to more than 30 different composers, from J. Obrecht and G. P. Palestrina to M. Glinka, G. Verdi and R. Wagner, including two or more publications on Monteverdi, Bach, Beethoven, Mozart, Chopin, Schubert and Wagner. Jachimecki's private collection and the university stock that he initiated and developed formed the basis for specialised musicological studies — always far from complete. The library collection of the Seminar was systematically extended until the outbreak of WWII, also thanks to the activity of the Student Musicological Club, set up at the beginning of the academic year of 1924–1925.¹⁴

¹³ Data quoted after an archive copy of *Książka inwentarza ruchomego Seminarium Historii i Teorii Muzyki* [*Inventory of the Moveable Property of the Seminar of Music History and Theory*] initiated on 1st December 1922, kept in the Institute of Musicology, the Jagiellonian University.

¹⁴ The Student Club's statute was approved by the University's Senate on 5th Nov. 1924, and its first Managing Board was elected in early May 1925; regular reports of its activity come from the 1930s. Relevant documents are kept in the Jagiellonian University Archive, signature S II 765.

The Profile of the Student-Candidate and Graduate at the Seminar of Music History and Theory

It was only at the beginning of the academic year of 1926–1927, when a fully specialised musicological Seminar began to operate, simultaneously with the change of the system of studies at the university — that the musical predispositions and professional musical knowledge of a candidate for student became prerequisite. Those basic requirements, formulated by Zdzisław Jachimecki, remained unchanged until 1939. A candidate was expected to have: 1. “a good musical ear and musical memory”; 2. “an at least secondary education in music theory, confirmed by the certificate of a conservatory or music school on that level, including credits for theoretical subjects”; 3. “command of at least two modern foreign languages” (*Spis wykładów 1926*: 36, *Spis wykładów 1936*: 63–64). That last requirement resulted not only from the multilingual character of literature on music and treatises in many languages, but also — from the shortage of academic publications on the subject in Polish. Additionally, Jachimecki stressed the importance of general humanist knowledge for historical-theoretical musicological studies. He recommended that students should choose the history of literature of European countries (at least one of these three: French, German or English) as well as the methodology of history and its auxiliary disciplines as their secondary subjects of study. From 1926, it was also emphasised that

the aim of academic musicological studies is to train independent researchers in the fields of music history, compositions and the study of musical phenomena, and not — to train teachers of practical music [...]. Candidates are warned that due to its immense range and complexity, the study of musicology requires a genuine enthusiasm for work, which is made the more difficult by the very modest amount of materials that we have at our disposal at the Seminar (*Spis wykładów 1936*: 63).

There can be no doubt that the initial requirements quote above, the demands placed on students in the course of their study, as well as the academic (theoretical-historical) rather than practical (pedagogical and artistic) aims of musicological studies at the Jagiellonian University — as defined by Jachimecki — already *a priori* limited the group of musicology adepts to the “chosen few”. The difference between the two systems of study at the Fac-

ulty of Philosophy and the two types of theses required for the completion of studies was reflected by the changing number of students attending musicological courses (from 11 to 58 in 1919–1920, from 44 to 18 in 1922/1923–1926/27)¹⁵ and the relatively small number of final dissertations (11 PhD theses, 15 MA theses). Cracow's musicology graduates embarked on many different types of careers, not necessarily — academic.

Jachimecki was consciously and fully convinced that the target group of musicology students were the “chosen few”, but in his view this conclusion was not tantamount to the statement that the graduates ought to apply this academically-minded and research-based knowledge only in ways designed for the narrow circle of experts, especially those connected with the academic study of music, and to a lesser extent — those dealing with musical practice. He was an ardent advocate of the opposite view: a musicologist who has completed comprehensive humanist university studies ought to cater for “many” different audiences, which also included the important, but not all-important “chosen few”.

