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The Guitar in the Polish Music Periodicals “Poradnik Muzyczny” (1947–1989) and “Przegląd Muzyczny” (1990–1991)

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Abstract

The aim of this article is to present the contents of two music journals, “Poradnik Muzyczny” [Music Guide] and “Przegląd Muzyczny” [Music Review], published by the Ludowy Instytut Muzyczny [People’s Institute of Music] in Łódź, with a focus on subjects related to classical guitar and guitar music in Poland. For many years, these periodicals, issued on a monthly or bimonthly basis, depending on the period of publication, were the primary platform for exchanging ideas about the guitar in Poland. These journals published historical and methodological articles on the guitar, reports on guitar events, reviews of publications for the instrument, and original compositions and arrangements for guitar solo as well as for ensembles with the guitar.

Keywords: “Poradnik Muzyczny”, “Przegląd Muzyczny”, Ludowy Instytut Muzyczny w Łodzi [People’s Institute of Music in Łódź], Polish guitar music, Józef Powroźniak

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For many years, “Poradnik Muzyczny” (1947–1989) and its successor “Przełąd Muzyczny” (1990–1991) were the main periodicals publishing articles on classical guitar. “Poradnik Muzyczny” was created, as stated by Elżbieta Dziebowska in the 1960s, to contribute to the ‘dissemination of musical knowledge among musicians and music activists’¹. It was mainly issued with a monthly or bimonthly frequency², depending on the period, by the People’s Institute of Music in Łódź, with a brief hiatus between 1950 and 1957 when the governing body of the Zjednoczenie Polskich Zespołów Śpiewaczych i Instrumentalnych [Union of Polish Singing and Instrumental Ensembles]³ took over as the publisher. “Poradnik Muzyczny” was one of the main music periodicals in the Polish People’s Republic alongside the scientific quarterly “Muzyka” [Music]⁴, the journalistic “Ruch Muzyczny” [Music Movement]⁵ and the strictly amateur music education magazine “Wychowanie Muzyczne w Szkole” [Music Education at School]⁶.

The first post-war journal devoted to guitar was “Wiadomości Gitarowe” [Guitar News], published between 1957 and 1966. This quarterly was published by Towarzystwo Miłośników Gitary Klasycznej [the Association of Classical Guitar Enthusiasts] in Warsaw. The articles were authored mainly by Stefan Ziółkowski, vice-president of the association, and focused on the technique of playing the instrument as well as on information on current affairs of the association. Józef Powroźniak, the president of the association, was also one of the authors.

¹ E. Dziebowska, *Związki, towarzystwa, stowarzyszenia*, [in:] *Polska współczesna kultura muzyczna 1944–1964*, ed. idem, Polskie Wydawnictwo Muzyczne, Kraków 1968, p. 294.

² Double issues were also frequently published, typically covering the summer months (No. 7–8). During the period of Martial Law in Poland in 1982, as an exception only three issues of the periodical (which was then bimonthly) were published with the first one covering issues 1–4.

³ See L. Cieślak, *55 lat Polskiego Instytutu Muzycznego (dawniej „Ludowego Instytutu Muzycznego”)*, Polski Instytut Muzyczny, Łódź 2000, p. 47.

⁴ In this volume of “Edukacja Muzyczna”, Anna Rutkowska provides a very insightful article on the guitar in the quarterly *Muzyka*. See idem, *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>.

⁵ Jacek Płosa described the presence of guitar topics in a portion of the publishing output of “Ruch Muzyczny” in his MA thesis. See idem, *Tematyka gitarowa w „Ruchu Muzycznym”*, typescript of a master’s thesis written under the supervision of A. Gruszka, Karol Szymanowski Academy of Music in Katowice, 2004.

⁶ The journal, initially named “Śpiew w Szkole” [Singing in School] is now known as “Wychowanie Muzyczne” [Musical Education], source: <https://culture.pl/pl/artykul/wychowanie-muzyczne-w-szkole-czasopismo-dla-nauczycieli> [accessed 20.10.2023]. Guitar-related topics were not frequently covered. Among the earlier articles are those published in the 1960s by Józef Powroźniak, Adam Suzin and Stefan Ziółkowski (see J. Kolasiński, *Zespoły instrumentalne*, Państwowe Zakłady Wydawnictw Szkolnych, Warszawa 1972, p. 140). Relatively more recent is a series of articles written by Jakub Niedoborek in 2011–2012 entitled *Przewodnik gitarowego harcownika* [A Skirmisher’s Guide to Guitar] and an article by Adam Skrętny *Tyflopedagogika instrumentalna – autorski program nauczania gry na gitarze przy pomocy audiobooków gitarowych* [Typhlopedagogy of Musical Instruments – the Teacher Authored Syllabus of Teaching Playing the Guitar via the Guitar Audio-books] from 2016 (see: <http://ksiegarniainuty.pl/szukaj?search=gitar> [accessed 20.10.2023]).

He published articles on historical topics, e.g. on Fernando Sor, Romuald Truskolaski, and Stanisław Szczepanowski. The journal's publication ceased after issue 32. For over 30 years, until 1997, there was no journal exclusively dedicated to the subject of classical guitar. It was not until 1997 that two periodicals were founded: "Świat Gitary" [Guitar World] and "Gitara. Historia i Aktualności" [Guitar. History and News].

