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## Guitar in the works of Edward Bogusławski

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### Abstract

The present article discusses the guitar pieces of the Silesian composer Edward Bogusławski. His artistic achievements in the field of classical guitar include only three compositions, which prove that his treatment of the instrument was very comprehensive; he employed it in composing orchestral music (in the form of *Concerto per chitarra e orchestra*), chamber music (*Trio per flauto, oboe e chitarra*) as well as solo pieces (*Musica per chitarra solo*). I shall also present the importance of Bogusławski's guitar works for the development of Polish guitar literature. Moreover, this article attempts to outline the importance and role of Bogusławski's guitar pieces in the context of the development of Polish guitar music.

**Keywords:** Edward Bogusławski, Polish guitar music, Silesian contemporary music, Silesian Guitar Autumn, Polish music after 1945.

The present article<sup>1</sup> discusses the guitar works of the Silesian artist Edward Bogusławski. Bogusławski's classical guitar oeuvre includes only three composi-

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<sup>1</sup> The present text is an expanded version of a lecture under the same title delivered on 9 May 2015 as part of the 2nd Guitar & Accordion Forum at The Stanisław Moniuszko Academy of Music in Gdańsk.

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tions. However, he treated the instrument very comprehensively in his pieces, employing it in composing orchestral music (in the form of *Concerto per chitarra e orchestra*), chamber music (*Trio per flauto, oboe e chitarra*) as well as solo pieces (*Musica per chitarra solo*). Bogusławski's guitar works *Concerto per chitarra e orchestra*, *Trio per flauto, oboe e chitarra* and *Musica per chitarra solo* have not been thoroughly discussed in spite of the multitude of research articles devoted to the works of the composer<sup>2</sup>. Only an analysis of the guitar concerto<sup>3</sup> can be found in the literature on the subject, whereas *Trio* was briefly discussed in two articles<sup>4</sup>. Therefore, the author of the present work attempts to offer an insight into the nature of the composer's use of the guitar in all three compositions.

## The guitar in the works of Silesian composers

Born on 22 September 1940 in Chorzów, the composer and teacher Edward Bogusławski had professional and family ties with the Upper Silesia throughout his entire life (he died on 24 May 2003). He graduated from music schools in Chorzów and Katowice, and in the years 1959–1966 he studied at the State Higher Music School in Katowice (currently the Karol Szymanowski Academy of Music), where he received a diploma in composition (in the class of Bolesław Szabelski) and music theory. In 1963, he started working there as a teacher. He also taught at the University of Silesia, its branch in Cieszyn and at the Higher Teacher Education School in Częstochowa (currently the Jan Długosz University in Częstochowa)<sup>5</sup>.

Bogusławski's professional activity coincided with a period when the Upper Silesia – with the university in Katowice at the forefront – was (apart from Łódź) the most important centre of the development of guitar music in Poland. In 1967, one of the first classical guitar classes was opened at the Second Degree

<sup>2</sup> See: "Prace Naukowe Akademii im. Jana Długosza w Częstochowie. Seria: Edukacja Muzyczna" 2009, vol. 4: *Edward Bogusławski: twórca i pedagog*, ed. M. Kaniowska, A. Stachura-Bogusławska, *passim*; source: <http://dlibra.bg.ajd.czest.pl:8080/dlibra/publication?id=1790&tab=3>.

<sup>3</sup> See: B. Mika, *Problemy wykonawcze współczesnej muzyki gitarowej na przykładzie kompozycji Edwarda Bogusławskiego "Concerto per chitarra e orchestra"*, [in:] *Problemy wykonawcze muzyki współczesnej*, ed. I. Marciniak, Wydawnictwo Wyższej Szkoły Pedagogicznej im. Tadeusza Kotarbińskiego w Zielonej Górze, Zielona Góra 1998, pp. 131–138.

<sup>4</sup> See: L. Gawara, *Obój w twórczości Edwarda Bogusławskiego*, "Prace Naukowe Akademii im. Jana Długosza w Częstochowie. Edukacja Muzyczna" 2010, vol. 4, pp. 41–43; A. Stachura-Bogusławska, *Aleatoryzm i forma otwarta w twórczości Edwarda Bogusławskiego*, "Prace Naukowe Akademii im. Jana Długosza w Częstochowie. Edukacja Muzyczna" 2011, vol. 6, pp. 116–118.

