



<http://dx.doi.org/10.16926/em.2023.18.03>

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Guitar Music in the Academic Output of the Institute of Art of the Polish Academy of Sciences

This is a translation of an article published in this issue

<http://dx.doi.org/10.16926/em.2023.18.02>

How to cite: A. Rutkowska, *Guitar Music in the Academic Output of the Institute of Art of the Polish Academy of Sciences*, "Edukacja Muzyczna" 2023, vol. 18, pp. 311–321, <http://dx.doi.org/10.16926/em.2023.18.03>.

Abstract

The present study is concerned with the analysis of all publications that appeared in the musical journal "Muzyka", published from April 1950 to the present day by the Institute of Art of the Polish Academy of Sciences (formerly State Institute of Art). The aim of the work was to find mentions of the classical guitar and discuss the contexts in which they appeared.

Keywords: "Muzyka" monthly/quarterly, classical guitar.

The Polish Academy of Sciences (Polish: Polska Akademia Nauk, abbreviated PAN), formally established by the Act of 30 October 1951 of the Polish Parliament, was formed on the foundations and achievements of the Polish Academy of Learning and the Warsaw Scientific Society, i.e. institutions characterised by their broad and interdisciplinary research interests. Two years earlier, on 30 No-

Date of submission: 10.06.2023

Review 1 sent / returned on: 2.08.2023 / 2.08.2023

Review 2 sent / returned on: 2.08.2023 / 25.09.2023

Accepted on: 25.09.2023

vember 1949, the State Institute of Art (Polish: Państwowy Instytut Sztuki, abbreviated PIS), was founded and later transformed into the Institute of Art of the Polish Academy of Sciences (IS PAN) in 1959. PIS used to publish eight of its own journals, one of which, “Muzyka” – initially as a monthly and starting from 1956 as a quarterly – was entirely devoted to music in its broadest possible sense¹. It appears that the subject of the classical guitar was somewhat ignored by domestic musicology, as evidenced by the small number of publications in this leading national musicological journal published under the auspices of the Polish Academy of Sciences². It is all the more interesting, therefore, to trace the brief mentions of the guitar in publications where, as a rule, no one would look for information about this instrument. The oldest one appears as early as in the third³ issue from mid-1954. A comprehensive report on “the growth of musical culture in Łódź” informs that music centres in Łódź

[...] apart from teaching normal (sic!) instruments [...], also conduct classes for the so-called “pinched instruments”, i.e. the guitar and mandolin [...]⁴.

The term “pinched” appearing in 1954 comes as a surprise as it had gone out of professional use decades earlier, only remaining in literary language or jargon as a 19th-century anachronism⁵. Lacking in proper musicological educa-

¹ As written in the preface to the first issue: “the breadth of subject matter distinguishes it from the recently published ‘Ruch Muzyczny’; after the transition from a monthly to a quarterly, the editorial team declared that “the magazine’s pages would be widely open”; cf. “Muzyka” 1950 (April), no. 1, p. 3, and “Muzyka” 1956, no. 1, p. 3.

² The 70-year output (counted from the date of the announcement of the Act of 30 October 1951 on the Polish Academy of Sciences up to 31st December 2023) includes three articles, one report and seven mentions.

³ The number of successive editions of the so-called combined issues.

⁴ “Muzyka” 1954, no. 5–6 (50–51), p. 64.