The proper field of activity for Cracow's musicology graduates was then, according to Jachimecki, not exclusively academic research. Naturally, for the sake of the faculty, the education of research and teaching staff for the young Polish musicology before 1939, those “chosen few” academics had to remain a priority, but from the point of view of the contemporary state of culture, of the society's musical sensitivity and its awareness of artistic and classical music — the priorities were different altogether. Especially in the polemics that he engaged in during the 1930s, Jachimecki stressed that the results of the activity of musicology graduates, in the form of published works, are very different indeed, and the above quoted standpoint concerning a musicologist's desired professional profile does not entail any hasty conclusions with regard to the criteria and form of the assessment of those results. For Jachimecki, it went without saying that academic texts were different from popular-scientific and journalistic ones, and critical source editions of music

¹⁵ Kulczykowski 1999: 94–101. The increase in the number of students in 1919–1920 and their relatively large numbers till the mid-1920s was also the result of the social-political atmosphere after the regaining of independence by Poland in 1918.

differed from music arrangements published with performers in mind. Still, Jachimecki believed a musicology graduate who chose a way of professional development and further education different from an academic career could not be considered, as Adolf Chybiński suggested, as an “ex-musicologist” or “half-musicologist”, categorically distinguished from “true”, “pure” musicologists — “scientists”.¹⁶ Even the laudable concern for the development of the discipline did not justify, in Jachimecki’s view, the use of such inappropriate and unbecoming terminology.

Jachimecki’s standpoint was also a reflection of his conviction that the forms and effects of the activity of musicology graduates cannot be assessed only from the perspective of the programme of studies and the aims of musicology as an academic discipline. The positivist paradigm of study underlying that programme and aims, recently accepted in Poland, assigned too much autonomy to cognitive work, to source, style and form analysis. Moreover, with regard to the aims of research and the specific qualities of the musicologist’s other activities, Jachimecki claimed that assigning a privileged position to Renaissance and Baroque music (particularly — to early Polish music) was by no means justified, and even less justifiable were the criteria of assessment that resulted from such a bias. On many different occasions, Jachimecki openly demonstrated his point of view on the different professional careers of musicology graduates and on the social duties of a musicologist. He supported his standpoint with arguments from various interrelated fields. Music was for him not only a physical fact (the physical and processual phenomena of music), but also a humanist fact, whose source and subject was the human experience with all its wealth of impressions, emotions, reflections, ways of understanding and describing things. One could say, to quote Karol Berger’s accurate remark, that musicology was for Jachimecki “an important part of the life of culture and music in the society.”¹⁷ A musicologist need not completely abandon his “ivory tower” of science, but ought to go outside of it and spend a lot of time among the general mu-

¹⁶ Chybiński 1930: 589–590. Cf. the polemical article by Jachimecki (1931: 24–27).

¹⁷ Karol Berger’s statement concerning the situation of musicology, presented at a symposium of the ‘De Musica’ Association under the title of *Nowoczesność w muzyce* [Modernity in Music], Warsaw 6th December 2009.

sic audience in order to appreciate fully the cognitive status and value of the musical experience, resulting from contact with a performance of a musical work, with the actual sound of music, not just — the sound imagined by the reader of the score. “Contact with the musical reality” (with “live” music, with composers, performers and audience reactions), could, as Jachimecki emphasised, deepen and enrich “the worldview of a historian and a speculative researcher”, and “enhance” his or her “instinct with respect to the understanding of problems of musical practice in cultural epochs far removed in time.”¹⁸ In 1906, Jachimecki wrote:

music is not meant for the museum; its longevity cannot be ensured by placing it in the dry gallery air and in tightly locked display cases. The longer a musical work is exposed to the warmth of a genuine living feeling, the longer it will survive. Of all the arts, music is the most similar to life and passes as quickly as life (Jachimecki 1906: 93).

More than 20 years later, Jachimecki added that from the perspective of “modern social culture”, musicology should aim at eliminating the distance which, both in the remote past and in the mid-1930s

has divided the musical world into two parts: one consisting of people who reflect on music and musicality, and the other: performers who are completely unaware of and do not understand the basic musical rules. The mutual interpenetration, on the one hand, of musicology — one of the subtlest human sciences, comprising a large number of disciplines and research techniques — and on the other, of musical composition and performance — is beneficial both to the composer, the virtuoso, and the scholar (Jachimecki 1934: 6–7).

For these reasons scholars cannot, claimed Jachimecki, “lock musicology in impenetrable ivory towers” and only observe their “objects” by means of “huge telescopes”.

