

Prof. Adolf Chybiński (1880–1952) —
Founder of Polish Musicology.
For the Centenary of the Faculty of Musicology
at Lvov University (1912–2012)

Michał Piekarski



Professor Adolf Chybiński is the founder of Polish musicology both with regard to academic research and teaching. The school of musicology which he created at Lvov University (*Universitas Leopoliensis*) played a key role in the development of that discipline in Poland.

Cracow — Munich — Lvov

It was in Lvov (now Lviv) that Professor Adolf Chybiński spent his longest and most active period of research and didactic work. In the first 30 years of his life, however, he resided in Cracow and Munich. In the 2nd half of the 19th century Cracow, once the capital of Poland, was under Austrian rule, though nominally it formed a separate Grand Duchy of Cracow, closely linked with the neighbouring Kingdom of Galicia and Lodomeria, also a crownland of the Austrian Empire. These two were referred to jointly as *Königreich Galizien und Lodomerien mit dem Großherzogtum Krakau* (Kalisiewicz 2000: 1043). The capital of Galicia was Lvov (Lemberg) — a city twice bigger than Cracow, situated 300 km east of the latter.¹ Both cities boasted their own universities whose traditions looked back to the Polish-Lithuanian Commonwealth — The Jagiellonian University in Cracow and the K. u. K. (Imperial and Royal) Emperor Francis I University in Lvov.²

Adolf Eustachy Chybiński (b. 29th March 1880 in Cracow,³ d. 31st October 1952 in Poznań) spent the first years of his life in his home city of Cracow, where he was born in the Old Town, in a house at 32, Floriańska St. (Szwejkowski 1984: 197, Chybiński 1959: 9). In Cracow Adolf Chybiński attended a primary school and gymnasium, and took piano lessons with Jan Drozdowski, professor of the piano in Cracow Conservatory, whom the young pupil very much respected. It was Drozdowski that introduced Chybiński in practice to the music of various periods, from J.S. Bach to Tchaikovsky

¹ Lvov became part of the Austria as early as 1772 r. (after the 1st partition of the Polish-Lithuanian Commonwealth), whereas Cracow was actually only incorporated into the Austrian Empire in 1846.

² These were the names that the two universities used after 1817.

³ Adolf Chybiński in his application to the Philosophical Department of Lvov University (1912) mentions this date as a “date of baptism” [Deržavnyj Arhiv L’vivckoi Oblaststi, fond 26, opys 5, sprawa 2014, p. 68].

and Grieg (Chybiński 1959: 20, cf. Pianowska 1984: 449). Apart from teaching the piano technique, the professor provided his pupil with books on the history of music, including some by Hugo Riemann, a fact that Chybiński (1959: 21) later recalled, admitting that: “It was due to his inspiration that my academic interests focused so early on the field of musicology.” In 1898–1903 Adolf Chybiński studied classical languages and German philology at the Jagiellonian University, but eventually he decided to take up musicology and, to achieve this goal, moved to Munich, where in 1904–1908 he studied that subject with Prof. Adolf Sandberger (1864–1943) and Assoc. Prof. Theodor Kroyer (1873–1945) at the Ludwig-Maximilians-Universität. In Munich he also took private lessons in composition from Ludwig Thuille. In Cracow, shortly before his departure for Munich in October 1904,⁴ Chybiński married Maria Gawętkiewicz (1876 Cracow–1958 Poznań) (Ibidem: 49).

Adolf Chybiński chose to study in Munich even though a more renowned centre of musicological research then existed in Austria — at the University of Vienna, where the world’s first Institute of Music History (Musikwissenschaftliches Institut) had been founded in 1898 on the initiative of Guido Adler (Dziębowska 1979: 11). Chybiński already knew Munich from earlier stays with his fiancée, and, besides, he claimed that “the artistic atmosphere in Munich was more favourable” and “one can learn something in every place if only one is willing to learn.” (Chybiński 1959: 66). In Munich, Chybiński struck up or developed an acquaintance with Polish composers who visited that city and whose works he valued highly, such as Mieczysław Karłowicz, Grzegorz Fitelberg, Ludomir Różycki, Apolinary Szeluto and Karol Szymanowski. He later maintained close social relations with many of these artists (*Księga Pamiątkowa ku czci Prof. Adolfa Chybińskiego* 1950: 12).

In December 1908 Adolf Chybiński obtained a PhD in musicology from Munich University on the basis of a dissertation entitled *Beiträge zur Geschichte des Taktschlegens und des Kapellmeisteramtes in der Epoche der Mensuralmusik* (Szweykowski 1984: 197). Already a year earlier, in 1907, he received an official letter from Lvov, from Prof. Wilhelm Bruchnalski, Dean of the Philoso-

⁴ This date appears in a copy of Adolf Chybiński’s marriage certificate [Deržavnyj Arhiv L’vivckoi Oblaststi) fond 26, opys 5, sprawa 2015, p. 90].

phy Department at Lvov University, inviting him to do academic work and earn a habilitation in Lvov (*Księga Pamiątkowa...* 1950: 13; Chybiński 1959: 145). At first Chybiński was in two minds about this offer. He had few links with Lvov, which he had visited only sporadically (for the first time — in 1903).⁵ He was deeply attached to his home city of Cracow, where he had for many years enthusiastically explored the archives in search of more compositions from the past (Chybiński 1959: 147). Also in 1908 he returned to Cracow, planning to continue his research into the city's musical history. Despite the attractions of Munich, Cracow was still the closest to his heart. As he himself explained, "attachment to my home city led me to the study of its musical sources, as nearly half of the history of Polish early music is the history of musical life in Cracow." (Ibidem).

Another Polish musicologist who by 1908 had already lived in Cracow for two years was Zdzisław Jachimecki (1882 Lvov–1953 Cracow), a Vienna University graduate with a degree in musicology. In 1911 he obtained a habilitation from the Jagiellonian University and, on receiving a readership, started a Seminar in Music Theory and History at that university — which later evolved into the Chair of Music History and Theory (Dziębowska 1993: 384). Even though Zdzisław Jachimecki had maintained close and friendly relations with Adolf Chybiński from 1905, Jachimecki's position in Cracow affected not only their relationship, but also the entire history of musicology in the territory of partitioned Poland.⁶ Unable to find appropriate employment at the Jagiellonian University, Chybiński eventually decided to move to Lvov, as he knew he would find favourable conditions for his academic work in that city.

⁵ Adolf Chybiński first came to Lvov in 1903 to deliver a paper before Richard Strauss's single-composer concert. See Chybiński 1959: 43.

⁶ See Winowicz 1983. In private correspondence, the two scholars eventually moved from headings such as "Dear Adolf / Dear Zdzisław" to "Most Honorable Professor" (Ibidem: 205–206, 286).