⁵ In the second half of the 19th century, the term *pinched* was conventionally used in most publications of various provenance, including literary ones; however, authors with a high degree of musical knowledge were already using it in a somewhat sarcastic way. For instance, in *Beniowski*, published in Paris in mid-May 1841: “a lute player with a large stringed bowl made of clay, whose strings he pinched in Liszt’s fashion” (cf. J. Słowacki, *Beniowski*, Wrocław, Warszawa, Kraków 1999, p. 256); the term has an ironic overtone, which is an allusion to the alleged marriage of Maria Wodzińska to Chopin. Słowacki remarked on this, claiming that “the whole world is now cursed with musicians as if they were the plague of Moses”; cf. A. Okońska, *Wpływ opery na dramaty Słowackiego*, “Muzyka” 1960, no. 4 (19), p. 115; also in: J. Strutyński, *Dwie Babki*, vol. 2: *Pani Starościna Horodelska: Pamiętnik Berlicza Sasa*, Warszawa 1876, p. 284: “The distinguished Mr. Franciszek, obsessed with an unfortunate passion for music, abandoned the conversation and began to mercilessly pinch his fellow guitar, causing its strings to produce desperate moans”. The term also appeared in popular science publications, e.g. in the periodical “Szkoła. Czasopismo poświęcone sprawom szkół niższych tudzież seminariów nauczycielskich” [“School. A periodical on the matters of lower schools and teaching seminars”], Lviv 1870, vol. 6, second semester, p. 708: “There is no need to conclude that Americans are as musical as, for example, Germans, Czechs or Italians. Their requests to play a tune or a song, which they make of everyone who is fortunate enough to know how to touch a piano or pinch a guitar, can easily be satisfied”. In the literary language of later years, this term was placed in

tion⁶, the author of the report, Maria Andrzejewska, likely supplemented her knowledge with popular 19th-century sources, overlooking the latest, widely available and approved textbooks⁷. The presence of such a publication stems from the somewhat haphazard character of “Muzyka” in its early years, which became the subject of a special meeting that took place on 13 March 1954 at the State Institute of Art in Warsaw⁸. Among the many speakers, the floor was also taken by the rector Józef Powroźniak, a well-known author of classical guitar textbooks and the instrument’s fervent promoter, who expressed

[...] the need for at least two music periodicals – one for professionals and another for amateurs [...]⁹.

quotation marks as a relic of a bygone era, which is especially evident in memoirs from that period; see, e.g., the memoir written in 1946: S. Eichler, *Z trudu naszego i znoju – wspomnienia z mego życia*, Warszawa 2005, p. 119: “Each one of them had a guitar, mandolin or another ‘pinched’ instrument hidden under their cloaks”; also: J. Stachowicz, *Miniony czas, wspomnienia nauczyciela*, Kraków 1994, p. 106: “Apart from the school orchestra, the students had an orchestra of their own, which they called ‘pinched’ (with guitars and mandolins)”. As for dictionaries and encyclopaedias, there was noticeable flexibility in nomenclature at the turn of the 20th century, for instance: “guitar – a stringed instrument plucked or pinched with fingers” (see *Encyklopedia powszechna*, p. Orgelbrand, Warszawa 1862, vol. 9, pp. 939–940), whereas in *Słownik języka polskiego [Polish dictionary]*: “guitar – a stringed plucked musical instrument” (see A. Kryński, J. Karłowicz, W. Niedźwiedzki, *Słownik języka polskiego*, vol. A-G, published by the subscribers, Warszawa 1900, p. 930), yet in 1905 in *Encyklopedia podręczna, ilustrowana [Concise Illustrated Encyclopaedia]*: “the instruments are struck (pinched), bowed or hammered” (see Ludwik Straszewicz, *instrumenta muzyczne, Encyklopedia podręczna, ilustrowana, według 2-go najnowszego wydania “Macierzy Polskiej” we Lwowie, Macierz Polska, Lwów 1905*, vol. 2, p. 21).

- ⁶ Maria Andrzejewska (1906–1971) began her musicological studies in 1925 under Professor A. Chybiński in Lviv but had to interrupt them due to an illness and never completed them. She was mainly involved in promoting music, musical education and the amateur music movement. Privately, she was the wife of writer Jerzy Andrzejewski.
- ⁷ The established naming convention, i.e. *plucked instruments*, appeared in official textbooks as early as 1932 (cf. K. Sikorski, *Instrumentoznawstwo*, Warszawa 1932, pp. 2 and 52–75, and similarly in the second, expanded edition of the same book: *Instrumentoznawstwo*, Kraków 1950, pp. 61–83), as well as in all textbooks from later periods (cf. S. Golachowski, M. Drobner, *Akustyka muzyczna*, Kraków 1953, p. 133, and M. Drobner, *Instrumentoznawstwo i akustyka*, Kraków 1960, pp. 87–97). The term “pinched” is not used as an alternative name in approved textbooks. Incidentally, Juliusz Weber used the correct name – plucked instruments – in an earlier issue of “Muzyka” (September 1950).
- ⁸ The meeting was chaired by prof. dr Juliusz Starzyński and dr Józef Chomiński. The issues facing the journal were named by the then editor-in-chief of “Muzyka” Witold Rudziński, who highlighted the lack of interest in the publication from the Polish Composers’ Union, the absence of the most eminent contributors and the lack of regular field correspondents, etc.; cf. “Muzyka” 1954, no. 5–6 (50–51), p. 105.
- ⁹ Józef Powroźniak’s idea was supported by Kazimierz Serocki, who suggested transforming “Muzyka” into a professional quarterly and creating a biweekly magazine for music enthusiasts as well as a popular weekly for amateurs; cf. “Muzyka” 1954, no. 5–6 (50–51), pp. 105–106.