I do not mean to say here that musicologists can neglect scientific precision in their choice of research tools. Quite the contrary: a musicologist’s public service for the society must be preceded by a most thorough training for independent research work. [...] Still, the quiet and discrete activity that goes on in the scholar’s study is one thing, and the duty to make the final results immediately available to the wide public for its use — is quite another (Ibidem: 6–7).¹⁹

¹⁸ Jachimecki 1934: 7 I also quote a fragment of his speech ‘Losy muzykologii na terenie stolicy’ [The Fate of Musicology in the Capital] (Jachimecki 1934a: 113–114).

¹⁹ Cf. Jachimecki 1923: 130–131 and Jachimecki 1926: 19–21.

Also the Polish musicology, argued Jachimecki with a certain polemical exaggeration, ought to keep in mind the needs of the “man that treads this earth,” and take into account also the “social benefits” of that science and, rather than serving only a “narrow esoteric circle” that remains “beyond and aloof from the interest of the nation’s wide spectrum of cultural groups,” serve that nation’s “widest possible circles. It must not avoid those circles and hide in the stuffy recesses of fruitless speculation in the name of the so-called ‘pure science’ [...]” (Jachimecki 1938: 14). Musicologists must at times “go out to the wider circles of the intelligentsia and speak to them from the columns of daily papers”, as well as publishing “generally accessible works” side by side with those „strictly professional” (Ibidem).

Jachimecki carefully observed everyday musical life and the social reception of music, which inspired many of his ideas for research. These two were also the field in which he sowed his seed — the “fruit” of his academic reflection, varying in form, language, degree of descriptive complexity and scope, as well as the target reader. This is why, apart from the above listed types of activity engaged in by musicology graduates, he indicated others, which depended on active participation in cultural life: musical journalism in the press and on the radio (with particular emphasis on the informative, opinion-forming and persuasive functions of such journalism), popular-scientific publications, concert programming and organisation (also — broadcasting concerts on the radio), open lectures addressed not only to the musical circles, aiming, similarly to reviews, to stimulate interest in classical music and knowledge about music, and teaching the wide public to think about music not only in aesthetic, but also in historical terms.

In March 1938 Jachimecki printed in *Kurier Poznański* (in the ‘Cultural Column’) an article entitled ‘Dla garstki, czy dla wielu?’ [For Many or for the Chosen Few?]. Jachimecki’s at times rather ironic and emotional tone notwithstanding, already the article’s catchy subheadings, which form a kind of summary of the presented problems, are symptomatic of the debate concerning the subject and aims of musicology and the musicologist’s scholarly choices: “Musicology Does Not Impose Itself on the General Public — Its Aims and the Society — In the Stuffy Recesses — What Do the English Say?

Or Even the Germans? — Keep the Man in Mind — On the Workshop of Cracow's Musicology."

Zdzisław Jachimecki's Teaching, Research, Journalistic and Managerial Experience. Its Reflection in University Syllabuses and in the Social Roles He Assumed

Jachimecki's strategy for the curriculum of musicological studies, his idea of a candidate and a graduate, can also be discussed in the context of the research conducted by that musicologist, of his publications, as well as his individual experience and activities outside the university connected with lecturing, writing and artistic life. Jachimecki's musicological specialisation, related to the topics of his degree theses (Ph.D.²⁰ and habilitation), was early Polish, 16th- and 17th-century music and its links to European, particularly — to Italian music.²¹ What is interesting and puzzling, in the first two academic years in Cracow Jachimecki did not impose his specialisation on students, which would have seemed natural for a scholar just launching his academic career. Why did he not follow the typical pattern? Let us remember that those early lectures were addressed to the "many", the wide audience at the Faculty.

Already before 1911, as a regular opera goer (in Lvov, Vienna, later also in Cracow and Warsaw, and in foreign music centres) as well as a person systematically attending concerts and an active performer himself (chorister, choirmaster, pianist and composer), and (from 1904 to 1939) a regular contributor to music magazines — Jachimecki was perfectly aware of the

²⁰ Z. Jachimecki's doctoral dissertation entitled *Nicolaus Gomólka (geb. 1544, gest. 1609) als Psalmenkomponist* (manuscript, 12th October 1906, kept in the Musikwissenschaftliches Institut, Vienna University, signature MS 4^o-14) was completed at Vienna University under the supervision of Guido Adler. The doctoral exam was held in Vienna on 27th Nov. 1906, and the title was granted on 21st December 1906. A copy of the doctoral diploma is held in the Special Collection (Ms 8041) of the Library of the Polish Academies of Learning and Sciences in Cracow.