Lvov and Its University in the Early 20th Century

At the beginning of the 20th century, Lvov was an important centre of Polish science and art, maintaining communication with cities in the west of Europe, especially with Vienna. After the union that formed Austria-Hungary in 1867 and the achievement of autonomy by Galicia in the 1860s, the capital of the province — Lvov — prospered, and, in the absence of major restrictions, Polish culture developed relatively freely in comparison with other Polish cities such as Warsaw, Poznań or Vilnius. Lvov was the seat of the Diet of Galicia, a regional assembly and the main body of legislative power in Galicia, in which most members were of Polish nationality. In that period, when the Polish State formally did not exist, Lvov thus became its informal cultural and academic capital, with Polish offices, Polish schools of all levels, an opera staging many Polish works, and the huge library and art collection known as The Ossolineum (National Ossoliński Institute, founded in 1817), as well as numerous museums and cultural societies. The city also boasted three music conservatories and an impressive number of music schools (Mazepa and Mazepa 2003 vol. 1). The city's population, amounting in 1910 to more than 200 thousand (twice bigger than in Cracow) was predominantly Polish (more than half of the inhabitants were Poles), but with a large percentage of other nationalities: Jews (28%) and Ukrainians (11% declared Ukrainian or Ruthenian as their home tongue). German-speaking persons constituted only 3% of the population.⁷ The number of inhabitants quickly grew and 200 to 300 new tenements were built in the city every year (Lewicki 2005: 43). In 1894, Lvov launched the first electric tramline in the Polish territory, which carried visitors to the Galician National Exposition, presenting the achievements of Polish art and culture from all the parts of former Poland, then partitioned between Russia, Prussia and Austria-Hungary.

The long and rich history of Lvov University dates back to 1661, when the King of Poland John II Casimir raised the Jesuit College in Lvov to the rank of Academy. After the annexation of Lvov by Austria, the Academy was

⁷ A large proportion of Lvov's Jews were strongly assimilated to the Polish nation. According to an Austrian census, in 1910 85% of Lvov's inhabitants named Polish as their native tongue. See Wnęk, Zyblikiewicz, Callahan 2006: 243, 263.

closed down together with the Jesuit monastery itself, and in 1784 a secular school called the Kaiser Joseph University was opened in its place. In 1805–1817 it operated as a postsecondary Lvov Lyceum, and in 1817 the Emperor Francis I signed the foundation act for a school that was henceforth to be called the K. u. K. (Imperial and Royal) Emperor Francis I University in Lvov (*Universitas Franciscea*) (Jaworski 1912: 68–70). The Austrian authorities made German the main language of lectures and turned the school into a German university. Despite the fact that the majority of Lvov's population was Polish, the introduction of lectures in Polish was at first firmly opposed by the Austrian authorities. In order to weaken the position of the Polish community, which the Austrians deemed much too strong, they even claimed on some occasions that the local language was rather Ukrainian, not Polish (Zamojska 2009: 127–135). All the same, thanks to the efforts of the Polish community, in the mid-19th-century the authorities gave permission for some of the classes to be taught in Polish, and the number of such classes rapidly grew after Galicia had gained its autonomy (Jaworski 1912: 84–86, Zamojska 2009: 127–137).⁸ One important document which guaranteed the possibility of conducting classes and lectures in Polish was the emperor's decree of 1871 (Redzik 2007: 69).⁹ In 1906, 185 lecture cycles were held in Polish, 19 — in Ukrainian, 14 — in Latin and 5 — in German (Suchodolski 1987: 249). Before World War I, Lvov University and the Jagiellonian University in Cracow were the only institutions of higher education where lectures were delivered in Polish and the majority of the faculty members were Poles. Conversely, Warsaw University was an exclusively Russian-speaking school (*Ibidem*: 387).

From 1894, the K. u. K. Emperor Francis I University in Lvov was divided into four departments: Philosophy, Medicine, Law and Theology. This was a period of the university's steady growth, and the numbers of both students and teachers consistently increased. In 1913 there were 4980 students at Lvov University, which means that in Austria-Hungary it was second in size only to the University of Vienna (*Ibidem*: 150–192, 246).

⁸ In 1869 Polish became an official language in Galicia.

⁹ At the Jagiellonian University, the Austrian authorities reinstated Polish as a teaching language as early as 1861. In Lvov the situation was more difficult, also because Lvov was a capital city.

The Beginnings of the Chair of Musicology at Lvov University 1912–1918

At the turn of the 19th century, the Philosophical Department at Lvov University had the greatest number of newly established chairs in all the university. The department incorporated ever more disciplines, and its staff's extraordinary activity extended far beyond the university walls (Ibidem: 250–251).

From 1898, the Chair (and later — the Institute) of Modern Art History was held by Prof. Jan Bołoz-Antoniewicz, a well known Renaissance scholar, and it was he who in his letters to Adolf Chybiński first suggested that a Chair of Musicology be established in Lvov, urging the scholar from Cracow to come to Lvov as soon as possible (Hrab 2007: 30). Also Prof. Wilhelm Bruchnalski, 2nd Chair of Polish Literary History, already in 1907 (after the publication of Chybiński's much discussed work on the Polish hymn *Bogurodzica* (Chybiński 1907)) offered to Chybiński a readership at Lvov University. Jan Kasprowicz, Professor of Comparative Literature at Lvov University, was likewise very favourable to the idea of establishing a Chair of Musicology in Lvov (Chybiński 1959: 168). Adolf Chybiński was definitely given the green light to set up a Polish musicological centre in Lvov.

Chybiński settled in Lvov in 1912 and on 18th June that year he obtained his habilitation from the Philosophical Department of Francis I University on the basis of a dissertation entitled *Mensural Theory in Polish Musical Sources from the 1st Half of the 16th Century*.¹⁰ Prof. Wilhelm Bruchnalski was then the dean of the Philosophical Department. During the final oral defence of the dissertation, the debate was chaired by Guido Adler from the University of Vienna for the lack of a professor of musicology in Lvov. Another participant was Prof. Jan Kasprowicz (Ochwat 2007: 86, Chybiński 1959: 168). On 30th October 1912, the Viennese Ministry of Religion and Education confirmed Chybiński's appointment to the post of lecturer in music history and theory, and in November 1912 he took up his teaching duties as a private reader (Ochwat 2007: 86). His inaugural lecture was entitled *The University and Music* (Ibidem: 87). This was the beginning of the future Faculty of Mu-

¹⁰ See Szweykowski 1984: 197. The dissertation was published in Cracow in 1912.

sicology, which existed at Lvov University till the end of 1939.¹¹ Chybiński's appointment took place 14 years after the foundation by G. Adler of the Institute of Musicology in Vienna and less than a year after the establishment by Z. Jachimecki of the Seminar in Music Theory and History at the Jagiellonian University in 1911. Lvov was Austria-Hungary's third (after Vienna and Prague) academic centre boasting a Faculty of Musicology (Cracow was usually not listed, as there was no fully organised faculty in that city) (*Przegląd Muzyczny* 1914). It is interesting to note how the fates of the two eminent Polish musicologists intertwined: Zdzisław Jachimecki, born and raised in Lvov, became the founder of the Cracow musicology, whereas the Cracow-born Adolf Chybiński set up the Faculty of Musicology at Lvov University.

