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Review

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Bilder wird statt des Grundmann-Porträts nebst zwei anderen (Nr. 5 und 6) — dieses Nr. 3 gestellt, das Seehas-Porträt aus Schwerin, eines der Bilder »über deren Entstehung Unklarheit herrscht«, für deren Authentizität aber »die lebendige und überzeugende Wiedergabe der charakteristischen Gesichtszüge Haydns spricht«. Ich vermag es nicht, dem Herausgeber hier zu folgen. Gerade das Seehas-Bild scheint mir nicht nur in Bezug auf Entstehung, sondern ebensowohl in der Frage Porträtähnlichkeit problematisch zu sein, und ich würde es gewiß nicht als Umschlagbild des Buches wählen. Die Zusammenstellung der Haydn-Porträts ist aber im Ganzen so wertvoll und so anregend, daß es verlockend wäre, noch ausführlicher darüber zu sprechen. Ich muß es hier bei diesen Andeutungen bleiben lassen, möchte aber auf das Problem des »wahren« Haydn-Bildes gerne recht bald zurückkommen. —

Zum Haydn-Schrifttum ist hier ein neuer wichtiger Beitrag geleistet worden. Für die schöne Lösung der materialmäßig recht gebundenen Aufgabe verdient der Herausgeber volle Anerkennung. Auch den für die Herstellung Verantwortlichen — Verlage und Druckerei — ist für die gute Ausstattung des Bandes zu danken.

J. P. LARSEN  
Dänemark

*Studia Hieronymo Feicht septuagenario dedicata.* Polskie Wydawnictwo Muzyczne, Kraków, 1967, p. 486.

It is always moving if the contemporaries honour the "great old man" of art and science by issuing a memorial volume of essays. Such a volume will not only offer documentary evidence of the celebrated person's life-work, but

will also prove that the work of a lifetime was not useless, that the seed of his teaching and his example has fallen on fertile ground and that his successful life-work is being continued in the intellectual efforts of his successors. Turning the pages of the memorial volume issued by the Musicological Institute of Warsaw University on the occasion of the jubilee of Professor dr. Hieronim Feicht, the Nestor of Polish musicology, our joy is not undisturbed: rejoicing in the affection of his colleagues, friends and pupils who presented him with an impressive volume containing 38 essays on his 70th birthday in September 1964, Prof. Feicht did not live to see the book published. He died on March 31, 1967.

Among the predecessors of H. Feicht in Polish musical science were men like A. Poliński, J. Surzyński, A. Chybiński, Z. Jachimecki and J. Reiss. A practising musician from his early youth Feicht, first, became a divinity student and started his musicological studies in 1922 under the guidance of A. Chybiński whose assistant at Lwów University he became a few years later. During the school-year 1927/28 he studied Gregorian chant (Plainsong) in Freiburg with P. Wagner. In 1930 he became a professor at the Warsaw Academy of Music and college headmaster in Bydgoszcz in the years 1932—34. From 1934 to 1939 he taught musical theory at Cracow conservatory. After the second World War his star was quickly rising: he was given different jobs in a sphere corresponding to his inclinations and to his qualifications, in university teaching. After having qualified for honorary lecturer at Poznań University, he was charged in 1946 to head the musicological division of Wrocław University and in 1951 invited to lecture at Warsaw University on themes from the history of Polish

music. At that time Z. Lissa and J. M. Chomiński — both of them like Feicht former pupils of A. Chybiński — were his co-workers at the Musicological Institute. He was appointed associate professor in 1954, and full professor in 1961. Besides his activities in Warsaw he also lectured during the school years 1952—1954 at the universities of Poznań and Cracow. In 1958 he was commissioned to organize the Institute of Ecclesiastic Music at the Lublin Catholic University. He has headed it until quite lately.

Polish musical science is greatly indebted to H. Feicht. He has written 42 more or less voluminous essays plus eleven articles, a number of encyclopaedia entries (among others in »Die Musik in Geschichte und Gegenwart«), reviews and editorial work. A composer himself, his sphere of interest ranged from the music in the Middle Ages to practically our days. Yet he was mainly attracted by ancient Polish music: the records of plainsong, of renaissance and baroque music. Relying on a profound knowledge of the subject, he professed that without Polish music there can be no question of a synthesis of European musical culture. "In working this out the Polish musicologists dispose of the best chances and opportunities". He was practically predestined to take over after the death of A. Chybiński the care of opening up the mine of old Polish music; thus from 1952 he edited the fascicles of the valuable series Wydawnictwa Dawnej Muzyki Polskiej (Editions of old Polish Music), and prepared six works personally for the press; in 1964 he started a new series of editions under the title: *Antiquitates Musicae in Polonia*.

The volume of essays edited in honour of H. Feicht and dedicated to him reflects likewise the wide horizon of Polish musicology. As far as their themes

are concerned the writings of his younger colleagues, of the subsequent generation and of the students at the beginning of their career — a total of 30 essays — cover the whole past of Polish music, from the XIIIth century or, while another eight essays are concerned with certain results of folkloristic research work. The volume also contains studies of musicologists from abroad, proving that H. Feicht has maintained lively scientific relations with foreign countries, too. (This only corroborates the fact that at international conferences and festivals in Poland and abroad H. Feicht was a well-known and popular figure.)

