



<http://dx.doi.org/10.16926/em.2022.17.04>

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## Jan Edmund Jurkowski as a composer compared to other composing guitarists in Poland after 1944<sup>1</sup>

translation of an article published in this issue <http://dx.doi.org/10.16926/em.2022.17.03>

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**How to cite:** Wojciech Gurgul, *Jan Edmund Jurkowski as a composer compared to other composing guitarists in Poland after 1944*, "Edukacja Muzyczna" 2022, no 17, pp. 93–119.

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### Abstract

Associated with the Silesian musical circle, Jan Edmund Jurkowski played a significant role in the history of post-war guitar music in Poland. His activity as a teacher, music event organiser and designer of string instruments (as the creator of the eight-string Polish guitar) is widely known, as it has been repeatedly discussed in various publications. What is less common is the knowledge of his creative work, which – while not very prolific (14 preserved compositions and 3 compilations) – occupies a prominent place in the development of Polish guitar literature. The present text offers an insight into his creative legacy, both in terms of pieces intended for the guitar as well as performing ensembles consisting of different instruments, presenting it against the

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<sup>1</sup> While working on the present article, the author made use of materials gathered in his bachelor's thesis, mainly in the appendix (a catalogue of Jurkowski's pieces); see W. Gurgul, *Tradycja i nowoczesność w twórczości Jana Edmunda Jurkowskiego na przykładzie „Ballady romantycznej” na gitarę solo* (typescript of a bachelor's thesis under the supervision of A. Gruszka), The Karol Szymanowski Academy of Music in Katowice, Katowice 2014.

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Date of submission: September 14, 2022

Review 1 sent/received: September 18, 2022 / September 21, 2022

Review 2 sent/received: September 18, 2022 / October 1, 2022

Date of acceptance: October 27, 2022

backdrop of other guitar composers working in Poland after the II World War. It demonstrates the importance of his achievements as a composer in the history of Polish guitar music, for he was the first guitarist in Poland to receive formal education in the field of composition.

**Keywords:** Jan Edmund Jurkowski, Silesian contemporary music, Polish guitar music, composing guitarists, Silesian Guitar Autumn Festival.

Jan Edmund Jurkowski, who was associated with the Silesian musical circle, played an essential role in the history of post-war guitar music in Poland. His activity as a teacher, music event organiser and designer of string instruments is widely known, as it was repeatedly discussed in various publications<sup>2</sup>. What is less common is the knowledge of his creative work, which – while not very prolific – occupies a prominent place in the development of Polish guitar literature. As the composer Ryszard Gabryś observes, “his renown as a guitarist and the role of a teacher had for years overshadowed Jurkowski’s talent as an artist”<sup>3</sup>. Only three of his guitar compositions have been studied so far – Tomasz Spaliński discussed *Sonata akademicka [Academic Sonata]*<sup>4</sup> in his diploma thesis, Marek Nosal examined *Thema con variazioni*<sup>5</sup> in his postdoctoral dissertation, and the author of the present article analysed *Ballada romantyczna [Romantic Ballad]*<sup>6</sup> in his bachelor’s thesis as well as in an article based on that work. This text offers an insight into Jurkowski’s creative legacy, which encompasses both guitar music and music for different performing ensembles.

<sup>2</sup> See, e.g., A. Gruszka, *Jan Edmund Jurkowski (1933–1989) in memoriam*, The Karol Szymanowski Academy of Music, Katowice 2009; A. Gruszka, *Rola Jana Edmunda Jurkowskiego w rozwoju gitarystyki na Górnym Śląsku*, [in:] *XXX-lecie Katedry Akordeonu*, ed. I. Bias, The Karol Szymanowski Academy of Music, Katowice 2015, pp. 19–22; M. Ophee, *Edmund Jurkowski (1935–1989)*, “Soundboard Magazine” 1989, no. 2, p. 9; K. Bula, *Jan Edmund Jurkowski*, “Poradnik Muzyczny” 1989, no. 7–8, p. 8; F. Wieczorek, K. Nieborak, ...*O Jurkowskim stów kilka...*, “Gitar – Historia, Aktualności” 1997, no. 1, pp. 14–15; *Leksykon polskich muzyków pedagogów*, ed. K. Janczewska-Sołomko, Oficyna Wydawnicza “Impuls”, Kraków 2008, p. 198; 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 [Municipal Culture Centre in Tychy], Tychy 2016, pp. 22–25; J.E. Jurkowski, *Mazurek 1, Mazurek 2, Thema Con Variazione*, ed. A. Gruszka, Professional Music Press, Gdynia 1998.

<sup>3</sup> *XIII Śląskie Dni Muzyki Współczesnej 21.10–28.10.2006*, Związek Kompozytorów Polskich Oddział w Katowicach [the Katowice branch of Polish Composers’ Union], Katowice 2006, p. 45.

<sup>4</sup> See T. Spaliński, *Edmund Jurkowski – przyczynek do biografii. Analiza formalna i problemy wykonawcze sonaty „Akademickiej” na gitarę solo* (typescript of a diploma thesis under the supervision of A. Gruszka), The Karol Szymanowski Academy of Music, Katowice 1989.

<sup>5</sup> See M. Nosal, *Twórczość kompozytorów polskich na gitarę solo po 1945 roku. Zagadnienia artystyczno-wykonawcze na wybranych przykładach*, The Karol Szymanowski Academy of Music, Katowice 2013, pp. 33–56.

<sup>6</sup> See W. Gurgul, *Tradycja i nowoczesność w twórczości Jana Edmunda Jurkowskiego...* and idem, “*Ballada romantyczna*” *Jana Edmunda Jurkowskiego – zetknięcie tradycji i nowoczesności*, “Sześć Strun Świata” 2016, no. 4, pp. 36–39.

Although Jurkowski's biography (presented below in a very brief form) has been brought up many times in the previously mentioned publications (see footnotes no. 2–6), it still contains a number of details that have not been thoroughly examined. These include, for instance, the years 1947–1948, when Jurkowski<sup>7</sup> was a member of Związek Obrońców Wolności [Union of Freedom Defenders], a Polish underground youth organisation operating in Brest and Polesie<sup>8</sup>. Furthermore, Tomasz Spaliński, one of the authors interested in Jurkowski's life and work, mentioned the currently obscure literary activity of "Mundek", as he was called, which involved writing poems and short stories<sup>9</sup>.

Little attention has also been paid to Jurkowski as a guitarist and performer, even though his repertoire includes plenty of pieces by contemporary Polish composers. For instance, he made radio recordings of the works of Henryk Mikołaj Górecki (*Muzyczka I* [Little Music I], Op. 22 for two trumpets and guitar)<sup>10</sup> and Czesław Grabowski (*Muzyka* [Music])<sup>11</sup>; he also made recordings for television<sup>12</sup> and theatre (music by Józef Świder, probably the composition *Bal baśni* [Ball of Fairy Tales])<sup>13</sup>. He gave concerts as part of the Silesian Composers' Tribune (XI edition, 13 November 1974 – *Musica per quartetto, trio e solo* by Grabowski; XXVII edition, 14 December 1977 – *Metafory miłosne* [Love Metaphors] by Ryszard Gabryś; XXXI edition, 13 December 1978 – *Postludium* [Postlude] by Grabowski)<sup>14</sup> and performed the guitar parts in orchestral pieces<sup>15</sup>.

