

**Maria Ankudowicz-Bieńkowska**

*University of Warmia and Mazury in Olsztyn*

## THE REGENSBURG MUSIC INSPIRATIONS IN SACRED LITURGY OF THE CATHEDRAL CHURCH IN ŁOMŻA IN THE YEARS 1949–1951

### REGENSBURSKIE INSPIRACJE MUZYCZNE W LITURGII SAKRALNEJ KOŚCIOŁA KATEDRALNEGO W ŁOMŻY W LATACH 1949–1951

The aim of this work is to show the Regensburg organ and vocal inspirations, which in the years 1949–1951 accompanied sacred liturgy of the cathedral church in Łomża, where a famous Vilnius musician, Władysław Kalinowski, started working as an organist on 1 May 1949. This comprehensively educated artist, from the moment he was employed as a full-time organ musician and a choir conductor, began systematic recordings of the compositions performed in the Łomża shrine since 1 May 1949 to 26 August 1951.

Basic sources for the article are Władysław Kalinowski's manuscripts, as well as his graduation certificate from the School of Church Music in Regensburg and Tablo of the graduates and the teaching staff of Kirchenmusikschule Regensburg from 1907, and also the letters of his organ play professor, Joseph Renner, nowadays kept in Olsztyn, in the author's family collections.

Kalinowski was a graduate of the School of Church Music in Regensburg, where he studied organ music. Regensburg (called "Ratyzbona" in Polish), located in Bavaria (on the south of Germany) was the capital of the Upper Palatinate, and in the years 1663–1806 it was the headquarters of Reichstag<sup>1</sup>. The city was described by an outstanding Polish romanticist, Zygmunt Krasiński, in the letter of 23 October 1829 addressed to his father, as follows: "Having left in the morning after a night's rest, we were going through the same sad and ugly land until five o'clock in the evening to Regensburg, famous for the parliaments of the German Reich and delicious beer.

The first time I had seen the waters of the Rhine was in this city. There are beautiful outskirts before the vast, dark city, with narrow streets and smoky houses. Everywhere are Gothic cloisters and balconies of old shape, from where beauties used to glance at dukes and give them wreaths, if only there had been beauties in Bavaria land.

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<sup>1</sup> Vide: *Ratyzbona*, [In:] *Ilustrowana encyklopedia powszechna*. Ed. M.J. Wachtl. Warszawa 1936, p. 560.

A huge and black cathedral floats up high with its towers, decorated with Mauritanian arabesques and ornaments. There is also in Regensburg a famous building where deliberating dukes and lords used to sit. The hall where they gathered is so big that an eight-horse carriage could easily turn back there. We spent the night in a very good inn «Pod Trzema Hełmami»<sup>2</sup>.

In this city, in about the middle of the 19th century, the Regensburg dukes, Carl Proske and Johan Georg Mettenleiter, decided to renew church music in Catholic churches through “establishing an institute which would train church musicians in an exemplary way. An untiring work of both initiators, not only in the theoretical but also practical field, soon made Regensburg a well-known center of preserving the Catholic Church music traditions. In 1868, Franciszek Ksawery Witt established the General Association of the Cecilian Movement Germany (Allgemeiner Deutscher Cäcilienverein), aimed at propagating the reform assumptions”<sup>3</sup>. At the meeting of this association, a year later, Witt – as the research of Ireneusz Wyrwa shows – made a speech, in which he clearly presented his own program of establishing an institution educating church musicians.

However, the School of Church Music in Regensburg, opened on 1 November 1874, was not established by Witt but by a music historian Fr. Franciszek Ksawery Haberl, Ph. D. – “a contemporary Kapellmeister of the cathedral [...], which clearly worsened the relationship between the two outstanding Cecilians”<sup>4</sup>.

It was aimed at training European organists within *musica sacra*. It was the first private institution of this type in Germany, in which music education lasted for several years, but there were also a few months’ courses, which prepared for the work of an organist.

Organists from different countries came to that institution for knowledge, in order to obtain a high level of artistic education within organ play, as Regensburg at the end of the 19th century was considered – which was accurately emphasized by Jan Boehm, an outstanding researcher of Feliks Nowowiejski’s works – “the center of the movement of church music renewal. In his opinion, This movement, called the Cecilian Movement, opposed to the predominant direction in romantic music, considering the ideal of church music in the style of classic polyphony of the 16th century. It did not accept instrumental music, but preferred vocal music a cappella as the only form of art capable of evoking in the listeners emotions adequate to liturgy. Therefore, the works of the Renaissance composers, mainly the school of Rome, were introduced to the repertoire of church ceremonies. New compositions were created, following the principles of the construction of form and shaping the melody as well as building consonance, elaborated by G.P. Palestrina

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<sup>2</sup> Z. Krasieński, *Listy do ojca*. Introduction and elaboration by S. Pigoń. Warszawa 1963, p. 38.

