



Polish Music Culture Resources in Libraries and Archives



POLISH LIBRARIANS'
ASSOCIATION

We are happy to place in the hands of our readers this volume entitled *Polish Music Culture Resources in Libraries and Archives* to present the most significant Polish music collections and sources of information on the Polish music culture over the centuries. Those collections come from research centres such as: the National Library of Poland; university libraries in Kraków, Poznań, Toruń, Warsaw and Wrocław; libraries of academies and universities of music in Bydgoszcz, Gdańsk, Katowice, Kraków, Łódź, Poznań, Warsaw and Wrocław; public libraries: the Silesian Library, the Pomeranian Library and the Warsaw Public Library – Central Library of the Mazovian Voivodeship; and libraries of cultural institutions, music societies and information centres. The attached bibliography provides a summary of the major research projects implemented in Poland based on these collections.

This publication is intended to promote the Polish musical heritage at the 2019 Congress of the International Association of Music Libraries, Archives and Documentation Centres (IAML) in Kraków. However, we hope that apart from the Congress participants it also reaches music librarians, documentalists, musicologists and historians from all over the world to help them discover and access new source materials that might be of their interest.

At the Music Libraries Section of the Polish Librarians' Association (PLA) – the Polish National Branch of IAML – we are proud to host IAML Congress in Poland for the third time. This year, we are meeting from 14-19 July at the Jagiellonian University in Kraków. The previous Congresses were held at the Warsaw University Institute of Musicology (1966) and at the National Library of Poland in Warsaw (2005). It is also meaningful that since 2017 Stanisław Hrabia, Head of the Library of the Jagiellonian University Institute of Musicology, has been the IAML President.

The 2019 IAML Congress in Kraków is a momentous event for music culture and for the entire librarians' community in Poland. It will provide a great opportunity to recall the Section's achievements as well as its contribution to the protection of national musical heritage and to exploring the Polish musical sources. With their activity in IAML, Polish librarians have gained acknowledgement and appreciation of the international musical community over the years. We expect this presentation of how the PLA Music Libraries Section works—especially in terms of protecting the national musical resources—will increase the international visibility of Polish libraries as important centres of universal cultural heritage.

Hanna Bias
Head of the PLA Music Libraries Section
– Polish National Branch of IAML



Polish Music Culture Resources

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P *Polish Music Culture Resources in Libraries and Archives* is the first publication in English to introduce the major Polish musical collections and sources of information on the Polish music culture over the centuries, providing yet another example of the prominent role played by Music Libraries Section of the Polish Librarians' Association – the Polish National Branch of IAML – in promoting the activities of Polish music libraries, archives and music information centres as well as in enhancing cooperative initiatives, development ambitions and upgrading of the librarians' work and research methodologies.

In 1964, previous experiences of the Polish music libraries working with IAML inspired our music librarians to set up the Music Libraries Section of the Polish Librarians' Association as one of over a dozen specialised sections and committees of the Association. For over 50 years, the Association has been bringing organisational and editorial support to the Section's activities as well as providing it with funds as far as possible, e.g. by obtaining grants. The Section inspired multimedia librarians in Poland to establish the Sound Libraries Section within the Association in 2002.

The achievements of the Music Libraries Section are impressive, including: nationwide conferences for music librarians, community conferences for music librarians from public libraries, music academies and other institutions, debates on specific issues, training courses, professional development, initiatives aiming to deploy new technologies in music libraries, drawing up normative documents and many others. These wide-ranging research and professional activities have resulted in numerous publications issued by the Polish Librarians' Association, such as the *Biblioteka Muzyczna. Music Library* series.

The Section makes an important contribution to consolidating the entire musical community in Poland by inviting musicologists, source researchers, musicians and students to its conferences, meetings and projects. Since the very beginning, the Section has also been present internationally by contributing to the works of IAML. With their activity in this organisation, the Polish librarians have gained worldwide recognition. This international visibility of the Section as well as of Polish music librarians in general is greatly exemplified by the IAML Congress being held in Poland for the third time (Kraków 2019).

Polish Music Culture Resources in Libraries and Archives is a work destined for the participants of the IAML Congress in Kraków as well as for researchers from around the world who are interested in music culture, and wish to explore and appreciate the musical heritage held in Polish libraries and archive collections.

Joanna Pasztaleniec-Jarzyńska
President of the Polish Librarians' Association



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INTRODUCTION

This work has been published for the 2019 Congress of the International Association of Music Libraries, Archives and Documentation Centres (IAML) held at the Jagiellonian University in Kraków. With its historical architecture and artworks as well as unique library collections, the Jagiellonian University, together with the Jagiellonian Library, the oldest Polish library, is especially predestined to hold such an important event for the global librarians' community.

This publication presents the resources of the Polish music culture available in selected libraries and archives. The collections come from various types of music libraries: those of universities, academies of music, public libraries, libraries of cultural institutions, music societies and information centres, as well as from the National Library of Poland. Their librarians are members of the Music Libraries Section of the Polish Librarians' Association – the Polish National Branch of IAML.

One of the Section's objectives is to disseminate information on the Polish musical heritage worldwide. This was made possible in the 1950s as cooperation was launched with the International Association of Music Libraries (IAML), set up in Paris under the auspices of the UNESCO back in 1951. Its primary task was to build a worldwide register of musical sources – *Répertoire international des sources musicales* (RISM) – in cooperation with the International Musicological Society. Considering the enormous wartime losses in library collections, the Polish librarians' community, aware of how important such initiatives were, enthusiastically adopted the idea to create an inventory of musical sources. Despite the complicated political situation resulting from Poland being behind the Iron Curtain, the Polish music librarians were able to establish direct contacts with IAML to start working

together on the documentation of extant musical heritage.

In 1955, only 4 years after the Paris Conference, the Warsaw University Library became the first Polish IAML member and RISM contributor. Further libraries to join IAML were: the National Library of Poland (1959), the Library of the Institute of Art of the Polish Academy of Sciences in Warsaw (1963), Wrocław University Library (1963), Toruń University Library (1966), the Main Library of the Karol Szymanowski Academy of Music in Katowice (1970), and the Provincial and Municipal Public Library – today the Stanisław Staszic Pomeranian Library – in Szczecin (1972), which made it possible to officially establish the Polish National Branch of IAML at the IAML Conference in Bologna.

Warsaw University Library coordinated the cooperation between the Polish libraries contributing to the RISM project in the years 1956-1978. As a result, the RISM Central Editorial Office received ca. 10,000 bibliographic descriptions of old music prints from 47 libraries and archives. At the same time, the Central Catalogue of Old Music Prints was established at the Warsaw University Library Music Department. Works on the RISM were also pursued at the Warsaw University Institute of Musicology and at the National Library Department of Music Collections.

Contribution to the RISM project created foundations to set up the Music Libraries Section of the Polish Librarians' Association (PLA). On the initiative of Maria Prokopowicz, head of the National Library Department of Music Collections, following consultations with music librarians and based on the experience of working with IAML, which several Polish libraries had already joined by that time, on 12 June 1964 the General Board of the Polish Librarians' Association

officially set up the Music Libraries Section and its Founding Committee, whose members were: Maria Prokopowicz, Kornel Michałowski (Poznań University Library), Krzysztof Mazur (Library of the State Higher School of Music in Warsaw) and Karol Musioł (Library of the State Higher School of Music in Katowice). Meanwhile, as a result of collaboration between the Warsaw University Library and IAML, supported by the Warsaw University Institute of Musicology, the idea emerged to hold an IAML Conference in Warsaw in 1966. It was attended by 125 delegates from 18 countries. Following this event, the collaboration became even closer and extended to new areas.

On 1 November 1983, the RISM Coordinating Centre was created, known later as the Polish RISM Centre. Jolanta Byczkowska-Sztaba drafted the Polish RISM Card in accordance with the RISM Central Editorial Office (Zentralredaktion) guidelines and prepared detailed instructions on how to fill it out. The RISM Coordinating Centre established numerous contacts with its Eastern neighbours, promoting the RISM project and providing training to librarians from Vilnius, Lviv, Kiev, Minsk and Moscow. The Centre organised workshops in Poland too. Since the 1990s, further institutions started contributing to the RISM initiative, such as: Wrocław University Library, the University of Opole and the Academy of Music in Gdańsk; at the start of the 21st century, also the John Paul II Catholic University of Lublin and the Adam Mickiewicz University in Poznań joined the project. The contribution to the RISM project has been one of the greatest achievements of the Polish music librarians, musicologists and musical source researchers to date. Numerous publications and conference papers have been dedicated to their work. The descriptions of musical sources are also available in the RISM online database.

The RILM – *Répertoire international de littérature musicale* (RILM Abstracts of Music Literature) is a project that greatly contributed to spreading knowledge of the Polish literature dedicated to music collections. It came to life in 1966 the IAML Conference in Warsaw. The Polish RILM Committee began its operations in 1967. In the years 1967-1984, the project was coordinated by Kornel Michałowski, and from 1984 to 2000 by Barbara Zakrzewska-Nikiporczyk. The resulting bibliographic notes together with the abstracts have been included in the printed version of the RILM issued in 30 volumes in New York in the years 1967-1999.

Since the Polish RILM Committee was reactivated in 2006, the data have been uploaded directly to the editorial database iBis. Today, the following Polish institutions participate in the RILM project: the Jagiellonian University Institute of Musicology in Kraków, the Main Library of the Karol Szymanowski Academy of Music in Katowice, the National Library of Poland in Warsaw, the Academy of Music in

Kraków, the Karol Lipiński Academy of Music in Wrocław, the Feliks Nowowiejski Academy of Music in Bydgoszcz, the Institute of Art of the Polish Academy of Sciences in Warsaw and the Stanisław Moniuszko Academy of Music in Gdańsk. With this collaboration between musicologists and music librarians as well as the opportunities brought about by new information technologies, the RILM database has become one of the basic bibliographic tools for research on Polish music.

The Polish National Branch also contributed to the RIPM project (*Répertoire International de la Presse Musicale* – Retrospective Index to Music Periodicals). In 1981, Kornel Michałowski joined the RIPM Advisory Committee, introducing Poland's achievements in the field of music bibliography (in series entitled *Bibliografia Polskich Czasopism Muzycznych* [Bibliography of Polish Music Periodicals] and *Bibliografia Polskich Czasopism Niemuzycznych* [Bibliography of Polish Non-Music Periodicals]), as well as preparing a list of Polish music journals within this project. The Polish contribution to the RIPM project enabled Barbara Zakrzewska-Nikiporczyk to create an annotated bibliography of five Polish music journals: *Tygodnik Muzyczny* [Music Weekly] (Warsaw, 1820-1821), *Pamiętnik Muzyczny Warszawski* [Warsaw Music Diary] (Warsaw, 1835-1836), *Ruch Muzyczny* [Music Movement] (Warsaw, 1857-1862), *Gazeta Muzyczna i Teatralna* [Music and Theatre Journal] (Warsaw, 1865-1866) and *Echo Muzyczne* [Music Echo] (Warsaw, 1879-1882). The results of these works have been made available in print and in the online RIPM database.

Since Polish music librarians started cooperating with their peers worldwide, they have been actively taking part in the annual IAML conferences, presenting papers and reports on Polish collections, hosting events and participating in poster sessions, which considerably strengthened the Polish National Branch. So far, the following Polish institutions have joined IAML, in addition to those mentioned previously: the Section of Music Collections of the Poznań University Library, the Main Library of the Stanisław Moniuszko Academy of Music in Gdańsk, the Library of the Jagiellonian University Institute of Musicology, the Library of the Fryderyk Chopin Institute, the Library of the Warsaw University Institute of Musicology, the Musicology Section of the Library of the Faculty of History at the Adam Mickiewicz University in Poznań, the Library of the Academy of Music in Kraków, the Wrocław University Library of Cultural Studies and Musicology, the Section of Music Collections of the Jagiellonian Library, the Main Library of the Feliks Nowowiejski Academy of Music in Bydgoszcz, and the Gdańsk Library of the Polish Academy of Sciences.

The idea to organise IAML Conferences in Poland arose as a result of this contribution to international conferences and integration with the global librari-

ans' community. Two of them took place in Warsaw: one in 1966 at the University of Warsaw and the other in 2005 at the National Library of Poland, which was attended by over 350 delegates from 40 countries. The 2019 IAML Congress is held in Kraków, a leading cultural and research centre in Poland.

International collaboration has opened new directions and inspired local initiatives within the Polish librarians' community. The National Branch has been supporting initiatives to introduce new technologies in the Polish music libraries, such as integrated library systems, digital libraries or bibliographic databases. The regular conferences and working meetings allowed them to continually develop the librarians' professional skills and adopt important normative documents, leading to numerous publications and fostering the visibility of the librarians' profession.

Disseminating knowledge about music collections remains a vital part of their activity, which is why the

National Branch pays much attention to working together with the entire musical community, inviting musicologists, source researchers, musicians and students to take part in its meetings. The main focus of the IAML conferences are musical collections, composers' legacy materials and archives. Such resources of music culture are the subject of presentations and inspire the accompanying exhibitions and concerts.

The descriptions of selected collections provided in this work showcase the wealth and diversity of the musical sources collected in Polish libraries and archives, shed light on their geographical and historical context as well as show their significance for the development of music culture and education. Additionally, the attached bibliography provides a deeper insight into the unique musical heritage of Poland.

Stanisław Hrabia

NATIONAL LIBRARY OF POLAND

DEPARTMENT OF MUSIC COLLECTIONS

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One of the main missions of the National Library of Poland is to perpetually collect and preserve the Polish written heritage.

It was already in 1928 that the National Library started receiving legal deposits of sheet music; in later years, this also extended to purchases, donations and exchanges. The Music Department was established as an independent organisational unit in 1934. Until 1944, it was managed by Prof. Julian Pulikowski, musicologist and lecturer of the University of Warsaw. In 1935, the Central Phonographic Archive was set up at the Music Department, collecting folk music records from various Polish regions. A historical moment for the National Library came in 1938 when it received a collection of autographs and copies of manuscripts by Fryderyk Chopin from the Ministry of Religious Denominations and Public Education. The collection had been purchased by the Polish government in 1937 from the Breitkopf & Härtel publishing house. That very year, the National Library also acquired a part of Karol Szymanowski's legacy from the composer's estate.

During the war and immediately after the Warsaw Uprising in 1944, over 5,000 music manuscripts – thousands of pieces of printed sheet music – were destroyed. The Phonographic Archive got completely wiped out and dispersed. Luckily enough, the most precious national treasure – 21 opuses by Fryderyk Chopin from the Breitkopf & Härtel collection – survived, taken away to Canada in early September 1939 and returned to Poland in 1958 following long negotiations. Regrettably, other early manuscripts by the composer got irretrievably lost or destructed, and the only extant early piece by Karol Szymanowski is his *String Quartet No. 2*. The invaluable collection of works by Józef Elsner, Fryderyk Chopin's teacher, has also been preserved, and was returned almost intact to the music collections of the Library.

Since 1945, the National Library music collections have been constantly growing. At first, they were

located in the Manuscript Department, then transferred to the reactivated Music Department in 1951, which was renamed the Department of Music Collections in 1982. As legal deposits of music records made in Poland kept flowing in since 1961, their large collection formed an independent Sound Document Section, today the Department of Sound and Video Recordings.

In 2011, the National Library expanded its collections by including documents related to jazz music to create the Polish Jazz Archive, which contains collections donated by Włodzimierz Nahorny, Andrzej Trzaskowski, Jan Zylber, Janusz Zabiegliński, Jan Borkowski, Ryszard Wolański, Zbigniew Seifert, Leszek Żądło and Jerzy Milian, among others. When in 2017 singer Maryla Rodowicz handed over her abundant private collection, the Popular Music Archive was established.

The national collections, built up systematically for years, are currently one of the largest sources of Polish music, including: sheet music by composers such as Józef Elsner, Ignacy Klukowski, Andrzej Brzezina and Gustaw Sennewald printed by publishers from Warsaw in the first half of the 19th century, copied in the copper-plate engraving and lithographic techniques; anonymously published occasional prints with piano pieces from the November Uprising period with hand-coloured lithographs; the first editions of works by Fryderyk Chopin, Michał Kleofas Ogiński, Feliks Ignacy Dobrzyński and Maria Szymanowska; the first editions of works by Stanisław Moniuszko published in Vilnius and in Warsaw; high-circulation religious and secular songbooks and collections of dances; sheet music added as supplements to magazines and journals such as *Echo Muzyczne i Teatralne* [Music and Theatre Echo] or *Wędrowiec* [The Rambler]; cabaret songs from the years 1925-1939; prints from the occupied Poland alongside *Polonica* from the U.K. and the U.S. produced in the years 1910-



Fryderyk Chopin, *Koncert fortepianowy f-moll op. 21* [Piano Concerto in F minor], Larghetto, autograph (National Library, Mus.215 Cim.)

Ludwik Gliński, *Marsz Generała Dwernickiego = Marsch des Generals Dwernicki*, S.I., [post 14.II.1831], (National Library, Mus.II.18.507 Cim.)