²¹ The most focused and detailed discussion of Jachimecki's views in this area, taking into account their pioneering character and their significance, as well as the accuracy of many of his interpretations and intuitions, was presented by: Przybyszewska-Jarmińska 2002, Dobrzańska-Fabiańska 2011.

typical model of musical experience and as well as the preferences and expectations of his potential university audience. What was crucial, he knew that 15th–18th century music was only marginally present in the programmes of concerts in Cracow, and the more so — in smaller towns, which was where a large proportion of the students came from. Also the early phonographic records did not include music from that period, and very few scores were originally available in Cracow. We can therefore formulate a highly probable hypothesis as to why Jachimecki, who was part of musical life in that period, found it impossible and unjustified from the didactic perspective to teach about music from those periods in the early years of his university career. For the majority of the students (not for the “chosen few”), Baroque and Renaissance music was a complete abstraction. What is more, university lectures had to fulfil the unquestioned methodological requirement of characterising that music by means of academic historical-theoretical categories which were quite new to the students. One could not refer to their direct musical experience, which would facilitate the understanding of complex musicological issues. This is why it was only in his third academic year (1913–1914) that Jachimecki began to lecture to the “many” about Johann Sebastian Bach, whereas “practical workshops”(1 hour) on 15th- and 16th-century music were meant for the “chosen few”. Selected courses related to his original specialisation were offered only as late as 1916–1917, and, with more intensity, in the 1920s. Jachimecki reserved a presentation of the results of his research on early music for meetings with the academics from the Polish Academy of Learning (See: Jachimecki 1907, 1910, 1912, 1913, 1914, 1915).

It should be stressed that already during his musicological studies in Vienna (1902–1906), simultaneously with studying his chosen area, Jachimecki also tried his hand at a synthetic description of current phenomena in music, at presenting a survey of the history of Polish music and extensive profiles of eminent Polish composers. These can be found in his first major publications of 1905–1911, preceding his employment at the Jagiellonian University. They were, among others, papers about early and most recent Polish and European music, on Beethoven, Mozart, Haydn, Chopin, Wolf, and Wagner.²² After 1911, in agreement with his major long-lasting interests, his musical experience and knowledge of the subject, Jachimecki still dedicated himself primarily to music from the late 18th to the 20th centuries, publishing works on similar subjects as before. These were articles and books on the history of Polish music and contemporary European music, e.g. about Ogiński, Elsner, Chopin, Moniuszko, Smetana, Strauss, Szymanowski, Wagner, Verdi, and Żeleński.²³ On the other hand, his publications concerning the more detailed problems of early Polish music and its sources, though frequently pioneering, deal with narrow fields of research and are mostly of contributory nature.²⁴

Not without significance for the problems discussed by Jachimecki during his university lectures were his experiences with teaching and the popularisation of music before 1911, as well as the activities he engaged in later outside the university. Presentation of issues from the history of music to a non-academic audience of 30 up to nearly 400 people²⁵ was an invaluable test of the lecturer's understanding of the subject as well as of his ability to present the musicological concepts in a language both precise and comprehensible to the "many". The lecture topics were in many cases similar to those offered at the university.

²² E.g. books (Jachimecki 1905, 1906, 1907a, 1908, 1908a, 1910a, 1911a), and articles (Jachimecki 1905a, 1908b, 1910b, 1910c, 1910d, 1911b).

²³ See books: (Jachimecki 1914a, 1920, 1921, 1927, 1927a, 1929–1932, 1930, 1932), and articles: (Jachimecki 1912a, 1919, 1920a, 1923a, 1924, 1924a, 1928, 1931a, 1932a, 1933, 1934b, 1937.)

²⁴ Before 1939 these were, among others: Jachimecki 1916, 1919a, 1927b, 1928a, 1930a, 1930b, 1935.

²⁵ Information based on: Zdzisław Jachimecki's letters to the President of the Public University Lectures [PUL], the Jagiellonian University, as well as the PUL timetables, reports of activity and reports after each lecture season, announcements of the PUL Managing Board (The Jagiellonian University Archive, signatures.: S II 995, S II 991, S II 993). See Winowicz 1983: 132, 170.