<sup>3</sup> I. Wyrwa, *Problematyka wykonawcza utworów organowych Feliksa Nowowiejskiego w świetle poglądów estetycznych kompozytora*. Lublin 2011, p. 34.

<sup>4</sup> Ibidem.

and his contemporaries. Much attention was paid to restoring the – lost by Romantic composers – atmosphere of peace and contemplation, as well as the typical of the artists of the peak period of Renaissance the elements of gravity and mysticism”<sup>5</sup>.

In this researcher’s opinion, one of the Regensburg students – Feliks Nowowiejski – not only was raised in the Regensburg artistic climate but also later “in the years of complete artistic maturity, not once, both publicly and in private, related to the youth experience, manifesting the spiritual relationship with the ideals he had gained in Regensburg. When in the inter-war period the editorial staff of ‘Music’ published a questionnaire on the subject «My deepest music emotion» – Nowowiejski described the Paris experiences, among others the meeting with Aleksander Głazunow. The composer was occupied with studying the Gregorian choral as he was searching inspiration for the composition which he was creating then. Taking advantage of the presence of the guest, he presented the chosen subject to him, sat at the instrument and improvised. Nowowiejski, on the other hand, asked for permission to play on that subject. «As an inhabitant of Regensburg – wrote the author of *Quo vadis?* in the ‘Music’ – I improvised in a completely different way [...] strictly applying to the Doric tone. The Gregorian choral – he continued – has always impressed me deeply, particularly in the Benedictine interpretation in Monte Cassino, in Emaus, Neuron, etc., but at that time, when we were playing music with Głazunow, the feeling was exceptional: we united the common enthusiasm for the sublime beauty of this music»”<sup>6</sup>.

In Regensburg, there were classes in liturgy, esthetics, the history of church music, Gregorian choral, harmony, accompanying, counterpoint, introduction to the counterpoint and practical exercises, reading scores, conducting, the methodology of singing and vocal practice, organ play, harmony with modulation, literature of church music, church Latin and practical liturgy<sup>7</sup>, and among the lecturers in this important music school of priests there were also, apart from the already mentioned dr Franciszek Ksawery Haberl, Michał Haller, dr Weinmann, Franciszek Ksawery Engelhart, msgr dr Bäuerle, dr Endres, Karol Kindsmüller and the organist of the cathedral church in Regensburg, Joseph Renner junior<sup>8</sup> - who taught Nowowiejski organ play from 15 January to 16 April 1900 on one of the courses and then received a graduation certificate from the Regensburg music school<sup>9</sup>. When finishing the school, he got very good marks in practical and

<sup>5</sup> *Die Musik in Geschichte*, Vol. 2. Basel-Köln 1952, p. 621; J. Boehm, *Feliks Nowowiejski. Artysta i wychowawca*. Olsztyn 1985, p. 140.

<sup>6</sup> J. Boehm, *Feliks Nowowiejski. Artysta...*, pp. 141–142.

<sup>7</sup> The author’s family collections, W. Kalinowski’s Certificate from the School of Church Music in Regensburg from 15 July 1907 – the list of subjects.

<sup>8</sup> The author’s family collections, Tablo of graduates and the teaching staff at Kirchenmusikschule, Regensburg 1907.

<sup>9</sup> J. Boehm, *Feliks Nowowiejski. Artysta...*, p. 29; Idem, *Feliks Nowowiejski 1877–1946. Zarys biograficzny*. Olsztyn 1977, p. 28.

theoretical knowledge of Gregorian singing, reading scores, conducting as well as harmony, counterpoint and organ play<sup>10</sup>.

Years later, he would recall what classes he dealt with and wrote that in this school: “There were lectures on liturgy and Latin, the history of church music with particular emphasis on compositions indicated in the catalog of St. Cecilia’s Association, the theory and practice of the Gregorian choral, practicing reading vocal scores and playing them, but only exemplary compositions were used, those created in the past ages as well as the ones maintained in modern style. Also conducting was taught, the art of counterpoint and operating the forms of polyphony, as well as carrying out the analysis of the works of old masters. The course of singing and artistic organ play was conducted; learning the harmony was repeated, etc. It was obligatory for all the students to be present at rehearsals and performances of the cathedral choir, so as to be prepared in a practical way for their own work in the future; yet the best way to learn is through dealing with good interpretive examples, and enriching one’s own artistic taste and culture in that way”<sup>11</sup>.