1945, including over 1,000 pieces of sheet music donated by the Polish Museum of America; releases of the Polish music publishing houses from 1918 to this day, together with prints dating to the Occupation Period in the years 1939-1945; music prints with works by internationally-renowned classical music composers as well as critical editions of works by selected artists. Today, the collection of printed sheet music of the National Library of Poland is comprised of nearly 132,000 volumes.

Some of the most recent acquisitions are the 1934 French edition of *Grande valse brillante* Op. 18 by Fryderyk Chopin with musical notes added in the composer's hand as well as a unique edition of *Missa de functis* by Józef Kozłowski performed at the funeral of Polish King Stanisław August Poniatowski, published in Leipzig in 1806.

The Library's *Polonica* are an interesting collection of 400 old prints, including: *Venusgarten [...]. Polnische Tänze* by V. Hausmann (Nuremberg 1602), *Six Trios pour deux violons et basse* by Feliks Janiewicz (Paris, ca. 1790), or the first edition of *Two polonaises and a Waltz, composed for the Patriotic Army of Poland* (London, ca. 1794). It is presumed that the latter piece might have been composed by the Polish and U.S. national hero Tadeusz Kościuszko.

Among the oldest sheet music dating back to the 16th and 17th centuries, choir books are an invaluable group; mostly incomplete, they often include several dozen pieces by composers such as Johannes Christoph Demantius, Hans Leo Hassler, Valentin Haussmann, Orlando di Lasso, Luca Marenzio and Giovanni Pierluigi da Palestrina. Those monumental books, beautifully bound in leather and marked with stamps and supralibros, come from the old library of George Rudolf of Liegnitz known as Bibliotheca Rudolphina.

The manuscript collection consists of over 7,500 items and represents another treasure of the Library. Besides the invaluable autographs by Fryderyk Chopin, it includes: old manuscripts, such as a leaf with tablature notation from Wrocław dating to ca. 1430; the oldest extant organ notation dated before 1528, made on a wooden board taken out of the binding of a 16th century gradual of the Order of Saint Augustine; 17th century organ and lute tablatures; collections of Latin motets and German songs from the early 17th century; transcripts of compositions from the late 18th and early 19th centuries from the Schaffgotsch family collection from Cieplice; a collection of autographs of operas and chamber music pieces, both religious and secular, by Józef Elsner, which used to belong to the Musical Library of the Warsaw City Theatres back in the 19th century; autographs of Polish 19th and 20th century composers, such as Stanisław Moniuszko, Juliusz

Zarębski, Władysław Żeleński, Karol Szymanowski, Kazimierz Sikorski, Kazimierz Wiłkomirski, Zygmunt Mycielski, Stefan Kisielewski, Piotr Perkowski, Roman Palester and Witold Lutosławski; legacy materials of composers from the late 19th and early 20th centuries up to the contemporary period, e.g. Witold Friemann, Feliks Rybicki, Aleksander Wielhorski, Bolesław Szabelski, Grażyna Bacewicz, Kazimierz Serocki, Wojciech Łukaszewski, Tadeusz Paciorekiewicz and Roman Maciejewski; a collection of manuscripts with musical illustrations of theatre plays from the years 1913–1956 donated by the Polish Theatre in Warsaw in 1979, with autographs by Henryk Opieński, Ludomir Różycki, Ludomir Michał Rogowski, Leon Schiller, Jan Maklakiewicz and Tadeusz Szeligowski; autographs by composers from the late 20th and the beginning of the 21st century: Krzysztof Penderecki, Norbert Mateusz Kuźnik, Bernadetta Matuszczak, Marta Ptaszyńska, Romuald Twardowski, Paweł Łukaszewski, Zbigniew Cwojdzński and Jerzy Lefeld, as well as the legacy of the excellent conductor Witold Rowicki, director of the Warsaw National Philharmonic Orchestra for many years.

The oldest music documents – illuminated liturgical books, Cyrillic songbooks from the 15th to the 17th century and early librettos – are kept at the Manuscript Department of the National Library, including a manuscript known to musicologists as Kras.52, which used to belong to the former Krasieński Library in Warsaw and features 15th century compositions by Nicholas of Radom (Mikołaj z Radomia). The hymnals (including the famous *Zamoyski Hymnal*), works on historical theories of music and lyrics with notes are held at the Department of Old Prints. Appropriate sections are dedicated to other types of documents: concert programmes, posters, exhibition catalogues, iconographic items and microfilms of particularly precious music documents from the Library's own collections as well as from other libraries and archives. Records and multi-media documents are kept at the Department of Sound and Video Recordings.

Since 2016, the music legacy materials have been kept and catalogued at the National Library Manuscript Department. Some of the most interesting ones acquired in the recent years from the composers' estates are the nearly complete compositional legacy of Henryk Górecki as well as the documentation of writings and compositions by Zbigniew Mycielski. The Manuscript Department also holds documents related to Krzysztof Komeda, the pioneer of modern jazz in Poland, author of world-famous jazz standards and one of the most talented film music composers of the past century.

In the recent years, sharing its resources with the broadest possible public has become one of the most vital missions of the National Library. This has been made possible by the *Patrimonium* project

implemented since 2017 together with the Jagiellonian Library. Within this initiative, plans are to digitise 30,000 pieces of sheet music, which – subject to copyright – will be made available to every interested user in the public domain.

Exhibitions, conferences and special displays of the collections featuring music documents, as well as the completion of their digitisation, are of paramount importance for spreading knowledge of the national writing. Such initiatives give a second life to the collections and show how to professionally combine their protection and dissemination.

In response to the special interest in the life and work of Fryderyk Chopin, the exhibition “Chopin’s Visiting Card” [*Wizytówka Chopina*] (www.wizytowkachopina.pl) was held in 2010 to accompany the 16th International Fryderyk Chopin Piano Competition in Warsaw.

To honour its importance not only for the Polish, but also the global cultural heritage, the Chopiniana collection of the National Library was entered into the UNESCO *Memory of the World* Register of documentary heritage in 1999.

Mariola Natęcz



Tekla Bądarzewska, *La prière d'une vierge = The maiden's prayer : morceau de salon : pour piano*, Philadelphia, Lee & Walker, [ca 1860] (National Library, Mus.III.127.058 Cim)

JAGIELLONIAN LIBRARY

DEPARTMENT OF SPECIAL COLLECTIONS, SECTION OF MUSICAL COLLECTIONS

Biblioteka Jagiellońska, Oddział Zbiorów Specjalnych, Sekcja Zbiorów Muzycznych

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Jagiellonian Digital Library: www.jbc.bj.uj.edu.pl

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The Jagiellonian Library is the main library of the Jagiellonian University. Its creation dates back to the University's foundation in 1364. Its music documents have been collected since the 15th century. The sheet music department was set up in 1869; in 1958, the Department of Musical Collections was established. In 2013, it turned into the Section of Musical Collections within the newly established Department of Special Collections. Despite earmarking this department as responsible for musical collections, music documents are still dispersed among other organisational units of the library, such as the Manuscript Section, the Old Print Section, the Section of Graphic and Cartographic Collections as well as the Main Storehouse.

The Jagiellonian Library holds artefacts of music culture dating from the Middle Ages to this day. Its musical collections have survived World War II undamaged. Some of the most precious medieval manuscripts are the so-called *Pontifical of the Kraków Bishops* from the late 11th or early 12th century, an antiphony of the Ambrosian Rite from the 15th or 16th century as well as the earliest record of the oldest Polish religious hymn, *Bogurodzica* [Mother of God], dated to ca. 1408. Later historical documents of music culture include the collection of vocal and instrumental religious compositions from the late 17th and early 18th centuries by composers such as Grzegorz Gerwazy Gorczycki, Jacek Różycki and Marcin Kreczmer; 16th-century music prints from Kraków (such as *Missale vratislaviensis* of 1505, the oldest print including musical notes in the Polish territory, and the first printing of *Melodie na psalterz polski* [Melodies for the Polish Book of Psalms] by Mikołaj Gomółka of 1580); and numerous manuscript and printed treatises in music theory.

The handwritten and printed sheet music of the 19th and 20th centuries kept at the Section of Musical Col-

lections originates from various sources, such as the collections of the Friends of Music Society in Kraków, the Potocki family of Krzeszowice and the Pustowski family of Kraków, as well as the donations received from Leon Rogalski, Ludwik Peter, Jan Oberbek and others. Édouard Ganche's collection dedicated to Fryderyk Chopin, purchased in 1942, is especially valuable, as it includes several manuscripts, numerous first printings and rare first editions of Chopin's works.

Among the male and female composers of the 19th and early 20th centuries whose manuscripts are held at the Library, the most notable ones are Józef Elsner, Maria Szymanowska (*Album "Pour mes enfants"*), Fryderyk Chopin (including pre-publication autographs of *Scherzo* in E major and *Barcarolle*), Stanisław Moniuszko (e.g. *Trzeci śpiewnik domowy* [Third Home Songbook] and fragments of the *Verbum nobile* opera), Władysław Żeleński (e.g. his operas *Janek* and *Stara baśń* [An Ancient Tale]), Ignacy Jan Paderewski (*Stara suita* [An Old Suite] for piano), Karol Szymanowski (Songs Op. 2 No. 3-5 and *Łabędź* [The Swan] Op. 7), and Wanda Landowska. The Library also holds the manuscripts of works by Polish composers who made music after World War II, such as Grażyna Bacewicz, Andrzej Panufnik (autographs of his early works such as *Tragic Overture* or *Sinfonia rustica*), Roman Palester (e.g. *Passacaglia* for orchestra), Witold Lutosławski (e.g. *Symphonic Variations, Variations on a Theme by Paganini, Recitativo e arioso*), Zbigniew Preisner and Krzysztof Penderecki (sketches for Violin Concerto No. 2 *Metamorphosen*).

The 19th century music prints kept at the Jagiellonian Library include many invaluable and often unique historical documents of Polish music publishing, especially those issued by book sellers from Warsaw, Lviv and Kraków. Apart from the precious editions of

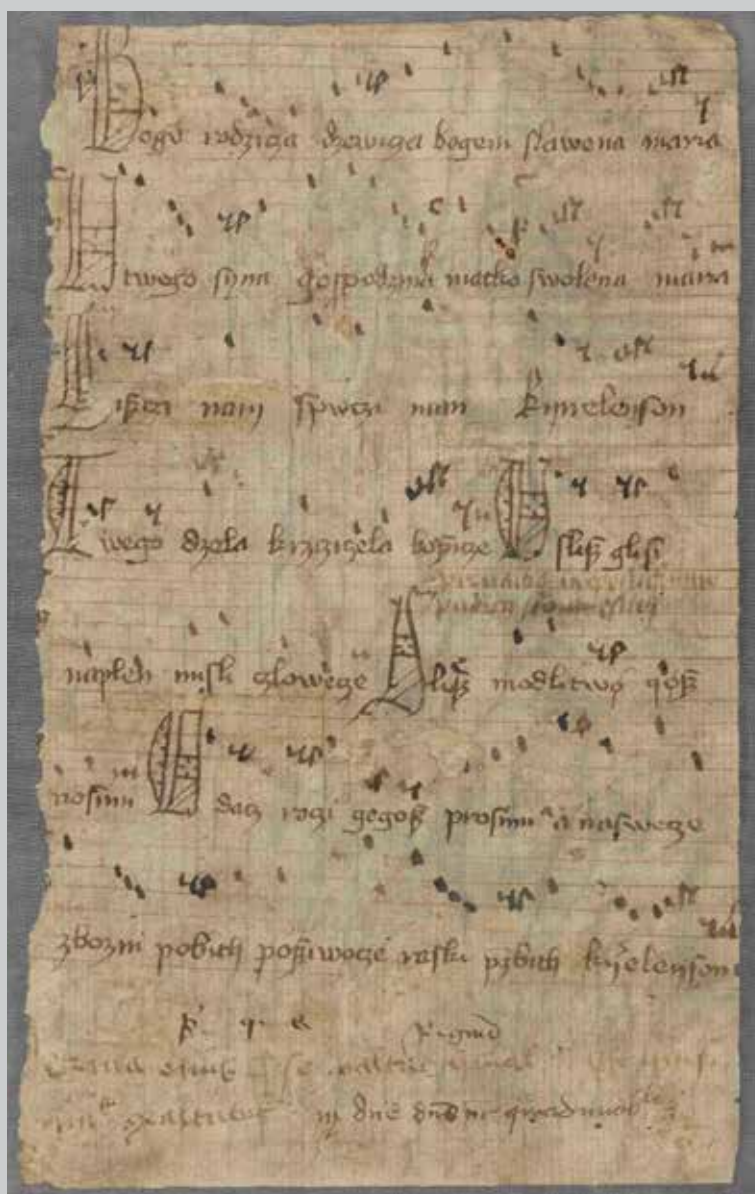
works by composers who made a great contribution to the Polish music culture (such as Fryderyk Chopin, Stanisław Moniuszko, Karol Lipiński and Karol Szymanowski) as well as many popular music compositions illustrating the tastes of the 19th century audiences and music lovers, the collection includes prints with national patriotic chants and songs of great significance for the Polish history of the times when the country was occupied by foreign powers. The Section of Musical Collections also keeps a set of both handwritten and printed sheet music inherited from the Kraków Music Society as well as the Students' Library of the Music Society Conservatoire in Kraków, singled out as a separate collection.

Apart from the manuscripts and music prints, the Section of Musical Collections gathers music records

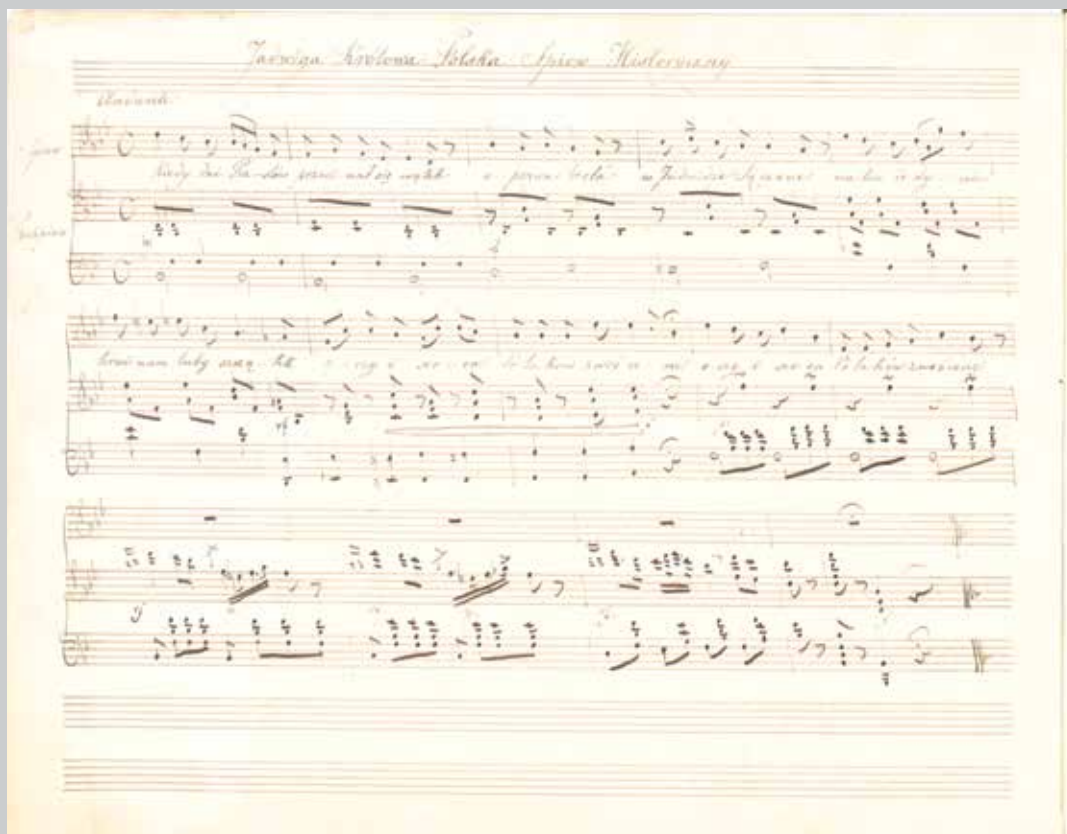
(on LPs, tapes and CDs) and videos (on tapes and DVDs), alongside documents of the social life related to music, such as concert programmes and posters (including unique posters announcing concerts given by Fryderyk Chopin in Warsaw in 1830), bookshop catalogues, information brochures and various ephemeral prints.

Since 1947, the collections of the former Prussian State Library found in the Polish territory after World War II have been deposited at the Jagiellonian Library. Their musical part includes an abundant collection of old prints dating to the 16th and 17th centuries, a collection of music manuscripts (including autographs) and Robert Schumann's correspondence.