<sup>7</sup> Or Jan Ireneusz Konikiewicz, as that was his real name (see A. Gruszka, *Nasi pedagodzy*, conversation by Z. Dubiella, "Gitara i Bas" 1994, no. 6, p. 38, and L. Konikiewicz, *Szlakiem nieposłusznym: dzieje Związku Obrońców Wolności i ich rodzin na Kresach Wschodnich, w archipelagu GUŁag i w Stanach Zjednoczonych 1945–1997. Zarys historyczny, stenogram wywiadów, wiersze, polemiki, listy, noty biograficzne, dokumenty, mapy*, editorial team of "Echo Polesia", Brześć; Fundacja Pomocy Szkołom Polskim na Wschodzie im. Tadeusza Goniewicza, Lublin, 2011, p. 149); he had not used it since the war and took the name Edmund Jurkowski instead. He started using the name Jan again after some time, hence the current form Jan Edmund Jurkowski.

<sup>8</sup> See ibidem and A. Jaroszewicz, *Szlakiem nieposłusznym*, "Echo Polesia" 2017, no. 3, p. 48. Jurkowski's brother, Leonard Konikiewicz, was the deputy commander of the organisation.

<sup>9</sup> T. Spaliński, *Edmund Jurkowski – przyczynek do biografii...*, p. 3.

<sup>10</sup> See *Sprawozdanie za rok akademicki 1975/1976*, ed. B. Łankowska-Guzy, The Karol Szymanowski Academy of Music, Katowice 1977, p. 155. The trumpets were played by Marian Stabolepszy and Antoni Majchrzyk.

<sup>11</sup> See *Sprawozdanie za rok akademicki 1977/1978*, ed. B. Łankowska-Guzy, The Karol Szymanowski Academy of Music, Katowice 1979, p. 157.

<sup>12</sup> See *Sprawozdanie za rok akademicki 1973/1974*, ed. B. Blechert, The Karol Szymanowski Academy of Music, Katowice 1974, p. 93.

<sup>13</sup> See *Sprawozdanie za rok akademicki 1978/79*, ed. B. Łankowska-Guzy, The Karol Szymanowski Academy of Music, Katowice 1980, p. 172.

<sup>14</sup> See the programmes of the XI, XXVII and XXXI concert from the series "Silesian Composers' Tribune", Archive of Silesian Musical Culture in Katowice, file no. 114 Pm.

<sup>15</sup> See *Sprawozdanie za rok akademicki 1978/79*, p. 172.

Moreover, the piece *Scherzino* was dedicated to him by the Russian guitarist and composer Vladimir Slavski<sup>16</sup>; after Jurkowski's death, the compositions *Pieśni dla Przyjaciela* [*Songs for a Friend*] by Grabowski and *Willow Variations on the Polish Folksong "Wierzba"*, Op. 5 by József Eötvös were dedicated to his memory.

Jan Edmund Jurkowski was a Polish guitarist, teacher, composer and designer of string instruments. He was born on 12 May 1931 in Przemyśl<sup>17</sup> and then lived in, among others, Nisko, Brest and Lviv. After the war, he stayed in the East, finished his music school and worked as a music teacher. In 1955, he married Regina née Jaroszewicz. As a repatriate, he came to Tychy in 1958, where he continued his musical activity. He studied at the Department of Music Education of the State Higher Music School in Katowice (studies completed in 1962)<sup>18</sup>. He then started studying composition in the class of Professor Bolesław Szabelski, and in 1967 he received a certificate of completion of studies<sup>19</sup> (for unknown reasons, he did not defend his thesis or failed to submit it).

Since 1963, he worked at the State Higher Music School in Katowice, teaching score reading, instrumentation and guitar playing (as an additional instrument at the Department of Music Education). He perfected his guitar skills at the Prague Conservatory in the class of Štěpán Urban (1967), at the Higher Music School in Weimar in the class of Ursula Peter (1973), and in 1975 he passed his diploma exam under Werner Pauli at the Higher Music School in Berlin<sup>20</sup>. He received the title of docent in 1982, and since 1983 he headed the new Department of Guitar at The Karol Szymanowski Academy of Music in Katowice<sup>21</sup>. He was also active as a judge of performance competitions and teacher of instrumental courses (for example, he started the guitar class at music courses in Łańcut)<sup>22</sup>.

As a luthier, he created an original guitar model with additional bass strings (tuned to G and D), which he called the Polish guitar<sup>23</sup>. The only piece composed for the instrument was the 1985 *Chorea Polonica* for Polish guitar and string ensemble (its first performance took place on 12 November 1975 in Katowice as part of the Jubilee Concert for the 40<sup>th</sup> Anniversary of the Main Library of The

<sup>16</sup> *Scherzino* was published in volume 18 of the series "Grajmy na Gitarze" entitled *Współczesna miniatura gitarowa*, ed. J. Powroźniak, Polskie Wydawnictwo Muzyczne, Kraków 1978, pp. 20–21.

<sup>17</sup> L. Konikiewicz, *Szlakiem nieposłusznych...*, p. 149. Some sources mention both a different date of birth (12 January 1933) and a different place of birth (Lviv/the area around Lviv/Stanisławów – the latter city was incorrectly indicated by the author of this text in one of the biographical notes).

<sup>18</sup> See A. Gruszka, *Jan Edmund Jurkowski (1933–1989) in memoriam*, p. 9.

<sup>19</sup> See *Leksykon polskich muzyków pedagogów*, p. 198.

<sup>20</sup> See A. Gruszka, *Jan Edmund Jurkowski (1933–1989) in memoriam*, p. 10.

<sup>21</sup> *Ibidem*, p. 12.

<sup>22</sup> *Ibidem*, p. 13, 15.

<sup>23</sup> See J. Powroźniak, *Gitara polska*, "Poradnik Muzyczny" 1985, no. 2, pp. 6–7, and J. Powroźniak, *Die Polnische Gitarre*, "Nova Giulianiad" 1985, no. 7, pp. 201–202.

Karol Szymanowski Academy of Music; the performers included the guitarist Beata Będkowska-Huang and a string quarter consisting of Ewa Pietruszka-Siwek and Beata Kamyk – violin, Marek Szopa – viola and Cezary Zieliński – cello<sup>24</sup>).

One of Jurkowski's particularly important achievements for the development of guitar music in Poland was the organisation of the International Festival "Silesian Guitar Autumn" in Tychy. He was the driving spirit of the first two editions (in 1986 and 1988)<sup>25</sup>. He died on 8 March 1989 due to complications after heart surgery, being in the middle of preparations for the third edition of the festival<sup>26</sup>. He is one of the leading figures in the history of post-war guitar music in Poland.

Jurkowski composed a number of pieces for solo guitar as well as individual pieces for different performing ensembles (solo piano, voice with piano accompaniment, mandolin orchestra). They include compositions in the modern style, making use of the elements of the twelve-tone scale and sonorism (*Suita olimpijska* [Olympian Suite], *Trzy pieśni* [Three Songs], the piano *Thema con variazioni*, *Fuga romantyczna* [Romantic Fugue], *Dwie miniatury* [Two Miniatures]), and pieces employing the traditional musical language (2 mazurkas, *Esztergomia*, *Sonata akademicka*, *Andante*). Regardless of the musical material used in a particular piece, attachment to the forms of old is characteristic of Jurkowski's works – his oeuvre includes a sonata, two cycles of variations as well as multi-movement forms harking back to the tradition of the suite. This synthesis of old and new is most obvious in two pieces – *Ballada romantyczna* and the guitar *Thema con variazioni*.

The first set of compositions, i.e. the pieces based on modern composing techniques, is mostly linked to the 1960s – the time when Jurkowski studied composition under Bolesław Szabelski (although it should be noted that the date of creation of *Suita olimpijska* and the guitar *Thema con variazioni* is unknown). At that time, Jurkowski also participated in classes named "Main trends in modern composition" taught by Jan Gawlas, a Silesian composer and organist<sup>27</sup>.