During the time of studying in the Regensburg school, he admired the musical level of his professors, especially the artistry of the organ play professor, Joseph Renner junior. He will write after years that “Only in Regensburg [...] did I learn what real improvisation was. When I expressed my admiration to Professor Joseph Renner, who was perfectly improvising when playing the organs in the cathedral, he replied to me in his humbleness: «It’s a pity you haven’t heard my predecessor, Hanisch, who improvised in a masterful fashion on Gregorian subjects and how easily the fugues were coming out from beneath his fingers»”<sup>12</sup>.

In the School of Church Music in Regensburg, apart from Germans and Italians, also Poles were educated, among others – in the years 1875–1876 – Stanisław Górkiewicz, 1880–1881 Mieczysław Surzyński, in 1891 Franciszek Gorzelniński, 1892 Fr. Teofil Kowalski, 1893 Fr. Leon Moczyński, 1895 Henryk Makowski, 1897 Fr. Eugeniusz Gruberski and Wincenty Gorzelniński, 1898 Fr. Teofil Poprawski, Józef Surzyński and priests Jan Jankowski, Jan Nikodemowicz, Waclaw Gieburowski, Wojciech Lewkowicz, as well as the brother of the inter-war Primate of Poland, Hlond, Fr. Antoni Chlondowski, and in 1907 – Władysław Kalinowski, connected with Vilnius, and later with post-war Białystok and Łomża<sup>13</sup>.

<sup>10</sup> J. Boehm, *Feliks Nowowiejski. Artysta...*, p. 28.

<sup>11</sup> F. Nowowiejski, *O znaczeniu Ratyzbony dla ruchu kościelno-muzycznego*, Part III. *Muzyka Kościelna* 1933, No. 9–10, pp. 159–160.

<sup>12</sup> F. Nowowiejski, *Improwizacja*, [In:] *Pamiętnik II Zjazdu Pomorskiego Związku Kół Śpiewaczych w Toruniu 27 i 28 maja 1928 r.* Toruń 1928, p. 37; J. Boehm, *Feliks Nowowiejski...*, p. 29.

<sup>13</sup> Vide note 45 in: J. Boehm, *Feliks Nowowiejski. Artysta...*, p. 121; The author’s family collections, W. Kalinowski, *Życiorys*, manuscript.

Those organists, after returning to Poland, educated further generations of church musicians by establishing organ schools or organizing organ courses in dioceses, where they worked continuing (and passing on to further generations of organists) the acquired in Regensburg principles of teaching music, in which improvisation played a significant role. Having derived mainly motifs from the Gregorian choral, the subjects of their improvisations were primarily liturgical chants and travestied by them popular sacred and laic songs. They also conducted church choirs of seminaries and amateur groups of singers.

In Poznań, on the rebirth of music in churches worked Fr. Józef Surzyński (1851–1919), a composer and founder of St. Adalbert of Prague's Society, "which referred with its activity to our great traditions of church music from the «golden age»", and his youngest brother, Mieczysław (1866–1924) "having abandoned piano music, turned only to organ music and as a teacher of organ play in Warsaw Conservatory, he wrote many pieces of high value". Numerous merits for church music in Płock had Fr. Eugeniusz Gruberski (1870–1923) – a composer of cantatas and liturgical music, Fr. Franciszek Walczyński – an author of preludes and organ fantasias and the founder of the school of organists in Tarnów, Fr. Wacław Gieburowski (1879–1943) – the conductor of the cathedral choir in Poznań and Antoni Chlondowski, running an organ school of Salesians in Przemyśl<sup>14</sup>.

In Vilnius, a graduate of the School of Church Music in Regensburg was the organist of the local cathedral church of St. Stanisław, Władysław Kalinowski, who (as it was mentioned) graduated with distinction from the Regensburg artistic school in 1907.