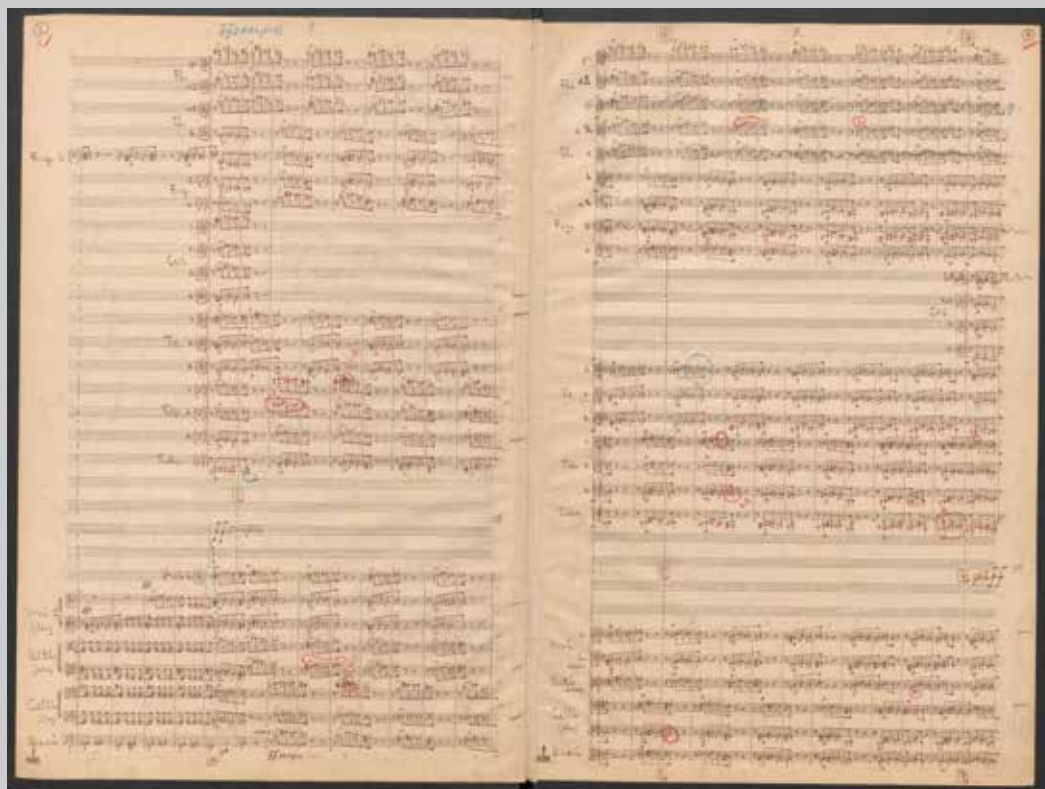
Michał Lewicki



Bogurodzica [Mother of God], ca. 1408 (Jagiellonian Library, Rkp. 1619a II)



Maria Szymanowska, *Album „pour pes enfants”*, autograph, ca. 1820 (Jagiellonian Library, Muz. Rkp. 2003 II)



Andrzej Panufnik, *Uwertura tragiczna* [Tragic Overture], autograph, between 1945 and 1948 (Jagiellonian Library, Muz. Rkp. 4011 V)

LIBRARY OF THE JAGIELLONIAN UNIVERSITY INSTITUTE OF MUSICOLOGY

Biblioteka i Fonoteka Instytutu Muzykologii Uniwersytetu Jagiellońskiego

ul. Westerplatte 10, 31-033 Kraków

www.biblioteka.muzykologia.uj.edu.pl ; muzykologia.biblioteka@uj.edu.pl

Jagiellonian Digital Library: www.jbc.bj.uj.edu.pl

This is the second music library at the Jagiellonian University, besides the Section of Musical Collections of the Jagiellonian Library. It provides resources for research in musicology, which has been conducted here since 1911. The Library collections include,

among others, the sheet music collection of the Polish Radio Orchestra and Choir as well as the Archive of the Music Libraries Section of the Polish Librarians' Association – the Polish National Branch of IAML.

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POZNAŃ UNIVERSITY LIBRARY DEPARTMENT OF SPECIAL COLLECTIONS, MUSIC SECTION

Biblioteka Uniwersytecka w Poznaniu, Oddział Zbiorów Specjalnych, Pracownia Muzyczna

ul. Ratajczaka 38/40, 61-816 Poznań

lib.amu.edu.pl ; library@amu.edu.pl

Wielkopolska Digital Library: www.wbc.poznan.pl

The Poznań University Library came into existence in 1919, after taking over the book collection of the former Kaiser Wilhelm Bibliothek, established in 1902. At that time, it was in possession of about 250,000 volumes. As Poland regained independence, more Polish collections started being acquired for the newly established Polish university in Poznań. The collection was expanded by donations from institutions and private donors from Poland and other countries; by 1939, it already consisted of ca. 500,000 volumes. In the years 1939-1945, it operated

as the Staats- und Universitätsbibliothek. During World War II, about 10% of its collections got destroyed. In the years 1945-1948, around 750,000 items of books and special collections, mainly old prints and cartographic documents, were brought to the library within the efforts to safeguard its collections.

The first music documents received by the Library together with the Kaiser Wilhelm Bibliothek book collection were mostly editions of complete works

by Johann Sebastian Bach and Ludwig van Beethoven published in Germany in the 19th century. Music documents started to be systematically collected since 1927 as the requirement to receive a legal deposit was introduced. However, the Section of Musical Collections had not been formally established until 1950. For many years, its organiser and manager was the eminent bibliographer Kornel Michałowski (1923-1998). The collection (manuscripts and prints of musical compositions, books and journals dedicated to music, documents of the music life as well as records) is focused on composers from Greater Poland and music publications from this region.

The most remarkable early manuscripts include several graduals and antiphonaries, two 17th century lute tablatures, and a collection of sheet music for viola da gamba, with works by Karl Friedrich Abel and F. Anton Rösler as well as by Polish composers: Ełiasz Karmelita, Jakub Gołębek, Jan Dawid Holland, Nikodem Biernacki and Bolesław Dembiński. Among the works by 20th century composers, the legacy materials of the following artists from Poznań stand out: Stefan Bolesław Poradowski, Walerian Józef Gniot and Jerzy Młodziejowski. The Poznań University Library holds the legacy of Prof. Adolf Chybiński, an excellent Polish musicologist, of particular significance for the history of Polish music. The collection includes copies of numerous artefacts of Polish music which got lost during World War II, abundant archive materials of Mieczysław Karłowicz (the composer's correspondence consisting of 101 letters, memories of friends with over 200 letters and concert reviews) and Ludomir Różycki, as well as archive materials related to Maria Szczepańska and Tadeusz Strumiłło, the Professor's collaborators.

A small piece of parchment with musical notes and an ornamental initial known as the "Fragment from Stry Sącz" is an invaluable source for research on the early period of Polish culture. It includes fragments of two motets of the second half of the 13th century from the repertoire of the Notre Dame School. Another collection of manuscripts are the Lviv fragments, discovered in the bindings of municipal books. They include numerous works by Guillaume Dufay and Josquin de Prez as well as pieces by Piotr of Grudziądz unknown before.

A magnificent source for the history of courtly culture is a manuscript which according to studies by Prof. Jerzy Gołos might well be the oldest extant opera in Polish, and one of the first *opera buffa* and probably the very first hunting-themed opera in Europe. This work was written in ca. 1675 by an anonymous composer.

Two manuscripts of works composed by Ełiasz Karmelita, a monk from the Poznań Carmelite Monas-

tery at the Corpus Christi Church, bear testimony to the city's musical life.

In the collection of printed sheet music, with ca. 50,000 volumes, 19th and 20th century editions prevail, 800 of which are Polish prints published before 1875. The collection of prints from the November Uprising period, published in Poznań in the years 1830-1831 by Karol Antoni Simon, is particularly valuable. As to regional editions from Greater Poland, the University Library has over 1,500 sheet music titles from the years 1825-1975. Foreign editions include seventy-five 17th and 18th-century old prints (including first printings of works by Henry Purcell), a collection of printed and manuscript Masonic song books as well as numerous first printings and early editions of works by C. Ph. E. Bach, L. Van Beethoven, W. A. Mozart, G. Rossini, F. Chopin and H. Wieniawski.

Andrzej Jazdon



A fragment of a Polish opera by an anonymous composer, ca. 1675 (Poznań University Library, Rkp.Muz. 7643)



Fragment starosądecki [Fragment from Stary Sącz] (Poznań University Library, Rkp.Muz. 7011)



Autograph of an unknown piece by Carl Friedrich Abel from tablature for viola da gamba (Poznań University Library, Rkp.Muz.7836)

NICOLAUS COPERNICUS UNIVERSITY LIBRARY IN TORUŃ

DEPARTMENT OF SPECIAL COLLECTIONS, SECTION OF MUSIC COLLECTIONS

Biblioteka Uniwersytecka w Toruniu, Oddział Zbiorów Specjalnych, Sekcja Zbiorów Muzycznych
ul. Gagarina 13, 87-100 Toruń

www.bu.umk.pl ; www.bu.umk.pl/muzyczne ; muzyka@bu.umk.pl

Kujawsko-Pomorska Digital Library: kpsc.umk.pl

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The University Library in Toruń was established in 1945. Its book collection was based on the former holdings of many institutions, post-aristocratic libraries, schools and private collections, mostly from Pomerania, as well as donations from other domestic and foreign libraries. Since 1947, the Library has been receiving legal deposits of all the prints published in Poland, which shapes its main collection; however, its value rests on the special collections, such as its *Pomeranica*, *Baltica*, *Vilniana*, *Copernicana*, *Toruniensia*, and holdings related to the Polish diaspora.

The Section of Music Collections was established at the University Library in Toruń in 1949. It collects manuscripts and prints of musical compositions as well sound and video recordings. At the end of 2017, the music collection consisted of 100,533 items. It includes religious and secular, instrumental and vocal music from the 16th century to this day. Its sheet music includes a group of old prints originating from Königsberg and Elbląg, a collection of polonaises, first printings of Chopin's works, 19th-century historical and patriotic prints, rare 19th and 20th-century *Polonica*, German prints and manuscripts from the 19th and early 20th centuries, e.g. by composers connected with Szczecin (Gustaw Flügel, Carl Adolf Lorenz), and legacies of composers with links to Pomerania (Jan Michał Wiczorek, Zygmunt Moczyński).

The prints from Königsberg containing Protestant song books and liturgical books are especially significant. One of them is the only copy of *Liber quindecim missarum* of 1516 available in Poland. Another remarkable provenance group are 16th and 17th century music manuscripts and old prints formerly owned by the Library of St. Mary's Church in Elbląg. This collection includes, among others, occasional works by composers linked to Western Pomerania (Nicolaus Gotschovius, Philipp Dulichius) and manuscripts of Holy Mass compositions by artists from Royal Prussia.

Another outstanding feature is the unique collection of polonaises. It consists of over 200 items and is considered the largest group of original polonaises composed in Poland and worldwide from the 18th century to the present.

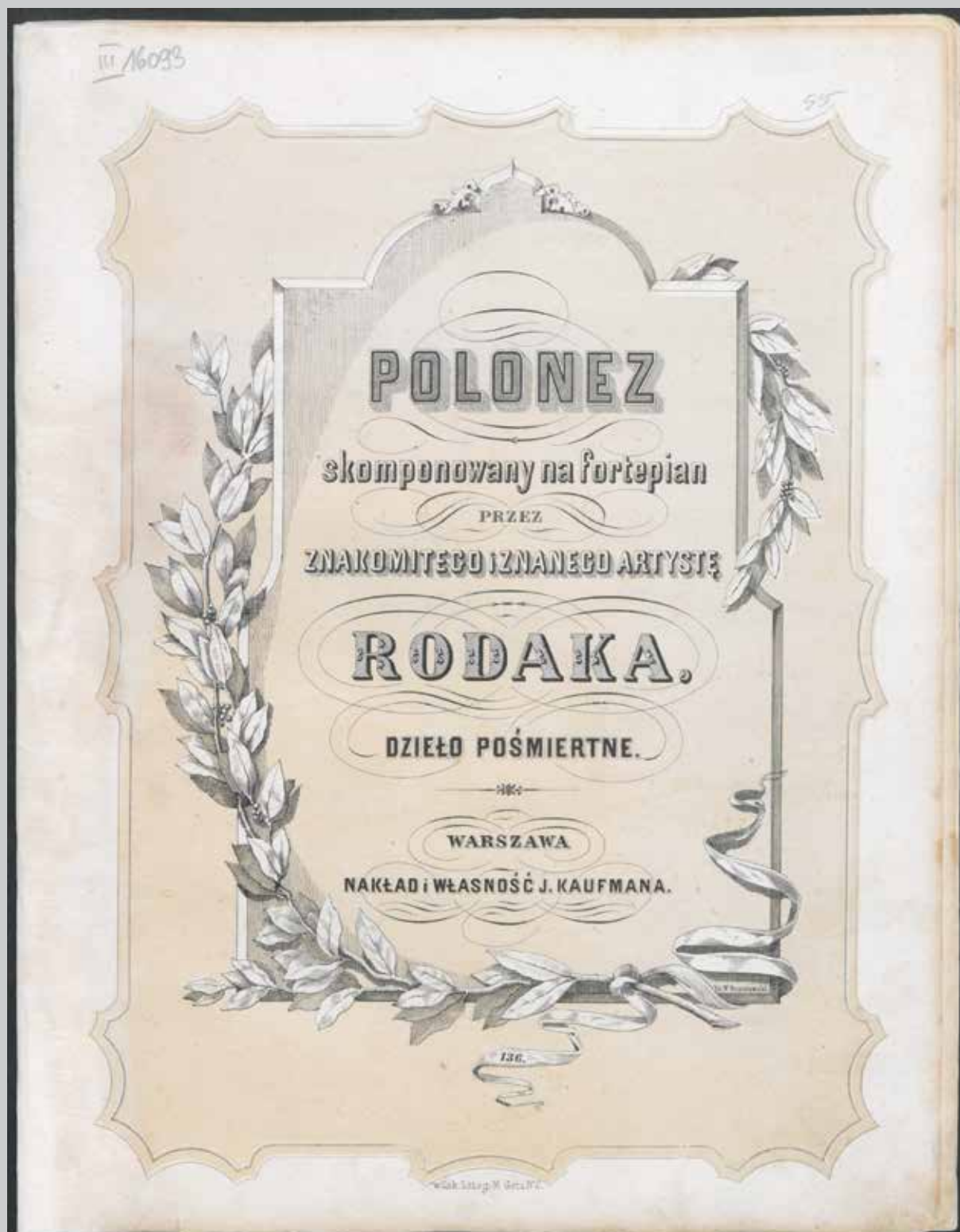
One more highlight of this collection are the first printings of works by Fryderyk Chopin. As many as ninety items have been gathered. Among the first editions, the most notable ones are *Nocturnes Op. 9* from the 1833 Kistner edition published in Germany. This copy is particularly valuable because of the pencil notes made by Chopin himself.

Ilona Lewandowska



Liber quindecim missarum electarum quae per excellentissimos musicos compositae fuerunt, Roma 1516 (University Library in Toruń, VI 32)

Fryderyk Chopin, *Trois nocturnes pour le Pianoforte* [...] *Oeuvre 9*, Leipzig, chez Fr. Kistner ; Paris, chez M. Schlesinger, [1833], with hand-written pencil notes by Chopin (University Library in Toruń, IV 5439)



[Fryderyk Chopin], *Polonez skomponowany na fortepian przez znakomitego i znanego artystę rodaka. Dzieło pośmiertne* [Polonaise composed for piano by the eminent and internationally famous Polish composer. Work published posthumously], Warszawa, nakł. i własność J. Kaufmana, [1870] (University Library in Toruń, III 16093)

WARSAW UNIVERSITY LIBRARY

MUSIC DEPARTMENT

ARCHIVE OF POLISH COMPOSERS

Biblioteka Uniwersytecka w Warszawie, Gabinet Zbiorów Muzycznych

Archiwum Kompozytorów Polskich

ul. Dobra 56/66, 00-312 Warsaw

buw.uw.edu.pl ; muz.buw@uw.edu.pl

e-BUW Digital library: ebuw.uw.edu.pl

The Warsaw University Library was established together with the Royal University of Warsaw in 1816. Its first director was the prominent Polish lexicographer Samuel Bogumił Linde. After the fall of the November Uprising, the Library closed down, and was not reopened until 1862. In 1894, its new building was put into service. By 1939, the Library had collected about one million items; however, many of its valuable holdings did not survive the war. After 1945, the reactivated Warsaw University Library started to dynamically develop, and in 1999 it moved to its current state-of-the-art building in the Powiśle quarter of Warsaw. Together with the entire library system of the University of Warsaw, it has become one of the largest Polish libraries.