Less than a year later, Powroźniak published a veiled response to Andrzejewska's article in "Muzyka", beginning his extensive text on the mandolin and guitar with the words: "The so-called plucked instruments..."¹⁰ and going on to outline the history of the mandolin and the guitar, the evolution from 4 to 7 strings, Italian and Spanish roots and the various playing techniques. As the year 1955 in Poland made it necessary to saturate culture with new, socialist content, the professor deftly and scientifically demonstrated that the guitar is a Polish folk instrument¹¹ (!).

The same year saw the publication of an in-depth article penned by Professor Józef W. Reiss entitled *Gitara i jej mistrz Marek Konrad Sokołowski*¹² [*The Guitar and its Master, Marek Konrad Sokołowski*]. Apart from the biography of this brilliant self-taught musician from the second half of the 19th century, Professor Reiss briefly describes other contemporary Polish classical guitar virtuosos who were performing in Europe: Horecki, Szczepanowski, Bobrowicz and Zapolski. He even quotes poems dedicated to them in the daily press at that time. The author also presents a concise history of the development of the instrument: starting from the Italy of Paganini and Regina Strinasacchi¹³, through the Vienna of Schubert and Molitor, up to guitar's renaissance achieved at the beginning of the 20th century owing to the efforts of Tárrega and Segovia in Young Spain. Interestingly, Professor Reiss was born during Sokołowski's lifetime¹⁴.

The year 1955 also coincided with the memorable World Festival of Youth and Students in Warsaw. Its numerous competitions featured musical disciplines, including the guitar; therefore, the post-festival report recorded the names of all winners: first prize *ex aequo*: Antonin Bartoš from Czechoslovakia, László Szendrey-Karper from Hungary and Roland Zimmer from Germany; second prize – Maurizio Oliveira from Brazil; third prize – Jacques Huber from Switzerland¹⁵. While the prize-winners built international careers in the following

¹⁰ "[...] are one of the oldest instruments in the history of our musical culture", cf. "Muzyka" 1955, no. 7–8 (64–65), p. 39.

¹¹ Explaining the "folk character" of the guitar, Powroźniak points out, among other things, that "the calloused hands of a worker" can easily master this instrument, unlike the violin, and that "thanks to its quiet and gentle sound, a plucked instrument does not offend the ears of bystanders, and is most suitable for music-making at home". He also argues that "collective musical work" is carried out with the use of inexpensive and readily available instruments such as the guitar or mandolin, and that the clarinet or trumpet, which were previously considered to be folk instruments, were in fact "products of a high, symphonic civilisation"; thus, there is little doubt that the guitar is a folk instrument as it is used mostly by working people in towns and villages; cf. "Muzyka" 1955, no. 7–8 (64–65), pp. 39–44.

¹² "Muzyka" 1955, no. 11–12 (68–69), pp. 40–49.

¹³ The cited names were not chosen at random. Both Paganini and Strinasacchi were violin virtuosos who mastered the art of guitar playing. Advanced guitar practice was a popular method of improving left-hand technique among 19th-century violinists.

¹⁴ Sokołowski died in December 1883. Reiss was born in August 1879 and passed away two months after the publication in question.

¹⁵ "Muzyka" 1955, no. 11–12 (68–69), p. 25.

years, mostly the winners of the first prize were promoted in Poland. Foreign press provided much more detailed accounts of the competition¹⁶.