<sup>5</sup> J. Mamczarski, M. Dziadek, *Bogusławski, Edward*, [in:] *Kompozytorzy Polscy 1918–2000. II. Biogramy*, ed. M. Podhajski, Akademia Muzyczna im. Fryderyka Chopina w Warszawie, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, Gdańsk – Warszawa 2005, pp. 107–108.

State Music School in Katowice<sup>6</sup>, and in 1972 a class with the guitar as the main instrument was created at the State Higher Music School in Katowice. In 1983, an independent Chair of Classical Guitar was established at the Academy of Music in Katowice (as it was then known) and 1986 saw the creation of one of the most important Polish guitar festivals – Silesian Guitar Autumn in Tychy<sup>7</sup>; in the years 1980–1986 four editions of the festival A Week of Guitar Music were also organised in Cieszyn (on the initiative of Bogdan Firla)<sup>8</sup>. Said development is primarily connected with Professor Józef Powroźniak and Assistant Professor Jan Edmund Jurkowski. It was owing to the efforts of the former that Polskie Wydawnictwo Muzyczne [PWM Edition] published many scores for the classical guitar, which included newly created guitar compositions, largely authored by Silesian artists. The authors with ties to the Upper Silesia whose pieces appeared in the anthologies edited by Powroźniak included Józef Świder (*Taniec fantastyczny* [Fantastic Dance] for guitar, 1967), Witold Szalonek (*Canzonetta* for guitar, 1968), Józef Podobiński (*Kołysanka* [Lullaby] for guitar, 1968, and *Walc* [Waltz] for guitar) and Józef Szwed (*Gawot* [Gavotte] for guitar, 1974)<sup>9</sup>.



**Fig. 1.** The first system of *Muzyczka I*, Op. 22 by Henryk Mikołaj Górecki. Source: <https://polona.pl/item/muzyczka-1-la-musiquette-1-re-na-dwie-trabki-i-gitare-op-22-1967,MTI4MTYzMTc5/6> [access: March 25, 2021].

<sup>6</sup> A. Gruszka, *Podsumowanie rozwoju i osiągnięć gitarystyki na Górnym Śląsku po II wojnie światowej*, [in:] *Aktualny stan gitarystyki polskiej i perspektywy jej rozwoju*, ed. J. Zamuszko, Akademia Muzyczna w Łodzi, Łódź 1996, p. 112.

<sup>7</sup> *II Międzynarodowa Konferencja Naukowo-Artystyczna: gitara jako instrument solowy oraz w kameralistyce*, ed. H. Bias, Akademia Muzyczna im. Karola Szymanowskiego w Katowicach, Katowice 2017, p. 40.

<sup>8</sup> A. Gruszka, op. cit., p. 115.

<sup>9</sup> Information about the pieces in this and the following paragraph after: W. Gurgul, *Internetowy katalog polskiej muzyki gitarowej XX i XXI wieku*, <http://nagitare.pl/> [access: March 20, 2021].

Other Silesian artists who used the classical guitar in their works in the 1960s and 1970s include Henryk Mikołaj Górecki (*Muzyczka I [Little Music I]*, Op. 22 for two trumpets and guitar, 1967), Czesław Grabowski (for instance *Postludium [Postlude]* for guitar, viola, bass clarinet and bongo drums, 1975), Ryszard Gabryś (*Metafory miłosne [Love Metaphors]* for male voice and guitar, 1976), Jan Wincenty Hawel (solo: *Koncert [Concerto]*, 1978 and *Zimowa fantazja [Winter Fantasy]*, 1985), Grażyna Krzanowska (*Postludium [Postlude]* for mezzo-soprano, flute, guitar, violin and cello, 1978), Piotr Warzecha (*Muzyka nocą [Music at Night]* for chamber guitar ensemble, 1978) or Janusz Kohut (*Tandem* for two guitars, 1979). Bogusławski was also among them; he used the guitar for the first time in a piece of music at the beginning of the 1970s.