Its Music Department came into existence in 1954. As most of the music collections in Warsaw got destroyed during the war, it was the collections of the former Musicology Department of the University of Wrocław that became its primary resource. Most of them used to belong to the Musikalisches Institut of the University of Wrocław, the successor of an institute known as Königliches Akademisches Institut für Kirchenmusik, set up in 1815 to collect church music documents from Lower Silesia remaining after the dissolution of religious convents and monasteries or no longer used in liturgical practice. They include over 4,500 musical manuscripts from the 16th to the

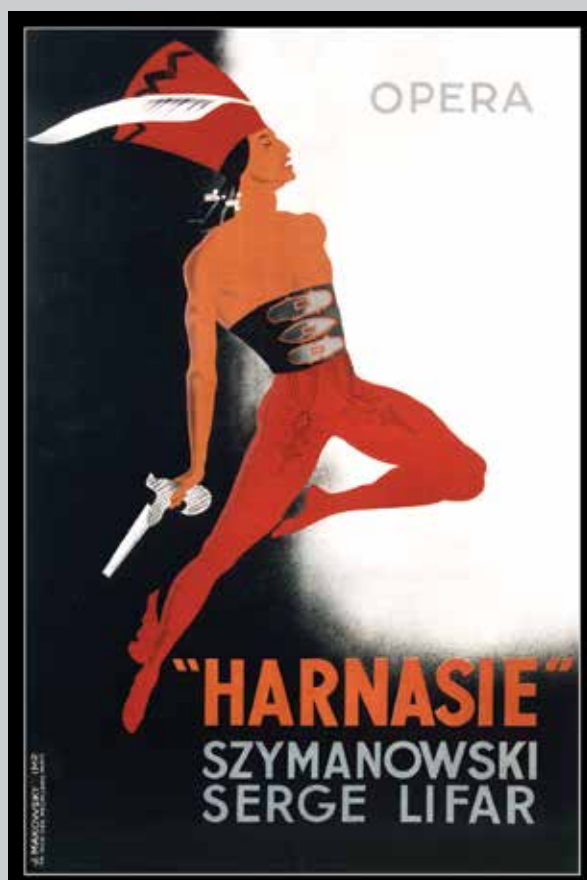
20th centuries, old music prints (including precious *unica*) as well as many books and other holdings. The collection was further supplemented by purchases, donations and legal deposits. In this way, the number of music prints from the 19th to the 21st century has now reached over 21,000 items.

The Archive of Polish Composers is an important part of the Department's works. Set up in 1958, it strives to collect the most complete available documentation of contemporary music creation in Poland. The Archive holds the entire legacies of many prominent composers, such as: Karol Szymanowski, Ludomir Różycki, Artur Malawski, Jan Adam Maklakiewicz, Stanisław Wiechowicz, Roman Palester and Tadeusz Baird, as well as some music manuscripts by Grażyna Bacewicz, Witold Lutosławski, Krzysztof Penderecki, Kazimierz Serocki, Henryk Mikołaj Górecki, Wojciech Kilar and others. Today, its collections consist of over 40,000 items. Apart from musical manuscripts (ca. 5,000 items), there are about 30,000 letters to and from composers as well as several thousand photographs, posters and concert programmes. Additionally, the department has various biographical materials (personal and family documents, literary and journalistic texts as well as museum exhibits).

Piotr Maculewicz



Marcin Mielczewski, *Missa super „O gloriosa Domina”*, 17th century manuscript, (Warsaw University Library, RM 6243)



Harnasie by Karol Szymanowski, a poster of a performance in Paris, Z. Czernański, 1936 (Warsaw University Library, BUW-AKP I-VIII/1)

LIBRARY OF THE WARSAW UNIVERSITY INSTITUTE OF MUSICOLOGY

Biblioteka i Fonoteka Instytutu Muzykologii Uniwersytetu Warszawskiego

Krakowskie Przedmieście 32, 00-325 Warsaw

bibl.imuz.uw.edu.pl ; bibl.imuz@uw.edu.pl

The Library was set up to provide research and didactic resources for musicology studies at the University of Warsaw. The library collects books on the history of musical culture, theoretical and analytical works on classical, folk and popular music. The collection also contains musicological journals, music

prints, audio and audiovisual recordings. The library also holds – transferred as a deposit from the Music Department of the Warsaw University Library – a part of the collection of music prints of the former Königliches Akademisches Institut für Kirchenmusik in Wrocław.

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WROCLAW UNIVERSITY LIBRARY MUSIC COLLECTION DEPARTMENT

Biblioteka Uniwersytecka we Wrocławiu, Oddział Zbiorów Muzycznych

ul. Fryderyka Joliot-Curie 12, 50-383 Wrocław

www.bu.uni.wroc.pl ; ozm.bu@uwr.edu.pl

Digital Library of the University of Wrocław: www.bibliotekacyfrowa.pl

The Music Collection Department holds a variety of resources, including secular and religious works from the 15th century to this day. Its most important elements are: Italian Baroque editions, music documents from Legnica and Brzeg originating from the historical libraries of the Piast Dukes, and a unique collection of prints from Silesia. The Department offers its readers nearly 50,000 music documents, including: 4,500 old prints (about 100 of which are unique), 3,500 manuscripts, around 15,000 book volumes dedicated to music as well as 400 titles of mu-

sic periodicals. Polish music is represented in each of the above resources.

The collection of old music prints includes two precious *Polonica*: works by the most eminent Polish composer of the late Renaissance Mikołaj Zieleński published in 1611: *Offertoria totius anni* and *Communiones totius anni*, and a 16th century anthology entitled *Thesaurus Musicus* with the *Ego sum pastor bonus* motet by Waclaw of Szamotuły. The Library also holds valuable historical lute compositions: the *Thesaurus harmonicus* tablature

(1603) with the only known printed works by Wojciech Długoraj, a musician of King Stephen Báthory's royal music ensemble, as well as the *Delitiae musicae* tablature with works by Jakub Polak and the Italian-born composer Diomedes Cato.

What stands out in the collection of manuscripts is the *Introductiones breves in cantum choralem* book (1796), a church choir handbook with performance instructions written in Polish for nuns of the Cistercian Order from Trzebnica.

The collection of sheet music published in the years 1800-1945 includes over 1,000 prints of works by Polish composers. This group features the first or early editions of printed works by Fryderyk Chopin as well as a variety of often unique pieces by composers such as: Ignacy Jan Paderewski, Stanisław Niewiadomski, Zygmunt Noskowski, Stanisław Moniuszko, Henryk Wieniawski, Mieczysław Karłowicz, Karol Szymanowski, Jan Gall, Józef Hoffmann, Karol Lipiński, Adam Wroński, Franciszek Brzeziński, Ignacy

Feliks Dobrzyński, Wojciech Osmański and Zygmunt Stojowski.

Another resource of the Library is the abundant collection of song books, including anthologies of Polish patriotic chants from the years 1800-1945 destined for Poles living in their home country or abroad.

In the collection of periodicals, there are Polish magazines and journals where pieces by Polish composers had been added as supplements to specific issues. Furthermore, the oldest Silesian music journal *Schlesische Musikalische Blumenlese* features works by the eminent Polish composer Józef Elsner.

The digital versions of ca. 1,500 most valuable pieces are available at the Digital Library of the University of Wrocław, which has been supplemented by a presentation featuring multi-media transcriptions of selected pieces of music.

Miroslaw Osowski



Mikołaj Zieleński, *Offertoria totius anni* [...], Venetijs, apud J. Vincentium, 1611, (Wrocław University Library, 60914 Muz)



Zygmunt Noskowski, *Wędrowny grajek* [Vagabond Busker], Breslau, J. Hainauer, [ca. 1889], (Wrocław University Library, 21109 III N)

MAIN LIBRARY OF THE FELIKS NOWOWIEJSKI ACADEMY OF MUSIC IN BYDGOSZCZ

Biblioteka Główna Akademii Muzycznej im. Feliksa Nowowiejskiego w Bydgoszczy

ul. Słowackiego 7, 85-008 Bydgoszcz

www.amuz.bydgoszcz.pl ; bibl@amuz.bydgoszcz.pl

The Main Library of the Feliks Nowowiejski Academy of Music in Bydgoszcz has existed since 1974. Its collections include music documents and musicology writings as well as materials related to all research disciplines relevant to the educational process at a higher school of music. The Library holds over 57,000 items in total, 41,000 of which are music prints; many of them are pieces by Polish composers published in the first half of the 20th century: Henryk Wieniawski, Stanisław Moniuszko, Stanisław Niewiadomski, Feliks Nowowiejski, Ludomir Różycki, Roman Statkowski and Zygmunt Noskowski, as well as books for ear training and music history from the years 1920-1939.

The Library is also in possession of works by composers linked to the Academy of Music in Bydgoszcz such as: Ryszard Kwiatkowski, Marian Gordiejuk, Franciszek Woźniak, Marek Jasiński, Zbigniew Bargielski, Aleksander Brejza, Marcin Kopczyński and Michał Zieliński as well as composers of the younger generation: Szymon Godziemba-Trytek, Piotr Jańczak, Krzysztof Herdzin and Piotr Salaber.

Another important source for studies on the music life of Pomerania and Kuyavia are the documents collected by the Section for Music Culture and Folk Music of Pomerania and Kuyavia at the Academy of Music in Bydgoszcz. The Section holds archive documents of the music life in our region as well as materials related to music competitions (the International Paderewski Piano Competition, International Paderewski Composition Competition, Paderewski Vocal Music Competition, Marian Gordiejuk Composition Competition and the Passion Song Competition) and festivals organised here (Festival of Young Laureates of Musical Competitions, Rev. Jerzy Popiełuszko Festival of Young Organists and Vocalists, Youth Forum of Opera Art, Bydgoszcz Jazz Festival). It also owns ephemeral documents related to the festivals organised by the city's musical insti-

tutions: the Bydgoszcz Opera Festival (Opera Nova), Bydgoszcz Musical Impressions (Bydgoszcz Youth Palace) and Musica Antiqua Europae Orientalis (Pomeranian Philharmonic).

Elżbieta Abramek



Edition of works by composers from the Music Academy in Bydgoszcz

MAIN LIBRARY OF THE STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

Biblioteka Główna Akademii Muzycznej im. Stanisława Moniuszki w Gdańsku

ul. Łąkowa 1-2, 80-743 Gdańsk

przewodnik.amuz.gda.pl ; amuz.gda.pl

Pomeranian Digital Library: pbc.gda.pl

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The history of the Main Library dates back to the foundation of the State Higher School of Music in Sopot on 25 September 1947. In 1966, the school was moved to Gdańsk where in 1980 it was renamed the Stanisław Moniuszko Academy of Music. Since the very beginning, the Academy had an abundant library at its disposal. Its earliest collections were made up of donations from the city's musicians and academics as well as of post-German resources.

Today, besides didactic materials, the Main Library focuses on completing the collections of works by Gdańsk composers and documents of Pomerania's music life. Among its resources, we can find music manuscripts, usually written after 1945, music prints and books from the 19th and 20th centuries as well as documents of music life: concert posters and programmes (usually post-1945, but also pre-war ones, preserved in the artists' private collections) and iconographic documents like photographs. Among the composers' legacies, including mostly autographs and manuscripts, there are: 206 inventory items by Henryk Hubertus Jabłoński (1915-1989), 130 compositions by Roman Gorzelniak (1910-1989), 53 pieces by Feliks Rybicki (1899-1978), 5 manuscripts and 15 music prints by Henryk Skirmuntt (1869-1939), autographs by Wiktor Hausman (1892-1943) and Edward Mąkosza (1886-1974), works dedicated to singer Kazimierz Czekotowski

(1901-1972), autographs and compositional notes by Kazimierz Guzowski (1933-2017), 36 compositions by Konrad Pałubicki (1910-1992), 10 manuscripts by Marian Obst (1911-1979), 5 autographs by Wanda Dubanowicz (1928-2006), an autograph of *Kosmonomia per 20 voci* by Andrzej Lewandowski (1938-1989) and an autograph of *Dwie pieśni o morzu* [Two Songs about the Sea] by Jan Pasierb-Orland (1903-1984), as well as a collection of 160 pieces of sheet music and 8 CDs with recordings of works by Andrzej Cwojdzkiński (born in 1928), an autograph of *Kaszube* by Juliusz Łuciuk (born in 1927), and a collection of 4 manuscripts (including 3 autographs) of pieces by Krzysztof Olczak (born in 1956).

The Library also holds several 18th century rarities with invaluable provenance marks, for example *Chöre und Gesänge zur Athalia von Racine, Clavierauszug der Partitur* (Kiel 1786) by Johann Abraham Peter Schulz (1747-1800) with the signatures of Gdańsk composer Benjamin Gotthold Siewert (ca. 1740-1811) and of Friedrich Wilhelm Jüncke, a citizen of Gdańsk from the late 19th and early 20th centuries, as well as *Der Tod Jesu, eine Cantate in die Musik gesetzt von Herrn* (Leipzig 1760) by Carl Heinrich Graun (1703-1759) with a handwritten signature of philosopher Theodor Friedrich Kniewel (1782-1859).

Anna Michalska, Marta Walkusz

MAIN LIBRARY OF THE KAROL SZYMANOWSKI ACADEMY OF MUSIC IN KATOWICE

ARCHIVE OF THE SILESIAN MUSIC CULTURE

Biblioteka Główna Akademii Muzycznej im. Karola Szymanowskiego w Katowicach

Archiwum Śląskiej Kultury Muzycznej

ul. Zacisze 3, 40-025 Katowice

www.am.katowice.pl/?a=biblioteka ; biblioteka@am.katowice.pl

Silesian Digital Library: www.sbc.org.pl

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The Main Library of the Karol Szymanowski Academy of Music is the oldest and largest music library in Upper Silesia. It started its activity together with the State Music Conservatoire founded in 1929. With the organisational skills of its director Karol Musioł, who became its head in 1958, the Library started to coordinate a number of outreach initiatives besides its main activity, such as concerts as well as research and editorial projects. Many original ideas were implemented, such as lectures, exhibitions, radio programmes dedicated to music and film projections. Through its activities, the Library has been actively contributing to the cultural and academic life of our region.

In 1968, the Archive of the Silesian Music Culture was set up at the Library to collect manuscripts, documents and prints related to the music life of Silesia as well as to spread knowledge about the Silesian music culture. The Archive's catalogue has registered ca. 50,000 items thus far. Some of the most valuable ones are undoubtedly the autograph by Fryderyk Chopin with the composer's dedication on a copy of *Polonaise in G minor* published in Warsaw in 1817 as well as an autograph and rare editions of works by Józef Elsner. The most abundant collection is that of pieces by 20th century composers, with a number of complete manuscript legacies of Silesian artists. These are manuscripts of original works and adaptations by Michał Spisak (1914-1965), including a violin concerto performed for the first time in 1967; Jan Sztwiertnia, a composer from Cieszyn (1914-1965), with the score of his folk opera *Sałasznicy*;

Władysław Macura (1896-1935), the pioneer of music radio programmes for children in Poland; Stanisław Rączka (1893-1971), author of choral pieces; a collection of compositions by Lech Bursa (1904-1961) created in a prisoner-of-war camp; works by Jan Ślązak (1889-1957) with an autograph of the first Silesian-themed opera *Silesiana*; compositions by teachers of the Academy of Music in Katowice, e.g. Tadeusz Prejzner (1903-1944), Bolesław Woytowicz (1899-1980), Władysława Markiewiczówna (1900-1982), Jan Gawlas (1901-1965) and others. Other noteworthy resources include the folk collections gathered by Stanisław Wallis, a number of valuable Silesian songbooks, many rare 19th-century music prints from publishing houses in Wrocław as well as manuscripts by contemporary composers forming part of the so-called Silesian School of Composition, e.g. Edward Bogusławski, Henryk Mikołaj Górecki, Wojciech Kilar, Eugeniusz Knapik, Aleksander Lasoń, Witold Szalonek and Józef Świder. The documents of the local music life consist of a variety of flyers, programmes and posters related to the rich musical history of the region. Another part of the collections are the composers' personal keepsakes: a death mask, glasses and medals of Ludomir Różycki (1883-1953), conducting batons of Grzegorz Fitelberg (1879-1953) or the pen Henryk Mikołaj Górecki (1933-2010) used to write his compositions. Additionally, some of the most interesting resources include a collection of music-themed post stamps and bookplates.

Hanna Bias



Archive of the Silesian Music Culture (Photo: Marek Galica)



Misceallanea from the Archive of the Silesian Music Culture (Photo: Marek Galica)

LIBRARY OF THE ACADEMY OF MUSIC IN KRAKÓW

Biblioteka Akademii Muzycznej w Krakowie

ul. św. Tomasza 43, 31-027 Kraków

www.amuz.krakow.pl/biblioteka; biblioteka@amuz.krakow.pl

The collections of the Academy of Music in Kraków include over 97,000 inventory items, most of which are music prints, followed by music writings (books and periodicals) as well as sound and video recordings. The Library also collects documents of social life such as posters, concert programmes and press articles related to the musical life and activities of the Academy.

Polish music is represented by numerous sheet music and phonographic documents. Many of them are works by members of the so-called Kraków School of Composition. It was created by composers linked to Kraków, today mostly to the Academy of Music and formerly to the Music Conservatoire, dating back to the 19th century. They are a host of eminent artists representing various genres of Polish music over the last 130 years, from Władysław Żeleński – the founder of the Academy – to Artur Malawski and Krzysztof Penderecki, a world-renowned contemporary composer.