He was born in Vilnius on 8 October 1880, and died in Łomża on 27 August 1951. After the return from Bavaria, he worked shortly in the parish church in Białystok, then for 36 years he was an organist and a choir conductor of the Vilnius cathedral (1910–1946), since 1926 – a professor of organ class of the Music Conservatory in Vilnius, in the years 1910–1946 a lecturer at the Organists Vocational School of Józef Montwiłł, being also its headmaster (1928–1939). He was a professor of singing at the Seminary in Vilnius, a conductor of many local choirs, such as the students' choir of Stefan Batory University, the Seminary Alumni's choir, the cathedral's church choir, and in the inter-war period – the choir of Postmen, as well as the most representative town's choir – consisting of over 100 people – established in the autumn of 1925, the masterful Singing Society "Echo" in Vilnius. He was also a district conductor of the choir of the Vilnius Singing and Music Societies, established on 17 June 1928, which covered with its range three voivodeships – Vilnius, Nowogródek and Białystok. Moreover, he was

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<sup>14</sup> J.W. Reiss, *Najpiękniejsza ze wszystkich jest muzyka polska. Szkic historycznego rozwoju na tle przemian społecznych*. Kraków 1958, p. 217.

the head of the Metric Department at the Roman-Catholic Metropolitan Curia in Vilnius<sup>15</sup>.

When describing his music education in Regensburg, Kalinowski mentioned “that all professors at our university Germans had a really kind attitude towards Poles”<sup>16</sup>. Similarly to Nowowiejski, he admired organ skills of the Bavarian professor of organ play, Joseph Renner, about whom he wrote in his handwritten Journal that “he was an artist musician, a wonderful improviser. He was my friend”<sup>17</sup> and with whom he corresponded after the graduation<sup>18</sup>. Also, like the author of *Legenda Bałtyku*, he will relate to his Regensburg education, to music experiences, manifesting the connection to the ideals he had brought from this significant school of organ education.

This connection will also appear in the sacred liturgy of the cathedral church in Łomża in the years 1949–1951 and we may recreate it on the basis of the handwritten record of the compositions performed at the Łomża cathedral from 1 May 1949 to 26 August 1951, kept conscientiously by Władysław Kalinowski, and located in the family collections left by the Vilnius musician.

The above-mentioned record consists of 196 entries<sup>19</sup>, among which as many as 40 note the fact of performing in Łomża the compositions of musicians associated with Regensburg. In the Łomża cathedral after World War II (and also in the Capuchins’ church and at the Benedictines, which should become a subject of a separate research description) the compositions of an outstanding organist Joseph Renner and Michael Haller, the two Regensburg professors, were performed.

The compositions of the first of the musicians appear in three records (17, 19 and 20) from 12 and 16 June 1949. During a high mass on 12 June, Kalinowski performed *Canzona F dur*<sup>20</sup> on the Łomża cathedral organs, during a votive mass

<sup>15</sup> Vide profile of W. Kalinowskiego in: S. Łoza, *Czy wiesz kto to jest?* Warszawa 1938, pp. 315–316; *Słownik muzyków polskich*, Vol. 2. Warszawa 1964, pp. 212–213; Jot., *Pięćdziesięciolecie pracy muzycznej profesora Władysława Kalinowskiego*. Życie Śpiewacze 1948, No. 19/20, p. 8; L. Błaszczyk, *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku*. Kraków 1964, p. 120; *Encyklopedia ziemi wileńskiej. Wileński słownik biograficzny*, Vol. 1. Eds. H. Dubowik, L.J. Malinowski. Bydgoszcz 2002, p. 136; *Teatr i muzyka na ziemi wileńskiej artyści i instytucje XVI w. – 1945*. Elab. M. Jackiewicz. Bydgoszcz 2007, p. 117; M. Ankudowicz, J. Boehm, *Władysław Kalinowski (1880–1951). Zarys biograficzny muzyka organisty*, [In:] *Organy i muzyka organowa*: VI. Ed. J. Krassowski et al. Akademia Muzyczna im. S. Moniuszki, Gdańsk 1986, pp. 385–403; M. Ankudowicz-Bieńkowska, *Polskie życie muzyczne w Wilnie lat II Rzeczypospolitej*. Olsztyn 1997, passim.

<sup>16</sup> The author’s family collections, W. Kalinowski, *Pamiętnik*, manuscript.

<sup>17</sup> Ibidem

<sup>18</sup> The author’s family collections, Letters of J. Renner to W. Kalinowski.

<sup>19</sup> Ibidem, W. Kalinowski, *Kościół katedralny w Łomży* (from 1.05.1949), manuscript.

<sup>20</sup> Ibidem, record 17 of 12 June 1949.

on 16 June at 9 a.m. *I sonata*<sup>21</sup>, and during the high mass on the same day Joseph Renner's *Preludium z I sonaty*<sup>22</sup>.

