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Report on the 3rd International Scientific and Artistic Conference of PhD Students and Young Scientists *The Guitar in Scientific Research*¹, Jan Długosz University in Częstochowa, 26–27 April 2023

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On 26–27 April 2023, the International Scientific and Artistic Conference of PhD Students and Young Scientists *The Guitar in Scientific Research* was held for

¹ The word “International” was added to the name of the conference by the organisers in order to highlight the fact that foreign scholars are also welcome. However, at present the event does not meet global standards for international conferences since all speakers at this edition represented Polish institutions. This was also the case with the previous two editions of the conference, as they were attended by only a few foreign speakers, see W. Gurgul, *Report on the 2nd International Scientific and Artistic Conference of PhD Students and Young Scientists “The Faces of the Guitar in Scientific Research”, Jan Długosz University in Częstochowa, 20 April 2022*, „Edukacja Muzyczna” 2022, vol. 17, pp. 295–298, [DOI: 10.16926/em.2022.17.14].

the third time by the Department of Music of Jan Długosz University in Częstochowa. The conference was supervised by dr hab. Ewa Jabłczyńska, who cooperated with two PhD students in the field of musical arts – Wojciech Wojtuch and Wojciech Gurgul – on the organisational aspects of the event. This year's session was for the first time organised as part of the *I Częstochowa Guitar Days festival*.

The conference was officially opened by dr hab. Maciej Zagórski – the head of the Department of Music; afterwards, the attendees had the opportunity to listen to the inaugural lecture delivered by the esteemed artist and educator prof. dr hab. Michał Nagy from the Krzysztof Penderecki Academy of Music in Kraków. In his paper *Beyond the mainstream. Guitar pieces by Sofia Gubaidulina, John Tavener and Paweł Szymański*, Professor Nagy offered an insight into the style, musical language and creation circumstances of guitar pieces by composers who appear relatively infrequently in recital programmes.

Twelve papers were presented during the two days of the Conference; they were divided into four thematic sessions. The first, entitled *One instrument, multiple styles*, was devoted to the guitar in the context of jazz, folklore and *flamenco* music. The speakers discussed the history and literature of each genre, focusing on performance issues. The following papers were delivered:

- mgr Krzysztof Jusiak (Maria Curie-Skłodowska University in Lublin) – *Jazz elements and innovative performance techniques of popular music in the works of Roland Dyens as illustrated by the composition "Libra Sonatine"*;
- mgr Wojciech Wojtuch (Jan Długosz University in Częstochowa) – *If not tango, oro, or bossa, then what? Inspirations from lesser-known folklore in flute and guitar literature*;
- mgr inż. Michał Czachowski (The Krzysztof Penderecki Academy of Music in Kraków) – *Characteristics of flamenco guitar style and its historical development as a distinct expressive sound medium*.

The second session, *One instrument, different continents*, covered a wide range of topics (despite featuring only two papers) – from Japanese mysticism to the colourful and cosmopolitan music of Australia. The following speakers presented the fruits of their research:

- lic. Sylwester Kukułka (The Karol Szymanowski Academy of Music in Katowice) – *Divine nature or nature from the divine? Tōru Takemitsu's guitar music in the context of his relationship with his native culture*;
- mgr Kalina Polańska (The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź) – *Chamber guitar music in the works of Australian composers of the 20th and 21st centuries*.

The next thematic session *Innovative perspectives on the guitar* took place on the following day of the Conference. The speakers focused on issues pertaining to broadly defined contemporary music. This remarkably diverse part of the conference featured original compositional concepts, characterised the collab-

oration between the guitarist and the composer and discussed the potential of acoustic music with electronic elements. It also included a presentation of guitar works by Włodzimierz Kotoński, a representative of the Polish avant-garde at the beginning of the second half of the 20th century. The following speakers presented their papers:

- dr Eduardo Luciuk Frigatti (Maria Curie-Skłodowska University in Lublin) – *The use of concepts from cognition theories as compositional strategies for creating new works for guitar* (paper in an online form);
- mgr Marcin Kuźniar (Jan Długosz University in Częstochowa) – *Augmented reality of the classical guitar: the intertwining electronic and acoustic layers in Zad Moultała's Calvario for guitar and recorded electronics*;
- mgr Radosław Wieczorek (The Krzysztof Penderecki Academy of Music in Kraków) – *The role of the instrumentalist in the process of creating [untitled] largo by Paweł Malinowski. Performance and interpretative challenges*;
- mgr Wojciech Gurgul (Jan Długosz University in Częstochowa) – *The guitar in Włodzimierz Kotoński's works from the late 1950s and early 1960s*.