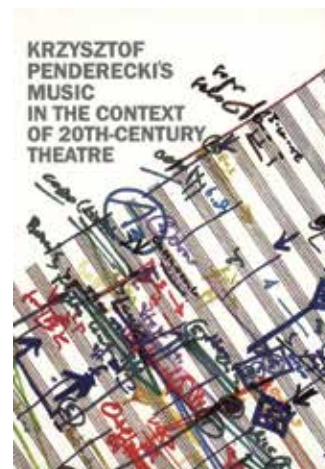
The Library collections feature many post-conference papers resulting from numerous research sessions held at the Academy. Music analysis and interpretation are some of the main research areas pursued by several generations of academics forming the Kraków School of Music Theory. Its leader is Prof. Mieczysław Tomaszewski, a renowned musicologist, music theorist and expert on Fryderyk Chopin's music who has authored several fundamental works on the composer and developed the integral interpretation method.

A valuable part of the Academy's collections are materials donated by its academics, who are also important figures of the Polish musical life, such as: Prof. Eugenia Umińska, an excellent violinist whose collection includes sheet music with dedications from its composers; Prof. Marek Stachowski and Prof. Krystyna Moszumańska-Nazar, composers, as well as Prof. Jerzy Katlewicz, a conductor.

Czesława Zawrotniak, Michał Ziółkowski



A sample score by a contemporary composer from Kraków published by the Academy of Music in 2012: *Symphony No. 5* by Maciej Jabłoński



Krzysztof Penderecki's music in the context of 20th-century theatre: studies, essays and materials, ed. by Teresa Malecka. Kraków, Akademia Muzyczna, 1999. A group of articles on the works by Krzysztof Penderecki. A fragment of an original score by the Composer

MAIN LIBRARY OF THE IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Biblioteka Główna Akademii Muzycznej im. Ignacego Jana Paderewskiego w Poznaniu

ul. Święty Marcin 87, 61-808 Poznań

biblioteka.amuz.edu.pl ; biblioteka@amuz.edu.pl

Wielkopolska Digital Library: www.wbc.poznan.pl

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The Main Library of the Ignacy Jan Paderewski Academy of Music forms the basis of the single library and information system provided for the Academy's staff and students while also being available to the general public. The Library systematically collects, catalogues and shares sources of research and artistic information with students and teachers of the Academy as well as with the broader artistic community of the entire Greater Poland region. The Main Library is the successor of the library of the Evangelical House established here back in 1909. Today, that building forms part of the facilities of the modern-day Academy of Music. With nearly 84,000 items, the Library owns the largest collection of music documents in Greater Poland. Most of it is readily available to the public.

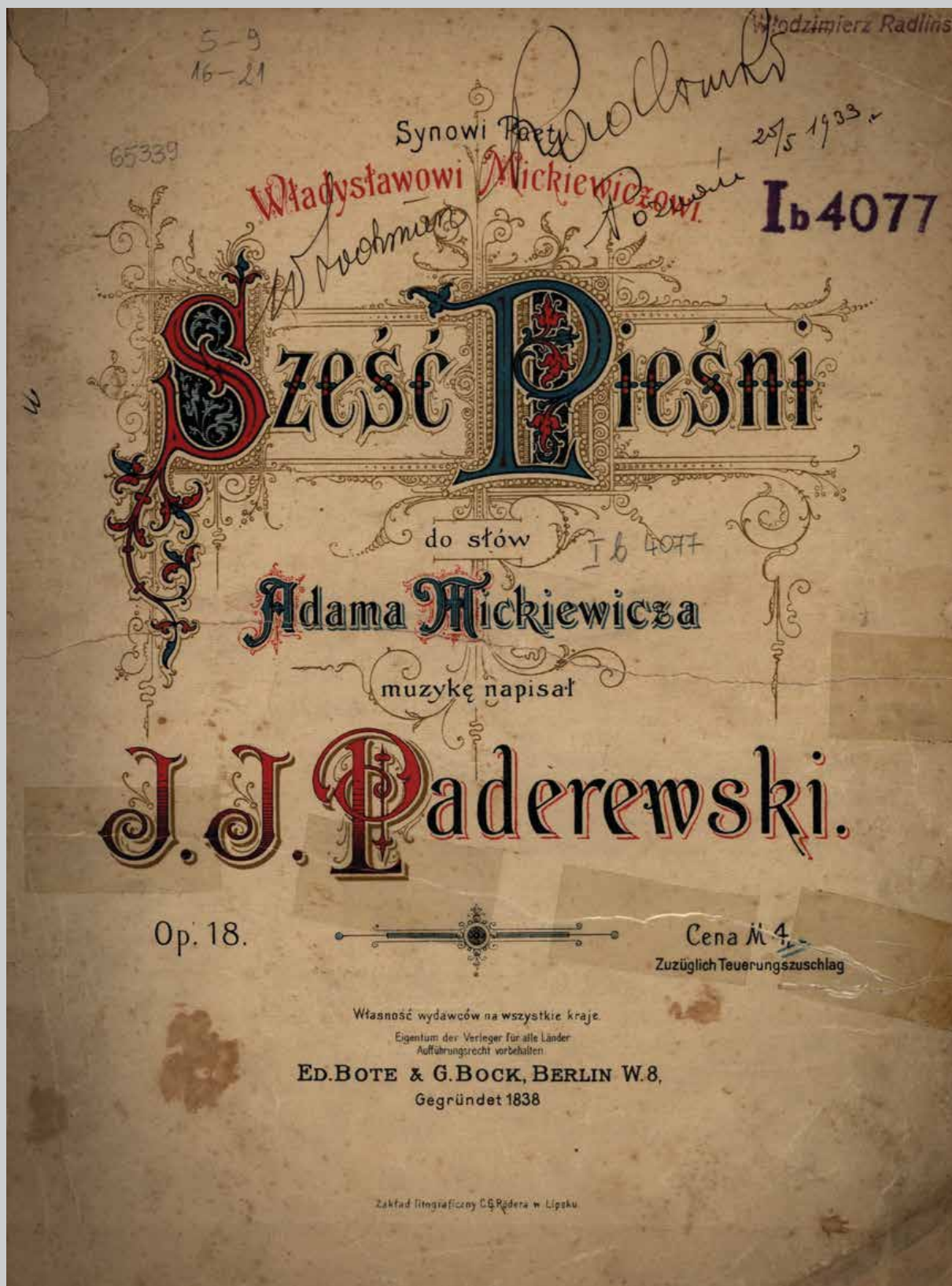
The Library profile is closely linked to the educational and research activities of the Academy. The entire collection is divided into four basic groups: music prints, books, periodicals and records. The largest collection is that of sheet music, including historical materials such as the first editions of songs, e.g. *Śpiewniki Domowe* [Songbook for Home Use] by Stanisław Moniuszko (Vilnius, Józef Zawadzki, ca. 1850) or *Sześć pieśni do słów Adama Mickiewicza* [Six Songs to Poems by Adam Mickiewicz] by Ignacy Jan Paderewski (Berlin, Bote & Bock 1894) as well as works connected with the Poznań region (such as the compositions by Stefan Bolesław *Poradowski*). The collection of music prints includes many 19th and early 20th century edi-

tions, e.g. a host of compositions published by Gebethner & Wolff, series from the Kazimierz Tomasz Barwicki Editions with pieces by Polish and foreign composers published in the years 1926-1949, and many other valuable resources, some of which bear traces of World War II.

19th century Polish music journals are an important collection too, including: *Echo Muzyczne i Teatralne* [Music and Theatre Echo] and *Muzyka Kościelna* [Church Music] as well as post-1939 periodicals: *Biuletyn Muzyczny* [Music Bulletin], *Chór* [The Choir], *Kwartalnik Muzyczny* [The Music Quarterly], *Muzyk Wojskowy* [Military Musician], *Muzyka Polska* [Polish Music], *Nowości Muzyczne* [Music Novelties], *Orkiestra* [The Orchestra], *Poradnik Teatrów i Chórów Włościańskich* [Peasant Theatre and Choir Handbook], *Przegląd Muzyczny* [Music Review], *Przegląd Muzyczny, Teatralny i Artystyczny* [Music, Theatre and Artistic Review], *Śląskie Wiadomości Muzyczne* [Silesian Music News], *Śpiewak* [The Singer] and *Życie Muzyczne i Teatralne* [Music and Theatre Life].

The record collection includes a set of LPs (works on their digitisation started in 2009 and are still ongoing) and CDs. Since 1996, the library has been a member of the Poznań Foundation of Scientific Libraries, which enabled it to join the *Horizon* computerisation project for scientific libraries.

Ewa Rzanna-Szczepaniak



Ignacy Jan Paderewski, *Sześć pieśni do słów Adama Mickiewicza*
[Six Songs to Poems by Adam Mickiewicz], Op. 18, Berlin, Bote & Bock, cop. 1894
(Main Library of the Ignacy Jan Paderewski Academy of Music, Ib 4077)

MAIN LIBRARY OF THE FRYDERYK CHOPIN UNIVERSITY OF MUSIC

Biblioteka Główna Uniwersytetu Muzycznego Fryderyka Chopina

ul. Okólnik 2, 00-358 Warsaw

www.biblioteka.chopin.edu.pl; biblioteka@chopin.edu.pl

(The Main Library of the Fryderyk Chopin University of Music includes the Warsaw Library as well as the one of the Department of Instrumental and Educational Studies in Białystok.)

The history of the Library can be traced back to 1861 when the Warsaw Institute of Music started its activity. The collections and documents kept at the Library suffered important damages during World War II. After the war, the Library changed its location on a number of occasions. Since 1963, it has been located within the current premises of the University at Okólnik Street 2 in Warsaw.

Its abundant collections built up since the 19th century include over 79,000 inventory items of sheet music, 29,885 books, 2,370 volumes of periodicals, and a number of sound documents (16,700 LPs, 13,000 CDs and 3,500 magnetic tapes) and video recordings (200 video cassettes, 480 DVDs and 10 Blu-ray Discs).

The central focus of this collection is music as well as other disciplines taught at the University: aesthetics, philosophy, psychology, pedagogy etc. The Library's aim is to provide, to the extent possible, a full scope of Polish literature dedicated to musical issues, supplemented by selected foreign works. In contrast, the sheet music collection is fully universal and consists of solo, chamber music, symphony as well as vocal and instrumental repertoire by Polish and foreign composers from the past to the present. The phonographic resources are similarly international. In addition to

records from leading record companies, the Sound Archive holds sound recordings of concerts that have taken place at the University, the oldest ones dating back to 1964. Unique recordings by prominent musicians can be found in this collection, including ones by Witold Lutosławski, Stanisław Wisłocki, Regina Smendzianka, Jan Ekier, Bohdan Wodiczko, Jerzy Maksymiuk, Włodek Pawlik and others.

The special collections of the Library include manuscripts and particularly valuable copies of old music prints, books and periodicals. What stands out among them is the collection of manuscripts by Ignacy Jan Paderewski, who was a honorary professor of the University. It includes numerous drafts and sketches alongside a number of finished autographs of his early piano and chamber music compositions as well as songs. The legacy of Prof. Stanisław Kazuro (231 inventory items) and the collection of unique first printings of Stanisław Moniuszko's works are equally invaluable. Another notable feature of the collection are the early editions of pieces by Haydn, Mozart and Beethoven from the second half of the 18th and the early 19th century issued by renowned Austrian, French and Dutch publishing houses.

Marta Dziewanowska-Pachowska



Ignacy Jan Paderewski, *Elegia b-moll* [Elegy in B-flat minor] for piano (1880), autograph (Main Library of the Fryderyk Chopin University of Music, R 254 Cim; photo: Waldemar Kielichowski)

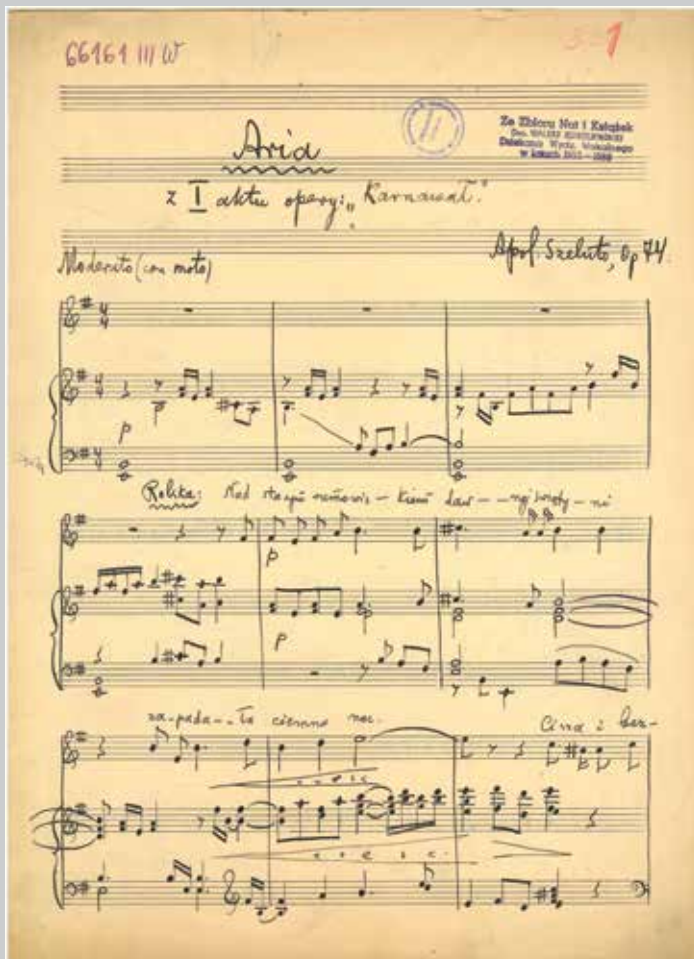


Stanisław Moniuszko, *Trzy śpiewy* [Three Songs], Bote & Bock, Berlin, 1838, first edition (Main Library of the Fryderyk Chopin University of Music, N 2517 Cim)



Ignacy Jan Paderewski, *Romans A-dur* [Romance in A major] for violin and piano Op. 7[b] (1881-1882), autograph (Main Library of the Fryderyk Chopin University of Music, R 256 Cim; photo: Waldemar Kielichowski)

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Apolinary Szeluto, *Aria z I aktu opery „Karnawał”* [Aria from the 1st act of the “Carnival” opera], manuscript, [1932]; from the collection of Waleria Jędrzejewska (Main Library of the Karol Lipiński Academy of Music, 66161 III W)

MAIN LIBRARY OF THE KAROL LIPIŃSKI ACADEMY OF MUSIC IN WROCLAW

Biblioteka Główna Akademii Muzycznej im. Karola Lipińskiego we Wrocławiu

Pl. Jana Pawła II nr 2, 54-129 Wrocław,

www.amuz.wroc.pl ; biblioteka@amuz.wroc.pl

Lower Silesian Digital Library (DBC): www.dbc.wroc.pl

The Main Library of the Karol Lipiński Academy of Music in Wrocław was set up in 1949 (known back then as the Library of the State Higher School of Music), a few months after the foundation of the school of music.

For the most part, its collections consist of sheet music as well as books and periodicals on music. Some of its most valuable documents are manuscripts by Mieczysław Sołtys, Apolinary Szeluto and Włodzimierz Ormicki. The library also stores copies of nearly all of the works by its patron, the composer and excellent violinist Karol Lipiński, as well as copies of manuscripts by Wrocław-based composers such as Marcin Bortnowski, Ryszard Bukowski, Piotr Drożdżewski, Mirosław Gąsieniec, Zygmunt Herembesza, Zbigniew Karnecki, Krystian Kiełb, Ryszard Klisowski, Tomasz Kulikowski, Robert Kurdybacha, Lucjan Laprus, Tadeusz Natanson, Grażyna Pstrokońska-Nawratil, Radomir Reszke, Andrzej Tuchowski, Jan Antoni Wichrowski, Leszek Wiślocki and Agata Zubel. The library also has collections of books, sheet music and keepsakes donated by local Wrocław musicians, usually linked to the Academy of Music, like Ryszard Bukowski, Józef Cetner, Wojciech Dzieduszycki, Emil Górski, Waleria Jędrzejewska, Stanisław Krukowski and Włodzimierz Obidowicz. The collection donated by Waleria Jędrzejewska includes numerous songs by Polish composers which came out in publishing houses of Kiev, Kraków, Lviv and Warsaw in the late 19th and early 20th centuries. The library also holds posters, programmes, newspaper clippings and other documents related to the artistic and research activity of the Academy as well as to the post-1945 music life of Wrocław and Lower Silesia.