Other recordings contain the performances of Micheal Haller's compositions given during sacred liturgies in the Łomża cathedral. On 16 June 1949, the faithful also participated in a procession, during which the cathedral choir sang four songs, two *Lauda Lion* and *O sacrum*, composed and conducted by Fr. Bolesław Waldman, the other compositions *Sacris solemnis* and *O salutaris* were created by Michael Haller, and they were sung under the direction of Władysław Kalinowski<sup>23</sup>.

On 19 June 1949, Kalinowski for the first time – during a celebrated high mass –conducted the church cathedral choir. That fact must have been of great importance for him as he noted that on that day Haller's *Sacris solemnis*, among others, was performed during the mass, he wrote that "it is the first time I have conducted a choir"<sup>24</sup>, and that was after nearly two months since he started work in the cathedral. It is worth mentioning here that in this choir sang among others Ryszard Bender, a later well-known historian, professionally involved with the Lublin Catholic University, about which he informed the author personally in November 2002.

Haller's *Sacris solemnis* was performed in the Łomża church several times, i.a. on 8 June 1950 during a procession<sup>25</sup> and on 15 June 1950, when the singing of another composition by Michael Haller was planned; "Fr. Mitrata [Henryk Betto – note by M.A.B.] did not allow singing *O salutaris* [the Host, which – note by M.A.B.] due to the upcoming storm, which in fact did not arrive"<sup>26</sup>. This song was practised during the mass of 20 July 1949<sup>27</sup> and sung on 3 September 1950<sup>28</sup> as well as during a votive mass on 22 April 1951<sup>29</sup> and 24 May 1951 at the Corpus Christi procession<sup>30</sup> and the procession which took place on 31 May 1951<sup>31</sup>.

Apart from the above-mentioned compositions of the Regensburg professor, on the initiative of Władysław Kalinowski, on 6 March 1950, in the biggest at that time church in Łomża, *Chrystus factus est* was performed<sup>32</sup> (this chant was sung again on 2 April the same year)<sup>33</sup>.

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<sup>21</sup> Ibidem, record 19 of 16 June 1949.

<sup>22</sup> Ibidem, record 20 of 16 June 1949.

<sup>23</sup> Ibidem, record 21 of 16 June 1949.

<sup>24</sup> Ibidem, record 23 of 19 June 1949.

<sup>25</sup> Ibidem, record 101 of 8 June 1950.

<sup>26</sup> Ibidem, record 105 of 15 June 1950.

<sup>27</sup> Ibidem, record 31 of 20 July 1949.

<sup>28</sup> Ibidem, record 124 of 3 September 1950.

<sup>29</sup> Ibidem, record 168 of 22 April 1951.

<sup>30</sup> Ibid., record 178 of 24 May 1951.

<sup>31</sup> Ibid., record 182 of 31 May 1951.

<sup>32</sup> Ibidem, record 76 of 6 March 1950.

<sup>33</sup> Ibidem, record 78 of 2 April 1950.

Another composition by Michael Haller sung in the Łomża church is *Surexit pastor*, which was first presented publicly at the resurrection on 9 April 1950, and then was performed several times during the high mass on 23 April that year, during the votive mass at 10 a.m. on 30 April 1950, on 25 March 1951 as well as on 1, 8, 15 and 29 April 1951<sup>34</sup>.

For the present writer, particularly important is record 81 of 11 April 1950, in which a repertoire played during a wedding mass was commemorated. The wedding ceremony, of Maria Helena Kalinowska, the musician's daughter born in the settlement by the Neris, and Adolf Sawicz Ankudowicz of the Sulima coat of arms, who came from Kaunas Lithuania (the parents of the author of the article, who was born several years later) celebrated by the former rector of Stefan Batory University in Vilnius, Bishop Czesław Falkowski. During the mass also the already-mentioned composition was performed next to the chant *Matko pocieszenia*, composed by Kalinowski's student, Antoni Szuniewicz, and other musical compositions<sup>35</sup>.

The faithful participating in sacred liturgies of the cathedral church in Łomża could also hear the 6-voice Haller's chant *Ave Maryja*, conducted by Kalinowski and sung during three masses by the getting better and better cathedral choir on 7, 14 and 21 May 1950<sup>36</sup>. The music group had been praised by the Vilnius conductor for the constantly improving musical level already a year before, in a private letter sent to Łódź, to the Łomża organist's daughters, Jadwiga and Maria, who lived there. He wrote to them after the concert in honor of St. Cecilia (which took place in the cathedral church in Łomża on 20 November 1949) that "The concert went great. The choir sang very well, they improved so much that they amazed me with their energy and enthusiasm. I should not write about my own music [...] The cathedral was filled with the audience. We will discuss the general impressions at the meeting. There is a lot to talk about"<sup>37</sup>.