At the A. Baraniecki Higher Training Courses for Women in Cracow, Jachimecki gave lectures from the summer semester of 1906–1907 till 1913–1914 (twice a week for one hour). They concerned the history of music, including, for instance in 1907, the following topics: *History of Music from the Renaissance till the Present* and *History of Music in the Last Two Centuries*.²⁶ From March 1907 till December 1936, Jachimecki also cooperated (with some intervals) with the Open University Lectures, an institution which was part of the Jagiellonian University.²⁷ His lectures on music history were held in Cracow or, much more frequently, in various cities of Western Galicia, and also in Silesia:²⁸ altogether more than 70 lectures on the following subjects:

- *The Main Trends in 19th-Century Music: 1. Classicism, 2. Romanticism, 3. Musical Drama, 4. Programmatic and Neoromantic Music* — Cracow 1907;
- *Richard Wagner* — outside Cracow 1907; (a cycle of 4 lectures) Cracow 1908;
- *Polish Music in the 19th Century* — (a cycle of 6 lectures) Cracow 1907;
- *Fryderyk Chopin* — outside Cracow 1907, 1908, 1909, 1932; Cracow 1910;
- *Heroes of Music: 1. Palestrina and Orlando di Lasso, 2. Birth of the Opera, 3. Handel and Bach, 4. Haydn and Mozart, 4. Beethoven* — Cracow 1908;
- *Beethoven* — outside Cracow 1908, 1909;
- *Contemporary Music* (a cycle of 5 lectures) — Cracow 1909; (1 lecture) — outside Cracow 1910;
- *Polish Music in the 19th Century* — outside Cracow 1909;
- *The Development of Dramatic Music* — outside Cracow 1913;
- *The Development of Musical Culture in Poland* (a cycle of 5 lectures) — Cracow 1914, (1 lecture) — outside Cracow 1914;

²⁶ The Courses, on the university undergraduate level, were meant for women above the age of 16. Lectures on music were held as part of the Department of Literature, as one of the so-called “non-regular subjects” (which also included literature and poetry). Apart from regular course participants, these lectures could be attended by other people. See ‘Kursa wyższe...’ 1907: 2, ‘Na wyższych kursach...’ 1907: 3. Cf. also Winowicz (1983: 124, 132, 170) and Kras (1972: 25, 33, 112, 115).

²⁷ The PUL Statute was approved in October 1902, and lectures started in December 1903. These courses were not part of the official university curriculum. Their aim was to “propagate education and scientific knowledge in those strata of the society, for which an academic education has so far been inaccessible.” *Statut Organizacyjny Powszechnych Wykładów Uniwersyteckich* [PUL Organisational Statute] (par. 1.), in the Jagiellonian University Archive, signature WF II 540.

²⁸ In the following cities and towns: Biała, Bochnia, Chrzanów, Cieszyn, Częstochowa, Dębica, Gorlice, Jasło, Mielec, Mysłowice, Nowy Sącz, Nowy Targ, Olkusz, Rzeszów, Sucha, Tarnów, Wadowice, Zakopane, Żywiec.

- *The Motif of Struggle in Music* — Cracow 1915, outside Cracow 1916;
- *The Relation of Polish Music to the Music of Western Countries* — Cracow 1917, outside Cracow 1917;
- *The Genius of Chopin in Relation to Poland and the World* — outside Cracow 1925;
- *Polish Song after Moniuszko* — outside Cracow 1926;
- *French Music* — outside Cracow 1927;
- *Music and Race* — Kraków 1936.

Jachimecki also gave lectures on music history in, among others, the Conservatory of Cracow Music Society (1908–1909, 1913–1918), the private music school operating in the house of Helena Stawarska-Szczerbińska (1910) and at Summer Courses on Polish Culture for Foreigners and Poles Living Abroad (1937, 1938).²⁹ His earliest teaching and lecturing experiences, however (including also teaching the Polish literature and language) date back from the time of his studies in Vienna. There he gave lessons in the houses of Polish aristocracy (e.g. Karol Lanckoroński), taught in, among others, the School of the Polish Association of Christian Workers 'Ojczyzna' (1904–1905), lectured on music at the 'Strzecha' Union of Poles in Austria (1905–1906), gave lectures about famous composers, and in the Society of the Polish Library he presented, among others, the works of Wagner (1905) and contemporary Polish music (incl. W. Żeleński, A. Szeluto, L. Różycki, 1906).³⁰ Also in Cracow and Lvov before his Jagiellonian University appointment, Jachimecki presented papers on music history, e.g. about the piano music from the 18th to the 20th centuries, Wagner, Haydn, Beethoven, Chopin, and Wolf. In 1911–1939 he was intensely involved in similar projects not only in Cracow, but also in Lvov, Zakopane, Krynica, Poznań, Bydgoszcz, Sosnowiec, Vienna, Rome, Bologna, Padua, Florence, Venice, Dresden, Frankfurt, Hamburg and Budapest, lecturing on Bach, Brahms, Chopin, Niewiadomski, Mozart, Schumann, Szymanowski, Paderewski, Rossini, Italian in-