The volume is carefully edited, its binding is modern and in good taste, the dustjacket shows a picture of a Polish relief portraying an ancient (1633) instrumental ensemble. There is only one "negative" remark to be made: it is a pity that the great majority of the essays has been published in the Polish language and that thus readers abroad will find it difficult to approach their contents. Thus, only the following studies may arouse international interest: four essays in the German language: W. BRENNECKE (German Federal Republic): *Die Trauermusik von Witold Lutosławski* (The funeral music of Witold Lutosławski); H. HUSMANN (German Federal Republic): *Das Einsiedelner Graduale-Sakramentar St. Paul/Kärnten 25. 2. 25. (Seine Stellung und Bedeutung)* (The Einsiedeln gradual-sacramentary St. Paul, Carinthia 25. 2. 25. Its position and importance); E. SCHENK (Austria): *Die Zauberflöte im Dreivierteltakt*; (The magic flute in three-four time); C. SCHOENBAUM (Denmark): *Jan Joseph Božans Slaviček rájský (Paradiesnachtigall, 1719) und die tschechischen katholischen Gesangbücher des XVII. Jahrhunderts* (The Slaviček rájský of Jan Joseph Božan — Para-

dise-nightingale, 1719 — and the Czech Catholic song-books of the XVIIth century); by two in Russian I. BELEA (Soviet Union): *Музыкальные polonica XIX века в Советском Союзе* (Polonica of musical interest of the XIXth century in the Soviet Union); J. KELDIS (Soviet Union): *К вопросу об истоках русского партесного пения* (On the problem of the origins of polyphonic Russian religious song); by one in French B. RAJECZKY (Hungary): *Sur le Kyrie Ungaricum du manuscrit No 1267 de la Bibliothèque Jagiellońska, XV<sup>e</sup> siècle*. But let us also name a few of the essays published in the Polish language which because of their themes open up vistas on different areas of European music. It would have been well worth while to translate the following essays in a foreign language in order to give them wider publicity: K. BIEGAŃSKI: *Fragment jednego z najstarszych zabytków diastematycznych w Polsce* (Fragment of one of the oldest diastematic memorials in Poland), J. M. CHOMIŃSKI: *Kilka uwag o interpretacji dawnych utworów* (A few remarks on the interpretation of ancient works), A. FRĄCZKIEWICZ: *Odpowiedź tonalna modulująca w fugach J. S. Bacha z fDas wohltemperierte Klavier* (Modulated tonal response in J. S. Bach's fugues from *Das wohltemperierte Klavier*), D. IDASZAK: *Rękopisy symfonii Józefa Haydna w zbiorach Archiwum Gnieźnieńskiego* (Manuscripts of Symphonies by Joseph Haydn in the archives of Gniezno), Z. LISSA: *Inspiracje Chopinowskie w twórczości Maxa Regera* (The inspiration of Chopin in the compositions of Max Reger), J. MORAWSKI: *Sekwencja Grates nunc omnes w polskich zabytkach chorałowych* (The sequence *Grates nunc omnes* in the Polish Choral memorials), Z. M. SZWEJKOWSKI: *Wenecki koncert rondowy w polskiej praktyce kompozytorskiej okresu baroku* (The

Venetian rondo concert in Polish compositorial practice during the baroque period).

Owing to lack of space it is not possible to deal with each of the essays separately. We must content ourselves to appreciate the collection as a further valuable manifestation of the already well-reputed Polish musicological science and as a worthy monument to the memory of H. Feicht.

G. PAPP

*Adler, I.: La pratique musicale savante dans quelques communautés juives en Europe aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles. I—II. Paris—La Haye, 1966, pp. X + 334; 230 (École Pratique des Hautes Études — Sorbonne. Études Juives. VIII).*

Dieses Buch stellt dar, daß im XVII. und XVIII. Jahrhundert in einzelnen Städten Europas die jüdische kunstmusikalische Praxis zum kulturellen Leben der jüdischen Gesellschaft gehörte. Nach der Gegenreformation finden wir eine ganze Reihe von Daten, die sich auf das musikalische Leben des Gettos beziehen. Sie hängen mit der Errichtung der Gettos zusammen. Die jüdischen Musiker verlegten sich auf das synagogale Musizieren, weil sie ihre Kunst in der Außenwelt nicht weiter ausüben durften. In Mantua nimmt das musikalische Leben in der Synagoge zwischen 1605 und 1622 seinen Anfang. Die Errichtung des Gettos aber fällt zwischen 1610 und 1612. Ebenso entstehen in Senigallia die ersten synagogalen Antiphonien etwa um zwölf Jahre später, nachdem das Fürstentum von Urbino unter die Oberhoheit des Papstes geraten war und die Synagoge ins Getto verlegt werden mußte (1631).