Initially, in 1912, Chybiński taught in the main university building (known after World War I as the Old University) at 4, Saint Nicolas St., and later — in the lecture room of the Faculty of Physics at 8, Długosza St. (Ochwat 2007: 87). Soon afterwards, in the summer of 1913, the Faculty of Musicology was established as part of the Philosophical Department. Its seat was on the ground floor of the nearby tenement house at 27, Długosza St. (now: vul. Kyryla i Metodiya 27, see Figure 3.1), in two small rooms and a kitchen — a “lecture room for smokers”, where about a dozen students gathered for their classes (Chybiński 1959: 159). As we can see, Chybiński was provided from the very beginning with rooms necessary for his teaching work, which facilitated the quick establishment of a Faculty of Musicology in Lvov.

From the academic year 1913–1914, the Faculty of Musicology in Lvov became an autonomous research and teaching institution, modelled on the German single-researcher chairs of musicology (Ochwat 2007: 88). It was also the last discipline of studies from the area of the liberal arts introduced at the Philosophical Department of Francis I University (Suchodolski 1987: 263).

At this point we should sort out some inconsistencies of terminology. Leszek Mazepa notes that the source materials give us different names for the

¹¹ See Łobaczewska 1927: 148. Also Leszek Mazepa quotes 1912 as the year of the establishment of Lvov musicology, citing, among others, issue no. 12 of the periodical *Muzyka* of 1930 (Mazepa and Mazepa 2003 vol. 1: 258).



Figure 3.1

“Faculty.” The word used most frequently is “zakład” (faculty), e.g.: “on the 15th day of last month [15th February 1914] a Faculty of Music History was opened at the K.u.K. University in Lvov” (*Przegląd Muzyczny* 1914). The term “katedra” (chair) also appears, however (Łobaczewska 1927: 148). The Warsaw-based periodical *Muzyka* stated in 1930 that in Lvov a “Musicological Institute” had been established in 1912, and this name, though obviously used in error, was repeated in several other sources. Also in the annual booklets listing the lectures available at Lvov University, the terms are used inconsistently (a faculty or an institute) (See Mazepa and Mazepa 2003 vol. 1: 259). Elżbieta Ochwat also discussed this problem in her dissertation, suggesting that the differences in terminology may result from the fact that musicology as a research-and-teaching unit was modelled on the one-person German chairs of musicology. Hence the use of the terms “zakład” and “katedra” as

synonyms agreed with the wider European academic terminology (Ochwat 2007: 80).

In the academic year of 1912–1913, Adolf Chybiński was appointed to the so-called *Lehrauftreg*, i.e. a lecture and classes, four hours a week, for a monthly salary of about 100 crowns.¹² The subjects of classes included musical paleography, strict counterpoint and the analysis of Beethoven sonatas, while the lecture cycle was entitled *History of 15th - and 16th -Century Polyphonic Music*. In the following academic year, in the winter semester, the classes still covered *The Analysis of Sonatas from Beethoven to Reger*, as well as the *History of Instrumental Music before J.S. Bach*, *Polish Music in the 16th Century* and a lecture cycle entitled *J.S. Bach as a Composer of Instrumental Music* (Mazepa and Mazepa 2003 vol. 1: 260). Years later, Adolf Chybiński admitted that the subjects of classes and lectures were “a test of my students’ endurance. Female students proved to be more enduring.” (Chybiński 1959: 158). The discussed topics, from the area of early music, were not yet at that time a subject of interest in the wider academic circles. All the more remarkable is the fact that Chybiński chose them for his classes, and that — in spite of his older colleagues’ suggestions that he should concentrate in his teaching on more recent music (Ibidem). From those very first lectures at Lvov University, Adolf Chybiński’s great individuality was very strongly felt, and it was evident in his specific interests as well as in his teaching activity.

In order to ensure a suitable standard for his classes, Adolf Chybiński contributed his own private funds to the purchase of a Viennese *Schweighofer* piano (as the University’s grant for that purpose proved insufficient). The instrument, originally placed in the Faculty of Physics, was later transported to the newly created Faculty of Musicology (Ibidem: 159). The instrument was necessary to teach classes of counterpoint and analysis. For instance, in the winter semester of 1915/1916, the list of classes included a course in polyphony, with the following note:

¹² Ochwat 2007: 87. To compare, a good concert piano cost about 1800 crowns, while a uniformed policeman earned about 55 crowns a month, and for a good pair of shoes one would pay 10 crowns. http://genealog.mrog.org/wartosc{_}pieniadza.html [02.03.2012].

Note that as all the lectures and classes will be illustrated by musical examples, we address female and male students who play the piano, the violin, etc., with a request to report to the lecturer (Mazepa and Mazepa 2003 vol. 1: 260).

Also lectures were illustrated by musical excerpts performed on the piano by students of musicology (including, among others, Stefania Łobaczewska), by Adolf Chybiński himself or, if other instruments were called for — by a professor from the Conservatory specially commissioned to perform this task (e.g. J.S. Bach's flute sonatas were performed by Prof. Spatt) (Chybiński 1959: 160).

Simultaneously with the opening of the new faculty, Adolf Chybiński founded a library, to which he donated his entire private book collection — a substantial contribution to the Faculty's resources (*Księga Pamiątkowa* 1950: 14). The library contained books, music prints and periodicals. Already in the academic year of 1914/1915, the collection consisted of: 568 titles in 847 volumes, including 70 on music theory, 30 on musical aesthetics, 14 on ethnography, 55 on general music history, 28 on the history of instrumental music, and as many as 38 — on the history of Orthodox church music (Ochwat 2007: 89). This last point testifies to Chybiński's open-minded attitude towards Ukrainian music, which he exhibited from the very beginnings of his career as a lecturer. Poles at Lvov University evidently facilitated the study of that discipline, and by no means prohibited research on Ukrainian culture, as many publications have wrongly suggested.

Already before World War I, the Lvov Musicology, after just two years of activity, had secured suitable conditions for both teaching and research. This was most of all owing to the efforts of Adolf Chybiński himself. He did not spare his own funds to provide suitable equipment and resources for his Faculty. Even though the Musicology in Lvov began its activity a year later than in Cracow, it soon caught up with the latter and already before the outbreak of World War I, Lvov became the leading centre of musicological studies in the Polish territories. The Cracow unit, on the other hand, received no funds for teaching, and the main obstacle to the opening of something as modest as a musicological seminar was the fact that Musicology in Cracow did not manage to obtain any rooms for its activity before the war — a fact that

Zdzisław Jachimecki commented upon many years later (Jachimecki 1948: 36).