The earliest piece is probably the 1964 *Thema con variazioni* for piano, which was presumably created during the second year of Jurkowski's composition studies. The Variations<sup>28</sup> were dedicated to Andrzej Jasiński, who had been

<sup>24</sup> See „Katowicki Informator Kulturalny” 1986, no. 3, p. 16, and *Program Koncertu Jubileuszowego z okazji 40-lecia Biblioteki Uczelnianej*, Archive of Silesian Musical Culture in Katowice, file no. 101 Pm.

<sup>25</sup> For more on the history of the festival see W. Gurgul, *30 lat Śląskiej Jesieni Gitarowej...*

<sup>26</sup> See K. Bula, *Jan Edmund Jurkowski*, p. 8.

<sup>27</sup> See R. Gabryś, *Temat z wariacjami*, p. 44.

<sup>28</sup> There is no information about the piece in the most comprehensive study on the form of variation in Polish piano music of the 20th century; see M. Łukaszewski, *Fortepianowe formy wariacyjne kompozytorów polskich 1900–2010. Dzieje gatunku i technika wariacyjna*, Musica Sacra Edition, Warszawa 2013.

teaching the piano class at his alma mater for three years at that time. The date of its first performance is unknown; it was certainly performed by the pianist Hanna Fatyga on 19 February 1975 as part of the XIV Silesian Composers' Tribune in Katowice<sup>29</sup>. The piece consists of a theme and nine variations, and is based on free twelve-tone serialism. In the individual variations, the composer transforms the theme with a jagged narrative in the *Lento* tempo, making use of e.g. rhythmic transformations (variation I *Allegro moderato, deciso* – dotted rhythm, II *Allegro scherzando* – eighth notes *versus* eighth note triplets, III [no tempo indication] – sixteenth notes/quintuplets/sextuplets), textural transformations (IV *Moderato, grave, pesante* – quasi-polyphonic, V *Presto* – with a motif of thirds leading the narrative, VI *Lento* – juxtaposition of two planes: low and high tones with a gradual thickening of the texture, up to glissandos covering the entire keyboard) and narrative transformations (VII *Lento, rubato* – changes of metre and elaborate embellishments, VIII *Andante cantabile* – miniaturisation of the form), with the lively finale *Prestissimo, con fuoco* in variation IX.



**Fig. 1.** The incipit of *Thema con variazioni* for piano. Source: J.E. Jurkowski, *Suita olimpijska*, manuscript in the Archive of Silesian Musical Culture in Katowice, file no. 2618, vol. 1–4.

*Trzy pieśni* for soprano with piano accompaniment (with the following sequence of movements: *Inne usta* [Other Lips], *Chwila* [A Moment] and *Noc bez Ciebie* [A Night without You]) were created at the turn of 1964 and 1965, during Jurkowski's third year of studies. Małgorzata Hillar's poems served as the basis for the composition. Some sources contain the incorrect information that the

<sup>29</sup> See A. Stachura-Bogustawska, T. Michalik, *40 lat Śląskich Trybun Kompozytorów na estradzie Państwowej Szkoły Muzycznej I II stopnia im. Mieczysława Karłowicza w Katowicach (1973–2013)*, Związek Kompozytorów Polskich, Oddział w Katowicach, Państwowa Szkoła Muzyczna I II stopnia im. Mieczysława Karłowicza w Katowicach [The Mieczysław Karłowicz First and Second Degree State Music School in Katowice], Katowice 2013, p. 56.

songs were composed for voice with guitar, not piano, accompaniment<sup>30</sup>. The first performance on 14 May 1975 in Katowice during the XVII Silesian Composers' Tribune was given by Stanisława Marciniak-Gowarzewska – soprano and Monika Sikorska-Wojtacha – piano<sup>31</sup>; they were also performed in the following year in Cieszyn<sup>32</sup>. In a similar vein to the piano variations, the songs use the twelve-tone technique. It can be assumed that the source of Jurkowski's inspiration while writing *Trzy pieśni* was the cycle of six songs for soprano and orchestra composed a few years before (in 1961) by Tadeusz Baird, entitled *Erotyki* [*Love Poems*]. Jurkowski used the same poems as Baird (in Baird's case, they were the first three songs); their works also share a similar kind of expressive narrative. Jurkowski might have come across this composition as a performer and guitarist since Baird included a guitar part in the orchestral score.

**Fig. 2.** The incipit of the third song in the cycle entitled *Noc bez ciebie*. Source: J.E. Jurkowski, *Trzy pieśni*, manuscript in possession of the composer's family, vol. 1–2.

Other piano pieces were also probably created at the time of Jurkowski's studies – *Dwie miniatury* and three fugues. Two of these pieces use the atonal musical language – *Dwie miniatury* (first the 17-bar *Andante*, then the 28-bar *Allegro moderato*) and an extensive, more than 150-bar, double-themed *Fuga romantyczna* with a fragment in the form of a toccata preceding the introduction of the second theme and an elaborate finale. The two remaining fugues belong to the fringes of Jurkowski's creative output, being strictly intended for practice purposes: a three-voice fugue in C major and a three-voice fugue in F minor with the note *stretto* in brackets.

<sup>30</sup> See, e.g., W. Gromolak, *Waldemar Gromolak – gitara*, Steffen Hulskenbeck – *mandolina*, editorial commentary, DUX, Warszawa 1995, p. [8], and T. Spaliński, *Edmund Jurkowski – przyczynek do biografii...*, pp. 2–4.

<sup>31</sup> *Ibidem*, p. 59.

<sup>32</sup> See *Sprawozdanie na rok akademicki 1975/1976*, p. 93.

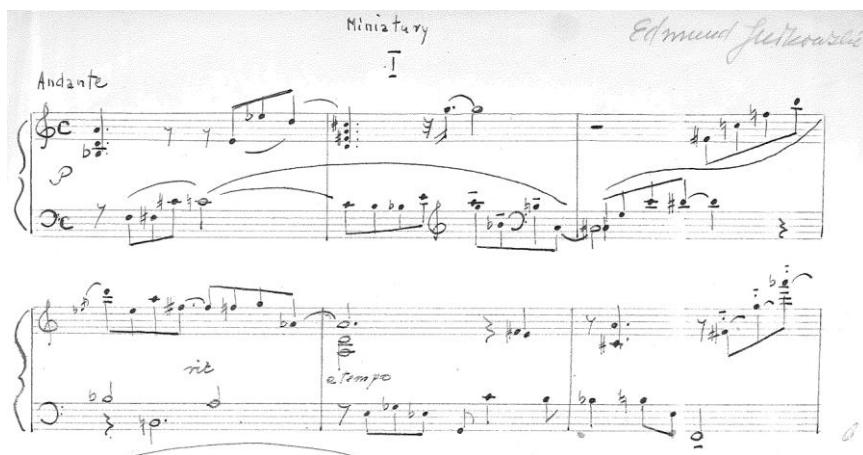


Fig. 3. The incipit of the first miniature of *Dwie miniatury* for piano. Source: J.E. Jurkowski, *Dwie miniatury*, manuscript in possession of the composer's family, vol. 1–6.

Fig. 4. The incipit of *Fuga* [Fugue]. Source: J.E. Jurkowski, *Fuga romantyczna*, manuscript in possession of the composer's family, vol. 1–9.