Through the 1960s

In 1989, Józef Powroźniak recalled the appearance of guitar-related topics in "Poradnik Muzyczny" [Music Guide]:

[...] developed an interest in the guitar movement in Poland [during the mid-1960s. – note by W.G.] The People's Institute of Music in Łódź established a separate department called the Guitar Institute in Poland and allowed the movement to publish articles in the monthly "Poradnik Muzyczny" under the title "Ze świata gitary" [From the World of Guitar]⁷.

The Guitar Institute was created within the structures of the People's Institute of Music in 1964⁸ and the official launch took place one year later⁹. One aim of the Guitar Institute was to 'create guitar-related material for "Poradnik Muzyczny"¹⁰.

A significant rise in guitar-related content can indeed be observed since 1965. However, it does not necessarily imply that the information about the guitar had not been previously published. For a considerable period, however, its primary focus was on instrumentation and orchestration. In 1948, Mieczysław Drobner discussed the guitar along with other plucked stringed instruments like the mandolin, balalaika, banjo, and zither¹¹. The role of the guitar in the mandolin orchestra was discussed in 1954–1955 in a four-part article *O organizacji i budowie orkiestr mandolinowych* [Organization and Structure of Mandolin Orchestras] by Edward Ciuksza¹². In 1959, Ryszard Restel also addressed a similar topic in a four-part article¹³. In addition to Restel's articles, "Poradnik Muzyczny"

⁷ J. Powroźniak, *Gitara od A do Z*, ed. 2, Polskie Wydawnictwo Muzyczne, Kraków 1989, p. 181.

⁸ See L. Cieślak, *55 lat Polskiego Instytutu Muzycznego...*, p. 65.

⁹ See M. Tubis, *Ośrodek Gitarowy Ludowego Instytutu Muzycznego w Łodzi. Historia powstania i kierunki działalności*, [in:] *Aktualny stan gitary polskiej i perspektywy jej rozwoju*, ed. J. Zamuszko, Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów w Łodzi, Łódź 1996, p. 177.

¹⁰ Ibidem, p. 179.

¹¹ See M. Drobner, *Instrumenty muzyczne XII. Instrumenty szarpane*, "Poradnik Muzyczny" 1948, no. 10, pp. 9–11.

¹² See E. Ciuksza, from *O organizacji i budowie orkiestr mandolinowych*, "Poradnik Muzyczny" 1954, no. 9–10, pp. 20–21; to idem, *O organizacji i budowie orkiestr mandolinowych (zakochanie)*, "Poradnik Muzyczny" 1955, no. 3–4, pp. 12–17.

¹³ See from R. Restel, *Instrumentacja-aranżowanie na zespoły mandolinowe*, "Poradnik Muzyczny" 1959, no. 1–2; to idem, *Instrumentacja na zespoły mandolinowe*, "Poradnik Muzyczny" 1959, no. 9–10, pp. 18–26.

for the first time published sheet music which included a guitar part (although in chord notation) – arrangements for mandolin ensembles of works by Tadeusz Sygietyński¹⁴.

In 1959, Stefan Ziółkowski and Józef Powroźniak, both significant figures in the history of Polish guitar playing, began publishing in “Poradnik Muzyczny”. Ziółkowski, in an eight-part series of articles entitled *Rady gitarzysty* [Advice from a Guitarist] published between 1959 and 1961, dealt with similar topics to those in “Wiadomości Gitarowe” i.e. mainly matters concerning playing technique¹⁵. Powroźniak discussed the instrument’s history in his series *Od łuku do gitary* [From Bow to Guitar]. It became the basis for a chapter by the same title, later included in the publication *Gitara od A do Z* [Guitar from A to Z]. The increase in the number of articles from 1959 onwards was likely due to Powroźniak’s appointment as vice-president of the board of the People’s Institute of Music in 1958¹⁶.

In 1960, Ziółkowski and Powroźniak were joined by Kazimierz Sosiński, another prominent figure in Polish guitar playing. The author’s initial article, provocatively entitled *O polskiej literaturze gitarowej* [On Polish Guitar Literature] (‘provocatively’ because Polish guitar literature was virtually non-existent at the time), was actually a summary of Polish guitar publishing to date, rather than a review of the produced literature¹⁷. This was also the year of the first column, collectively signed by the Governing Body of the Association of Classical Guitar Enthusiasts in Warsaw, entitled *Jak długo jeszcze górować będzie nieuctwo?* [How Long Shall Ignorance Prevail], describing the problems encountered by the Association, and by Polish guitar music, during its operation¹⁸. In 1961, the first review of a guitar publication was published which discussed, rather briefly, the first book of Powroźniak’s *Biblioteczka gitarzysty* [Library of a Guitarist]¹⁹. In 1962, three new publications were released: a series of articles by Stefan Orczyk²⁰ on the guitar in flamenco music, the first article on the guitar by

¹⁴ See T. Sygietyński, *Polonez żywiecki*, arranged by R. Restel, “Poradnik Muzyczny” 1959, no. 3, pp. 25–26.