### ***Trio per flauto, oboe e chitarra***

Bogusławski's first composition featuring the guitar is *Trio per flauto, oboe e chitarra*. The piece was written in Chorzów in 1971; it consists of seven movements and lasts around 20 minutes. It was published by Polskie Wydawnictwo Muzyczne in 1974. Its first performance took place on 3 May 1971 in Katowice as part of a concert in the "Silesia Cantat" series. It was performed by: Jerzy Mroziak (flute), Jerzy Kotyczka (oboe) and Bogdan Firla (guitar). The first foreign performance of the piece took place on 1 June 1973 in Nice, and it was given by Angelika-Regina Sweekhorst (flute), Lothar Faber (oboe) and Tadashi Sasaki (guitar). A recording of the piece was preserved in the archive of Polskie Radio [Polish Radio] in Katowice; it was made on 23 December 1986 by Barbara Świątek-Żelazna (flute), Mariusz Pędziątek (oboe) and Krzysztof Sadłowski (guitar)<sup>10</sup>. *Trio* includes an enigmatic dedication. In the version published by Polskie Wydawnictwo Muzyczne, it is dedicated to a person under the name of W.S. Andrews. The manuscript held at the Archive of Silesian Music Culture in Katowice, however, lists a person under the name of W.C. Andres as the addressee of the dedication. Unfortunately, both surnames remain unidentified to the author of the present article.

The piece was composed with the use of the so-called open form, in which the performer becomes the co-author of the composition in terms of the form. Bogusławski became interested in this idea during his scholarship in Vienna in 1967, where he studied under Roman Haubenstock-Ramati, a Polish-Austrian composer of Jewish origin, the creator of the mobile form – the so-called mobiles (who, incidentally, used the guitar at the end of the 1950s in his orchestral

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<sup>10</sup> I. Bias, M. Bieda, A. Stachura, *Emocja utkana z dźwięku. Edward Bogusławski: życie – dzieło*, Wydawnictwo Akademii im. J. Długosza w Częstochowie, Częstochowa 2005, p. 69.

works *Les Symphonies de timbres* and *Petite musique de nuit*)<sup>11</sup>. Having returned to Poland, Bogusławski composed a number of pieces in the convention of open form, including *Per pianoforte* for piano (1968) or *Wersje [Versions]* for 6 instruments, (1968), while *Trio per flauto, oboe e chitarra* is the first in a group of pieces in which the openness of the form was limited in accordance with Witold Lutosławski's idea of limited aleatoricism<sup>12</sup>. The first three movements of the composition are intended for each of the solo instruments – first the flute, then the guitar and finally the oboe. In subsequent movements, the respective instruments enter into dialogues (first the flute and the guitar, then the flute, the oboe and the guitar; the oboe and the guitar and once more the flute, the oboe and the guitar); these dialogues are understood in a specific way, which is determined by the open form. In a commentary, we read that:

The players start performing the sound structure in brackets simultaneously and then continue playing independently of one another. The piece ends when each of the “soloists” has played the whole of his part within all sections<sup>13</sup>.

**Fig. 2.** *Trio*, movement V, the beginning of the third system. Source: E. Bogusławski, *Trio per flauto, oboe e chitarra*, PWM, Kraków 1974, p. 5.

<sup>11</sup> M. Nosal, *Twórczość kompozytorów polskich na gitarę solo po 1945 roku. Zagadnienia artystyczno-wykonawcze na wybranych przykładach*, Akademia Muzyczna im. Karola Szymanowskiego w Katowicach, Katowice 2013, pp. 77–80.

<sup>12</sup> A. Stachura-Bogusławska, op. cit., p. 116.

<sup>13</sup> E. Bogusławski, *Trio per flauto, oboe e chitarra*, instructions for performers, PWM, Kraków 1974.

According to a surviving account from the first performance of *Trio*, the experiments on the ground of open form were not necessarily positively received by the listeners:

The Trio for an unconventional set of instruments – flute, guitar and oboe – by E. Bogusławski was endearing with its atmosphere of contemplation, the use of silence and savoury solo tones. The classical guitar sounded particularly beautiful and fresh. Such an impression was left by the initial sequences of the composition, which constituted an attempt at making use of the open form. The openness of the form, however, turned out to be tedious, tiresome and squandered all the good things<sup>14</sup>.