Another musical composition by Michael Haller, which proves that in post-war Łomża there were Regensburg music inspirations in sacred liturgies at the cathedral church in the years 1949–1951, is the chant *Ego sum parvis vivus*, which

<sup>34</sup> Ibidem, records 79 of 9 April, 85 of 23 April, 86 of 30 April 1950; records 163 of 25 March, 164 of 1 April, 165 of 8 April, 167 of 15 April, 170 of 29 April 1951.

<sup>35</sup> Ibidem, record 81 of 11 April 1950; vide also the illustration in: M. Ankudowicz-Bieńkowska, *Twórczość Feliksa Nowowiejskiego w liturgii kościelnej katedr w Białymstoku i Łomży w latach 1946-1950*, [In:] *W kręgu kultury romantycznej. W 200-lecie urodzin Fryderyka Chopina i w 100-lecie powstania „Roty” Feliksa Nowowiejskiego*. Ed. K.D. Szatrawski. Barczewo 2010, p. 109.

<sup>36</sup> The author's family collections, W. Kalinowski, *Kościół katedralny w Łomży...*, record 88 of 7 May, 90 of 14 May, 94 of 21 May 1950.

<sup>37</sup> Ibidem, Letter from W. Kalinowski to the daughters, Jadwiga and Maria, written in Łomża on 30 November 1949; Vide also: M. Ankudowicz-Bieńkowska, *Koncert ku czci św. Cecylii w katedrze łomżyńskiej w 1949 roku*. Zeszyty Naukowe ONT 2014, Vol. XXVIII, pp. 16–22.



was conducted by Kalinowski on 24 May and during the Corpus Christi procession celebrated in Łomża on 31 May 1951<sup>38</sup>.

The former pre-war Vilnius musician also performed three times with the conducted by him choir of the Łomża cathedral the chant *Maryjo coś jest w niebie* on 27 May, 5 August and on the last day of his work as an organist and conductor on 26 August 1951<sup>39</sup>. He would have probably presented also other compositions of his Regensburg professors if his music work had not been interrupted by his death – he died suddenly at the night of 26 to 27 August 1951.

As can be seen, the Regensburg music traditions were transferred after World War II from Vilnius to post-war Łomża, where Władysław Kalinowski, a graduate of the School of Church Music in Regensburg, was resettled from the capital of north-eastern borderland. This musician and organist (similarly to many educated artists in this important for church music Bavarian cultural center, such as coming from Warmia Feliks Nowowiejski) felt connected with the Cecilian artistic tradition, with the renewal of sacred music in Catholic churches, according to which he was educated in Germany and which he expressed many times – from 1 May 1949 to 26 August 1951 – through the presented in the Łomża cathedral church music, propagating the music of his Regensburg professors such as Joseph Renner or Michael Haller.

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<sup>38</sup> The author's family collections, W. Kalinowski, *Kościół katedralny w Łomży...*, records 178 of 24 May and 182 of 31 May 1951.

<sup>39</sup> Ibidem, records 179 of 27 May, 189 of 5 August, 196 of 26 August 1951.

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## SUMMARY

In the article, Regensburg music inspirations in sacred liturgies of the Łomża Cathedral Church in the years 1949–1951 are described. They were introduced by a Vilnius musician – Władysław Kalinowski – a graduate of the School of Church Music in Regensburg – who after the Second World War (as a result of the resettlement which for many years was called repatriation) settled in Łomża, where, encouraged by the Vilnius bishop Czesław Falkowski, started working as an organist and a choir conductor.

## STRESZCZENIE

W artykule opisane zostały regensburskie inspiracje muzyczne w liturgii sakralnej łomżyńskiego Kościoła katedralnego w latach 1949–1951. Zostały one wprowadzone przez wileńskiego muzyka – Władysława Kalinowskiego – absolwenta Szkoły Muzyki Kościelnej w Regensburgu – który po II wojnie światowej (w ramach przesiedlenia zwanego przez lata repatriacją) zamieszkał w Łomży, gdzie za namową ówczesnego biskupa wileńskiego Czesława Falkowskiego podjął pracę organisty i dyrygenta chóru.

**Key words:** Łomża, Regensburg, sacred music, Cathedral Church of Łomża

**Słowa kluczowe:** Łomża, Regensburg, muzyka sakralna, łomżyński kościół katedralny