The outbreak of World War I brought the Faculty's activity to a temporary halt. In September 1914, Lvov was captured by the Russian army, and as a consequence the university suspended its work for an entire year and the teaching staff dispersed. However, already in June 1915, after the recapture of the city by the Austrians, academic life began to return to normal (Suchodolwski 1987: 250). The outbreak of the war found Adolf Chybiński in Zakopane, in the Polish Tatra Mountains, where he was spending a holiday. He returned to Lvov in the autumn of 1915.¹³ In the academic year of 1916/1917, his teaching load was increased to 5 hours of lectures a week (Ochwat 2007: 90). The year 1917 brought an important event — Adolf Chybiński obtained the title of associate professor (Szweykowski 1984: 197) and his Faculty could henceforth begin to function officially, as according to the Austrian regulations only a professor could become the head of a faculty.

The Faculty was also in need of an assistant lecturer. Still, in 1917 the Lvov musicology still had no graduates and, besides, the professor received no funds for such a post. For this reason, the only post to be filled at that time was that of librarian, on a voluntary basis. As Adolf Chybiński recalled, the post was given to his best student from that period, Bronisława Wójcik (1890 Lvov–1938 Warsaw), later known as Bronisława Wójcik-Keuprulian (See Chybiński 1959: 159, Prosnak 1967: 294).¹⁴ She was the first student to graduate from the Lvov Faculty of Musicology, and also the first Polish woman-musicologist. In 1917, she received a doctorate on the basis of a German-language dissertation entitled *Johann Fischer von Augsburg als Suitenkomponist* (Prosnak 1967: 294, Ochwat 2007: 91). This was the first doctoral degree in musicology awarded in the partitioned Polish territory, as well as the first and last such degree obtained from the Faculty of Musicology, K. u. K. (Imperial and Royal) Emperor Francis I University in Lvov.

¹³ See Chybiński 1959: 180. Adolf Chybiński spent almost every holiday in Zakopane, which was related to his interest in highlander folklore.

¹⁴ The first women began to appear at Lvov University as early as 1897.

Musicology at the Jan Kazimierz University in Lvov (1919–1939)

The years 1918–1919 brought huge changes at Lvov University, which were related to the end of World War I and the regaining of independence by Poland. As a result of the demise of the Austro-Hungarian Empire, in November 1918, following the heroic struggle of the local Polish population with Ukrainian forces, Lvov became a part of the Polish state.¹⁵ Before 1914 Lvov had played the leading role in Polish culture and academic life, but after World War I it lost its position to the capital city of Warsaw, which was a metropolis four times bigger than Lvov. Throughout the interwar period, Lvov remained second in importance with regard to academic and artistic activity, and third in Poland with respect to size (after Warsaw and Łódź). In 1918, when Poland had regained independence, the Polish government renamed the University of Lvov after its original founder, so that the new academic year of 1919–1920 was already inaugurated in what was now called the Jan Kazimierz University (UJK) — *Universitas Ioanneo-Casimirianae Leopoliensis* — a name which officially functioned for the next 20 years, until the end of 1939.¹⁶ In the following years, the University managed to overcome its poor working conditions, as it gained a new representative building — the former seat of the Diet of Galicia (in independent Poland, the Parliament had its seat in Warsaw). This decision was announced in the Polish Sejm as early as February 1921 (Suchodolski 1992: 109–110). Starting in the academic year 1924–1925, the Jan Kazimierz University introduced a reform that divided the school into five departments: Theology, Law, Humanities, Science and Medicine. In the academic year of 1938–1939, Lvov University had had 104 faculties, employed 196 lecturers in total, including 64 full professors, 22 associate professors and 110 senior lecturers. The post of vice-chancellor was occupied, among others, by such personages as Prof. Jan Kasprowicz, Prof. Juliusz Makarewicz, Prof. Jan Czekanowski, and Prof. Longchamps de Bériér (in 1939) (Draus 2006: 21–25).

¹⁵ In 1923, the Council of Ambassadors confirmed on the international level that Lvov belonged to Poland.

¹⁶ See Draus 2006: 14, 80. The Soviet authorities, which introduced changes at Lvov University in January 1940, renamed it Ivan Franko Lviv State University, and it is under this name that the university still operates today.

After the reform, the Faculty of Musicology became part of the newly established Humanities Department. It also moved to a new, more spacious venue, in one of the former buildings of the Diet of Galicia, at 5, Mickiewicz St. (now: vul. Lystopadovoho Chynu, see Figure 3.2), in the wing of a vast representative edifice. It was there that the Faculty operated until the end of 1939, when its official activity came to a close (*Księga Pamiątkowa* 1950: 15). It was the most dynamically developing musicological centre in Poland between the wars; the other two existed in Cracow and in Poznań (established in 1922).

In 1921, Adolf Chybiński obtained the title of full professor, and in 1929 he was appointed member-correspondent of the Polish Academy of Arts and Sciences (PAU) (see Szwejkowski 1984: 197). In 1928–1929 he also held the post of dean of the Humanities Department at Lvov University (Draus 2006: 228). At this new stage in the development of Lvov Musicology, the full course of studies was gradually formed. A full course took 4 year and was divided into semesters or trimesters. In 1924, the master's degree was introduced in Poland as a degree lower than the doctorate. This system concerned musicology students who began their study in the academic year of 1924/1925 or later.¹⁷ A candidate was enrolled on the course after demanding entrance exams, which included tests of competence in Latin, two modern languages, introduction to music theory and harmony (*Księga Pamiątkowa* 1950: 15). From the beginning, Adolf Chybiński did not care about the number of students, but rather aimed to educate well-trained musicologists with suitable predispositions for this profession. Every year, there were about 25–30 candidates, of whom not more than 10 were accepted (Ochwat 2007: 90), but even this small group grew smaller during the course of studies. Zofia Lissa (1908–1980), who studied musicology in 1924–1929, recalled that of the 7 students enrolled with her in 1924, she was the only one to complete the study (*Kwartalnik Muzyczny* 1949).

Such a small and narrow circle facilitated close relations between students, and between students and lecturers, which in this case really emulated the relation between a master and a disciple. This closeness was emphasised by

¹⁷ The first master's theses were presented at the Faculty of Musicology in 1931. See Ochwat 2007: 92.



Figure 3.2

Anna Czekanowska, who, though she studied with Chybiński already after the war at Poznań University, stressed that in many respects the forms of teaching were similar to those developed in Lvov (Czekanowska 2002: 169).