¹⁵ See from S. Ziółkowski, *Rady gitarzysty*, “Poradnik Muzyczny” 1959, no. 3, pp. 15–17; to idem, *Rady gitarzysty VIII*, “Poradnik Muzyczny” 1961, no. 6, pp. 5–7.

¹⁶ See L. Cieślak, *55 lat Polskiego Instytutu Muzycznego...*, pp. 60–61.

¹⁷ See K. Sosiński, *O polskiej literaturze gitarowej*, “Poradnik Muzyczny” 1960, no 11–12, p. 9. A year earlier, in a summary of publications by Polskie Wydawnictwo Muzyczne [PWM Edition], several guitar publications were mentioned by Mirosław Pietkiewicz.; see M. Pietkiewicz, *W księgarniach muzycznych*, “Poradnik Muzyczny” 1959, no. 1–2, p. 43.

¹⁸ See *Jak długo jeszcze górować będzie nieuctwo?*, “Poradnik Muzyczny” 1960, no. 10, pp. 23–25.

¹⁹ See J.D., *Z nowych wydawnictw*, “Poradnik Muzyczny” 1961, no. 12, p. 33.

²⁰ See from S. Orczyk, *Gitara w stylu flamenco*, “Poradnik Muzyczny” 1962, no. 2, pp. 26–27; to idem, *Gitara w stylu flamenco* (5), “Poradnik Muzyczny” 1962, no. 6, pp. 22–24. In 1987, in a publication by flamenco music by Krzysztof Zgraja, it is described as “the first work in Polish literature on the history, theory and performance of music of Spanish Gypsies” (K.P. Zgraja, *Flamenco. Historia, teoria, praktyka*, Polskie Stowarzyszenie Jazzowe, Warszawa 1987, p. 2). While it is likely that Zgraja’s book is correct when it comes to the first two items, Orczyk’s

a foreign author (Štěpán Urban, who described the history of the guitar class at the Conservatory in Prague)²¹, and the first sheet music supplement with a guitar part written in notes (*Kujawiak* for a mandolin quartet with a double bass ad libitum, by Powroźniak²²). He was the author of two subsequent cycles of articles: a four-part cycle *Rosyjscy mistrzowie gitary* [*The Russian Masters of Guitar*]²³ published between 1962 and 1963, and *Nauka harmonii dla gitarzystów* [*Harmony for Guitarists*]²⁴ published for four years (from 1964 to 1967) in 17 parts.

In 1965, the first score for a purely guitar ensemble was published, which was an arrangement for three guitars by Powroźniak of two dances by Wojciech Długoraj²⁵. This year, reviews of guitar publications and current information on the guitar movement in Poland (e.g. information on new guitars produced by the instrument factory DEFIL in Lubin)²⁶ and abroad (a note on competitions in Japan and France)²⁷ started appearing regularly.

In 1966, the first articles from the series *Ze świata gitary* [*From the World of Guitar*], which was already mentioned in the quote from Powroźniak, began publishing. This title appeared in the pages of "Poradnik Muzyczny" until the late 1970s. Sometimes they were short news similar to the kind mentioned in the previous paragraph²⁸, sometimes they took the form of articles²⁹, but usually

articles on performance pre-dated this publication by 25 years. I would like to thank Michał Czachowski for pointing this out.

- ²¹ See Š. Urban, *Gitara w konserwatorium praskim*, "Poradnik Muzyczny" 1962, no. 6, pp. 25–26.
- ²² See J. Powroźniak, *Kujawiak*, "Poradnik Muzyczny" 1962, no. 7–8, pp. 26–27. Powroźniak's works and arrangements for mandolin ensembles were published until the late 1960s.
- ²³ See from idem, *Rosyjscy mistrzowie gitary I*, "Poradnik Muzyczny" 1962, no. 7–8, pp. 41–43; to idem, *Rosyjscy mistrzowie gitary IV*, "Poradnik Muzyczny" 1963, no. 11, pp. 20–23. Similarly to the series *Od łuku do gitary* [*From Bow to Guitar*], it was later incorporated into the publication *Gitara od A do Z* [*Guitar from A to Z*], this time as part of chapter four – *Gitara w Rosji* [*Guitar in Russia*].
- ²⁴ See from idem, *Nauka harmonii dla gitarzystów I*, "Poradnik Muzyczny" 1964, no. 2, pp. 15–16; to idem, *Nauka harmonii dla gitarzystów. Lekcja XVII*, "Poradnik Muzyczny" 1967, no. 6, pp. 9–10, 19.
- ²⁵ See W. Długoraj, *Dwa tańce na 3 gitary*, arranged by J. Powroźniak, "Poradnik Muzyczny" 1965, no. 7–8, pp. 21–23.
- ²⁶ See K.S. [K. Sosiński], *Wiadomości gitarowe*, "Poradnik Muzyczny" 1965, no. 12, p. 18.
- ²⁷ See *Z kraju i ze świata*, "Poradnik Muzyczny" 1965, no. 9, p. 22.
- ²⁸ E.g. in the first article of the series *Ze świata gitary* [*From the World of Guitar*], Powroźniak reported on guitar events in Paris, Katowice, and Wałbrzych; See J.P. [J. Powroźniak], *Ze świata gitary*, "Poradnik Muzyczny" 1966, no. 4, p. 21.
- ²⁹ See T. Mazur, *Ze świata gitary. Z problematyki gry na gitarze*, "Poradnik Muzyczny" 1966, no. 5, pp. 18–20; S. Niemand, *Ze świata gitary. Konkursy gitarowe w Paryżu*, "Poradnik Muzyczny" 1969, no. 2, p. 24; A. Kowalczyk, *Ze świata gitary*, "Poradnik Muzyczny" 1969, no. 9, p. 25 (where Aleksander Kowalczyk discussed the matter of qualifications held by guitar teachers); J. Powroźniak, *Ze świata gitary. Gitara w Konserwatorium Paryskim*, "Poradnik Muzyczny" 1971, no. 1, p. 29, or *Ze świata gitary. Z twórczości gitarowej Joaquina Rodrigo*, translated by B. Dowłasz, "Poradnik Muzyczny" 1978, no. 3, p. 20 (which is a translation of a foreign article without mentioning the author).