The fragment concerning the “beautiful and fresh sound” of the guitar is the most interesting with respect to the subject matter of the present article. Indeed, the use of the guitar in new chamber music was a great novelty in the early 1970s in Poland. Apart from *Muzyczka I*, Op. 22 by Górecki, the guitar had only been used in Polish chamber music by a handful of artists prior to Bogusławski; they include Włodzimierz Kotoński (*Trio* for flute, guitar and percussion, 1960 and *A battere* for guitar, viola, cello, harpsichord and percussion, 1966) Tadeusz Prejzner (*Trzy wiersze K.I. Gałczyńskiego* [*Three Poems by K.I. Gałczyński*] for mezzo-soprano, reciting voice, celesta, harpsichord, guitar and percussion) or Józef Szwed (*Gitariada* for guitar, 4 violins and 2 cellos, 1967)<sup>15</sup>.

While analysing the guitar part from the perspective of performance, it should be noted that the instrument was new not only to the listeners, but also to the artist himself, as some of the compositional ideas in the guitar part go beyond its capabilities<sup>16</sup>. They include a *crescendo* marked under a single long sound with a fermata, different versions of *glissando*, e.g. falling between the IV fret and an open string realised against the background of repeated chords in the range from *fff* to *f*, or *glissando* between sounds separated by an interval of a major second with precisely indicated dynamics to perform. These types of devices were not present in Bogusławski’s subsequent guitar pieces.

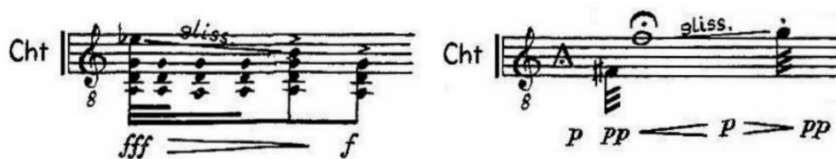


Fig. 3. *Trio*, movement VII, examples of fragments which are impossible to perform. Source: E. Bogusławski, *Trio per flauto, oboe e chitarra*, PWM, Kraków 1974, pp. 9–10, 12.

<sup>14</sup> J.M. Michałowski, *Głos młodych*, “Dziennik Zachodni” 17 May 1972, p. 4.

<sup>15</sup> I do not mention here the composers who created their music in exile, for instance Roman Maciejewski or Wiarosław Sandelewski.

<sup>16</sup> Which is, in any case, characteristic of many Polish pieces of music created in the 1960s or 1970s with the use of classical guitar; this stems from insufficient familiarity with the instrument, which was new in contemporary music at the time.

Apart from the version published by Polskie Wydawnictwo Muzyczne, the piece was preserved in another, abridged 3-movement version, which is indicated as lasting around 10 minutes; it was probably created in 1972. It exists in the form of a manuscript handed over to the Archive of Silesian Music Culture in Katowice by the author in 1977. The manuscript contains a dedication to the aforementioned institution: To the Archive of Silesian Music Culture in Katowice / With admiration for all your work and great results / EBogusławski / K-ce [Katowice], 28 XII/77 / At the hands of Director Lilianna Moll, MA. The previously mentioned archival recording from 1986 held at the archive of Polskie Radio in Katowice is yet another, also abridged, version of the work. It lasts nearly 25 minutes, and, in terms of abridgements, it differs significantly from the 20 minutes indicated by the composer. According to the guitarist who was responsible for the archival recording – Krzysztof Sadłowski – the composer made changes in the structure of the piece during the recording session; he also gave a certain degree of freedom to the performer<sup>17</sup>. Table 1 compares the manuscript (column 2) and the version registered at Polskie Radio (column 3) with the published version (column 1).

**Table 1.** Comparison of the version of *Trio* published by PWM with the manuscript from the Archives of Silesian Music Culture and the version registered at Polskie Radio Katowice

PWM	AŚKM	PR Katowice
I. solo flute	missing	two last systems missing
II. solo guitar	missing	the first, third, fourth, fifth and sixth system missing
III. solo oboe	missing	no changes
IV. flute and guitar	missing	missing
V. flute, oboe and guitar	first system missing (a duet of the flute and the oboe); marked as movement I	second system of the solo fragment in the guitar part missing
VI. oboe and guitar	one system with a solo flute part added at the beginning, whose material is based on the fifth, fourth and sixth system of movement I in the published edition; identical to movement VI in the published edition starting from the second system; marked as movement II	oboe introduction missing; second and third system missing; two final solo entrances of the guitar and oboe missing

<sup>17</sup> A conversation with Krzysztof Sadłowski, April 15, 2021.