Classes were taught in the form of lectures, topical seminars or analytic workshops.¹⁸ The syllabus covered four disciplines: music history, music theory, musical analysis and musical paleography. Particular emphasis was placed on the teaching of the history and theory of early music. At the centre of the curriculum, there were lectures dedicated to individual fields, concentrating primarily on the history of music. Professor Chybiński was aware of how many undiscovered sources were still lying in archives throughout Poland. He was also convinced that a synthesis of Polish music history would not be possible until we have studied the entire body of historical sources related to this field (Chomiński 1953: 15). He knew, therefore, that carefully verified primary sources constituted the basis for all studies (Czekanowska 2003: 49).

Classes were held at appointed hours — in the mornings (mostly those taught by the assistant lecturer), as well as the afternoons and evenings (reserved for the Professor). They began with introductory, lower, higher and undergraduate seminars (depending on the students' level), followed by a lecture, which ended before the start of the various concerts held in the city.¹⁹ The vast majority of classes were taught by Adolf Chybiński himself, which can serve as a proof of his versatility as a musicologist — but was also a standard in the one-person faculties of that day. This system consisting of a “free university” and a faculty subordinated to the authority of one eminent professor ensured that each student could be equipped with a thorough knowledge of the field (Czekanowska 2002: 162–163).

Chybiński's teaching activity at the Jan Kazimierz University led to the development between the two world wars of the Lvov School of Musicology, which was Poland's first such comprehensive school dedicated to this discipline. Professor Chybiński's educational aims were fulfilled, as out of the 24 doctoral dissertations and master's theses written at this faculty in 1917–1939, as many as six were strictly dedicated to the Polish music of the 15th–18th centuries, while 13 dealt with early music (from the 13th to the 18th

¹⁸ A detailed list of subjects taught at the Faculty of Musicology can be found in Mazepa and Mazepa 2003 vol. 1: 260–265.

¹⁹ Czekanowska 2002: 167. A walk from the Faculty to the philharmonic or the opera house took not more than 10 minutes.

centuries). Although the subjects of many master's theses and doctoral dissertations were chosen in response to the need for research on early Polish music, the Professor always actively supported his students' individual interests. A confirmation of this can be seen in the number of theses dedicated to 19th-century music, of which there were as many as eight (1/3), including four on the music of E. Grieg (which may have been related to classes dedicated to that composer taught in 1933–1934 and 1935–1936). Such a choice of subjects was possible because — Chybiński's own research preferences notwithstanding — everyone, from students and the assistant lecturer to the Professor himself, was working on their own specific material, selected from the wide range of options offered by the Professor (Ochwat 2007: 127–128). Three theses completed in the 1930s were also devoted to ethnomusicology.

Musicology students were also given the opportunity to obtain a very thorough humanist education, as, apart from musicological subjects, they also attended obligatory classes in various disciplines, including philology, philosophy, history, and the history of art (Hrab 2007: 30). Lectures (concentrating on the phenomenology of a work of art) delivered by Prof. Roman Ingarden at Lvov University in the 1930s, influenced, among others, Chybiński's female students — Stefania Łobaczewska and Zofia Lissa — who focused in their research on the problems of musical aesthetics and of the theory of style, reception of music and the musical-historical process in particular.²⁰ Apart from his regular teaching duties, Professor Chybiński also supported the UJK Students' Musicological Research Club and supervised the UJK Academic Choir (Draus 2006: 58).

The Activity of Lvov Musicological School

Adolf Chybiński created the Lvov Musicological School together with his students. A characteristic feature of the Lvov School was a wide humanist

²⁰ Until our day, Roman Ingarden's book *The Musical Work and the Question of Its Identity* belongs to the reading canon prescribed to musicological students as a key title on musical aesthetics. Cf. also: Ingarden 1933, 1958, 1973.

background and the quest for a historical perspective on the musical phenomena under research. Chybiński's school applied a detailed method of analysis in which each piece of music was examined as a work of art with its own structure. The school was also characterised by a mistrust for, and avoidance of, generalisations and wide syntheses, in which it differed from the Cracow school (Ochwat 2007: 161). Consecutive generations of Lvov musicology graduates were educated in this spirit. Also the assistant lecturers presented their material within this methodological framework.

The first musicologist educated by Prof. Chybiński was the already mentioned Bronisława Wójcik, in 1919–1923 — demonstrator at the Faculty of Musicology, and later — assistant lecturer. In 1934 she obtained a habilitation as the first woman in the history of Polish science, on the basis of a dissertation entitled *The Place of Musicology in the System of Academic Disciplines*, presented at the Jagiellonian University in Cracow (Prosnak 1967: 294). Notably, this was not a historical subject and probably not at the centre of Adolf Chybiński's interests, which is why Cracow proved a better place for this habilitation (Czekanowska 2003: 52). Later the duties of assistant lecturer were taken up (in 1925–1926) by Father Hieronim Feicht (1894–1967), who in 1925 presented a doctoral dissertation entitled *Bartłomiej Pekiel's Sacred Works*, dedicated to the music of that 17th-century Polish composer. Feicht collected materials for this dissertation during the summer break together with Adolf Chybiński in the Archive of Cracow's Wawel Cathedral Chapter (Feicht 2008: 17–18). This is just one example of the master-disciple relations at Lvov musicology. For many years (1926–1939), the person working as an assistant to Chybiński was Maria Szczepańska (1902–1962). Starting in her 1st year of study (1922), it was she who, together with Adolf Chybiński, organised and catalogued the music collection at Wawel. Maria Szczepańska's interest in early Polish music (from the 15th–17th centuries), to which she dedicated all the rest of her life, dated from that early student period (Hrab 2003: 272. Cf. also Chomiński 1967: 223).

Among the younger graduates closely associated with the Faculty, we have to mention the figure of Jan Józef Dunicz (1910–1945) who, still as a student, took up the duties of librarian and voluntary assistant at the Faculty of Mu-

sicology. In 1934–1939 he was an elder assistant lecturer there (Chodkowski 1984: 478–479.). In 1937, he defended his doctoral dissertation: *A. [Adam] Jarzębski and His 'Canzoni e Concerti' (1627)*, published a year later, which even today remains an important source of information. Chybiński regarded it as “one of the best works on early Polish music” (*Ruch Muzyczny* 1948).

Adolf Chybiński was also an editor or close collaborator of many periodicals that published musicological papers, such as the Warsaw-based *Kwartalnik Muzyczny* [*Musical Quarterly*] and *Polski Rocznik Muzykologiczny* [*Polish Musicological Annals*], as well as the less strictly musicological quarterly *Muzyka Polska* [*Polish Music*] and the *Lwowskie Wiadomości Muzyczne i Literackie* [*Lvov Musical and Literary News*], published in Lvov. Those periodicals printed many articles by Adolf Chybiński and his pupils, including Bronisława Wójcik, Stefania Łobaczewska, Father Hieronim Feicht, Maria Szczepańska, Zofia Lissa, Józef Chomiński and Jan Józef Dunicz. Eventually, the Lvov Faculty of Musicology also began to publish its own academic periodical, entitled *Lwowskie Rozprawy Muzykologiczne* [*Lvov Musicological Papers*], of which Chybiński was editor-in-chief. This was a strictly musicological title maintaining very high academic and editorial standards. In the preface, it was noted that the Faculty of Musicology, UJK, having obtained the necessary funds at last, has undertaken to print the academic papers prepared at that Faculty (*Lwowskie Rozprawy Muzykologiczne* 1938). It was the first musicological periodical published in Lvov and one of the first in this field in Poland. Unfortunately, only one issue (1938) appeared before the outbreak of the war. This issue contained Jan Józef Dunicz’s doctoral dissertation, already mentioned above.