Jurkowski's most avant-garde composition is the sonoric three-movement *Suita olimpijska* for guitar with the following sequence of movements: *Trening* [Training], *Zawody* [Competition] and *Medale* [Medals]. The key included with the manuscript contains a different, ultimately abandoned title of the series – *Etiudy olimpijskie* [Olympian études]. The manuscript lacks any details as to its date of creation; however, the piece was definitely written after Jurkowski's studies, as it is characterised by an original exploration of new tones of the classical guitar. *Sprawozdanie za rok akademicki 1977/1978* [Annual Report for the 1977/1978 Academic Year] contains the information that the piece entitled *Suita* was published in print in the 1977/1978 academic year<sup>33</sup>. The author of

<sup>33</sup> See *Sprawozdanie za rok akademicki 1977/1978*, p. 157.



the present text has not discovered any information concerning editions or compositions other than the ones discussed herein; therefore, it remains unclear which piece is meant here. It might be assumed, however, that the said suite is, actually, *Suita olimpijska* [Olympian Suite], which would make it possible to date it to the second half of the 1970s. The piece has not been performed to this day, most likely due to Jurkowski's use of unusual sonoristic effects such as chord hammering (to quote the key to the piece – "making [sounds] by striking left-hand fingers against the strings on the neck of the guitar") and a long *vibrato* (perhaps transverse), with a simultaneously stretched-out and steady narrative (and aleatoric repetitions recommended by the author).

The image shows a handwritten musical score for guitar, consisting of four staves of music. The first staff is labeled with the measure number '49' and a treble clef with a '3' below it. It features a wavy line above the staff and a box containing notes with an accent 'acc.' and dynamic markings 'p', 'mf', and 'pp'. The second staff is labeled '57' and has a wavy line above it, with a box containing notes and an accent 'acc.' and dynamic markings 'p', 'mp', 'mf', and 'p'. The third staff is labeled '65' and has a box containing notes with dynamic markings 'sf', 'sf', and 'p'. The fourth staff is labeled '73' and includes the instruction 'pizz. mosso' above the staff. It contains notes with dynamic markings 'mf', 'f', and 'mp', followed by a box with dynamic markings 'pp', 'p', 'mf', 'sf', and 'fff', and the instruction 'ad libitum' below it. An arrow points from this box to the word 'semore'.

**Fig. 5.** An excerpt of the first movement of *Suita olimpijska*, containing resounding tones with aleatoric fragments. Source: J.E. Jurkowski, *Suita olimpijska*, manuscript in the Archive of Silesian Musical Culture in Katowice, file no. 2616, vol. 49–80.

The guitar *Thema con variazioni* share individual yet noticeable similarities with their piano counterpart; as Marek Nosal notes: “there is a kinship of musical material between them. This relationship exists between the themes and the initial variations of both cycles, and between the IV guitar variation and the V piano variation”<sup>34</sup>. This composition shows the first signs of references to the musical tradition of earlier periods and different styles; it includes, among others, allusions to the dance idiom (the presence of a quasi-dance-like rhythm resembling that of the waltz, rumba and tarantella) and an echo of tonality or jazz harmony<sup>35</sup>. The date of creation of the piece is unknown, nor are the circumstances in which it was composed; it can be assumed, however, that the guitar variations were written later than the piano ones, as they are characterised by a more personal touch of the composer than their counterparts, which, as Marek Nosal observed, are marked by greater “simplicity and regularity”<sup>36</sup>. When the previously quoted Ryszard Gabryś discussed the variations as they were performed at the XIII Silesian Days of Contemporary Music festival in 2006, he noted that “*Thema con variazioni* [...] undated, was – I think – at least in principle inspired by the period when Jurkowski was in communication with Jan Gawlas and Bolesław Szabelski”<sup>37</sup>, thus pointing to the references to the cycle of piano variations from the time of Jurkowski’s studies.

*Thema con variazioni* for guitar is a nearly 8 minutes long composition consisting of a theme and six variations, with the very uncommon scordatura of the sixth string to E flat. It was published with two mazurkas arranged by Alina Gruszka by the Professional Music Press publishing company in 1998<sup>38</sup>. The first performance was given by the guitarist Kamil Bartnik on 6 October 1998 as part of the VII Silesian Guitar Autumn in Tychy. The piece was also featured in the repertoires of Maurizio Grandinetti<sup>39</sup> and Marek Nosal, who analysed it in his postdoctoral dissertation<sup>40</sup> and recorded it on a CD attached to the printed copy of the work.

The best example of combining tradition and modernity in Jurkowski’s oeuvre is the nearly 7-minute *Ballada romantica* for solo guitar. It consists of five movements: *Preludio*, *Romanza*, *Bagatella*, *Recitativo* and *Romanza* once more. The ballad was most likely composed at the end of the 1970s, first performed (by the author of the present article) on 8 February 2013 in Gdańsk and published in the magazine “*Sześć Strun Świata*” [“Six Strings of the World”], also

<sup>34</sup> M. Nosal, *Twórczość kompozytorów polskich na gitarę solo po 1945 roku*, p. 34.

<sup>35</sup> See *ibidem*, p. 37, 41, 45.

<sup>36</sup> *Ibidem*, p. 34.

<sup>37</sup> R. Gabryś, *Temat z wariacjami*, p. 44.

<sup>38</sup> See J.E. Jurkowski, *Mazurek 1, Mazurek 2, Thema con variazione*, pp. 7–15. Both Professor Alina Gruszka and dr hab. Marek Nosal use the incorrect name *Thema con variazione*, with an -e at the end of the last word of the title, which would suggest that there is only one variation.

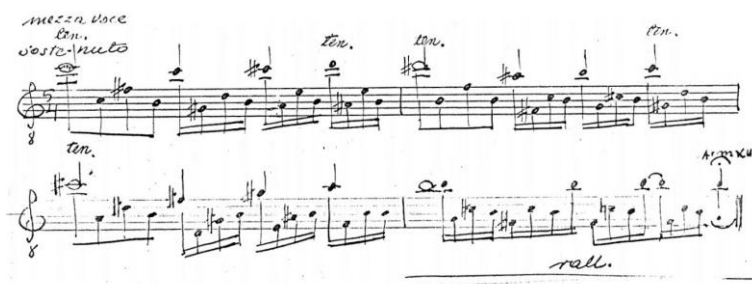
<sup>39</sup> See *XIII Śląskie Dni Muzyki Współczesnej 21.10–28.10.2006*, p. 40.

<sup>40</sup> See M. Nosal, *Twórczość kompozytorów polskich na gitarę solo po 1945 roku*, pp. 33–56.

edited by the author of this text<sup>41</sup>. This synthesis can best be seen by juxtaposing the titles of the individual movements, which invoke old forms of various historical provenance (prelude, recitative, bagatelle), with a musical material that is highly chromaticised and marked by a constantly changing metro-rhythmicity and varied rhythms. It can also be seen in the title of the entire piece – it is called a “romantic” ballad for a reason, underlying the importance of its emotionality, which is particularly clear in the *Romanzas*<sup>42</sup>.



**Fig. 6.** The incipit of *Thema con variazioni*. Source: J.E. Jurkowski, *Thema con variazioni*, manuscript in possession of the composer’s family, vol. 1–8.



**Fig. 7.** A melodic and textural motif integrating the form of *Ballada romantica*, which can be found in both the initial and final *Romanza*; here, it is used in the culmination of movement four, *Recitativo*. Source: J.E. Jurkowski, *Ballada romantica*, manuscript in possession of the composer’s family, vol. 12–15.

<sup>41</sup> See J.E. Jurkowski, *Ballada romantica*, ed. W. Gurgul, “Sześć Strun Świata” 2016, no. 4 (8), pp. 47–55. For a more detailed analysis of the piece, see two other works by the author of the present article – the bachelor’s thesis *Tradycja i nowoczesność w twórczości Jana Edmunda Jurkowskiego na przykładzie “Ballady romantycznej” na gitarę solo* and a text based on that work, which was published in the quarterly “Sześć Strun Świata”; see footnotes no. 1 and 6.

<sup>42</sup> For more on the composition with a detailed discussion of its individual parts, see W. Gurgul, “*Ballada romantica*” Jana Edmunda Jurkowskiego..., pp. 36–39.