they were reports on specific events in Poland³⁰ and abroad³¹. Some of the authors are now difficult to identify, such as L. Syta and Stanisław Zajdel from Łódź. They may have been guitar teachers who taught at music centres and became involved with the Guitar Institute by attending the courses it organised. However, discussions on guitar-related topics also took place outside of this series. For instance, Kazimierz Sosiński wrote about the activities of the LIM Guitar Institute³², Tadeusz Mazur described guitar training institutions in Warsaw³³ and wrote a series discussing methodology³⁴, and Waclaw Rezler published a series titled *Prowadzenie młodzieżowych zespołów gitarowych* [*Conducting Youth Guitar Ensembles*]³⁵.

At the end of the 1960s, "Poradnik Muzyczny" began to publish more and more musically interesting sheet music supplements. Powroźniak continued his series of arrangements of early lute music for guitar ensembles. Music scores prepared for music centre festivals have been published³⁶. The first works for solo guitar were printed, including works by Arcangelo Corelli and Johann Sebastian Bach arranged by Zofia Wójcik³⁷, and again by Bach's son Johann Christoph Friedrich, and by Jean-Philippe Rameau arranged by Tadeusz Mazur³⁸. Additio-

³⁰ See, e.g. *Ze świata gitary. Kurs gry na gitarze*, "Poradnik Muzyczny" 1966, no. 10, p. 20; L.S. [L. Syta], *Ze świata gitary. Kurs gitarowy Słupsk – 1967*, "Poradnik Muzyczny" 1967, no. 10, p. 24; L. Syta, *Ze świata gitary*, "Poradnik Muzyczny" 1967, no. 12, p. 28 (account of Konrad Ragossnig's concert in Warsaw); S. Zajdel, *Ze świata gitary*, "Poradnik Muzyczny" 1968, no. 5, p. 22 (report on the proceedings of the national conference on guitar playing); (xyz), *Ze świata gitary. Historyczne wydarzenie*, "Poradnik Muzyczny" 1968, no. 10, p. 23 (on the examination of the first graduates of the second degree music school in Poland: Barbara Czyż, Aleksander Kowalczyk and Jan Paterek); J.P. [J. Powroźniak], *Ze świata gitary. Występy W. Sławskiego z Moskwy w Polsce*, "Poradnik Muzyczny" 1974, no. 3, p. 27 and (eb), *Ze świata gitary*, "Poradnik Muzyczny" 1977, no. 9, p. 11 (report on the guitar festival in Cieszyn).

³¹ Obtained through foreign press e.g. information from the „Guitar News” magazine, i.e. about concerts of the Japanese guitarist Iwao Suzuki in Russia, see L. Syta, *Ze świata gitary*, "Poradnik Muzyczny" 1968, no. 3, pp. 24–25, but also written thanks Polish guitarists taking art in foreign events, see. K. Sosiński, *Ze świata gitary. II Międzynarodowy Festiwal Gitarowy w Esztergom – Węgry*, "Poradnik Muzyczny" 1976, no. 1, pp. 11–14, and B. Kliszewski, *Ze świata gitary. Festiwal gitarowy w Grecji*, "Poradnik Muzyczny" 1979, no. 1, pp. 19–20.

³² See K. Sosiński, *Z działalności Ośrodka Gitarowego Wszechnicy Muzycznej Ludowego Instytutu Muzycznego*, "Poradnik Muzyczny" 1966, no. 12, pp. 27–28.

³³ See T. Mazur, *Gitara w warszawskich szkołach muzycznych*, "Poradnik Muzyczny" 1969, no. 3, pp. 4–6.

³⁴ See, e.g. the first article from the series: idem, *Zagadnienia prawidłowej postawy i układu aparatu gry na gitarze*, "Poradnik Muzyczny" 1967, no. 7–8, pp. 35–37.

³⁵ See from W. Rezler, *Prowadzenie młodzieżowych zespołów gitarowych*, "Poradnik Muzyczny" 1970, no. 5, pp. 24–26; to idem, *Nauczanie gry na gitarze kostką*, "Poradnik Muzyczny" 1971, no. 7–8, pp. 42–47.