Magdalena Wiącek



Wilhelm Czerwiński, *Piosnka „Motyl i róża”* [Song “The Butterfly and the Rose”], Lwów, Edward Menkes, [1890]; from the collection of Waleria Jędrzejewska (Main Library of the Karol Lipiński Academy of Music, 67090 III W)

LIBRARY, MUSEUM AND ARCHIVE OF THE STANISŁAW MONIUSZKO WARSAW MUSIC SOCIETY

Biblioteka, Muzeum i Archiwum Warszawskiego Towarzystwa Muzycznego

im. Stanisława Moniuszki

00-225 Warszawa, ul. Zakroczymska 2

www.wtm.org.pl/bib.htm ; biblioteka@wtm.org.pl

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The Library was set up together with the Warsaw Music Society back in 1871, which makes it the oldest music library in Warsaw operating uninterruptedly to this day. It has built up a considerable collection of manuscripts and music prints relating to Warsaw-based Polish composers since the end of the 18th century who – in the difficult context of Poland losing its independence – chose to deposit the products of their own talent as well as sheet music by earlier composers they had in their possession at this library. Despite enormous losses (ca. 40% of the manuscripts and 100% of all music prints and museum exhibits), the most precious part of the institution's music manuscripts survived the ravages of World War II, which makes the Library of the Warsaw Music Society one of the most important institutions holding 19th century Polish music documents in the country, alongside the Jagiellonian Library and the National Library of Poland. Today, the Library, Museum and Archive of the Warsaw Music Society keep collecting documents of the Polish music culture of the 19th and early 20th centuries, paying special attention to the music life of Warsaw.

In 2018, the total number of its various library and archive materials related to music amounted to 49,810 items, including 4,400 music manuscripts, 36,820 music prints, 4,850 books, 218 titles of Polish and foreign music periodicals, 1,850 microfilms of manuscript sheet music, 1,720 documents and pieces of correspondence as well as 2,760 photographs and nearly 1,400 letters and documents relating to Stanisław Moniuszko. As all of its exhibits got destroyed during the siege of Warsaw by the German army in September 1939, the museum activities are now limited to participation in occasional music-themed exhibitions co-organised with the Theatre Museum and the Museum of Warsaw.

The Library holds individual works of great importance for the Polish music culture as well as more or less complete legacies of composers, either donated by the artists themselves and their heirs or by music collectors (such as Józef Sikorski, Józef Wielhorski and Adam Münchheimer).

Those that seem especially remarkable are: the autograph of a piano reduction of the first Polish opera *Nędza uszczęśliwiona* [Poverty Made Happy] by Maciej Kamieński (1778), an autograph of the score of *Cud mniemany czyli Krakowiaci i Górale* [The Presumed Miracle, or The Krakovians and the Highlanders] by Jan Stefani (1794), autographs of operas by Józef Elsner (*Leszek Biały* [Leszek the White] [1st act], 1809; *Król Łokietek* [King Władysław the Elbow-high] (post-1845)), Karol Kurpiński (*Jadwiga, królowa polska* [Jadwiga, the Polish Queen], 1814), Ignacy Feliks Dobrzyński (*Monbar, czyli Flibustierowie* [Monbar, or the Flibusters], 1838), all of the operas by Stanisław Moniuszko and Zygmunt Noskowski, 4 autographs of compositions by Fryderyk Chopin (*Mazurka* Op. 7 No. 4 in A-flat major, *Waltz* Op. 34 No. 1 in A-flat major, *Polonaise* in A-flat major, Op. Posth. and *Waltz* in A-flat major, Op. Posth.), autographs of scores of *Symfonia „Odrodzenie”* [“Revival” Symphony] Op. 7 and the *Smutna opowieść* [A Sorrowful Tale] symphonic poem Op. 13 by Mieczysław Karłowicz as well as an autograph of the score of *Violin Concerto* No. 2 Op. 61 by Karol Szymanowski.

The largest collection in the Library of the Warsaw Music Society are the manuscripts, first printings and reissues of works by Stanisław Moniuszko (ca. 1,800 items). Together, they formed the basis for the edition of the composer's *Complete Works*. They are followed (in terms of numbers) by the collections of manuscripts by Józef Stefani (540), Feliks Rybicki (350), Michał Hertz (250), Henryk Swolkień (190),

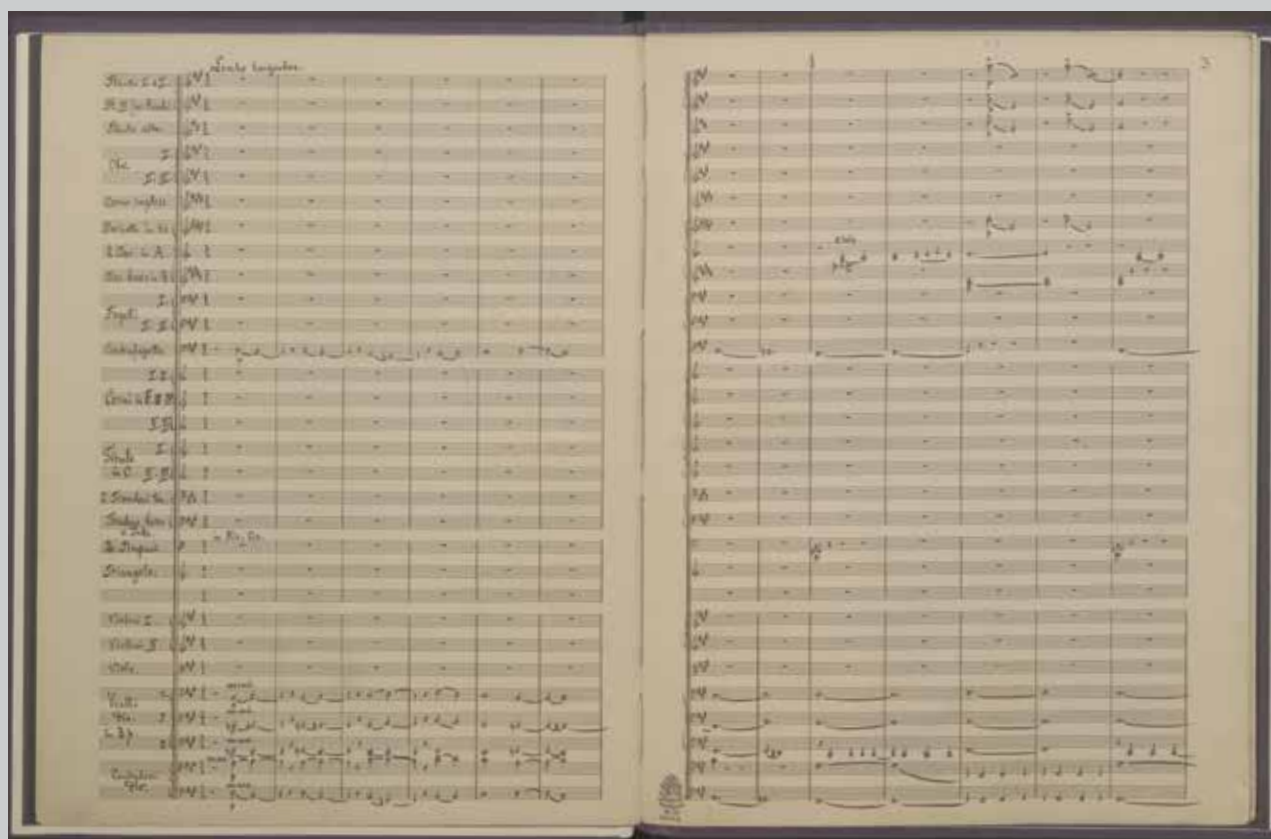
Wacław Lachman (170), Zygmunt Noskowski (142), Michał Kruszyński (140), Zbigniew Wiszniewski (107), Adam Wieniawski (62), Ignacy Feliks Dobrzyński (55), Karol Kurpiński (54), Emil Śmiateński (52), Kasper Napoleon Wysocki (50), Józef Elsner (43), Mieczysław Karłowicz (40), Wilhelm Troschl (38), Józef Władysław Krogulski (14), Ludomir Rogowski (14), Józef Wieniawski (12), Antoni Rutkowski (10) and many other composers.

The character of the sheet music collection (about 10,000 items), re-built from scratch after 1945, is largely reminiscent of the manuscripts held by the Library, ca. 900 items being pre-1875 first printings made using the techniques of engraving, lithography and typeface printing.

The photograph collection includes a few original 19th century photos of Stanisław Moniuszko, Zygmunt Noskowski, Mieczysław Karłowicz, Emil Młynarski and several Polish music performers. The main theme of the collection are 20th century photographs of the performances of Stanisław Moniuszko's operas in Poland and elsewhere in Europe, usually after World War II.

Since 2017, works have been underway to digitise the manuscripts within a 4-year project aiming to restore the memory of works written in the years 1795-1918, initiated by the Fryderyk Chopin Institute and the Polish Music Publishing House in collaboration with the Stanisław Moniuszko Warsaw Music Society.

Andrzej Spóz



Mieczysław Karłowicz, *Smutna opowieść* [A Sorrowful Tale], Op. 13, autograph, 1908 (Library, Museum and Archive of the Warsaw Music Society, R 12/K)

GDAŃSK LIBRARY OF THE POLISH ACADEMY OF SCIENCES

DEPARTMENT OF SPECIAL COLLECTIONS, MUSICOLOGY SECTION

Polska Akademia Nauk Biblioteka Gdańska, Dział Zbiorów Specjalnych,
Pracownia Muzykologiczna

ul. Wałowa 15, 80-858 Gdańsk

www.bgpan.gda.pl ; bgpan@bgpan.gda.pl

Pomeranian Digital Library: pbc.gda.pl

The Library came to life in 1596 as the Gdańsk City Council Library (*Bibliotheca Senatus Gedanensis*) to cater for the needs of the Gdańsk Gymnasium operating in the city since 1558. Throughout over 400 years of its history, it underwent numerous changes, becoming *Danziger Stadtbibliothek* in 1817 and the Gdańsk Municipal Library in 1946. Since 1955, it has been linked to the Polish Academy of Sciences (PAS).

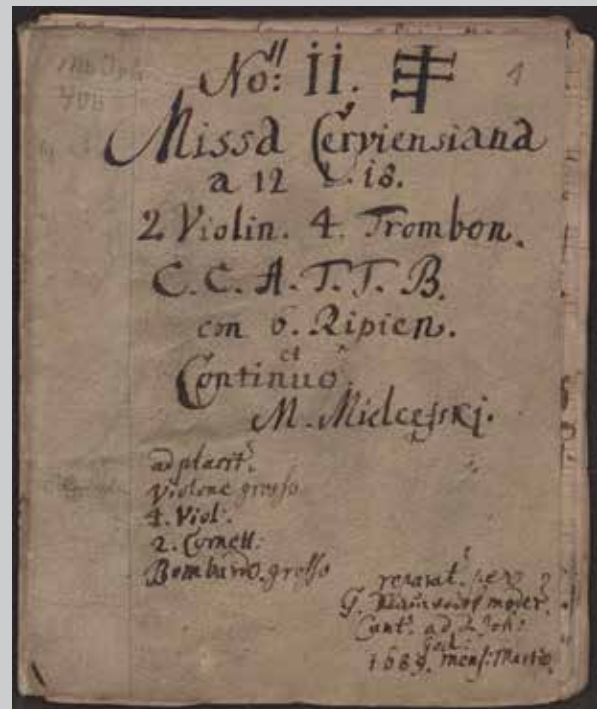
The oldest music documents currently held at the PAS Gdańsk Library are fragments of leaves of a missal and of an antiphony dating back to the first half of the 12th century, which had been used as book-binding material to fill up some bindings. In the collection originating from the Church of the Blessed Virgin Mary, marked with a special call number, we can find 15th century liturgical books with complete contents, some of which had been written in scriptoria of the Teutonic Knights. Those books are bound in wooden boards covered with leather and written on parchment with occasional traces of wax, which clearly points to their role in the liturgy.

The collection of 4,943 music manuscripts bears valuable testimony to the repertoire performed in the 16th, 17th and 18th centuries in the Gdańsk Churches of St. Bartholomew and St. Catherine, and especially in the Church of St. John, where an autograph by G. P. Telemann had been preserved. Reli-

gious music prevails in this collection in a variety of genres, such as masses, motets, songs, Magnificats and cantatas. They showcase the excellent achievements of the city's music life as well as the artistry of its organists, cantors and *Kapellmeisters*, such as: P. Dulichius, J. B. C. Freislich, J. J. du Grain, F. C. Mohrheim (student of J. S. Bach), J. D. Pucklitz, F. de Rivulo, J. Wannig and many others. The works by eminent Polish composers – e.g. masses by Marcin Mielczewski and Franciszek Lilius unknown from any other sources – illustrate the close contacts maintained between the Gdańsk and the Polish royal ensemble.

The broad interests of Gdańsk citizens from the distant past were not limited to music made by Polish composers, which is reflected by the music prints held at the PAS Gdańsk Library. The collection of Renaissance madrigals issued by famous Italian publishing houses (in Venice) in the last decades of the 16th century is a perfect example of this phenomenon. It includes works by both less known composers and prominent representatives of their respective genres such as Philippe de Monte, Luca Marenzio, Orlando di Lasso and Giaches de Wert. A characteristic feature of this collection is the high number of first editions and unique items on a worldwide scale.

Agnieszka Kubiak



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Gradual of the Teutonic Knights, 1st half of the 15th century (Gdańsk Library of the Polish Academy of Sciences, Ms Mar. F. 406)

Marcin Mielczewski, *Missa Cerviensiana*, manuscript, 1689 (Gdańsk Library of the Polish Academy of Sciences, Ms Joh. 406)



Antiphon *Filiæ hierusalem* from a 12th-century missal, manuscript flyleaf (Gdańsk Library of the Polish Academy of Sciences, Ms 1967)

SILESIA LIBRARY

DEPARTMENT OF SPECIAL COLLECTIONS

Biblioteka Śląska, Dział Zbiorów Specjalnych

Plac Rady Europy 1, 40-021 Katowice

www.bs.katowice.pl ; zbiory.specjalne@bs.katowice.pl

Silesian Digital Library: www.sbc.org.pl

The Silesian Library was founded at the end of 1922 and the beginning of 1923 as the Library of the Silesian Parliament, and has become one of the most dynamically developing cultural institutions in the region since then. In the 1930s, it was turned into a research-oriented public library, which role it plays to this day. Its initially small collection of legal books was expanded over time and completely changed its character. Nowadays, it holds books and up-to-date periodicals representing every domain of knowledge as well as unique special collections: old prints, manuscripts, iconographic and cartographic materials, and music documents. The Library also collects regional literature (*Silesiaca*), i.e. writings on Silesia and the Dąbrowa Basin today and in the past.

The origins of the music document collection of the Silesian Library date back to the pre-war period. The Statute of the Józef Piłsudski Public Library of Silesia enacted by the Silesian Parliament in 1936 specified the collection and preservation of "sheet music, especially that of Silesian folk and artistic music" as one of its responsibilities.

The Library's collection of old prints (16th-18th centuries) is of considerable historical value and contains works in music theory as well as opera librettos. Some of the most important old music prints held at the Library are: *Missale secundum rubricam Vratislaviensis diocesis*, Basilea 1519; *Quaestiones musicae in usum Scholae Northusianae* by Joannes Spangenberg, Cracovia ca. 1536; and *Kancjonal český*, Prague 1697, with ca. nine hundred songs with lyrics and notes; finally, there are extant copies of Polish Evangelical hymnals published in Brzeg, Wschowa and Gdańsk, preserved to this day in a few copies only.

The collection also includes new music prints for practical use as well as numerous 19th century mu-

sic prints issued by Warsaw, Lviv and Vilnius publishing houses. Another considerable group are Silesian secular and church song books, printed in Mikołów, Cieszyn, Bytom and Wrocław, which are a unique source for studies on the music culture of the region.

The two oldest Silesian music journals – *Schlesische Musikalische Blumenlese* (Breslau 1801) and *Musikalische Neuigkeiten für Freunde des Gesangs und Fortepiano's* (Breslau 1810) – are a unique source on a national scale. They contain many valuable addenda to the works of several composers originating from or active in Silesia in the 18th and early 19th centuries.

Among the music manuscripts of the Silesian Library, one that deserves particular attention is the *Hymnal* in a 1582 binding, a collection of liturgical chants from the Benedictine monastery of Elchingen, Bavaria. There are also invaluable 18th century *Polonica*, the most interesting ones being compositions by Jan Stefani, Michał Kleofas Ogiński and Józef Elsner (handwritten transcript of a music print issued in Warsaw in 1809). The collection of music manuscripts includes autographs by prominent Polish composers such as: Adam Münchheimer, Władysław Żeleński, Józef Wieniawski, Jan Gall, Adam Sołtys, Stanisław Niewiadomski and Ludomir Różycki.

These materials are constantly being supplemented by private and institutional donations. One of the most sizeable donations received by the Silesian Library so far is the collection handed over by the Silesian Division of the Polish Association of Choirs and Orchestras (currently the Silesian Association of Choirs and Orchestras) in 1999. Besides books, periodicals and music prints, it also included an intriguing set of photographs, ephemeral prints and nearly 500 music manuscripts.