The same issue of “Muzyka” also featured a lesser-known fragment of memoirs about Adam Mickiewicz from his time at the University of Vilnius:

The passion for music was innate to Mickiewicz. Even during his university days, a group of friends would gather at Zan’s. It was there that the sounds of the guitar and flute resonated daily, along with the names of perfect lovers sung with rapturous enthusiasm by the young dilettantes¹⁷.

The subject of the popularisation of poetry with guitar accompaniment, which was already being explored during the Romantic period¹⁸, is often overlooked today, as if the so-called sung poetry had its origins only in the 20th century. However, the guitar interests of Romantic artists are also mentioned in Alicja Okońska’s 1960 publication:

It is interesting to note that, much like in the case of folk theatre, Słowacki was more interested in Neapolitan folk music, guitar serenades played by his landlady in Sorrento, than in Italian opera troupes, which he had already seen at their best in Paris¹⁹.

¹⁶ According to the delegation from Lebanon (prof. Vrouyr Mazmanian and student Vahak Kasselian), the jury was chaired by prof. Józef Powroźniak; the age limit in the competition was 30 years. Few participants performed with the guitar, unlike other instruments, of which there were hundreds; the guitars seen in Poland were of extraordinarily poor quality, often tuned in the Russian manner (to G major) and used as a simple accompaniment. The repertoire performed by the winners included: Zimmer – *Variations* (Mozart-Sor), *Fandanguillo* (Turina); Szendrey-Karper – *Prelude* (Giuliani), *Prelude, Bourree and Double* (Bach-Segovia), *Nocturne* (Chopin-Tarrega), *Mazurka* (Tarrega) and *Pastorale* (Terzi); Bartos – *Recuerdos* (Tarrega), *Slavonic Dance* (Dvorak), *Gavotte* (Bach), *Leyenda* (Albeniz) and *Spanish Dance* (Iglesias); Oliveira – *Adagio* (Beethoven), *Tico Tico* (Z. Abrev) and several original compositions; Huber – *Andante* (Sor), *Menuet* (Rameau), *Prelude* (Bach); cf. “Guitar News”, December 1955–January 1956, no. 28, p. 20.

¹⁷ “Muzyka” 1955, no. 11–12 (68–69), p. 37. Similar meetings are described in detail by Antoni Małecki, e.g.: “Szczepanowski on the guitar and Zan on the cello would learn all of Adam’s favourite notes and music” (cf.: A. Małecki, *Juliusz Słowacki, jego życie i dzieła w stosunku do współczesnej epoki*, vol. 2, Lwów 1881, p. 249).

¹⁸ It is worth recalling here an excerpt from the review of *Twory* by J.D. Minasowicz in J.N. Bobrowicz’s edition from 1842 by Antoni Czaykowski, which attests to the popularity of poetry “performed with the guitar”: “Minasowicz’s triolets, though perhaps not under the name of the author, are known to everyone because *Dziewczę wróć mi moje serce* was and still is heard together with the sweet sound of the guitar” (cf. “Biblioteka Warszawska, pismo poświęcone naukom, sztukom i przemysłowi”, Warszawa 1845, vol. 3, p. 149). The triolet *Dziewczę, wróć mi...* is often presented as authored by Zan, but he most likely only popularised a previously printed poem by Minasowicz (more on the “migration” of triolets in: S. Skwarczyńska, *Mickiewiczowskie “powinowactwa z wyboru”*, Warszawa 1957, p. 52, and D. Zamaćńska, *Wiersze i piosenki Tomasa Zana*, “Archiwum Literackie” 1963, vol. 7, pp. 41–42). Minasowicz is also the author of poems intended to be sung with guitar accompaniment, such as *Wieczorem – śpiewka do gitary* (cf. J.D. Minasowicz, *Twory*, Lipsk 1844, p. 120).