³⁶ See e.g. Arrangements by Sosiński of works by August Nörmiger and Carl Maria von Weber: *Materiały do II Ogólnopolskiego Festiwalu Ognisk Artystycznych. Repertuar na małe zespoły*, "Poradnik Muzyczny" 1967, no. 1, pp. 13–16.

³⁷ See "Poradnik Muzyczny" 1967, no. 12, pp. 17–18.

³⁸ See "Poradnik Muzyczny" 1968, no. 7–8, pp. 31–32 and "Poradnik Muzyczny" 1968, no. 9, pp. 15–16.

nally, original chamber compositions by foreign composers were included³⁹. However, a milestone that reflects the general development of Polish guitar literature was the first publication of a chamber composition for guitar ensemble by a Polish composer, Stanisław Mroński. In the late 1960s, composers such as Józef Świder, Witold Szalonek, and Józef Podobiński started writing music for the guitar thanks to Powroźniak. Additionally, due to Sosiński's influence, Stanisław Mroński reached for the guitar. "Poradnik Muzyczny" featured original works and arrangements by this composer from Łódź from 1969 onwards. The first composition was the *Prelude* for a guitar ensemble consisting of three guitars⁴⁰. Subsequently, original compositions were published for this line-up, including *Waltz*, *Marciale*, *Little Variations*, *Elegy*, *W stepie [In the Steppe]*, *Dance*, *Prelude*, as well as another *Waltz* and *Dance*. Later, until the end of the 1970s, dozens of arrangements were published, of folk music⁴¹ and of works by numerous artists such as Diomedes Cato, Alessandro Stradella, Arcangelo Corelli, Johann Kasper Ferdinand Fischer, Henry Purcell, Johann Kuhnau, Alessandro Scarlatti, François Couperin, Georg Philipp Telemann, Jean-François Dandrieu, Jean Philippe Rameau, Georg Friedrich Händel, Domenico Scarlatti, Johann Sebastian Bach, Wilhelm Friedemann Bach, Christoph Willibald Gluck, Johann Philipp Kirnberger, Wolfgang Amadeus Mozart, Felix Mendelssohn-Bartholdy, Stanisław Moniuszko, Zygmunt Noskowski, Aleksandr Skriabin and Sergei Prokofiev⁴². Mroński also wrote a seven-part article entitled *Problemy czytania nut na gitarze klasycznej [Problems in Reading Music on the Classical Guitar]*, published between 1970 and 1971⁴³. The final guitar piece he contributed to "Poradnik Muzyczny" was *Oberek* for guitar solo in 1986⁴⁴.

³⁹ See J.A. van Hoek, *Kukułka na 3 gitary*, "Poradnik Muzyczny" 1969, no. 5, pp. 15–17, and further: idem, *Fuga na dwie gitary*, *Zwierzyniec* "Poradnik Muzyczny" 1971, no. 3, pp. 11–19; idem, *Wariacje na temat holenderskiej melodii ludowej op. 1034 na trzy gitary*, "Poradnik Muzyczny" 1973, no. 12, pp. 11–15 and idem, *Les Japonaises na klarnet i gitarę*, "Poradnik Muzyczny" 1976, no. 11, pp. I–IV.

⁴⁰ See S. Mroński, *Preludium na zespół gitarowy*, "Poradnik Muzyczny" 1969, no. 4, pp. 11–12.

⁴¹ See e.g. *Melodie różnych narodów na zespół gitarowy*, arranged by S. Mroński, "Poradnik Muzyczny" 1975, no. 5, pp. I–XII; *Melodie różnych narodów na 3 gitary i instrument melodyczny*, arranged by S. Mroński, "Poradnik Muzyczny" 1976, no. 1, pp. I–XII, and *Melodie ludowe na mandolinę i dwie lub trzy gitary*, arranged by S. Mroński, "Poradnik Muzyczny" 1977, no. 12, pp. I–X.

⁴² Among others, see e.g. *Utwory na zespół gitarowy*, arranged by S. Mroński, "Poradnik Muzyczny" 1974, no. 4, pp. I–XII, and *Utwory kompozytorów radzieckich na zespół gitarowy*, arranged by S. Mroński, "Poradnik Muzyczny" 1975, no. 3, pp. I–XII.

⁴³ An error was made in the numbering of parts of the article. The number five was given twice, so the last part appears as number six. See from S. Mroński, *Problemy czytania nut na gitarze klasycznej*, "Poradnik Muzyczny" 1970, no. 5, pp. 10–11, to idem, *Problemy czytania nut na gitarze klasycznej cz. 6*, "Poradnik Muzyczny" 1971, no. 5, pp. 10–12.

⁴⁴ See S. Mroński, *Oberek na gitarę solo*, "Poradnik Muzyczny" 1986, no. 9, pp. I–VII.

REPERTUAR NA MAŁE ZESPOŁY

DWA TAŃCE

na 3 gitary

I CHOREA POLONICA

TANIEC POLSKI

Andantino

WOJCIECH DŁUGORAJ (1550-1619?)
Opr.: J. Powroźniak

Example 1. An arrangement of Wojciech Długoraj's *Taniec polski* [Polish Dance] by Józef Powroźniak, the first composition for a purely guitar ensemble published in "Poradnik Muzyczny". Source: W. Długoraj, *Dwa tańce na 3 gitary*, arranged by J. Powroźniak, "Poradnik Muzyczny" 1965, no. 7–8, p. 21.