The manuscripts from the collection donated by the Polish Association of Choirs and Orchestras include pieces written since the 1880s until the 1990s. The oldest items are autographs by Eugeniusz Pankiewicz, while compositions by Józef Szwed are the most recent ones. The collection also contains manuscripts by 35 composers connected with the amateur music movement in Silesia, such as: Aleksander Bryk,

Jan Wincenty Hawel, Kazimierz Jurdziński, Juliusz Kandziora, Franciszek Konior, Jarosław Leszczyński, Henryk Łapiński, Włodzimierz Poźniak, Stanisław Ignacy Rączka, Zdenko Karol Rund, Franciszek Ryling, Eugeniusz Pankiewicz, Józef Świder, Stefan Marian Stoiński, Józef Szwed and Witold Szalonek.

Małgorzata Witowska



Marche triomphale composé et dédié à [...] le Prince Joseph Poniatowski [...] par Joseph Elsner, Warszawa 1809, manuscript copy (Silesian Library, R 1070/III)



Schlesische Musikalische Blumenlese, Breslau, 1801, Erstes Heft; copperplate by Friedrich Gottlob Endler with a scenic view of the Książ [Fürsteinstein] Castle (Silesian Library, 256157/1 III)

STANISŁAW STASZIC POMERANIAN LIBRARY IN SZCZECIN

Książnica Pomorska im. Stanisława Staszica w Szczecinie

ul. Podgórna 15/16, 70-205 Szczecin

www.ksiaznica.szczecin.pl ; muzyka@ksiaznica.szczecin.pl

Pomerania Digital Library: zbc.ksiaznica.szczecin.pl

The origins of the Pomeranian Library date back to 1905 when the newly created City Library (Stadt-bibliothek) was moved to an adapted building of a former 19th century secondary school. Its nearly 200,000 volumes comprised collections of school and church libraries, books of associations and scientific circles as well as ones received from donors from Szczecin and the region. A separate Music Library (Musikalienbücherei) was set up in 1913.

Polish materials had not been systematically collected until 1945, when the territory of the former German Pomerania became part of Poland. 1,500 pieces of sheet music published in the 19th and early 20th century were acquired. They originated mainly from antiquarian purchases, especially from people who came to Szczecin from the Eastern Borderlands of Poland and from Greater Poland.

The most valuable pieces of sheet music published before 1914 include the first printings of works by Fryderyk Chopin, Stanisław Moniuszko, Maurycy Moszkowski and Józef Wieniawski. Piano and violin miniatures (mainly Polish dances) as well as songs and opera arias for piano and vocal are most numerous. These pieces were published in Warsaw (Gebethner & Wolff, F. Hösick, M. Arct, G. Sennewald), Kraków (S.A. Krzyżanowski, A. Piwarski i Ska), Lviv (Seyfarth & Czajkowski, Gubrynowicz & Schmidt), Kiev (L. Idzikowski) and Vilnius (J. Zawadzki) as well as in Germany – in Breslau, Berlin, Braunschweig and Leipzig. Orchestra music is represented by pieces by Stanisław Moniuszko, Zygmunt Noskowski, Władysław Żeleński and Mieczysław Karłowicz. Some popular adaptations of classical music for salon orchestra have also been gathered.

In the Pomeranian Library, the interwar period is mostly represented by Polish songs, e.g. from the repertoires of cabarets, shows and music theatres,

as well as by film music. The authors of those pieces were: Zygmunt Białostocki, Artur Gold, Fanny Gordon, Szymon Kataszek, Andrzej Włast, Jerzy Petersburski, Jakub Kagan, Zygmunt Karasiński, Adam Lewandowski, Zygmunt Lewandowski, Henryk Wars and Zygmunt Wiehler. Polish publishers also issued editions of popular pieces of music by international composers such as Robert Stolz, Mischa Spoliansky, Ralph Benatzky and Irving Berlin. The most prevalent examples of classical music are vocal and instrumental miniatures.

The *Polonica* from the collections of high-speed phonograph records were issued in the years 1912-1960. They were produced by both domestic record companies (Syrena, Polskie Nagrania and others) and Polish branches of foreign ones. The most valuable items are recordings of Ignacy Jan Paderewski, Jan Kiepura, Leopold Stokowski, Ignacy Friedman, Bronisław Huberman, Artur Rubinstein and Wanda Landowska.

As to the historical music documents from Pomerania, the oldest one is the pre-Tridentine handwritten missal of the 15th century containing the liturgy from the then-Kamień Diocese. The collection of 17th and 18th century music prints of works by composers belonging to the Szczecin school of cantatas includes pieces by: Johann Georg Ebeling, Abraham Petzold, Hieronymus Jennerich, Christian Spahn and Friedrich Gottlieb Klingenberg. From the 19th century, there are manuscripts and prints by Carl Loewe, Gustav Flügel, Carl Adolf Lorenz and Heinrich Triest as well as the archive of the Marienstifts-Gymnasium choir. Composers of the 1st half of the 20th century whose works can be found in the Library are: Friedrich Mecke, Hansmaria Dombrowski, Ulrich Hildebrandt, Philipp Gretscher, Leon Jessel and Robert Wiemann.

Małgorzata Mazikiewicz



Andrzej Włast, Jerzy Petersburski *Tango Milonga*, Warszawa, F. Grąbczewski, cop. 1929; also known as *Oh Donna Clara* (Pomeranian Library, Mus 37476)



Recording of the *Warszawianka* [La Varsovienne] patriotic song, performed by J. Sztern, Syrena-Grand-Record no. 205, ca. 1914 (Pomeranian Library, S 521)

WARSAW PUBLIC LIBRARY – CENTRAL LIBRARY OF THE MAZOVIAN VOIVODESHIP DEPARTMENT OF ARTS, CRAFTS AND CARTOGRAPHY

Biblioteka Publiczna m.st. Warszawy – Biblioteka Główna Województwa Mazowieckiego

ul. Koszykowa 26/28, 00-950 Warsaw

www.koszykowa.pl ; sztuka@365.koszykowa.pl

Mazovian Digital Library: mbc.cyfrowemazowsze.pl

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The Warsaw Public Library – Central Library of the Mazovian Voivodeship was founded in 1907 and has been collecting music prints since 1921, when its Department of Arts was established (today the Department of Arts, Crafts and Cartography). Before World War II broke out, the Library had been mostly enlarging its collections through donations. During the war in the years 1939-1945, the Department of Arts lost 40% of its collections, including sheet music.

This explains why Polish and foreign sheet music published after 1945 represents around 80% of the Library's music collections. The remaining 20% (ca. 5,500 items) are 19th century editions and publications from the first half of the 20th century.

The most valuable collection of the Library, made up of 485 catalogue items, are Polish music prints published in the years 1801-1875. About 80 of them are unique artefacts of Polish music publishing preserved to this day exclusively in this Library. Works by the following composers are worth a special mention: Józef Elsner (*Overture z Komedio-Opery Siedm Razy Jeden* [Overture from the "Seven Times One" Comedy Opera in 1 Act] adapted for piano, published in 1805 with no title page, and two *Polish Dances* for piano, published that very year, based on themes from Cherubini's operas), Izidor Józef Cybulski (*Trois Polonaises Pour le Clavecin ou Piano-Forte* dedicated to Prince Józef Poniatowski, also of 1805), Franciszek Siekierski (*Nouvelle Polonaise pour le Piano-Forte* 1807), Alojzy Stolpe (*Dix variations* 1807-1808), Karol Kurpiński (piano reduction of ballet *Mars i Flora* of 1820), and the first and only extant issue of *Journal de Musique Italienne, Vocale* which came out

in 1805 in Warsaw at I. J. Cybulski's engraving shop, with Domenico Tonioli as its editor-in-chief. This group also includes some compositions by Józef Stefani (*Polonaise Melancholique* of 1822), Daniel Auber (*Wyjtki z opery Niema z Portici* [Excerpts from the Opera *La muette de Portici*] issued in 1831 by Andrzej Brzezina's printing shop), Fryderyk Chopin (*Ulubiony mazur* [Favourite Mazurka] [Op. 7 No. 1] of 1842, one of the few Polish editions of this piece published in the composer's lifetime), Józef Achtel (10 compositions, i.a. *Mazur z wodewilu Antoni i Antosia*, [Mazurka from the *Antoni and Antosia* Vaudeville] published in 1845), Oskar Kolberg (*Fantaisie sur un theme polonais*, lithograph by H. Hirszel of 1846 r.), and many others.

A valuable part of the 19th century Polish music collections are the piano handbooks by K. Kurpiński (two editions: of 1819 and 1835), I. F. Dobrzyński, J. Nowakowski and J. Sikorski. The singing handbook by Józef Elsner *Początki muzyki szczególnie śpiewania No. 2*, [First Steps in Music and in Singing in Particular No. 2], published in Warsaw by A. Płachecki in the years 1818-1819, is a unique treasure.

The Library also holds first printings of works by Stanisław Moniuszko (14 items) from Warsaw and Vilnius, including a piano reduction of his opera *Halka* with the libretto in Polish and in Italian and two title pages, published by Gebethner & Co. in 1858. All of the most valuable music prints have been digitised and made available on the Mazovian Digital Library website.

The collection of printed sheet music from the 20th and the 21st centuries held at the Public Library also in-

cludes many editions of worldwide classical and popular music, religious and secular songbooks, handbooks for various instruments, a collection of cabaret songs from the years 1925-1939 and extensive production of Polish music publishing houses from 1945 to this day.

In the manuscript collection, the most important historical document are fragments of an organ tablature from the first half of the 16th century discovered during works on replacing the binding of a group of 15th century old print incunables from the Library. There are also two invaluable autographs of ballet music of the 18th and 19th centuries: *Kozaki czyli zezwolenie wymuszone* [Cossacks,

or a Forced Permission] by Antoni Hart (violinist of King Stanisław August's royal ensemble) and an autograph of the *Piast* ballet by Józef Stefani, as well as an autograph of *Taniec polski* [A Polish Dance] by Józef Elsner, alongside great many fragments of music manuscripts created between the 12th and the 17th centuries.

The Library also holds documents of music life (posters, concert programmes, exhibition catalogues) and iconographic documents (photographed or engraved portraits of musicians).

Ewa Kozłowska

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Trois Polonaises : pour le clavecin ou piano-forte : composée et dédiées à son altesse monseigneur le Prince Joseph Poniatowski. Varsovie, chez l'abbé Ioseph Cybulski, [ca 1805], (Warsaw Public Library, Szt.Mus. n. 677 Cim)



Początki muzyki: a szczególnie śpiewania: dla Szkoły Elementarnej Muzyki napisane. No 2, Czytanie nót i głosu ćwiczenie, przez Józefa Elsnera [First Steps in Music and in Singing in Particular: Written for Elementary Schools of Music. No. 2. Reading Musical Notes and Vocal Practice by Józef Elsner]. W Warszawie, Szycharni Nót Muzycznych A. Płacheckiego, [1818-1819], (Warsaw Public Library, Szt.Mus. n. 656 Cim)

THE PRINCES CZARTORYSKI LIBRARY

BRANCH OF THE NATIONAL MUSEUM IN KRAKÓW

Biblioteka Książąt Czartoryskich, Oddział Muzeum Narodowego w Krakowie

ul. św. Marka 17, 31-018 Kraków

mnk.pl/oddzial/biblioteka-ksiazat-czartoryskich ; bczart@mnk.pl

MNK Digital Library: cyfrowe.mnk.pl

The Princes Czartoryski Library and Museum originate from Puławy where in 1800 Izabela and Adam Kazimierz Czartoryski came up with an idea they called "The Past for the Future". They made their collections – referred to as "antiquities" – available to the public in the Gothic House and in the Temple of the Sibyl, both built especially for this purpose. This included historical and family keepsakes, works of art, archive documents, manuscripts and prints as well as music documents. This excellent initiative was disrupted by the 1830-1831 war. It revived in 1876 when Władysław Czartoryski decided to move the collection to Kraków to establish a museum there. Today, both the Princes Czartoryski Library and Museum form part of the National Museum in Kraków.

Polish music documents available at the Library, both manuscript and printed, represent a rather small part of the entire collection, but are an important source for studies on the Polish music culture from the 16th to the end of the 19th century. The development of vocal polyphonic music is shown by numerous collections of Catholic and Dissident religious songs from the 16th century. Among them, 19 songs stand out, including ones by Waclaw of Szamotuły (Waclaw z Szamotuł) and Cyprian Bazylik preserved in the *Puławy Hymnal*. The piece by Mikołaj Gomółka *Melodie na psalterz polski* [Melodies for the Polish Book of Psalms] is especially valuable, consisting of 150 psalms translated by the great Polish Renaissance poet Jan Kochanowski in 1580. The oldest Polish textbooks by Jerzy Liban of Legnica, Sebastian of Felsztyn and Marcin Kromer date back to the first half of the 16th century. An example of Polish polychoral music is the two-part work by Mikołaj Zieleński published in 1611 in Venice entitled *Offertoria totius anni* and *Communiones totius anni* with a Magnificat for 12 voices.

The Library also holds literary texts written by members of the Czartoryski family, alongside an impressive collection of opera librettos, both originally written in Polish and translated or adapted from other languages. The most popular music genres in the 18th century, apart from solo instrumental music, were the song and the opera. They were usually performed in aristocratic circles. This was also the case of the Czartoryskis' estate in Puławy. The works held in the Library date from the early days of the Polish national opera to the end of the 19th century. The collection includes names such as Stanisław Szymański, Wojciech Bogusławski, Jan Nepomucen Kamiński, Franciszek Dionizy Kniaźnin, Józef Wybicki, Franciszek Bohomolec, Jan Kanty Grygorowicz, Józef Krasiński, Julian Ursyn Niemcewicz, Jan Chęciński, Konstanty Majeranowski, Włodzimierz Wolski and others.

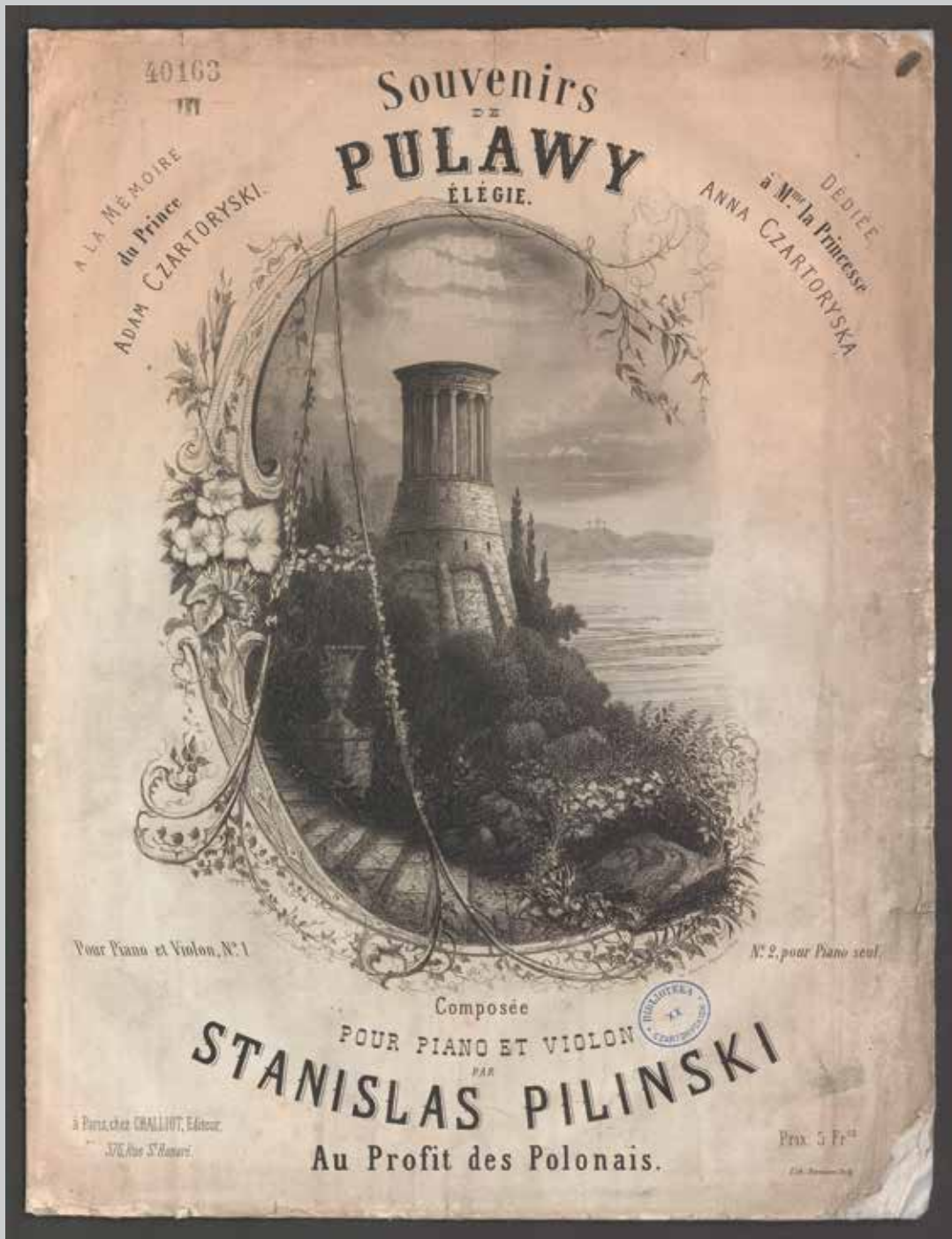
The Library has gathered solo lyrical pieces perfectly illustrating the sentimental and love song genre, composed by both amateurs and professional musicians, including: Michał Kazimierz Ogiński, Wincenty Lessel, Maria Szymanowska, Kazimierz Lubomirski, Józef Nowakowski, Stanisław Moniuszko and Wincenty Studziński. The collection also features patriotic works inspired by contemporary political developments. Their authors were Jan Chrzyciel Kiszwalter, Teofil Tomasz Klonowski, Krystyn Ostrowski, Karol Kurpiński, Wojciech Sowiński and A. Leopold.