**Table 1.** Comparison... (cont.)

PWM	AŚKM	PR Katowice
VII. flute, oboe and guitar	two systems with solo oboe part added at the beginning, whose material is based on the first and second system of movement III of the published edition; starting from the third system, based on movement VII of the published edition with minor differences throughout the entire part (e.g., removal of the figuration group in the flute part, a small fragment in which the flute part is replaced with the oboe part, different number of chord elements in the guitar part); marked as movement III	no changes

### ***Concerto per chitarra e orchestra***

The community of guitarists had to wait for Bogusławski's next guitar composition for as long as 20 years since *Concerto per chitarra e orchestra*<sup>18</sup> was not created until the turn of 1991. The piece fits into the series of compositions in the concertante form, which was present in Bogusławski's works throughout his entire life. The first piece in this genre was *Concerto per oboe anche, oboe d'amore, corno inglese, musette e orchestra* (1967–1968). Subsequent years saw the creation of *Concerto per oboe anche, musette, soprano e orchestra* (1975–1976), *Musica concertante per saxofono alto e orchestra* (1979–1980), *Concerto per pianoforte e orchestra* (1980–1981), *Symfonia koncertująca [Sinfonia Concertante]* for violin and chamber orchestra (1982), *Concerto per acordeono solo, batteria e archi* (1985), *Play* for flute and chamber orchestra (1988) as well as *Concerto per organo e orchestra* (1996) and *Concerto-Fantasia per contrabbasso e archi* (1999)<sup>19</sup>, which were composed after the guitar concerto.

*Concerto per chitarra e orchestra* was commissioned by the 4th International Festival "Silesian Guitar Autumn" in Tychy. At the time, Professor Alina Gruszka was the Artistic Director of the festival; years later, she said the following about the circumstances in which the piece was created:

<sup>18</sup> The manuscript, later published as a facsimile, is entitled *Concerto per chitarra e orchestra*, with a spelling mistake in the word *chitarra*.

<sup>19</sup> I. Bias, M. Bieda, A. Stachura, op. cit., pp. 237–239.



Being greatly impressed by Bogusławski's compositional oeuvre, particularly by some of his works such as *Concerto for oboe and orchestra* or *Sonata Beelzebuba*, [Beelzebub's Sonata], I proposed that he should write a concerto for guitar and orchestra [...]. I, as the Artistic Director of the festival, the organisers and the local authorities felt honoured by the fact that such a renowned artist accepted our proposition<sup>20</sup>.



**Fig. 4.** The first performance of *Concerto per chitarra e orchestra* during the opening concert of the 4th Silesian Guitar Autumn. Source: Archive of Municipal Cultural Centre in Tychy.

The premiere of *Concerto* took place on 3 October 1992 at Teatr Mały [Small Theatre] in Tychy during the opening concert of the 4th Silesian Guitar Autumn. Marek Nosal was the soloist, and he was accompanied by The Silesian Philharmonic Symphony Orchestra in Katowice under the baton of Shin-ik Hahm, a Korean conductor who had been awarded the 2nd prize at the 4th Grzegorz Fitelberg International Competition for Conductors in Katowice<sup>21</sup> a year before. The concert had previously been presented by the same performers a day before, on 2 October 1992, at the Silesian Philharmonic in Katowice. Nosal performed the composition three more times, twice at The Częstochowa Philharmonic with The Częstochowa Philharmonic Symphony Orchestra: on 26 November 1993 (under the baton of Jerzy Kosek) and 26 October 2001 (under the baton of

<sup>20</sup> Ibid, p. 151.

<sup>21</sup> W. Gurgul, *30 lat Śląskiej Jesieni Gitarowej. Historia Międzynarodowego Festiwalu „Śląska Jesień Gitarowa” oraz Konkursu Gitarowego im. Jana Edmunda Jurkowskiego w Tychach*, Miejskie Centrum Kultury w Tychach, Tychy 2016, pp. 86–87.

Małgorzata Kaniowska)<sup>22</sup>, and once in Katowice – on 18 October 1994 as part of the 4<sup>th</sup> Silesian Days of Contemporary Music (the soloist was then accompanied by the Silesian Chamber Orchestra conducted by Jan Wincenty Hawel)<sup>23</sup>.