²⁹ See Jachimecki 1911c: 128. Jachimecki's letter to the Vice Chancellor of the Jagiellonian University, Cracow, 11th June 1933 (in the Jagiellonian University Archive, signature S II 619). See also Winowicz (1983: 245), Przybylski (1994: 202), syllabuses of Courses on Polish Culture in the Jagiellonian Library.

³⁰ E.g.: Kucharski (1994: 76–77, 1996: 58); Jachimecki (1905b: 2, 1905c: 4); Winowicz 1983: 64, 72–73.

fluences in Polish music, the Polish opera after Moniuszko, Polish contemporary music, 19th- and 20th-century songs.

A different type of experience related to popularising knowledge of music history among the wide audience was Jachimecki's work for the radio. In the very year of opening the Cracow Broadcasting Station of the Polish Radio, already in March 1927 (officially — from 1928), Jachimecki became head of the music department.³¹ In October 1931, he was dismissed from the Radio as a consequence of signing the protest of the Jagiellonian University professors against the maltreatment and persecution of members of the Parliament imprisoned in Brest,³² but from 1933 he again regularly collaborated with the Radio. His lectures were usually broadcast together with a concert, and until 1939 dealt with such subjects as: Polish early and most recent music, eminent composers (incl. Palestrina, Beethoven, Chopin, Wagner, and Szymanowski), and problems of the philosophy of music. Some of those texts were also printed in the press.³³ Jachimecki designed programmes for the Radio concerts and worked on their organisation. Originally, there were 8–9 concerts a month, e.g. from 1st March 1927 till 19th April 1928, one hundred concerts were held (Jachimecki 1928b: 3), including programmes or whole cycles dedicated to piano music, songs, French music, Chopin's works, the so-called Polish historical music concerts, as well as concerts dedicated to the works of one or several living Polish composers (in 1927–1931 these were: K. Szymanowski, T. Joteyko, W. Maliszewski, L. Różycki, M. Sołtys, A. Tansman, B. Wallek-Walewski).

Following his early attempts at journalistic writing in Lvov (still during his studies in the Polish Conservatory of the Galician Music Society), Jachimecki contributed to both the music and non-musical press: from 1904 sporadically, and in 1905–1939 — regularly. He published reports and reviews of music events, books, music scores, theatrical spectacles, articles, musical columns

³¹ Cf. Zdzisław Jachimecki's articles in the *Radio* weekly (1927–1928); Jachimecki and Z. Ch. 1931: 6; Zdzisław Jachimecki's letter to the Dean of the Faculty of Philosophy of 31st March 1928 (The Jagiellonian University Archive, signature S II 619); *Kronika Uniwersytetu Jagiellońskiego* 1933: 73–73.

³² A copy of Jachimecki's letter to the Minister of Post Offices and the Telegraph in Warsaw, Cracow 3 I 1932 (The Jagiellonian Library's Manuscript Collection, signature Przyb. 299/11).