Solo instrumental music of that period, apart from salon pieces composed by Henryk Kowalski, Valentin F.M. Gumowski, Adam Karasiński, Raoul Kotschalski, Ludwik Grossman or Emil Wróblewski, is represented by polonaises, mazurkas and krakowiaks by Adam Gnatkowski, Wiktor Sobieszczański, Stanisław Serwaczyński, Michał Kleofas Ogiński, Leopold Lewanowski, Karol Namysłowski and Adam Wroński.

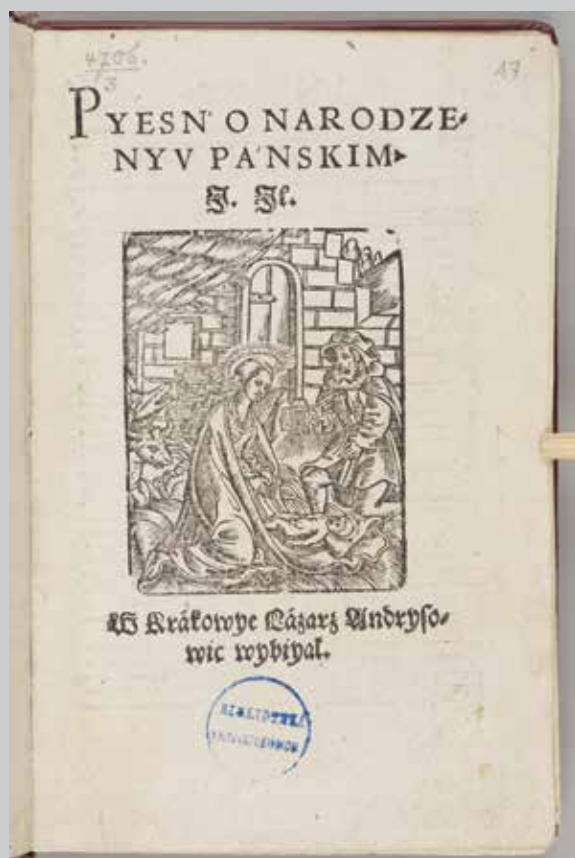
The modest collection of orchestra, symphonic and opera music is compensated by the scores of three works by Władysław Tarnowski and the manuscript of *Caprice et variation pour piano avec accompagnement d'orchestre* Op. 10 by Franciszek Lessel, the most eminent Polish predecessor of Fryderyk Chopin in piano music.

The collection is made complete by Chopiniana: mazurkas, waltzes, Études and songs by Fryderyk Chopin. Among them, the manuscript score of *Rondo à la Krakowiak* Op.14 dedicated to Anna Czartoryska is of exceptional historical value.

Małgorzata Kumala



Stanisław Piliński, *Souvenirs de Puławy: élégie composée pour piano et violon. N^o 2, pour piano seul*, Paris, [1864] (The Princes Czartoryski Library, 40163 III; Photographic Services of the National Museum in Kraków)



Wacław z Szamotuł, *Pyesń o Narodzeniu Pańskim (Dies est laetitiae)* [The Nativity Song], Kraków, Łazarz Andrysowic, ca 1556, title page and tenor part (The Princes Czartoryski Library, 1620 I Cim Saf; Photographic Services of the National Museum in Kraków)



Fryderyk Chopin, *Rondo à la Krakowiak, Op. 14*, autograph with dedication to Anna Czartoryska (The Princes Czartoryski Library, 2751 IV Rkps Saf.; Photographic Services of the National Museum in Kraków)

LIBRARY OF THE FRYDERYK CHOPIN INSTITUTE

Biblioteka-Fonoteka-Fototeka Narodowego Instytutu Fryderyka Chopina

ul. Tamka 43, 00-355 Warsaw

www.nifc.pl ; biblioteka@nifc.pl

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The largest library dedicated to the life and work of Fryderyk Chopin has existed since 1934, when the Fryderyk Chopin Institute was founded by Józef Beck, Mieczysław Idzikowski, Janusz Jędrzejewicz, Emil Młynarski, Stanisław Niewiadomski, Karol Szymanowski, August Zaleski and others. Materials related to Chopin's life and work have been systematically collected ever since 1935. In 2005, on the basis of an agreement with the Fryderyk Chopin Society, the Fryderyk Chopin Institute took over the collection and started to run the Library.

The Library of the Fryderyk Chopin Institute collects Polish and foreign publications related to the composer and his times. It owns a collection of over 30,000 inventory items comprised of: 19th and 20th century books and periodicals; 19th and 20th century sheet music (including the first editions of Fryderyk Chopin's works as well as pieces published in the composer's lifetime); documents of social life such as invitations, concert programmes and posters as well as press clippings (about concerts, festivals and celebrations dedicated to Chopin as well as the International Fryderyk Chopin Piano Competitions in Warsaw). The Photo Collection consists of negatives, positives, diapositives and microfilms. It also holds photographic documen-

tation of the International Fryderyk Chopin Piano Competitions, festivals as well as artistic and museum events dedicated to Chopin organised by the Fryderyk Chopin Institute in Warsaw. The Sound Archive of the Institute has collected ca. 15,000 items, including invaluable archive recordings by famous pianists such as Ignacy Jan Paderewski, Aleksander Michałowski and Raul Koczalski as well as music documentation of the International Fryderyk Chopin Piano Competitions kept systematically since 1960.

An interesting part of the Library holdings are its *Polonica*. The most valuable collection is the one of first printings and early editions of Chopin's works. The Library also holds a number of pieces of patriotic music from the November Uprising period. Another noteworthy feature of the collection are the editions of works by Polish composers, mostly from the 19th and 20th centuries. Archive recordings of Polish artists stand out too, notably of those who participated in the International Fryderyk Chopin Piano Competitions, and so do the recordings of concerts organised over the years by the Fryderyk Chopin Society and the Fryderyk Chopin Institute.

Marcin Konik



Piano rolls from the collection of the Fryderyk Chopin Institute (Photo: Waldemar Kielichowski)



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Mazur
12

Mazur
2

BIBLIOTEKA
6439h

Jabłońskiego Mazury. Zbiór najnowszych tańców granych na balach Redutach i Maskaradach Warszawskich [Mazurkas by Jabłoński. A Collection of the Latest Dances Played on Masquerade Balls in Warsaw], W Warszawie, w składzie Brzeziny, [ca. 1827] (Library of the Fryderyk Chopin Institute, 6439/h)

POLISH MUSIC INFORMATION CENTRE POLMIC – LIBRARY OF THE POLISH COMPOSERS' UNION

Polskie Centrum Informacji Muzycznej POLMIC – Biblioteka Związku Kompozytorów Polskich

Rynek Starego Miasta 27, 00-272 Warsaw

www.polmic.pl ; www.muzar.polmic.pl ; polmic@polmic.pl

The Library was founded shortly after the Polish Composers' Union came into existence following a Polish composers' convention in 1945. The earliest mentions of the Library come from the year 1950. Since the very beginning, it functioned as both a traditional library and as an institution documenting the Polish music culture. In 1998, it was renamed the Polish Contemporary Music Documentation Centre and joined the IAMIC International Association of Music Information Centres. In 2001, it adopted its current name: the Polish Music Information Centre POLMIC. It is available to all interested parties from Poland and abroad.

Through purchases, private and institutional donations from Poland and other countries as well as through collecting archive recordings (and editions), the Library has grown to become one of the largest and most interesting collections of mostly Polish but also European or even global post-war music recorded in sheet music, sound records and literature. Since the 1990s, POLMIC has focused on the documentation, sharing knowledge and the promotion of contemporary Polish music. Its collections include, among others: nearly 2,500 scores, about 15,000 records, almost 8,000 books, periodicals, photographs and archive documents. Works on their digitisation are underway (with old photographs and recordings being digitised in the first place); however, financial problems have been considerably slowing this process down.

Some of the Library's most precious collections are:

Archive concert recordings. Recordings of concerts and festivals organised by the Polish Composers' Union (including Warsaw Autumn), often unique, usually unpublished. The oldest media are reel-to-reel tapes (ca. 4,500), followed by (over 500) DAT cassettes from the 1990s; the most recent events

(since around the year 2000) are recorded directly on high-quality CDR discs.

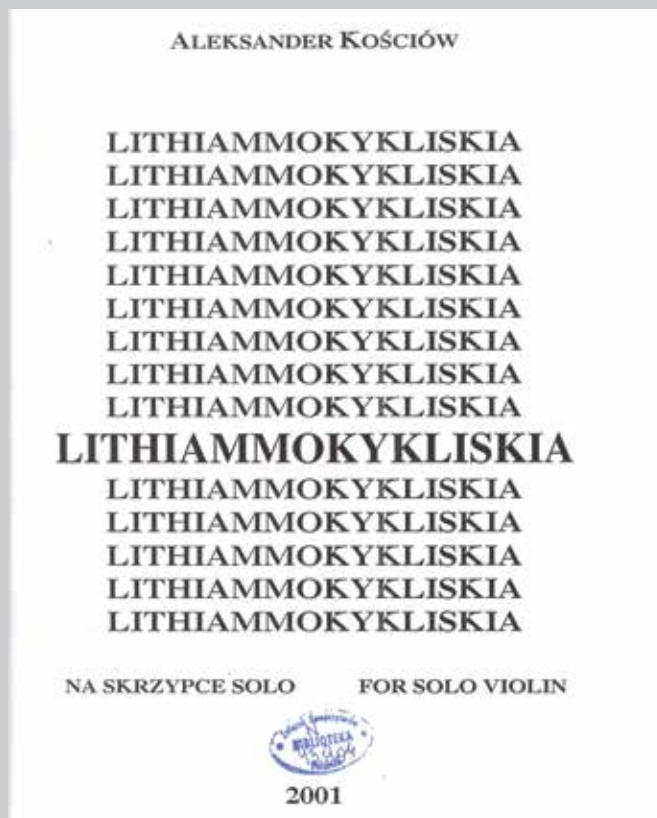
Documentation of compositional activities. The process of digitising analogue data (fiches and lists) started in the mid-1990s. In 2000, a unique database was launched to provide information on the works created by Polish composers after 1945. Currently, works are underway to transfer these data to a modern MySQL database to make them available online.

Unpublished scores. To promote works whose scores have never been published, a decision was taken to collect their copies from the authors, e.g. as reproductions of manuscripts or computer print-outs. In this way, a sizeable collection was developed featuring compositions not available anywhere else.

Photo documentation. The photograph collection documents the events organised by the Polish Composers' Union, including the Warsaw Autumn festivals. Photographs by Andrzej Zborski are an especially interesting collection to which copyright has been purchased through a subsidy from the Ministry of Culture and National Heritage, so they can be made available by POLMIC to the public without any significant limitations. Those photographs are available on the www.muzar.polmic.pl platform.

Archive documents. The Library shares archive documents related to the Polish Composers' Union since the very beginning of its activity until the end of the 1980s. Because of the key role the Union has played as a music association and organiser of events, it is a highly valuable source for researchers of both the art of composition as well as of the structures and processes shaping the Polish music life from the end of WWII to the 1989 democratic transformation.

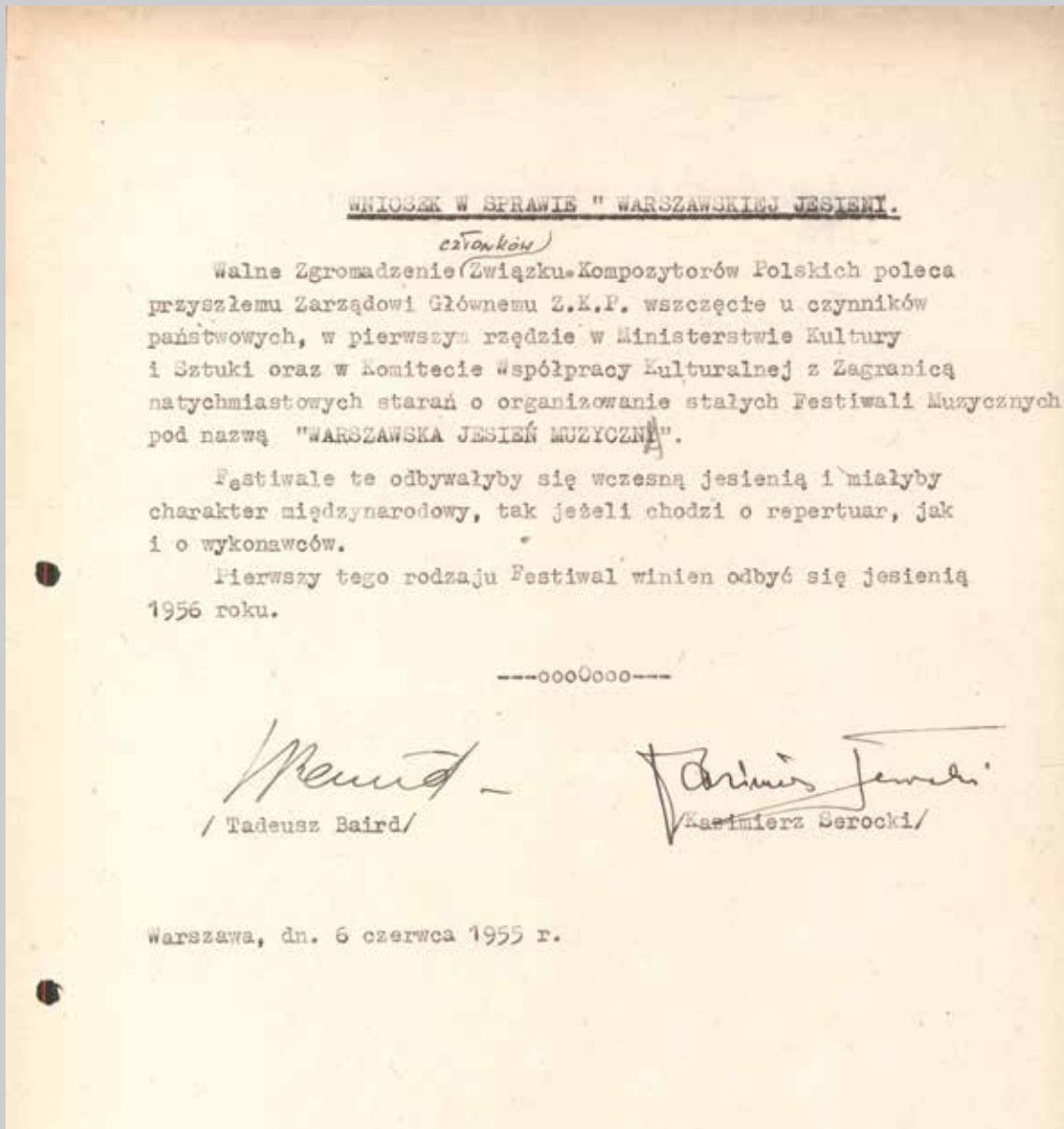
Izabela Zymer



Aleksander Kościów *Lithiammokykliskia* – cover of unpublished sheet music donated by the composer.



Artur Rubinstein at the Warsaw National Philharmonic inaugurating the Warsaw Autumn festival 1966, performance of the *5th Symphony (Symphonie concertante)* by Karol Szymanowski conducted by Stanisław Wisłocki; photograph: Andrzej Zborski; from the collections of the Polish Composers' Union.



From the Archive of the Polish Composers' Union: Resolution of the 8th General Meeting of the Polish Composers' Union with a petition to launch the Warsaw Autumn festival:

The General Meeting of the Polish Composers' Union recommends that the future Managing Board of the Association requests the relevant state agents, especially the Ministry of Culture and Arts as well as the Committee on International Cultural Cooperation, to make prompt efforts in order to organise regular Music Festivals called the Warsaw Music Autumn.

The festivals would take place in early autumn and have an international character, both in terms of the repertoire and the performers.

The first such festival should be held in autumn 1956.

SIGNED:
 Tadeusz Baird
 Kazimierz Serocki
 Warsaw, 6 June 1955

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