The composition was published thanks to the efforts of the Tychy City Board even before the beginning of the 4th Silesian Guitar Autumn. The release, which is a facsimile of the manuscript (the manuscript itself is held at the Archives of Polish Composers of the University of Warsaw Library) and contains the score, the solo part of the guitar and orchestral parts, was the first music print including the guitar to be published in Poland<sup>24</sup>. The next guitar concerto was not published in Poland until 2004, when the Publishing House Euterpe released *Motion Picture Score Concerto* by Marek Pasieczny. Incidentally, it was also commissioned by the Silesian Guitar Autumn festival<sup>25</sup>.

Bogusławski's *Concerto* is a roughly 20-minute composition without strictly virtuoso elements; the guitar appears as one of orchestra instruments, yet it is given the role of constructing the musical narrative more often than other instruments. In a commentary to the composition, Bogusławski wrote:

One common feature of my eight pieces in the concertante form is the strict interdependence between the part of the solo instrument and the orchestra. The virtuoso element of the guitar is not of the utmost importance here<sup>26</sup>.

Even though the composition fundamentally consists of one movement, three internal elements can still be distinguished; they are marked respectively as: I. ♩ = ca 60–70 (bars 1–48), II. ♩ = ca 120–130 (bars 49–89), III. ♩ = ca 70–80 (bars 90–257) and are connected by the quasi-cadential fragments of the guitar part. The cadence itself, on the other hand, is found in the third part<sup>27</sup>. The guitar part is largely rendered in a single voice; it is full of seventh, octave and ninth leaps, processions of sounds at one-second intervals, repetitions and quasi-tremolo passages. The soloist is accompanied by a string orchestra with the addition of two flutes, two oboes, a piano and a group of percussion instruments. The texture is far from typical for the instrument, as it is dominated by unison

<sup>22</sup> Author's correspondence with dr hab. Marek Nosal, 25 April 2021.

<sup>23</sup> *VI Śląskie Dni Muzyki Współczesnej*, ed. M. Dziadek, Państwowa Filharmonia Śląska, Katowice 1994, p. 35.

<sup>24</sup> Not including *Concerto per quattro* by Włodzimierz Kotoński, which was published by PWM Edition in 1966. It is an avant-garde composition with a guitar part in the solo instrument group.

<sup>25</sup> Another activity involving the guitar and Silesian Guitar Autumn is worth mentioning here. Bogusławski took part in the work of the jury of Polish Competition of Compositions for Classical Guitar in Tychy – in the first three editions (1993, 1995, 1997) as a member of the jury, and in the following two (2000, 2001) as the chairman of the jury. The winning compositions were mandatory pieces in the Jan Edmund Jurkowski Guitar Competition, which took place as part of Silesian Guitar Autumn; see: W. Gurgul, op. cit., pp. 303–305.

<sup>26</sup> I. Bias, M. Bieda, A. Stachura, op. cit., p. 146.

<sup>27</sup> B. Mika, op. cit., p. 137.

singing, which is sometimes interrupted by vertical patterns of chords. The composer said the following about the texture of the guitar part in an interview with Anna Iwanicka:

[...] in principle [...] I tried to avoid the conventional texture of the instrument [...] I strove to treat the guitar not only as a concertante instrument, but also as one that carries new tonal qualities, for example through unique interval structures<sup>28</sup>.

A key role is played by a dissonant, “striding and flickering” narrative, which is characteristic of Bogusławski’s works. However, the guitar’s capabilities in terms of performance and texture are explored in the concerto to a fuller extent than in the case of the first guitar composition, *Trio per flauto, oboe e chitarra*. There are only isolated instances of arrangements of sounds that are impossible to perform in chords.

The image shows a musical score for guitar, consisting of four staves. The first staff has a treble clef and a 4/4 time signature. It contains several measures with vertical chord patterns, some marked with 'fff'. A box labeled '203' is placed above the first measure. The second staff has a treble clef and a 4/4 time signature, with a 'f' dynamic marking at the beginning. It contains several measures with vertical chord patterns, some marked with 'fff'. A box labeled '205' is placed above the fifth measure. The third staff has a treble clef and a 4/4 time signature, with a 'ff sempre' dynamic marking. It contains several measures with vertical chord patterns. A box labeled '210' is placed above the first measure. The fourth staff has a treble clef and a 4/4 time signature, with a 'ff' dynamic marking. It contains several measures with vertical chord patterns. A box labeled '212' is placed above the first measure.