The first piece from the set of works which are more deeply rooted in tradition, while not devoid of originality (yet more in the context of guitar texture than the musical language), is the nearly 20 minutes long *Sonata akademicka*, the most complex composition in Jurkowski's portfolio. The composition was created in 1982 – at least that is the date which can be seen on the manuscript. However, the aforementioned printed reports of the Academy of Music in Katowice contain conflicting information. In *Sprawozdanie na rok akademicki 1977/1978* [Annual Report for the 1977/1978 Academic Year], there is a record stating that Jurkowski had already composed the first movement of the *Sonata* in the 1977/1978 academic year<sup>43</sup>. The matter is further complicated by the fact that *Sprawozdanie na rok akademicki 1976/1977* states that the entire *Sonata* had been completed a year before, in the years 1976/1977<sup>44</sup>. Unfortunately, it is impossible to determine the exact circumstances leading to the creation of this piece and explain the aforementioned inaccuracies. The musicologist and guitarist Matanya Ophee adds more complexity to the problem by claiming that Jurkowski made changes to the piece shortly before his death<sup>45</sup>. Therefore, it should be assumed that the year 1982 is not the date when the entire piece was composed, but rather the time when Jurkowski arrived at the first version of the piece that he deemed to be fully completed.



**Fig. 8.** The incipit of the first movement of *Sonata akademicka*. Source: J.E. Jurkowski, *Sonata akademicka*, manuscript in possession of the composer's family, vol. 1–3.

The piece is dedicated to Alina and Zdzisław Gruszka. It is comprised of three movements: *Allegro sostenuto*, *Pastorale: Andante cantabile, rubato* and *Rondo Scherzando: Presto*. Literary sources claim<sup>46</sup> that the first two movements were

<sup>43</sup> See *Sprawozdanie za rok akademicki 1977/1978*, p. 157.

<sup>44</sup> See *Sprawozdanie za rok akademicki 1976/1977*, ed. B. Łankowska-Guzy, The Karol Szymanowski Academy of Music, Katowice 1978, p. 157.

<sup>45</sup> See J.E. Jurkowski, *Esztetonomia for solo guitar*, ed. M. Ophee, Editions Orphée, Columbus 1991.

<sup>46</sup> See A. Gruszka, *Jan Edmund Jurkowski (1933–1989) in memoriam*, pp. 15–16. This information was also mistakenly spread by the author of the present text; see W. Gurgul, *30 lat Śląskiej Jesieni Gitarowej...*, p. 50, 56.

performed for the first time by József Eötvös on 3 October 1988 during the II Silesian Guitar Autumn, and the entire piece was first performed by Tomasz Spaliński five days later (on 8 October) at the festival in Tychy. However, the actual first performance was given at the end of September 1985 by another Polish guitarist, Jerzy Koenig<sup>47</sup>; it took place as part of the first stage of the 15th International Jeunesses Musicales Competition in Belgrade (22 September – 1 October 1985 r.)<sup>48</sup>. The sonata was published in print by Editions Orphée<sup>49</sup>; this version (edited by Matanya Ophee) contains a few minor differences compared to the manuscript, including missing accidentals.

Tomasz Spaliński wrote the following in his diploma thesis:

[...] it is a piece written in the traditional way, without the use of modern composing techniques. Originality should be considered here in a slightly different context, namely in terms of how it treats and takes advantage of the textural and expressive capabilities of the guitar, which becomes a fully-fledged instrument in its own right, with a wide variety of timbres and great expressiveness<sup>50</sup>

and

[...] as the composer himself used to say, this sonata should be a kind of building block combining the good old traditions of the great classical literature (Giuliani, Sor, Paganini, Carulli, Diabelli) and the literature of the first half of the 20th century (Ponce, Turina, Rodrigo) with sonatas that are created today (Ginastera, Bogdanović)<sup>51</sup>.

It should be noted that the previously discussed guitar pieces by Jurkowski also demonstrated the author's exceptional knowledge of the guitar texture and his great predilection for exploring it.

Jurkowski's most popular pieces are two mazurkas for solo guitar. The shorter (around 2,5 minutes long) and simpler in terms of technique *Mazurek* with the note/dedication "dla Agatki" ["for Agatka"] on the manuscript has been published as many as three times – first, shortly after it was composed, in "Poradnik Muzyczny" ["Musical Handbook"]<sup>52</sup> in 1978, then in the magazine "Gitara – Historia, Aktualności" ["Guitar – History, News"] in 1997<sup>53</sup> and a year later by the Professional Music Press<sup>54</sup> publishing company. It was also featured in the repertoire of both foreign (Éric Franceries, who performed it with the second

<sup>47</sup> Author's correspondence and conversation with Jerzy Koenig, 19 October 2022.

<sup>48</sup> Source: <https://muzicka-omladina.org/international-jeunesses-musicales-competition/ijmc-archive?showall=1> [access: 19 October 2022]. Jerzy Koenig won the 4th prize at the competition.

<sup>49</sup> See J.E. Jurkowski, *Sonata Akademicka for solo guitar*, ed. M. Ophee, Editions Orphée, Columbus 1989.

<sup>50</sup> T. Spaliński, *Edmund Jurkowski – przyczynek do biografii...*, p. 27.

<sup>51</sup> Ibidem, pp. 26–27.

<sup>52</sup> See J.E. Jurkowski, *Mazurek*, "Poradnik Muzyczny" 1978, no. 1, supplement: "Zeszyt Reper-tuarowy", pp. I–II.

<sup>53</sup> See idem, *Mazurek*, "Gitara – Historia, Aktualności" 1997, no. 1, pp. I–III.

<sup>54</sup> See idem, *Mazurek 1, Mazurek 2, Thema con variazione*, pp. 1–2.

mazurka at a recital as part of the XI Silesian Guitar Autumn in 2006) and Polish guitarists – Waldemar Gromolak, Bogdan Firla, Marek Długosz (all three of them recorded the composition on CDs)<sup>55</sup>, as well as the students of the Academy of Music in Katowice, e.g. Dawid Bonk and Paweł Jureczko. The circumstances of the first performance are unknown.



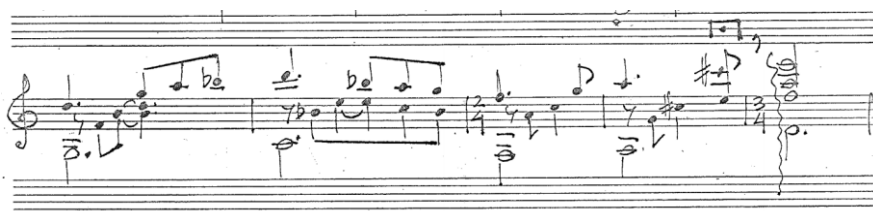
**Fig. 9.** The incipit of *Mazurek (dla Agatki)*. Source: J.E. Jurkowski, *Mazurek (dla Agatki)*, manuscript in possession of the composer's family, vol. 1–6.

The second *Mazurek*, nearly 3 minutes long and slightly more demanding in terms of technique, was created in December 1978. Some time after its creation, Jurkowski dedicated it to “Zbyszek [Dubiella] and Krystyna, for Christmas” – the dedication is missing from the manuscript, but it is present in all editions, of which there were as many as four<sup>56</sup>. As in the case of the first mazurka, there is no information about the first performance of the piece. It was featured in the repertoire of many young guitarists, including the previously mentioned students of the Academy of Music in Katowice. There is a single recording of the piece – a live one from the performance of the Frenchman Éric Franceries, published by the Municipal Culture Centre in Tychy on a commemorative album from the XI Silesian Guitar Autumn.

Both in writing the mazurkas and referring to the form of a ballad consisting of a series of contrasting movements, Jurkowski alluded to Chopin's oeuvre, joining the long list of composers using this source of inspiration. Earlier, in a more direct way (by making it clear in the very titles), Chopin's works were referenced in Polish guitar works by Alexandre Tansman (*Ballade “Hommage à Chopin”*, 1965, and *Hommage à Chopin*, 1966) and Stanisław Mroński (*Suita “Hommage à Chopin”*, 1972, and *Sześć mazurków [Six mazurkas]*, 1975).