The fourth and final session was entitled *A look into the past and the faces of the guitar in Poland*. The presenters delved into both distant and more recent history. They presented the elaborate 18th-century music for the English guitar, discovered forgotten chamber pieces with rich didactic potential and addressed an issue which had not been studied or comprehensively analysed before – the presence of female performers on Polish Radio broadcasts before 1989. Research results were presented by:

- dr Małgorzata Żegleń-Włodarczyk – *Tommaso Giordani's Solo Sonatas for the English Guitar as an Example of Guitar Literature from the Second Half of the 18th Century*²;
- mgr Paulina Garlińska – *Works for guitar and harpsichord duet as a proposal for chamber music in music education – analysis of selected works*³;
- mgr Anna Rutkowska (Institute of Art of the Polish Academy of Sciences in Warsaw) – *A missing chapter – guitar music by female artists excluded from popularisation in broadcasting in 1939–1989*⁴.

Each section inspired the attendees to exchange ideas and experiences, encouraging further exploration of the topics through spirited debate. The Confer-

² M. Żegleń-Włodarczyk, *Tommaso Giordani's Solo Sonatas for the English Guitar as an Example of Guitar Literature in the Second Half of the 18th Century*, "Edukacja Muzyczna" 2023, vol. 18, pp. 225–257, [DOI: 10.16926/em.2023.18.05].

³ The topic of the lecture has also been adapted into an article, see P. Garlińska, *Utwory na duet gitara i klawesyn jako propozycja muzyki kameralnej w szkolnictwie muzycznym – analiza wybranych dzieł*, "Szkoła Artystyczna" 2023, no. 1, pp. 12–22.

⁴ The paper has also been adapted into an article, see A. Rutkowska, *Zapomniane dziedzictwo gitarzystek*, "Sześć Strun Świata" 2023, no. 4, pp. 20–22.

ence in Częstochowa is an event which brings together the Polish guitar community in a unique way at the level of research, art and education. Therefore, the reflections arising from this confrontation and synthesis frequently take on a multifaceted and engaging form.

The conference was concluded with a performance which took place on 26 April at the Bronisław Huberman Częstochowa Philharmonic. The concert was held as part of the Academic Chamber Concerts cycle, which is regularly organised by Jan Długosz University in Częstochowa. The guitar music performance was preceded by the exhibition of a painting by Mateusz Pawełczyk from the Department of Painting of Jan Długosz University and the lecture *Guitar music in the academic output of the Polish Academy of Sciences* delivered by mgr Anna Rutkowska⁵, known for her previous presentation during the conference. Her research is regularly presented at consecutive editions of the Conference, arousing perhaps the greatest excitement in the community and shedding light on the position of guitar music in Polish broadcasting and musicology of the 20th and early 21st century.

Four performers presented the following repertoire during the concert:

- Paulina Łaszczuk (The Krzysztof Penderecki Academy of Music in Kraków) – *Dues Suggestions*, Op. 23 by Salvador Brotons;
- Kalina Polańska (The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź) – *Ophelia... a Haunted Sonata* by Phillip Houghton;
- Radosław Wieczorek (The Krzysztof Penderecki Academy of Music in Kraków) – [untitled] *largo* by Paweł Malinowski (world premiere);
- Marcin Kuźniar (Jan Długosz University in Częstochowa) – arrangement of the cello composition *Per Slava* by Krzysztof Penderecki and *Nocturne "Rêverie"*, Op. 19 by Giulio Regondi.

The repertoire constituted a coherent continuation and complementation of the discussions on research and contemporary music initiated earlier on the same day at the conference hall.

Methodological workshops for guitar teachers of 1st and 2nd degree music schools, organised as part of the ongoing Częstochowa Guitar Days, took place alongside the Conference. The renowned German educator Stefan Schmidt conducted a lecture (26 April) and open lessons (27 April) at the Jasna Góra Comprehensive Public School of Music in Częstochowa, discussing his own methods of working with students.

The Scientific and Artistic Conference of PhD Students and Young Scientists *The Faces of the Guitar in Scientific Research* asserts its presence in the research

⁵ The lecture was published in the form of an article in this volume of "Edukacja Muzyczna"; see 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, [DOI: 10.16926/em.2023.18.03].

and artistic landscape of Poland with each subsequent edition. Its unprecedented form and dynamic development garner consistent recognition in the specialist press⁶. The event also aspires to the status of an international conference, striving to attract foreign speakers – the three editions organised so far have already seen papers delivered by scholars from Germany and Slovakia.

The fourth edition of the Conference is planned for 17–18 April 2024. For more information, visit the event's website and the Conference's Facebook page.

Website: www.muzyka.ws.ujd.edu.pl

Facebook: [/konferencja.gitaraujd](https://www.facebook.com/konferencja.gitaraujd)

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⁶ See K. Jusiak, *Częstochowskie oblicza badań nad gitarą*, "Sześć Strun Świata" 2023, no. 2, pp. 10–11.