Józef Podobiński was the second author whose works began to appear from the late 1960s onwards. The first composition published was *Metafora* [Metaphor] for a guitar ensemble (guitar quartet)⁴⁵. The subsequent works were also intended for uniform guitar ensembles: *Fugue for three guitars*, quartets *Wspomnienie* [Memory] and *Liryki miłosne* [Love Lyrics], as well as quintets *Różowe sny* [Pink Dreams], *Jemiołuszki* [Waxwings], *Martynka*, *Agawa* [Agave], *Turmalin* [Turmaline]. It is puzzling that the works for guitar chamber ensembles by Mroński and Podobiński are overlooked in current educational and performance activities, despite the constant concern among guitarists and guitar educators about the lack of adequate chamber repertoire for uniform ensembles⁴⁶.

⁴⁵ See J. Podobiński, *Metafora na zespół gitarowy*, "Poradnik Muzyczny" 1970, no. 4, pp. 15–18.

⁴⁶ "Poradnik Muzyczny" and "Przegląd Muzyczny" are available in numerous Polish libraries, including those of music academies and universities. However, it should be noted that not all issues may be available at all times. Complete annual volumes of both journals can be found, for example, in the Main Library of the Karol Szymanowski Academy of Music in Katowice.

metafora

na zespół gitarowy

Moderato

JÓZEF PODOBIŃSKI

Example 2. Incipit of *Metaphor* for guitar ensemble by Józef Podobiński. Source: J. Podobiński, *Metafora na zespół gitarowy*, "Poradnik Muzyczny" 1970, no. 4, pp. 15.

The 1970s

During the 1970s, there was an increased effort to 'transfer' foreign knowledge about guitar music. Translations of articles by foreign authors from both socialist and western countries were published. The former include articles by Vladimir Slavsky⁴⁷ and Arseniy Popov⁴⁸. Jan Anton van Hoek's articles were the most frequent among contributions from Western authors. He covered a wide range of topics, including Dionis Aguado⁴⁹, the performance of polyphonic music on the guitar⁵⁰, the history of the guitar in the Netherlands⁵¹, lute mu-

⁴⁷ See W. Sławski, *Gitara w Związku Radzieckim*, "Poradnik Muzyczny" 1970, no. 7–8, pp. 49–51, and which is actually a report: idem, *Pierwsze spotkanie gitarzystów ZSRR*, "Poradnik Muzyczny" 1976, no. 11, pp. 17.

⁴⁸ See A. Popow, *O utworach koncertowych na gitarę z orkiestrą*, "Poradnik Muzyczny" 1971, no. 9, pp. 7–9.

⁴⁹ See J.A. van Hoek, *Aguado rehabilitowany*, "Poradnik Muzyczny" 1970, no. 4, pp. 9–10, 23.

⁵⁰ See idem, *Muzyka polifoniczna w nauczaniu gry na gitarze*, "Poradnik Muzyczny" 1970, no. 9, pp. 21–23.

⁵¹ See idem, *Holendrzy i gitara*, "Poradnik Muzyczny" 1970, no. 11, pp. 25–26.

sic transcription for the guitar⁵², the performance of early music⁵³, the role of the guitar in chamber music⁵⁴, and the vibrato technique⁵⁵. Other published contributions included articles by Thomas F. Heck⁵⁶, August H. Wowries⁵⁷, Gilbert Imbar⁵⁸, J.N. Cordier⁵⁹, Angelo Gilardino⁶⁰, John C. Tann⁶¹ and Hans Haider⁶², as well as parts of a memoir and of an interview with Andres Segovia⁶³. Polish authors also continued to publish: Aleksander Kowalczyk⁶⁴, Jan Paterek⁶⁵, Jan Oberbek (a series devoted to the topic of deliberate relaxation of the playing apparatus)⁶⁶, Małgorzata Sztern-Dana (an overview of guitar competitions held in Poland to date)⁶⁷ and, of course, Józef Powroźniak, who in the 1970s, in addition to an article on Horecki⁶⁸, published biographical notes, which later became part of his *Leksykon gitary* [*Lexicon of the Guitar*]⁶⁹. There was also an interesting exchange of polemical articles between Jan Chudzik and Bogusław Kliszewski

⁵² See idem, *O muzyce lutniowej, transponowaniu jej na gitarę i technice gry na tych instrumentach*, "Poradnik Muzyczny" 1971, no. 6, pp. 25–27.

⁵³ See idem, *Uwagi dotyczące interpretacji dawnej muzyki gitarowej*, "Poradnik Muzyczny" 1971, no. 10, pp. 21–22.

⁵⁴ See idem, *Gitara w zespole kameralnym i jako instrument solowy z towarzyszeniem orkiestry*, "Poradnik Muzyczny" 1973, no. 6, pp. 9–10.

⁵⁵ See idem, *Wibrato na gitarze i jego historyczny rozwój*, "Poradnik Muzyczny" 1973, no. 7–8, pp. 44–45.

⁵⁶ See T.F. Heck, *Wielcy mistrzowie gitary I. Mauro Giuliani*, "Poradnik Muzyczny" 1971, no. 11, pp. 8–10, and idem, *Noty historyczne do recitalu Tarregi w r. 1888*, "Poradnik Muzyczny" 1977, no. 5, p. 13.