The Lvov School of Musicology was also involved in such activities as: editorial work, preparing inventories of musical monuments, and organisation of a systematic study of those monuments. Adolf Chybiński’s central objective was, as I suggested above, creating a basis for the history of Polish music, and so he dedicated nearly all his time to the study and analysis of musical sources (Chomiński 1953: 15). The results of his work were printed in the series *Wydawnictwo Dawnej Muzyki Polskiej* (*Early Polish Music Publications* — still continued today), which he initiated in 1928 as a collection

of sources for the history of Polish music, then only known in a small part (Czekanowska 2002: 199). On Adolf Chybiński's initiative, valuable 15th–18th century manuscripts were photocopied, frequently at the professor's own expense, as The Ministry of Religious Confession and Public Education²¹ did not subsidise this project. He considered it as a task of utmost importance, fearing that in case of another war Polish culture might lose its sources of early music, of which only a tiny fraction had been published. Thanks to his efforts, a large proportion of the precious manuscripts were described and secured, so that the compositions have been preserved despite the war damage and the burning of many manuscripts from Warsaw's libraries by the Nazis in 1944 (*Księga Pamiątkowa* 1950: 18). After World War II, the series *Early Polish Music Publications* was continued by Prof. Chybiński's disciples: Father Hieronim Feicht and Zygmunt Szweykowski. In the 1920s, Adolf Chybiński also organised (together with the Poznań musicology) a long-term collective research project dedicated to Polish folk songs (Łobaczewska 1927: 150).

In 1928–1929, Adolf Chybiński was also the head of the Consulting Committee of the MRCPE, which prepared a project for a system of musical education in Poland (Ochwat 2007: 138). The Expert Committee in Lvov also included other Lvov musicologists, including Prof. Adam Sołtys, director of Lvov Conservatory, with whom Adolf Chybiński had already maintained close contacts for many years.²²

Professor Adolf Chybiński's output of publications consists of more than 650 books and articles on the history of Polish music, the music of the "Young Poland" period (the turn of the 19th century) and ethnomusicology (especially — highlander folklore from Podhale).²³ Another fruit of his more than 40-year-long study of early Polish music was Poland's first dictionary of musicians, including as many as 2400 entries, a large proportions of which had been completely unknown before (See Chybiński 1949).

For his research and teaching activity, Adolf Chybiński was awarded the

²¹ The Ministry of Religious Confessions and Public Education (MRCPE), operating in Poland in the interwar period.

²² Adam Sołtys (1890 Lvov–1968 Lviv) — composer, conductor, director of the Polish Music Society's Conservatory in Lvov (1929–1939), a Berlin musicology graduate. See Sołtys 2008: 128.

²³ Chybiński's valuable publications include: 907a, 1910, 1927, 1939.

Commander's Cross Polonia Restituta. He was the first musicologist to receive such a high state distinction (*Księga Pamiątkowa* 1950: 18).

Lwów — Poznań (1939–1952)

All the extensive activity of Lvov UJK Faculty of Musicology was interrupted by World War II. In September 1939 Lvov was captured and occupied by the Soviet Union, and the Jan Kazimierz University was soon transformed into the Ivan Franko National University of Lviv, which has functioned under this name to our day.²⁴ The UJK Faculty of Musicology existed till 31st December 1939, when it was officially closed. In early January 1940, the Faculty's lecturers, students and equipment were moved to the newly established Lviv State Conservatory, created by the Soviet authorities out of three prewar music conservatories (which they had also closed) and the Faculty of Musicology.²⁵ The new Lviv State Conservatory consisted of 5 departments: Piano, Instrumental, Vocal, Composition, and Music Theory (Mazepa nad Mazepa 2003 vol. 2: 41). Zofia Lissa was appointed Dean of the Music Theory Department, whereas Adolf Chybiński was only Chair of the History of Music, which was part of the Theory Department (*Ibidem*). This situation continued till the summer of 1941, when, having entered Lvov, the German authorities eventually closed all of the city's universities and institutions of higher education, in the field of music allowing only for the existence of a school that employed exclusively Ukrainians as lecturers (*Ibidem*: 45). After the closure of the university, musicological studies continued on a limited basis as part of the underground Jan Kazimierz University. Adolf Chybiński taught classes in the building of the Ossolineum, where he found official employment (Draus 2006: 151).

In the summer of 1944, Lvov was again occupied by the Soviets, separated from the Polish territory and annexed to the Ukrainian Soviet Socialist Republic. Even before the return of the Soviet authorities, in March 1944, Adolf

²⁴ L'vivs'kyj nacional'nyj universytet imeni Ivana Franka. Lvov is now part of Ukraine.

²⁵ The Polish Music Society's Conservatory, The Mykola Lysenko Higher Institute of Music (the so-called Ukrainian conservatory) and the Karol Szymanowski Conservatory.

Chybiński eventually left Lvov — as it later appeared, never to return. After a year in the Polish Tatra (in Zakopane), in February 1945 he moved to Cracow, where he received an invitation to take over the Chair of Musicology at Adam Mickiewicz University in Poznań. In October the same year, he began his work on the reconstruction of the Poznań Faculty of Musicology. It was to this task that he dedicated a period of 7 years, nearly until his death on 31st October 1952 (*Księga Pamiątkowa* 1950: 22).

Memories of Lvov did not leave Adolf Chybiński till the end of his life, which was natural, considering the fact that he had lived through the heyday of his professional life in that city. He later wrote,

I feel that in Lvov I left more of myself than I might guess when I was departing from that city. [...] If I did anything of value in my research work and teaching activity, it all happened in Lvov (Hrab 2010: 139).