**Fig. 5.** *Concerto*, movement III, bars 203–212, vertical patterns of chords and quasi-tremolo passages; the second bar of the example contains a chord that is impossible to perform on the guitar; it requires the performer to play two sounds on the third, fourth or fifth string depending on the chosen fingering technique. Source: E. Bogusławski, *Concerto per chitarra e orchestra*, Zarząd Miasta Tychy, Tychy 1992, guitar part, p. 8.

In preparation for a performance in Częstochowa in 2001 (which took place as part of a concert commemorating the 10th anniversary of the Institute of Music of the Higher Teacher Education School in Częstochowa), Bogusławski revised the composition, making cuts and minor changes in the score<sup>29</sup>. Unfortunately, the author of the present article was not able to reach the revised version of the score.

<sup>28</sup> A. Iwanicka, *Koncerty gitarowe polskich kompozytorów współczesnych* (typescript of a master’s thesis written under the supervision of A. Żórawska-Witkowska), Uniwersytet Warszawski, Warszawa 1999, pp. 175–176.

<sup>29</sup> Author’s correspondence with dr hab. Marek Noskal, 25 April 2021.

## ***Musica per chitarra solo***

Bogusławski's final guitar work is the 1993 piece *Musica per chitarra solo*<sup>30</sup>. The composition was conceived as a result of the composer's ongoing collaboration with Alina Gruszka, to whom the composition was dedicated. It was performed for the first time by A. Gruszka on 5 May 1994 at the Bolesław Szabelski Auditorium of the Academy of Music in Katowice, as part of her academic degree conferment procedure. In the following year, she made an archival recording for Polskie Radio in Katowice. The manuscript of the composition is in the hands of the composer's family.

*Musica per chitarra solo* is an extensive, roughly 20-minute piece comprising five movements which are performed *attacca* (*Preludio*, *Arioso*, *Intermezzo*, *Alla Cadenza*, *Postludium*). Initially, the composition was meant to be entitled *Concerto per chitarra solo*, but the piece *Koncert na gitarę solo* [*Concerto for solo guitar*] had already been composed in 1978 by Jan Wincenty Hawel. The addressee of the dedication said the following about the piece:

It is a large, 20-minute form [...] written by the composer in the wake of his period of fascination with accordion music, and we agreed that it was accordion-like both in terms of its tone and texture<sup>31</sup>.

Indeed, *Musica* was created at a time when the composer had already written eleven pieces featuring the accordion (the first of them – *Trzy postludia* [*Three Postludes*] from 1980), and he intended to compose seven more. The texture of the composition resembles, for example, the accordion *Continuo II* from 1988; it is a kind of simplified accordion texture, using only the melodic manual. The material used in the piece coincides with that used in *Concerto* in many respects: quasi-tremolo motifs, gradual increase of tension through the expansion of ambitus and the thickening of the texture (adding more strings) up to the use of the full six-note chord in the first movement, *Preludio*; exploring the rhythmic structure built from two thirty-second notes and a quarter note in the second movement, *Arioso*, and third, *Intermezzo*, in which – in the central fragment – a thickening of the narrative takes place (up to virtuoso sixteenth note passages), or repeated vertical patterns of chords in the longest, fourth, movement, *Alla cadenza* (in which there is also a synthesis of all textural ideas from the previous parts). The entire composition is framed by a technique used in the fifth movement, *Postludium*, which is simply a mirror image of *Preludio* with the addition of a short coda. The piece does not contain any bar lines, yet their role is played by pauses, which are marked with two diagonal lines in the score.

<sup>30</sup> In the manuscript, as in the case of *Concerto*, the title contains a spelling mistake in the word *chitarra*: *Musica per chitara solo*.

<sup>31</sup> I. Bias, M. Bieda, A. Stachura, op. cit., p. 151.

**Fig. 6.** A fragment of the third movement, *Intermezzo*; exploring the harmony of the second, seventh and octave, which are characteristic of the composer. Source: E. Bogusławski, *Musica per chitarra solo*, copy of the manuscript, p. 6, systems 5–7.