⁵⁷ See A.H. Wowries, *Wyrównany (temperowany) strój gitary*, "Poradnik Muzyczny" 1973, no. 6, pp. 10, 23.

⁵⁸ See G. Imbar, *Gitara instrument masowy czy elitarny*, "Poradnik Muzyczny" 1973, no. 6, pp. 29, and idem, *Gitara w szkołach*, "Poradnik Muzyczny" 1973, no. 9, p. 27.

⁵⁹ See J.N. Cordier, *Gitara w muzyce kameralnej w latach 1800–1830*, "Poradnik Muzyczny" 1974, no. 3, p. 24.

⁶⁰ See A. Gilardino, *Odrodzenie gitary*, "Poradnik Muzyczny" 1975, no. 12, pp. 16–18, and idem, *Spojrzenie na muzykę gitarową XX w.*, "Poradnik Muzyczny" 1978, no. 4, pp. 11–12.

⁶¹ See J.C. Tanno, *Gitara w dobie obecnej*, "Poradnik Muzyczny" 1978, no. 5, p. 9.

⁶² See H. Haider, *Gitara w jazzie*, "Poradnik Muzyczny" 1980, no. 2, p. 8.

⁶³ See A. Segovia, *Moje pierwsze lata w Granadzie i Kordowie*, "Poradnik Muzyczny" 1975, no. 7–8, pp. 15–17; idem, *Gitara i ja*, "Poradnik Muzyczny" 1975, no. 9, pp. 15, and *Z notatnika gitarzysty*, "Poradnik Muzyczny" 1974, no. 6, pp. 13–14.

⁶⁴ See A. Kowalczyk, *Gitara w NRD*, "Poradnik Muzyczny" 1972, no. 3, p. 26.

⁶⁵ See J. Paterek, *Klasyfikacja gitarowych sposobów uderzeń strunowych palcami prawej ręki*, "Poradnik Muzyczny" 1972, no. 4, pp. 23–24.

⁶⁶ See from J. Oberbek, *Problematyka relaksu w nauce gry na gitarze*, "Poradnik Muzyczny" 1976, no. 5, pp. 9–10; to idem, *Problematyka relaksu w nauce gry na gitarze*, "Poradnik Muzyczny" 1976, no. 10, p. 11–13.

⁶⁷ See M. Sztern-Dana, *Ogólnopolskie konkursy gitarowe*, "Poradnik Muzyczny" 1977, no. 7–8, pp. 14–18.

⁶⁸ See J. Powroźniak, *Wielcy mistrzowie gitary (II). Feliks Horecki*, "Poradnik Muzyczny" 1972, no. 4, pp. 9–10, 23. The first part of the title suggest that Powroźniak planned to continue the series started with Heck's article from 1971. However, the idea was never realised.

⁶⁹ See from idem, *Mały leksykon gitary A*, "Poradnik Muzyczny" 1973, no. 1, pp. 25–26; to idem, *Mały leksykon gitary suplement II*, "Poradnik Muzyczny" 1976, no. 3, pp. 13–15.

who argued about the playing of scales on the guitar. They highlight the problems of Polish guitar methodology of the time⁷⁰. Also of note is an article by theorist Bożena Jeszke-Blechert, who explored the issue of naming guitar instruments⁷¹.

In the 1970s, alongside works by Mroński and Podobiński, original compositions were published. These included Jerzy Dastych's educational miniature *Świt* [*Dawn*]⁷² for accordion solo with classical guitar trio, Józef Świder's *Gaude Mater* for mixed choir and four guitars⁷³, and works for guitar solo: *Mazurek* [*Mazurka*] by Jan Edmund Jurkowski⁷⁴ and *Warianty* [*Variants*] by Bogdan Dowlasz⁷⁵. 1978 also saw the publishing of works created for a classical guitar composition competition first held in Łódź in 1975. The works were composed by Krzysztof Antoni Mazur⁷⁶ and W. Lech⁷⁷, whose first name is unknown. In addition to original works, the periodicals published arrangements, mainly of chamber music, by Jerzy Gładys⁷⁸, Leonard Jurewicz⁷⁹, Alojzy Mądry⁸⁰, Bronisław Kazimierz Przybylski (numerous arrangements for flute and guitar published up to the mid-1980s)⁸¹, Krzysztof Sperski⁸² and Karol Zemla⁸³.

Curious from today's perspective was a 1975 issue in which the sheet music supplement included guitar pieces arranged in the now-forgotten Muzilo⁸⁴ no-

⁷⁰ See J. Chudzik, *Gitarowe refleksje i propozycje*, "Poradnik Muzyczny" 1977, no. 12, pp. 10–14; B. Kliszewski, *Jeszcze o gamach i trójdźwiękach*, "Poradnik Muzyczny" 1978, no. 4, pp. 8–10, and J. Chudzik, *Gitarowe kontrowersje*, "Poradnik Muzyczny" 1979, no. 2, pp. 8–10.

⁷¹ See B. Jeszka-Blechert, *O terminologii instrumentów gitarowych*, "Poradnik Muzyczny" 1976, no. 7–8, pp. 26.