The Faculty of Musicology, Adam Mickiewicz University in Poznań, also employed the professor's disciple, Maria Szczepańska. It was there that the last generation of Adolf Chybiński's students, educated in his school of musicology, gained their degrees. These included: Anna Czekanowska, Zygmunt Szweykowski, and Mirosław Perz. Many Lvov musicology graduates were still active in that field in Poland, particularly in Poznań, Wrocław and Warsaw, which Prof. Chybiński summarised in 1949 with these words: "My work in Lvov was not in vain. It is 'Lvov' that now fills the posts at the musicology faculties of our universities".²⁶

Conclusion

Prof. Adolf Chybiński was the pioneer of musicology in the Polish territories and the founder of his own musicological school. The time of his greatest professional activity, which lasted for nearly half of his life, was the 32-year period he spent in Lvov (1912–1944), where he was first (for 5 years,

²⁶ See Jasinovskiy 2003: 78. Among the postwar continuators of Adolf Chybiński's work on Polish music history, Anna Czekanowska mentions Hieronim Feicht (Warsaw University), Zygmunt Szweykowski (The Jagiellonian University), Jerzy Morawski (the Jagiellonian and Warsaw Universities) and Mirosław Perz (Warsaw University) (Cf. Czekanowska 2002: 163).

with a one-year break in 1914–1915) head of the Faculty of Musicology of the K.u.K. Emperor Francis I University (1912–1918), and then for 20 years headed the same Faculty at the Jan Kazimierz University (1919–1939). Moving from his home city of Cracow to Lvov allowed Adolf Chybiński to develop a much wider and more effective research and teaching activity, as Lvov was a much larger, thriving urban and academic centre than Cracow. In Warsaw there was no Polish university before World War I, and so the beginnings of Polish musicology are associated with Lvov. Thanks to favourable conditions and to Prof. Chybiński's intensive work, Lvov boasted the largest Faculty of Musicology in the interwar Poland.

Many of Professor Chybiński's students later became eminent scholars, and formed the first generation of musicologists educated in the Polish territory. They frequently conducted pioneering research. Most of Chybiński's assistants and his most outstanding graduates later obtained high academic degrees and positions, taking over university chairs after World War II and in many cases continuing their professor's research and ideas. As a consequence of the war, all this effort was scattered among many different university centres, and Chybiński's pupils worked in Poznań, Wrocław, Warsaw, Cracow and Lublin. Still, the extensive research projects initiated by the Lvov school of musicology were continued after the war. In Wrocław, Father Hieronim Feicht took active part in the establishment of a Faculty of Musicology (operating in 1946–1952, reactivated in 2003). This Faculty was later moved to Warsaw University, where in 1948 a Faculty of Musicology (from 1958 — an Institute) was initiated by Prof. Zofia Lissa, who directed it in 1948–1975, later replaced on this post by Prof. Anna Czekanowska. For many years, another Lvov musicology graduate, Prof. Józef Chomiński was also a faculty member in Warsaw Institute of Musicology. In 1956, Father Feicht opened a Chair of Church Musicology at the Catholic University of Lublin. Stefania Łobaczewska moved from Lvov to Cracow, where after the war she co-organised the State Higher School of Music and was (in 1952–1955) its vice-chancellor, simultaneously working at the Chair of Music History and Theory, the Jagiellonian University, which she took over after Prof. Jachimecki's death and held in 1954–1963. Prof. Zygmunt Szwejkowski also

worked at the same Chair. In this way, the Jagiellonian University combined the traditions of the Cracow school with those of the Lvov musicology.

Present-day Ukrainian scholars also gladly accept that the Chair of Music History at the Mykola Lysenko Academy of Music in Lviv, Ukraine, is a successor of Adolf Chybiński's school. The students and graduates of the Lvov school of musicology also included several Ukrainian musicologists (such as e.g. Boris Kudryk).²⁷ One should remember, though, that the majority of Chybiński's students were Polish, and after 1945 most of his outstanding graduates worked in Poland (within its new postwar borders) and played a key role in the development of Polish musicology. It was thanks to them that this discipline could still develop, despite the formal closure of the UJK Faculty of Musicology in 1940. This is why, arguably, the main successors of the Lvov school of musicology were Warsaw and Poznań, though its impact on the Cracow musicology should also not be underestimated despite the stronger influence of Zdzisław Jachimecki.

Professor Adolf Chybiński has a permanent place among the eminent Polish scholars of the 1st half of the 20th century. Together with other lecturers from Lvov University, such as Roman Ingarden, Rudolf Weigl and Stefan Banach, they laid the foundations for research and methodology in many different disciplines (the humanities, science and medicine) in Poland. It was thanks to them that the university's achievements were recognised far and wide, and contributed not only to Polish, but also to European learning.

Works cited

- Chodkowski Andrzej (1984)**, [entry:] *Dunicz Jan Józef*, in: *Encyklopedia Muzyczna PWM [PWM Music Encyclopedia]*, ed. E. Dziębowska, vol. 2, Cracow.
- Chomiński Józef M. (1953)**, *Adolf Chybiński*, *Muzyka* Nos. 3–4.
- Chomiński Józef M. (ed.) (1967)**, [entry:] *Szczepańska Maria Klementyna*, [in:] *Słownik muzyków polskich [Dictionary of Polish Musicians]*, vol. 2, Cracow.

²⁷ See Hrab 2007, 2010. After World War II, Lviv State Conservatory also employed two Ukrainian graduates of the Lvov school of musicology — Maria Bilynska and Yaroslava Kolodiy.