¹⁹ Cf. A. Okońska, *Wpływ opery na dramaty Słowackiego*, “Muzyka” 1960, no. 4 (19), p. 115. Okońska’s remark seems to be somewhat exaggerated as Słowacki’s original words are as follows: “At times, just like in Italian or Flemish paintings, I leaned against the wall, listening to a girl playing

The next mention of the guitar did not appear until 21 years later. In 1981, the ethnomusicologist professor Zbigniew Przerembski investigated the musical preferences of Podhale highlanders²⁰. Using five hundred questionnaires obtained from the residents of Podhale, he demonstrated that – in at least the second generation – the guitar was the most common instrument in their homes²¹. The guitar also took the first place as the preferred instrument for playing, although the study did not distinguish between classical, acoustic or electric guitars²². In the summary of the research, the professor highlighted the surprisingly low level of preference for traditional music²³. Professor Powroźniak's novel idea as to the folk character of the guitar may thus be deemed prophetic.

Another interesting mention is found in the 1989 issue of "Muzyka". Professor Czesław Erber published a notarial inventory drawn up in December 1838 after the death of the Polish composer Franciszek Lessel by his widow²⁴. There are three pianos in the section "furniture and other room decorations", while the "musical instruments" section includes a Spanish guitar worth 36 Polish zloty and (for the sake of comparison) a violin valued at 40 Polish zloty²⁵. The "sheet music" section contains a total of 332 items²⁶, yet – at first glance – there are no publications for the guitar, despite the presence of this instrument in the household²⁷. The inventory published by Professor Erber is a valuable clue for deter-

the guitar. She was my young landlady, who would keep serenading me", (A. Matecki, *Juliusz Słowacki, jego życie i dzieła w stosunku do współczesnej epoki*, Lwów 1881, vol. 2, p. 68).

²⁰ "Muzyka" 1981, no. 3–4 (102–103), pp. 85–112.

²¹ Ibidem, p. 93. However, in the introduction Przerembski points out that there was an overrepresentation of respondents under the age of thirty. It is worth mentioning that 30 years earlier, Juliusz Weber noted that "among the young people who are coming forward, the accordion is prevalent as the pinnacle of musical desires" (cf. J. Weber, *Poradnie muzyczne*, "Muzyka" 1950, no. 3–4, p. 59); in Przerembski's research, the guitar was indicated as often as the accordion in the older age group, i.e. those who dreamt of playing the accordion in the 1950s.

²² Ibidem, p. 96: "The dominance of the guitar is much more pronounced in measurements of preferences than the prevalence of instruments. It is worth noting that the popularity of the instrument is, to a large extent, independent of variables".

²³ Ibidem p. 99.

²⁴ "Muzyka" 1989, no. 2 (133), pp. 37–58. As the author writes: "it was not until the 1950s that the 19th-century notarial deeds were transferred from notary offices to state archives"; access to these documents is crucial for many studies.

²⁵ Ibidem, pp. 41 and 55.

²⁶ Ibidem, pp. 48–55.

²⁷ The question arises: what was the availability of such sheet music? *Handbuch der musikalischen Literatur [...]* from 1839 contains a catalogue of sheet music published in the German Empire, German-speaking countries and abroad, significant for the purposes of distribution, along with information on publishers and prices; it lists as many as approximately 120 items for solo guitar (including 7 pieces by Bobrowicz, Ogiński's *Polonaise*, Chopin's *Mazurkas*, numerous works by Giuliani, Carulli and Carcassi), 81 duets, 13 compositions for guitar in trio, 1 quartet and 78 arrangements published in the Czech periodical "Lyra", mainly themes from operas, as well as 8 textbooks for learning to play (cf. *Handbuch der musikalischen Literatur[...]*

mining the instrument's position in this period²⁸. A similar detail was noticed by Benjamin Vogel, who examined 17th- and 18th-century inventories from Gdańsk in his 2004 publication, noting the presence of the guitar in middle-class households²⁹. Vogel also mentions Johann Daniel Weber, who ran a piano and guitar manufacturing company in Gdańsk since 1792: "in his shop, music-making with various instruments and singing often took place"³⁰.

The turn of the 21st century brings about a radical change in the approach to academic research on guitar music. It is now undertaken by researchers with solid personal experience in playing the instrument, which is significant for the results of such studies; for instance, the work of dr Jolanta Guzy-Pasiak led to the discovery and transcription of previously unknown 18th-century handwritten guitar tablature, which is stored in the collection of the Załuski library³¹. The leather-bound manuscript contains 113 compositions, mainly dance pieces, created using French lute notation and written down by a single copyist; they are

Fr Hofmeister, Lipsk 1839 pp. 64–75). The city of Piotrków Trybunalski, where Lessel died, can be considered a place where purchasing guitar sheet music from the catalogue would not have been a problem for Lessel's family in the 1830s.