<sup>55</sup> Waldemar Gromolak on the CDs *Waldemar Gromolak – gitara*, Steffen Hulsenbeck – *mandolina* (DUX 1995) and *Wieczór Muzyki Gitarowej* (First and Second Degree State Music School in Nysa, 2003, live recording), Bogdan Firla on the CD *Muzyka XX i XXI w.* (Bogdan Firla 2022), and Marek Długosz – on the CD *Hommage a Chopin* (Luna 2005).

<sup>56</sup> See J.E. Jurkowski, *Mazurek*, “Poradnik Muzyczny” 1988, no 2, methodology and repertoire supplement, pp. II–VIII; idem, *Mazurek*, “Gitarą – Historia, Aktualności” 1997, no. 1, pp. III–VII; idem, *Mazurek*, “Świat Gitary” 1997, no. 2, pp. 27–29, and idem, *Mazurek 1, Mazurek 2, Thema con variazione*, pp. 3–6.



**Fig. 10.** The conclusion of *Mazurek* with a detail in the form of a long fermata on the penultimate double note, which was not included in any of the editions. Source: J.E. Jurkowski, *Mazurek*, manuscript in possession of the composer's family, vol. 103–107.

The piece that is most deeply rooted in the Romantic harmonics is the virtuoso study of the tremolo technique entitled *Esztergomia*. The title is a reference to the city of Esztergom, the home of the most important guitar festival on the eastern side of the iron curtain; Jurkowski attended it several times<sup>57</sup>, and the festival served as an inspiration for the Silesian Guitar Autumn<sup>58</sup>. The composition was dedicated to the organiser of the Hungarian festival, *László Szendrey-Karper*, and it was performed for the first time by Beata Będkowska-Huang at the XI edition of the event on 20 June 1989. *Esztergomia* was also in the repertoire of other Polish guitarists, e.g. Marcin Dylla (who registered it in 1998; *Polish Guitar Music*, Settembrini 1998) and Andrzej Otremba. In 1990, the composition was a mandatory piece at the second stage of the Jan Edmund Jurkowski Competition organised as part of the III Silesian Guitar Autumn. It was published under the editorship of Matanya Ophee<sup>59</sup>. In this edition, the piece was significantly shortened compared to the version included in the manuscript (the published version consists of 260 bars, and the manuscript of as many as 482); it also contains quite a lot of errors (e.g. concerning the use of accidental signs or the questionable bar division of a fragment of *a la cadenza*). Since the edition was published two years after Jurkowski's death, it should be assumed that these fundamental changes in the architecture of the piece were made by the editor of this version.

Virtually all of Jurkowski's pieces are solo composition (or compositions for solo voice with piano accompaniment, as in the case of *Trzy pieśni*). *Andante* for mandolin orchestra (date of creation unknown) is unique in this respect; it is, in theory, written in the key of G major, yet chromaticised and containing numerous modulations (the entire piece ends with a ninth chord in E major). It is an approximately 2-minute-long miniature for an ensemble with the following order of voices: mandolin I, II and III, mandola, guitar and berda. The piece is probably an echo of the time when Jurkowski worked as the conductor of an ensemble of plucked instruments, which he directed while he was still in the East<sup>60</sup>.

<sup>57</sup> See A. Gruszka, *Jan Edmund Jurkowski (1933–1989) in memoriam*, p. 13.

<sup>58</sup> See W. Gurgul, *30 lat Śląskiej Jesieni Gitarowej...*, p. 20.

<sup>59</sup> See J.E. Jurkowski, *Esztergomia for solo guitar*.

<sup>60</sup> See A. Gruszka, *Jan Edmund Jurkowski (1933–1989) in memoriam*, p. 9.

The image displays a page of handwritten musical notation, identified as page 3 of a manuscript. It consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The music is written in A minor, as indicated by the key signature (one flat). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several dynamic markings, including 'rit.' (ritardando) at the end of the piece. The manuscript shows signs of being a working draft, with some corrections and annotations. At the bottom left, there is a small logo and the number '16'. At the bottom right, there is a stamp that reads 'PAPIER DO NOT 1820-99 8-250-353 84-73 7311-03 Cena 1 arb. 0,75'.

**Fig. 11.** The third page of the manuscript with an A minor fragment that was not included in the published edition, and which should be present after bar 53. Source: J.E. Jurkowski, *Esztergomia*, manuscript in possession of the composer's family, vol. 54–85.



No. 10rkies 1rs Maudeleiuowg

Andante

E Jurkowski  
1

**Fig. 12.** The incipit of *Andante*. Source: J.E. Jurkowski, *Andante*, manuscript in possession of the composer's family, vol. 1–4.

In the 1970s, Jurkowski made three arrangements of piano works for solo guitar. It was at that time that he created the virtuoso transcriptions of pieces by Franz Liszt (*Liebesträum* No. 3 in A flat major, transposed to C major, 1976), Sergei Rachmaninoff (*Prelude in G minor*, Op. 23 No. 5, transposed to A minor, also 1976) and Fryderyk Chopin (*Polonaise in A major*, Op. 40 No. 1, 1977, edited by Alina Gruszka in the magazine “Świat Gitary”)<sup>61</sup>. All three arrangements could be found in Jerzy Koenig's repertoire.

FRANZ LISZT

LIEBESTRAUM

Arr. by Ed. Jurkowski

NOCTURNE III (original scale A flat major)

*Poco allegro, con affetto*

**Fig. 13.** The incipit of *Liebesträum* No. 3 in A flat major by Liszt. Source: F. Liszt, *Liebesträum* No. 3 in A flat major, arrangement by J.E. Jurkowski, manuscript in possession of the composer's family, vol. 1–2.

The majority of Jurkowski's manuscripts are in possession of the composer's family; only the manuscript of *Suita olimpijska* and the piano *Thema con variazioni*

<sup>61</sup> See F. Chopin, *Polonez A-dur*, Op. 40 no. 1, arrangement by J.E. Jurkowski, ed. A. Gruszka, “Świat Gitary” 1999, no. 2, pp. 40–43.

are stored in the Archive of Silesian Musical Culture in Katowice (file no. 2616 RM and 2618 RM); the archive also houses the photocopies of a few other manuscripts (*Ballada romantica*, file no. 2617 RM; *Liebesträum* by Liszt, file no. 2619 RM, *Polonez* by Chopin, file no. 2620 RM, the guitar *Thema con variazioni*, file no. 2621 RM, and *Inne usta* from the cycle *Trzy pieśni*, file no. 2622 RM).

At this point, it is necessary to outline the 'guitar' background against which Jurkowski's profile as a guitarist and composer will be seen in the context of other composing guitarists. His position as a composer in, for example, the Silesian school of composition is omitted in this text, as his oeuvre is too modest and too closely connected with the guitar for adopting such a perspective to be justified. In view of that, his works should be examined through the prism of the development of Polish guitar music, regardless of the development of individual academic centres. The guitar movement in the 1960s, '70s and '80s was supraregional, or simply national, owing in part to the efforts of Józef Powroźniak, who collaborated with guitarists from all over Poland, or the Łódź-based institutions: Guitar Centre of the People's Institute of Music<sup>62</sup>, established in 1965, and the Inter-academic Department of Classical Guitar created in 1985 in affiliation with the local Academy of Music<sup>63</sup>.