³³ E.g. Jachimecki 1930c: IX–X; Jachimecki 1939.

and essays. He regularly collaborated with e.g. *Przegląd Polski* (1905–1914), *Czas* (1912–1923; 1907–1909, 1924–1939 sporadically), *Głos Narodu* (1915–1920, 1926–1934; 1909, 1923), and *Kurier Literacko-Naukowy* (1934–1939; 1924–1933 sporadically). Occasionally his writings were also published before 1939 in such titles as: *Echo Muzyczne, Artystyczne i Teatralne, Gazeta Polska, Gazeta Warszawska Poranna, Kurier Poznański, Kurier Warszawski, Kwartalnik Muzyczny, Miesięcznik Literacki i Artystyczny, Młoda Muzyka, Muzyk Wojskowy, Muzyka, Muzyka Kościelna, Muzyka Polska, Nasz Kraj, Nauka i Sztuka, Nowa Reforma, Nowa Książka, Orkiestra, Przegląd Muzyczny, Przegląd Współczesny, Scena i Sztuka, Sztuka, Śpiewak, and Tygodnik Ilustrowany.*

Conclusion

Jachimecki's varied musicological activity, which before 1939 was equally intense in all the fields, undoubtedly allowed him to acquire an excellent knowledge of the wide repertoire of early and most recent music as well as European writings on music. This activity also developed and intensified his broad perspective on musical history and performance practice. Apart from the activities listed above, he also sat on the juries of competitions for performers and composers, in the examination panels for music teachers; he composed music himself, conducted and accompanied other musicians on the piano. This activity also gave him a broad view of tendencies in the dramatic and operatic art, in staging and set design. His sensitivity and critical appreciation of vocal-instrumental music was increased by his experience as a composer of music and songs for theatrical plays and a translator of Mozart opera librettos, texts of Liszt's and Wolf's songs, and the poetry of d'Annunzio or Goethe. I am convinced that these experiences served Jachimecki as an inspiration for his comprehensive surveys of music history and composer profiles. They also enhanced his intuition and became a personal foundation for his bravely formulated great syntheses, in which all the analytic details became of lesser importance, although Jachimecki was aware of the shortcomings of such generalisations. Here, however, we must empha-

side one quite obvious though rarely discussed aspect of Jachimecki's output. It was this multiplicity of tasks and the related variety of musicological topics and contexts, and especially — the fact that he worked nearly everyday against the radio broadcaster's and press deadlines as a concert and opera reviewer — that "stole" much of his time for academic research. Research requires a lot of time, systematic work, and absolute concentration on the subject. It does not bring the desired effects if source studies, their critical comparative analysis and multi-aspectual interpretation are irregular and erratic.

Zdzisław Jachimecki fulfilled many different roles, both in the narrow academic circles and in the wide world of music composers, performers and audiences. He adapted the forms and tools of his lectures or other activities to the immediate context. Apart from research work, he was also active as:

1. a guide and educator, shaping his audiences' sensitivity to art, their artistic tastes, historical-musical interests, enhancing their need for aesthetic choices;
2. a teacher — musicologist and artist, who taught how to understand art and music in its theoretical-historical and aesthetic aspects, as well as introducing students to composition and performance;
3. an animator of music culture.

Apart from the foundations of expert knowledge and research methodology, Jachimecki undoubtedly passed on to his students his love of 18th- to 20th-century Polish music, his fascination with 19th-century song and opera, and the irresistible desire to be up to date with the current achievements of composers and with musical events — areas in which it is the musicologist's ethical and social duty to participate as an organiser and art animator.

Few of Jachimecki's "chosen few" — his 15 Cracow graduates of 1921–1939 — pursued an academic career as researchers and lecturers (H. Dorabalska, W. Poźniak, S. Golachowski, A. Nowak-Romanowicz). Some sporadically published academic papers or popular surveys, while dedicating themselves to library work (W. Horodyński) or mostly — to teaching music theory and history or to musical practice and organisation of musical life

(A. Frączkiewicz, A. Rieger, M. Drobner, S. Śledziński, W. Mantel). Some of Jachimecki's students from the Jagiellonian University before 1939 (who did not obtain degrees in Cracow) continued their musicological studies elsewhere and were later involved in research and publication in Poland and abroad (e.g. M. Grafczyńska, Z. Estreicher). Among his students, many continued to work in the field of music, and some made important contributions to the Polish or local music environment (e.g. J. Ekier, T. Szeligowski, M. Cyrus-Sobolewski, Father W. Świerczek, J. Gablenz, L. Bursa, and J. Życzkowski).

Zdzisław Jachimecki and his students' response to the question of who to cater for: the "many" or "the chosen few" — was — we should cater for both these groups. This decision seems still valid today, especially in view of the new challenges facing musicology in the 21st century, related to its subject-matter, its contexts, functions and the language of narration.

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