²⁸ Notarial inventories also include the guitar in other sources. As Stanisław Kryński points out: "Guitars are mentioned in the inventories of the poorer population from the middle of the century", while "Kazimierz Wł. Wójcicki wrote about the popularity of the guitar among the Romantic generation in *Pamiętniki dziecka Warszawy*" (see S. Kryński, *Od Koźmiana do Czernika, studia i szkice o literaturze...*, Rzeszów 1992, p. 80; similarly, Witold Hensel in *Historia kultury materialnej Polski w zarysie*, vol. 5: *Od 1795 do 1870*, Wrocław 1978, p. 455). These observations are confirmed by the presence of the guitar in the inventory drawn up after the death of Adolf Brose, a teacher at the Evangelical-Catholic school in Łódka (part of today's Łódź), who passed away in 1861; see J. Konieczna-Twardzikowa, *Kultura książki polskiej w Łodzi przemysłowej, 1820–1918*, Łódź 2005, p. 417. On other hand, the author draws attention to the inconsistent reliability of notarial inventories. There can be little doubt, however, as to the instrument owned by Adolf Brose, since its usefulness and even indispensability to a teacher's work are confirmed by other sources, e.g. the instructions from a child protection committee meeting of 5 February 1848: "item 11. As music has an influence on the emotions of the young people we have under our care, it would be good for each supervisor to at least know how to play the violin, guitar or flute at a level that allows them to lead the children in singing religious chants or joyful songs, and teach them more and more music" (see J.T. Głębocki, *Zakłady ku ulżeniu cierpieniom bliźnich, obecnie w Krakowie istniejące*, Kraków 1852, p. 217). The guitar was also included in an extensive inventory of possessions belonging to Prince Adam J. Czartoryski, which was drawn up between 1810 and 1823 during the closure of his residence in St. Petersburg (see J. Skowronek, *Adam Jerzy Czartoryski 1770–1861*, Warszawa 1994, p. 241).

²⁹ "Muzyka" 2004, no. 1 (192), pp. 92–101. The guitar appears as one of the ten different instruments in the estate of Caspar Richter, the royal postmaster, and his wife Magdalena née Burchart; it was once recorded as 'Gvitarre' and another time as 'Quitarra'.

³⁰ Ibidem, pp. 98–99.

³¹ Dr Jolanta Guzy-Pasiak – a musicologist, guitarist and student of Krzysztof Celiński. The 1994 article is based on her master's thesis written under the supervision of Associate Professor dr hab. M. Perz at the Institute of Musicology, Faculty of History, University of Warsaw; cf. "Muzyka" 1994, no. 3 (154), pp. 15–32, along with *Aneks nutowy*).

intended for a five-string guitar from the first half of the 18th century. In 2007, another article discussing the works of Jan Nepomucen Bobrowicz by the same author was published in "Muzyka" on the 200th anniversary of the master's birth³². The latest publication, released in 2022, is Wojciech Gurgul's insightful and comprehensive article entitled *Gitara angielska w polskiej kulturze muzycznej przełomu XVIII i XIX wieku*³³ [*The English Guitar in Polish Musical Culture around the Turn of the Nineteenth Century*]. The article is devoted to the surviving Polish musical sources for the instrument. Most of them are related to the activity of Józef Elsner, who was well acquainted with the popularity of the English guitar among the Polish gentry and bourgeoisie³⁴. The article is accompanied by an extensive bibliography, which was not the case in previous publications, and contains a rich list of previously uncited sources, including historical ones.

The aim of the present work was to find all mentions of the guitar and the contexts in which they appear in the "Muzyka" journal³⁵, rather than providing their in-depth discussion – for that, I refer the reader to the indicated sources³⁶. The condition of the musicological output of the Polish Academy of Sciences is important as the quarterly "Muzyka" is the highest-ranked musicological journal in Poland, and it consequently has the strongest influence on the general per-

³² The anniversary issue was supplemented with a foreword by the musicologist and guitarist dr Krzysztof Komarnicki, cf. "Muzyka" 2007, no. 3 (206), pp. 160–163.