Prior to the war, guitar music in Poland stood at a very low level. Barely a handful of authors published handbooks or anthologies of simple guitar miniatures – just to name Zofia Zdziennicka-Bergerowa, the author of the solo *Humoreska* [*Humoresque*]. The year 1944 should be considered as the beginning of post-war guitar music in Poland, even though the war was still ongoing at that time. It was then that the T. Gieszczykiewicz publishing company in Kraków published the first version of Józef Powroźniak's guitar handbook entitled *Szkoła gry na gitarze* [*Guitar Handbook*]<sup>64</sup>. Without delving into the details of the circumstances surrounding the creation of the handbook, let us only discuss the pieces by Powroźniak included in the publication. He was a violinist by education, yet his efforts to promote guitar music earned him the title of doyen of Polish guitar music, hence the present text treats him as a guitarist as well.

The 1944 edition includes four miniatures by Powroźniak – *Menuet*, *Mazurek* and two *Polkas*<sup>65</sup>. Apart from them, the publication also contains

<sup>62</sup> See M. Tubis, *Ośrodek Gitarowy Ludowego Instytutu Muzycznego w Łodzi. Historia powstania i kierunki działalności*, [in:] *Aktualny stan gitarystyki polskiej i perspektywy jej rozwoju*, ed. J. Zamuszko, The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, Łódź 1996, pp. 177–187.

<sup>63</sup> M. Staszewski, *Klasa gitary w Akademii Muzycznej im. Grażyny i Kiejstuta Bacewiczów w Łodzi*, "Sześć Strun Świata" 2016, no. 7, p. 43.

<sup>64</sup> For more on the activities of the publishing company during the war, see E. Chełstowski, *Ad-denda do "Jawnej działalności wydawniczej w okresie okupacji hitlerowskiej w Krakowie (1939–1945)"*, "Rocznik Naukowo-Dydaktyczny. Prace Bibliotekoznawcze", ed. J. Jarowiecki, Kraków 1987, vol. 4, pp. 227–247.

<sup>65</sup> See J. Powroźniak, *Szkoła gry na gitarze*, T. Gieszczykiewicz, Kraków 1944, p. 22, 26, 32, 56.

numerous exercises and arrangements of folk music, most likely also penned by Powroźniak; the author clearly distinguishes the works he considers to be his own by marking them with the initials "J.P.". All the miniatures are characterised by the lowest level of difficulty, which goes in line with the works of Ferdinando Carulli, Matteo Carcassi and Mauro Giuliani placed next to them. The subsequent versions of Powroźniak's handbooks (*Szkoła gry na gitarze i gitarze hawajskiej* [*Course of Playing the Guitar and Hawaiian Guitar*], *ABC gitary czyli jak Hania na gitarze grać się nauczyła* [*The ABC of Guitar Playing or How Hania learned to play the guitar*]) have been reissued multiple times and comprised many simple pieces composed by him. This, however, is a subject for a separate study; the first handbook by the author is mentioned here only to take note of his activity as a composer of guitar miniatures.



**Fig. 14.** The beginning of *Polka* by Józef Powroźniak. Source: J. Powroźniak, *Szkoła gry na gitarze*, T. Gieszczykiewicz, Kraków 1944, p. 32.

After Józef Powroźniak, only two other composing guitarists published guitar miniatures: Marek Kawa and Augustyn Śmieszkoł. Perhaps Karol Zemla wrote some miniatures as well. In addition, the guitar started appearing in the compositions and arrangements for mandolin orchestra that were being created at that time, although it was treated merely as a harmonic foundation; hence, compositions of this kind will not be discussed in the present text.

In 1956, Polskie Wydawnictwo Muzyczne [PWM Edition] published *Preludium* [*Prelude*] by Marek Kawa. It was featured in the first edition of volume 9 of the series "Grajmy na Gitarze", edited by Powroźniak, entitled *Współczesna muzyka gitarowa* [*Modern Guitar Music*]<sup>66</sup>. The subsequent editions (the second from 1969, third from 1973, fourth from 1978 and fifth from 1985) did not include the miniature. There is no information as to the author of the composition. The fact that it was removed from the subsequent editions was probably related to its low artistic value. The 22-bar *Preludium* is based on a persistently repeated 4-bar melodic motif that is reminiscent of folk music in the rhythm of a mazurka. What is unusual is the scordatura of the sixth string to F, which stems from the use of the key of F major.

<sup>66</sup> See *Współczesna muzyka gitarowa*, first edition, ed. J. Powroźniak, Polskie Wydawnictwo Muzyczne, Kraków 1956, p. 5.

## PRELUDIUM

Fig. 15. The beginning of *Preludium* by Marek Kawa. Source: *Współczesna muzyka gitarowa*, first edition, ed. J. Powroźniak, Polskie Wydawnictwo Muzyczne, Kraków 1956, p. 5.

In 1958, PWM published the collection *Miniatury na jedną, dwie i trzy gitary* [*Miniatures for One, Two and Three Guitars*] by Augustyn Śmieszko<sup>67</sup>. As in the case of Marek Kawa, there is no information about this guitarist. The rarity of his surname (fewer than 100 people used it at the beginning of the 21st century) narrows down the area of his activity to Upper Silesia and Opole Silesia<sup>68</sup>. The collection comprises five compositions: three solo – *Preludium*, *Andante* and *Walc hiszpański* [*Spanish Waltz*], *Tango* for guitar duet and *Intermezzo* for guitar trio. The tonal and conventional miniatures resemble the ballroom repertoire of the late 19th and early 20th centuries created by authors such as Johann Decker-Schenk or José Ferrer. Thus, it should be asked whether the date of creation of these compositions is close to the date of their publication, or if they were written at an earlier time, perhaps even before the war, and the author decided to have them published on the rising tide of the growing popularity of the guitar after the war; unfortunately, the question must remain unanswered for the time being.

The guitarist Karol Zemla (also Karl Zemla, Zemła) lived in the years 1908–1990. He was a Silesian born in Bytom, where he was active prior to the outbreak of the war. He studied in Berlin under Ernst Rommel, and he stayed in Upper Silesia after the war, teaching in Katowice. In 1957, he emigrated to the Federal Republic of Germany<sup>69</sup>; as a result, he was not a strictly Polish guitarist. Nevertheless, the fact that he had been active for 12 years in post-war Katowice, and that three of his compositions were published in Poland justifies including him in the panorama of Polish music of the time (although, in the context of Jurkowski, it should be noted that their presence in Silesia did not coincide – Jurkowski came to Tychy a year after Zemla's departure). Three solo pieces by Zemla can be found in Polish publications: *Appenzeller* (a noun derived from the name of the region of Appenzell in Switzerland, which denotes an inhabitant of that

<sup>67</sup> See A. Śmieszko, *Miniatury na jedną, dwie i trzy gitary*, Polskie Wydawnictwo Muzyczne, Kraków 1958.

<sup>68</sup> See Z. Bronk, *Rozkład występowania nazwisk w powiatach*, source: <http://nlp.actaforte.pl:8080/Nomina/Ndistr?nazwisko=%C5%9Amieszko%C5%82> [access: 22 August 2022].

<sup>69</sup> J. Powroźniak, *Leksykon gitary*, Polskie Wydawnictwo Muzyczne, Kraków 1979, pp. 201–211.

place) and *Zigeunerlied* (*Pieśń cygańska* [*Song of the Gypsies*]) were included in a collection published by the People's Institute of Music<sup>70</sup>, and *Wspomnienie* [*Memory*], which was dedicated to Powroźniak, was published in the series "Grajmy na Gitarze" ["*Let's Play the Guitar*"]<sup>71</sup>. All three compositions were published in 1978 – long after Zemla had left Poland. Their date of composition is unknown. It might be assumed that Zemla wrote more pieces, and therefore that some of them might have been created while he was still in Poland.

**TANGO**  
Duet gitarowy

Tempo di tango

PWM  
2879

**Fig. 16.** The beginning of *Tango* by Augustyn Śmieszkoł. Source: A. Śmieszkoł, *Miniatury na jedną, dwie i trzy gitary*, Polskie Wydawnictwo Muzyczne, Kraków 1958, p. 8.