- Chybiński Adolf (1907)**, *Bogurodzica pod względem historyczno-muzycznym* [*Historical-Musical Aspects of the Hymn "Bogurodzica"*], *Przegląd Powszechny* vols. 94–95.
- Chybiński Adolf (1907a)**, *O metodach zbierania i porządkowania melodii ludowych* [*On the Methods of Collecting and Classifying Folk Melodies*], *Lud*, Lvov.
- Chybiński Adolf (1910)**, *Materyały do dziejów królewskiej kapeli rorantystów na Wawelu* [*Materials for the Study of the Royal Rorate Ensemble*], Cracow.
- Chybiński Adolf (1927)**, *O muzyce Górali Podhalańskich* [*On the Music of Highlanders from Podhale*], Zakopane.
- Chybiński Adolf (1939)**, *Mieczysław Karłowicz (1876–1909)*, Warsaw.
- Chybiński Adolf (1948)**, *Ruch Muzyczny* IV, No. 8.
- Chybiński Adolf (1949)**, *Słownik muzyków dawnej Polski do roku 1800* [*Dictionary of Musicians in Early Poland Before 1800*], Cracow.
- Chybiński Adolf (1959)**, *W czasach Straussa i Tetmajera. Wspomnienia* [*In the Age of Strauss and Tetmajer — Memoirs*], Cracow.
- Czekanowska Anna (2002)**, *Ze wspomnień o profesorze Adolfie Chybińskim* [*My Memories of Professor Adolf Chybiński*], *Saeculum Christianum*, Warsaw.
- Czekanowska Anna (2003)**, 'Adolf Chybiński jako pedagog i historyk' [*Adolf Chybiński as a Teacher and Historian*], in: *Musica Humana*, ed. J. Jasinovskiy, vol. 1, Lviv.
- Draus Jan (2006)**, *Uniwersytet Jana Kazimierza we Lwowie. Portret kresowej uczelni* [*Jan Kazimierz University in Lvov: A Portrait of a University on the Frontier*], Cracow.
- Dziębowska Elżbieta (1979)**, [entry:] *Adler Guido*, in: *Encyklopedia Muzyczna PWM* [*PWM Music Encyclopaedia*], ed. E. Dziębowska, vol. 1, Cracow.
- Dziębowska Elżbieta (1993)**, [entry:] *Jachimecki Zdzisław*, in: *Encyklopedia Muzyczna PWM* [*PWM Music Encyclopaedia*], ed. E. Dziębowska, vol. 4, Cracow.
- Feicht Hieronim (2008)**, *Wspomnienia* [*Memories*], ed. Wojciech Kałamarz, Cracow.
- Hrab Ulyana (2003)**, 'Muzikolog Maria Shchepanska', in: *Musica Humana*, ed. J. Jasinovskiy, vol. 1, Lviv.
- Hrab Ulyana (2007)**, 'Lvivska muzikologichna shkola Adolfa Khibinskoho yak tsilitsniy naukovo-doslidniy napryam u polskomu ta ukraïnskomu muzikoznastvi' [*Adolf Chybiński's Lvov Musicological School as a Holistic Research Approach in Polish and Ukrainian Musicology*], in: *Musica Galiciana*, ed. M. Wierzbieniec, vol. 10, Rzeszów.
- Hrab Ulyana (2010)**, 'Ukraińscy uczniowie Adolfa Chybińskiego' [*Adolf Chybiński's Ukrainian Students*], in: *Musica Galiciana*, ed. Grzegorz Oliwa, vol. 12, Rzeszów.
- Ingarden Roman (1933)**, 'Zagadnienie tożsamości dzieła muzycznego' [*The Question of the Identity of a Musical Work*], *Przegląd Filozoficzny* Warsaw.
- Ingarden Roman (1958)**, *Utwór muzyczny i sprawa jego tożsamości* [*The Musical Work and the Question of Its Identity*], in: *Studia z estetyki* [*Aesthetic Studies*], vol. 2, Warsaw.

- Ingarden Roman (1973)**, *Utwór muzyczny i sprawa jego tożsamości* [*The Musical Work and the Question of Its Identity*], Cracow.
- Jachimecki Zdzisław (1948)**, *Muzykologia i piśmiennictwo muzyczne w Polsce* [*Musicology and Writings about Music in Poland*], Cracow.
- Jasinovskiy Juriy (2003)**, 'Listi Adolfa Khibinskoho di Mirosłava Antonovicha', in: *Musica Humana*, ed. J. Jasinovskiy, Lviv.
- Jaworski Franciszek (1912)**, *Uniwersytet lwowski* [*Lvov University*], Lvov.
- Kalisiewicz Dariusz (ed.) (2000)**, *Encyklopedia Krakowa* [*Encyclopaedia of Cracow*], Warsaw-Cracow.
- Księga Pamiątkowa ku czci Prof. Adolfa Chybińskiego w 70-lecie urodzin (1950)**, [*Prof. Adolf Chybiński 70th Birthday Memorial Book*], Cracow.
- Kwartalnik Muzyczny (1949)**, No. 25.
- Lewicki Jakub (2005)**, *Między tradycją a nowoczesnością. Architektura Lwowa lat 1893–1918* [*Between Tradition and Modernity. The Architecture of Lvov 1893–1918*], Warsaw.
- Lwowskie Rozprawy Muzykologiczne (1938)**, No. 1.
- Łobaczewska Stefania (1927)**, 'Muzykologia polska' [*Polish Musicology*], *Muzyka polska* [*Polish Music*], ed. Mateusz Gliński, Warsaw.
- Mazepa Leszek and Mazepa Teresa (2003)**, *Shlyah do Muzychnoy Akademi u Lvovi* [*The Road to the Music Academy in Lvov*], vol. 1 and 2, Lviv.
- Ochwat Elżbieta (2007)**, *Zakład Muzykologii na Uniwersytecie Jana Kazimierza we Lwowie w latach 1912–1939*, [*The Faculty of Musicology at John II Casimir University in Lvov 1912–1939*, a PhD dissertation written under the supervision of Prof. Józef Mandziuk], Cardinal Stefan Wyszyński University, Warsaw.
- Pianowska Halina (1984)**, [entry:] *Drozdowski Jan*, in: *Encyklopedia Muzyczna PWM* [*PWM Music Encyclopaedia*], ed. E. Dziebowska, vol. 2, Cracow.
- Prosnak Jan (1967)**, [entry:] *Wójcik-Keuprulian Bronisława*, in: *Słownik Muzyków Polskich* [*Dictionary of Polish Musicians*], vol. 2, ed. J. Chomiński, Cracow.
- Przegląd Muzyczny (1913)**, 1 March, No. 5.
- Redzik Adam (2007)**, 'Kilka uwag na temat języka wykładowego w Uniwersytecie Lwowskim w XIX i początkach XX wieku' [*Some Remarks on Polish as the Teaching Language at Lvov University in the 19th and Early 20th Centuries*], in: *Rocznik Lwowski 2007*, ed. Janusz Wasylkowski, Warsaw.
- Sołtys Ewa (2008)**, *Tylko we Lwowie. Dzieje życia i działalności Mieczysława i Adama Sołtysów* [*Only in Lvov. The Life and Work of Mieczysław and Adam Sołtys*], Wrocław.
- Suchodolski Bogdan (ed.) (1987)**, *Historia nauki polskiej* [*History of Polish Science*], vol. IV, parts I and II, Wrocław-Warsaw-Cracow.
- Suchodolski Bogdan (ed.) (1992)**, *Historia Nauki Polskiej* [*A History of Polish Science*], vol. V, part I, Wrocław-Warsaw-Cracow.
- Szweykowski Zygmunt M. (1984)**, [entry:] *Chybiński Adolf*, in: *Encyklopedia Muzyczna PWM* [*PWM Music Encyclopaedia*], ed. E. Dziebowska, vol. 2, Cracow.

- Winowicz Krystyna (ed.) (1983)**, *Troski i spory muzykologii polskiej 1905–1926. Korespondencja między Chybińskim i Jachimeckim* [*The Conflicts and Dilemmas of Polish Musicology 1905–1926. Correspondence Between Chybiński and Jachimecki*], Cracow.
- Wnęk Konrad, Zyblikiewicz Lidia A., Callahan Ewa (2006)**, *Ludność nowoczesnego Lwowa w latach 1857–1938* [*The Community of Modern Lvov in 1857–1938*], Cracow.
- Zamojska Dorota (2009)**, *Akademicy i urzędnicy. Kształtowanie ustroju państwowych szkół wyższych w Polsce 1915–1920* [*Academics and Officials. The Organisation of State Higher Schools in Poland, 1915–1920*], Warsaw.