Having consulted the composer years before, Alina Gruszka prepared her own version of the piece in 2013. It took into account the specificity of the guitar texture to a greater extent. She commented on her intentions as early as in 2004:

Based on the great trust that the composer placed in me, I have decided to refine the work in a convention that we discussed together when he was still alive<sup>32</sup>.

The changes, apart from the elements which were strictly related to performance, involved a modification of the architecture of the piece’s form, making it considerably shorter. This version is only preserved as a manuscript, and it has never been performed. It should be noted, however, that the original version is completely performable on the guitar; it is clearly noticeable that the composer was more and more familiar with the instrument with each subsequent composition.

*Musica per chitarra* demands from the guitarist a kind of virtuosity that is completely different from its traditional understanding. The most challenging element of the piece lies in shaping an “extended” narrative, which is difficult to achieve on an instrument whose sound fades away as soon as it is produced (the aforementioned accordion-like approach in creating the piece is evident here). Therefore, being in control of time and phrase becomes the most difficult aspect

<sup>32</sup> Ibid.

of the performance of the composition. According to the author of this article, *Musica* is Bogusławski's most significant guitar piece, a solo form with an interesting and unique approach to the instrument. As such, the piece deserves performers' attention; it is a pity, then, that knowledge of it is scarce, e.g. it is not included in one of the biggest databases of contemporary guitar music, *Pocci Catalog. The Guide to the Guitarist's Modern and Contemporary Repertoire*<sup>33</sup>.

## Summary

There are essentially no differences in Edward Bogusławski's creative attitude to the guitar as a solo, chamber or concertante instrument. He treats it in a similar way in each form – as a full-fledged representative of its own, unique musical language. He does not make use of textural devices typical for the guitar such as *arpeggio*, nor does he experiment with sonorism or percussion, which was often the case for non-guitarist composers at the second half of the 20th century. Instead, he continuously explores the tones of individual sounds and dissonant quasi-melodic successions, uses diverse, broad dynamics, which is very important for creating the narrative, and explores the intervals between sounds. These are, as a matter of fact, characteristic features of Bogusławski's technique, and they may also be observed in his other works.

Bogusławski's guitar works occupy an important place in the history of the development of Polish guitar literature. Bogusławski was one of the first Polish artists who noticed the potential of the guitar and used the instrument in the chamber piece *Trio per flauto, oboe e chitarra*. His *Concerto per chitarra orchestra* was the first in a series of guitar concertos commissioned by the organisers of the Silesian Guitar Autumn festival (today, the festival can boast as many as eight concertos by such artists as Aleksander Lasoń, Marek Pasieczny, Mikołaj Górecki, Aleksander Nowak or Marcin Błażewicz<sup>34</sup>) and, simultaneously, one of the first published pieces for guitar and orchestra in Poland. *Musica per chitarra*, on the other hand, is one of the few such sophisticated 20th-century Polish compositions for solo guitar; it undoubtedly poses a great challenge to guitarists and presents them with an opportunity for discovering a different face of the guitar in contemporary music.

Translated from Polish by Artur Wagner

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<sup>33</sup> V. Pocci, *Pocci Catalog. The Guide to the Guitarist's Modern and Contemporary Repertoire*, <http://www.vpmusicmedia.altervista.org/dbpocci/dbopere.php> [access March 25, 2021].

<sup>34</sup> W. Gurgul, *Panorama polskich koncertów gitarowych*, "Edukacja Muzyczna" 2020, vol. 15, pp. 72–73.

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## Gitara w twórczości Edwarda Bogusławskiego

### Streszczenie

W niniejszym artykule omówione zostały gitarowe utwory śląskiego kompozytora Edwarda Bogusławskiego. Jego twórczy dorobek związany z gitarą klasyczną obejmuje jedynie trzy kompozycje, które dowodzą, że traktował on gitarę bardzo wszechstronnie, komponując z jej udziałem zarówno muzykę symfoniczną (w postaci *Concerto per chitarra e orchestra*), kameralną (*Trio per flauto, oboe e chitarra*), jak i solową (*Musica per chitarra solo*). W niniejszej pracy podjęto również próbę naszkicowania znaczenia i roli gitarowej twórczości Bogusławskiego w kontekście rozwoju polskiej twórczości na ten instrument.

**Słowa kluczowe:** Edward Bogusławski, polska muzyka gitarowa, śląska muzyka współczesna, Śląska Jesień Gitarowa, muzyka polska po 1945 roku.