The 1960s did not bring any new pieces by composing guitarists other than Jurkowski (and if some were created, they only functioned in restricted local circulation and have been forgotten)<sup>72</sup>. It was a period of a gradual exploration of

<sup>70</sup> See *Materiały na II Ogólnopolski Konkurs Gitary Klasycznej stopnia podstawowego. Ognisko muzyczne*, Ludowy Instytut Muzyczny [People's Institute of Music], Łódź 1978, pp. 19–20. Pages 10–11 also contain Zemla's arrangement of *Etiuda nr 7* [*Etude No. 7*] by an unidentified author named Battaler. Another arrangement by Zemla, Robert Schumann's *Frühlingsgruß*, Op. 79 No. 4, can be found in a different collection published by LIM in the same year; see *Materiały nutowe na II Ogólnopolski Konkurs Gitary Klasycznej stopnia podstawowego. Szkoła Muzyczna I st.*, Ludowy Instytut Muzyczny, Łódź 1978, p. 48. His arrangements were also published by "Poradnik Muzyczny", e.g. in issue 1 for the year 1978.

<sup>71</sup> *Współczesna miniatura gitarowa*, p. 26.

<sup>72</sup> Bogdan Firla can be mentioned here; he was born in 1950, and at the end of the 1960s, as a teenager, he composed the solo pieces *Pastorale – Tribute to the Romantics* (1967) and

the guitar by the Polish musical avant-garde in the form of artists such as Kazimierz Serocki, Włodzimierz Kotoński, Tadeusz Baird and Bogusław Schaeffer.

A number of composing guitarists appeared along with the development of Polish guitar music in the 1970s; many of them had already been well-known as teachers of the instrument and performers. The decade was marked by, for instance, publications of miniatures by Jan Paterek (solo: *Impresja* [*Impression*] devoted to the tremolo technique<sup>73</sup> and the arpeggio *Preludium*<sup>74</sup>, as well as *Rondino* and *Marsz* [*March*] for three guitars), Kazimierz Sosiński (the solo *Etiuda*<sup>75</sup> [*Etude*], also based on the tremolo technique) and Jerzy Gładyś (*Polka* for guitar trio<sup>76</sup> and the solo *Wariacje na temat hiszpański* [*Variations on a Spanish Theme*]<sup>77</sup>), and the first pieces by Jacek Rabiński, Zbigniew Stanisław Woźny, Bartłomiej Budzyński or Witold Smorawiński. Krzysztof Celiński's 1985 diploma thesis also mentions other authors who composed guitar pieces; they were probably guitarists themselves and may have been active as early as in the 1970s. They include: Janusz Filiciak, Wiesław Filipczak, Maciej Harna, Jarosław Janowicz, Tomasz Malicki, Andrzej Milewski, Jan Muranty, Marek Ozimiński and Janusz Tumidajewicz<sup>78</sup>.

To summarise, the juxtaposition of Jurkowski's artistic portfolio with the previously mentioned miniatures penned by other composing guitarists allows us to put the works of this composer and instrumentalist in a broader context. He was, above all else, the first guitarist to receive formal education in composition (even though he did not obtain a diploma, he was granted a certificate of completion of studies, i.e. he had passed all the mandatory subjects). The next artist with similar achievements was probably only Jacek Rabiński, who completed his instrumental studies in 1983 and his composition studies in 1989<sup>79</sup>.

Secondly, he was the first composing guitarist to write not only guitar pieces (Józef Powroźniak is the only exception here, yet classifying him as a guitarist is, as it had already been explained, somewhat exaggerated since he was educated as a violinist), but also vocal, piano and ensemble compositions.

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*Ballada romantica* (1969). However, he did not make them publicly available until the COVID-19 pandemic in 2021, when he posted their recordings on YouTube.

<sup>73</sup> See *ibidem*, pp. 14–15.

<sup>74</sup> See *Wybór etiud na gitarę 4*, ed. J. Powroźniak, Polskie Wydawnictwo Muzyczne, Kraków 1979, pp. 28–29.

<sup>75</sup> K. Sosiński, *Materiały do nauki gry na gitarze*, Polskie Wydawnictwo Muzyczne, Kraków 1970, p. 64. The handbook also includes original arrangements and exercises.

<sup>76</sup> See *Zbiór łatwych utworów na tercety gitarowe*, ed. J. Powroźniak, Ludowy Instytut Muzyczny, Łódź 1972, p. 29.

<sup>77</sup> See *Biblioteczka gitarzysty 6*, ed. J. Powroźniak, Polskie Wydawnictwo Muzyczne, Kraków 1975, pp. 18–21.

<sup>78</sup> See K. Celiński, *Polska współczesna muzyka na gitarę klasyczną – katalog i analiza wybranych przykładów*, (typescript of a diploma thesis under the supervision of M. Zalewski), The Fryderyk Chopin Academy of Music, Warszawa 1985, pp. 9–18.

<sup>79</sup> Source: <http://www.jacekrabinski.de/vita%20-%20polski.htm> [access: 26 September 2022].

Thirdly, he was the first composing guitarist to go beyond writing miniatures as far as guitar pieces are concerned – he composed a sonata, a suite, a multi-movement ballad and a virtuoso concert piece (*Esztergomia*). While a four-movement guitar sonata was composed earlier by another guitarist – Bartłomiej Budzyński – in 1980, Jurkowski's *Sonata akademicka* constitutes the culmination of his artistic work, a kind of crowning achievement in his composing oeuvre (it is the latest of all dated pieces), and the year 1982 itself marked only the completion of a long-term work on the piece. In Budzyński's case, the sonata is an early work, written by an 18-year-old, although it should be noted that it was awarded the third prize for a classical guitar piece at the III National Competition for Composers for Classical Guitar in Łódź.

In conclusion, Jan Edmund Jurkowski was the first formally educated composer among Polish guitarists, whose oeuvre included the first fully idiomatic guitar pieces of complex form in Poland. His contribution to the history of Polish guitar music is, therefore, not limited to the role of a teacher and music event organiser, but also encompasses his artistic legacy, which is, importantly, still alive on concert stages.

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Author's correspondence and interview with Jerzy Koenig, 12 October 2022.

# Jan Edmund Jurkowski jako kompozytor na tle innych komponujących gitarzystów w Polsce po 1944 roku

## Streszczenie

Związany z ośrodkiem śląskim Jan Edmund Jurkowski odegrał znaczącą rolę w historii powojennej polskiej gitarystyki. Jego działalność jako pedagoga, organizatora życia muzycznego i lutnika-konstruktora (jako twórcy 8-strunowej gitary polskiej) jest powszechnie znana, wielokrotnie bowiem była omawiana na kartach różnego rodzaju publikacji. Mniej powszechna jest świadomość działalności kompozytorskiej Jurkowskiego, która, choć niezbyt obfita (14 zachowanych kompozycji oraz 3 opracowania), zajmuje istotne miejsce w rozwoju polskiej literatury gitarowej. Niniejszy tekst przybliży jego spuściznę twórczą, zarówno tę przeznaczoną na gitarę, jak i pomyślaną na inne składy wykonawcze, przedstawiając ją na tle innych gitarowych kompozytorów, działających w Polsce po drugiej wojnie światowej. Ukazane zostanie znaczenie jego dorobku jako kompozytora w historii polskiej gitarystyki – był bowiem pierwszym wykształconym w zakresie kompozycji gitarzystą w Polsce.

**Słowa kluczowe:** Jan Edmund Jurkowski, śląska muzyka współczesna, polska muzyka gitarowa, gitarzyści-kompozytorzy, Śląska Jesień Gitarowa.

