
From the Editor

As an academic discipline, European musicology has had a long tradition, dating back to the 18th century and to the work of German and Austrian pioneers in the field. The first academic musicologist in Europe was Johann Nicolaus Forkel, holder of an honorary doctorate from the University of Göttingen (1779). The first full professorship in musicology was granted to Eduard Hanslick, of Vienna University (1870), who in 1898 was replaced by Guido Adler, generally regarded today as the father of academic musicology in Europe. It was Adler who formulated 'The Scope, Method, and Aim of Musicology' (in his article of 1885) and founded the first institute of musicology, whose structure and curriculum became a model for other such academic institutions in Europe.

Adler's Musikwissenschaftliches Institut educated many well known composers and eminent musicologists, including such brilliant scholars as Kurt von Fisher, Karl Geiringer, Ernst Kurth, and Knud Jeppesen. One of Adler's students was also Zdzisław Jachimecki (1882–1953), the organiser of the Seminar of Music History and Theory which opened at the Jagiellonian University in Cracow in 1911 and later developed into the Chair and (since 1999) — the Institute of Musicology. Another Polish musicologist educated in Germany was Adolf Chybiński (1880–1952), who studied with Adolf Sandberger and Theodor Kroyer at the Ludwig Maximilian University of Munich, from which he obtained his doctorate. In 1912 he was granted habilitation at the

Emperor Francis I (later — King Jan Kazimierz) University in Lvov, where he began to teach and where he organised a Chair of Musicology — the second (after Cracow) centre of musicological studies in the territory of (partitioned) Poland. Łucjan Kamieński (1885–1964) also completed a comprehensive course of studies at Berlin's University and the Hochschule für Musik, was named associate professor in 1922 and became the head of Poland's third oldest musicological centre — the Faculty of Musicology at Poznań University.

The founders of the musicological centres at the universities in Cracow, Lvov and Poznań organised them in agreement with the German-Austrian model. And, even though during the last one hundred years the Polish musicology has discovered many ways and directions of its own, consistently reformulating the old "scope, method and aim", it still maintains strong links with tradition.

The two centenaries of the foundation of academic musicological centres in Poland have provided an opportunity for a reflection on the history and the future of our discipline, which is currently practised at six Polish universities. Polish musicologists have met at two solemn anniversary sessions organised by the Musicologists' Section of the Polish Composers' Union. In November 2011, the Jagiellonian University held a conference entitled *A Hundred Years of Polish Musicology: History – the Present – the Prospects*, which became an occasion for a detailed summary of the discipline's achievements, especially — of the work of Zdzisław Jachimecki and Adolf Chybiński. The second debate, organised in co-operation with the Fryderyk Chopin Institute and entitled *Polish Musicology at the Start of the New Century: Scope, Aim, and Method* (Radziejowice 2012) concerned first and foremost the challenges that Polish musicology is likely to face in the future.

The publication of this collection of papers constitutes the last act of the centenary celebrations in our country. It presents the profiles of the founders of Polish musicology: Zdzisław Jachimecki, Adolf Chybiński, Łucjan Kamieński — and their direct continuators. The work and research done by those distinguished scholars continues to inspire new generations of Polish academics.