³³ Wojciech Gurgul – a researcher, guitarist, teacher and graduate of Professor Alina Gruszka's guitar class; "Muzyka" 2022, vol. 67, no. 1, pp. 65–95, <https://doi.org/10.36744/m.1147>.

³⁴ Interestingly, the subject of the guitar did not appear in any of the previous Polish Academy of Sciences musicological publications devoted to Elsner.

³⁵ The printing of this publication coincided with the acceptance of two articles by Wojciech Gurgul for the "Muzyka", Vol.69 (2024) No. 1 (*On the guitar arrangements of Polonaise in A minor "Farewell to the Fatherland" from the 1st half of the 19th century* and *'...which our soldiers brought from Spain...': Concerning the appearance of the six-string Spanish guitar in the Polish lands*), which are not included in this study.

³⁶ Despite taking the utmost care in conducting the search, some more mentions may surface in the future due to the fact that the archival issues of the journal are mostly unavailable in digital formats. It should be noted that the issues of "Muzyka" published *before* the date of the Act on the Polish Academy of Sciences contain two more mentions from 1950 – one about the guitar as an instrument for individual instruction at the Cracow House of Culture, written by Juliusz Weber (September 1950, no. 6, p. 26), and a reprint of letters from the monthly "Muzyka Radziecka" ["Soviet Music"] about the music of Soviet radio listeners, one of whom stated that he "does not like the guitar" (October–November 1950, no. 7–8, p. 31); in addition, there were three mentions from 1951 – one regarding guitar notation in orchestral scores by Feliks Wróbel (February 1951, no. 2, p. 51), another about J. Elsner's proposal to set up, among others, a guitar class at the University's Department of Music by Witold Wroński (May–June 1951, no. 5–6, p. 63), and one about recording the orchestra's sound as, for example, *quasi chitarra* by Feliks Wróbel (July 1951, no. 7, p. 51). It is also noteworthy that in the announcement of awarding Józef Powroźniak the music prize of the city of Katowice for the year 1951, the extensive description of his activities does not include the word "guitar", even though he was its most famous promoter in Poland (cf. May–June 1951, no. 5–6, p. 92).

ception of the musical science³⁷. The lack of thematic balance is, therefore, a kind of oversight, particularly for enthusiasts of the instrument, of whom there is no shortage in Poland since – as Władysław Syrokomla wrote – “[...] our heart is the guitar”³⁸.

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³⁷ The editorial team itself describes it as “the leading musicological journal in Poland)” (see: <https://czasopisma.ispan.pl/index.php/m/index>) [access: 6 June 2023].

³⁸ According to J. Reiss, it is an excerpt from W. Syrokomla’s 1856 poem *Do gitarzysty*, cf. “Muzyka” 1955, no. 11–12 (68–69), p. 43). The original text is now difficult to trace because Syrokomla “sent him a song to pave the way for Mr Zapolski’s guitar, which circulated in copies and prints in the country and abroad” (cf. Stanisław Strumph-Wojtkiewicz, *Książka szła za emigrantem*, Ossolineum 1963, p. 309). More interesting remarks on poetry and criticism of Polish 19th-century guitarists can be found in Magdalena Bartnikowska Biernat’s publication *Nie tylko o Chopinie. Polscy poeci i krytycy XIX wieku o gitarzyście Stanisławie Szczepanowskim*, “Ruch Literacki” 2020, vol. 61, no. 4 (361), DOI: 10.24425/rl.2020.135116.

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Streszczenie

Przedmiotem pracy jest analiza wszystkich publikacji, jakie ukazały się w czasopiśmie muzykologicznym „Muzyka”, wydawanym od kwietnia 1950 roku do dziś przez Instytut Sztuki Polskiej Akademii Nauk (dawniej Państwowy Instytut Sztuki). Celem pracy było odnalezienie wzmianek dotyczących gitary klasycznej oraz omówienie kontekstów, w jakich się one pojawiły.

Słowa kluczowe: miesięcznik/kwartalnik „Muzyka”, gitara klasyczna.