⁷² See J. Dastych, *Świt*, "Poradnik Muzyczny" 1973, no. 11, pp. 21–22.

⁷³ See J. Świder, *Gaude Mater na chór mieszany i 4 gitary*, "Poradnik Muzyczny" 1977, no. 7–8, pp. I–IX.

⁷⁴ See J.E. Jurkowski, *Mazurek*, "Poradnik Muzyczny" 1978, no. 1, pp. I–II.

⁷⁵ See B. Dowlasz, *Warianty na gitarę solo*, "Poradnik Muzyczny" 1979, no. 2, pp. X–XVI.

⁷⁶ See K.A. Mazur, *Notturmo, Canto e Scherzo per Chitarra*, "Poradnik Muzyczny" 1978, no. 4, pp. I–V.

⁷⁷ See W. Lech, *Suita-jesienna, Suita-kolorowa*, "Poradnik Muzyczny" 1978, no. 4, pp. VI–X.

⁷⁸ See *Melodia hiszpańska*, arranged by J. Gładys, "Poradnik Muzyczny" 1971, no. 3, pp. 20–22.

⁷⁹ See e.g. G. Gershwin, *Kołysanka z op. "Porgy and Bess" na zespół gitarowy*, arranged by L. Jurewicz, "Poradnik Muzyczny" 1979, no. 6, p. XIV.

⁸⁰ See e.g. W.A. Mozart, *Serenada KV 439 na flet, klarnet, smyczki i gitarę*, arranged by A.W. Mądry, "Poradnik Muzyczny" 1980, no. 2, pp. I–VIII.

⁸¹ See e.g. J.P. Rameau, *Menuet a*, arranged by B.K. Przybylski, "Poradnik Muzyczny" 1975, no. 10, pp. XI–XII, and *Utwory na flet i gitarę w opr. B.K. Przybylskiego*, "Poradnik Muzyczny" 1984, no. 11–12, pp. I–XVI. These arrangements are listed by Wojciech Wojtuch, see idem, *Polska literatura na flet i gitarę przełomu XX i XXI wieku*, Uniwersytet Humanistyczno-Przyrodniczy im. Jana Długosza w Częstochowie, Częstochowa 2022, pp. 36.

⁸² See *4 utwory nieznanych autorów wg tabulatur XVI i XVII w. na gitarę i wiolonczelę*, arranged by K. Sperski, "Poradnik Muzyczny" 1975, no. 7–8, pp. I–III.

⁸³ See e.g. F. Schubert, *Kołysanka*, arranged by K. Zemla, "Poradnik Muzyczny" 1978, no. 1, p. XI.

⁸⁴ See *Utwory gitarowe w MUZILO*, arranged by B. Włodarski, "Poradnik Muzyczny" 1975, no. 7–8, pp. XVII–XVIII.

tation, in which ‘the arrangement of the lines [...] is a faithful reflection of the piano keyboard’. In this system, the black keys are marked as lines [...] and the white keys as spaces between the lines⁸⁵.

3. Scherzo



Example 3. Incipit of the *Scherzo*, the third movement from the triptych *Notturmo, Canto e Scherzo* by Krzysztof Antoni Mazur. Source: K.A. Mazur, *Notturmo, Canto e Scherzo per Chitarra*, “Poradnik Muzyczny” 1978, no. 4, p. IV.

ułani, ułani



Example 4. Excerpt from a guitar piece in Muzilo notation. Source: “Poradnik Muzyczny” 1975, no. 7–8, p. XVII.

In terms of coverage, in the 1970s most of the reports came from competitions in Łódź and Strzelce Krajeńskie, although there was some coverage of foreign festivals, such as Henryk Jóźwiak’s report from the festival in Volos⁸⁶. There were also short notes on concerts by foreign virtuosos in Poland⁸⁷ or other events (such as the participation of Jerzy Nalepka and Marcin Zalewski in a competition in Belgrade)⁸⁸. Reviews were frequently anonymous, with some authors

⁸⁵ J. Czerniawska, A. Michalski, *Nowe notacje muzyczne dla ruchu amatorskiego*, “Studia z Wychowania Muzycznego” 1978, no. 3, p. 116.

⁸⁶ See H. Jóźwiak, *Festiwal gitarowy w Grecji*, “Poradnik Muzyczny” 1979, no. 6, p. 12.

⁸⁷ See e.g. (xyz), *Koncert gitarzysty S. Behrenda w Katowicach*, “Poradnik Muzyczny” 1973, no. 4, p. 31.

⁸⁸ See *Sukces polskiej gitarystyki na Międzynarodowym Konkursie*, “Poradnik Muzyczny” 1975, no. 1, p. 16.

using aliases such as 'L.B.', 'B.B.', 'fr', and 'xyz'. The discussed publications were primarily those by Polskie Wydawnictwo Muzyczne [PWM Edition], mainly by Józef Powroźniak (e.g. editions of series of selected works by 19th century guitar masters).

The 1980s

Through the 1980s, a gradual reduction in the number of guitar-related articles becomes apparent. This was probably due to the fact that at the end of 1978 Powroźniak retired from his role as President of the People's Institute of Music, a position he had held since 1969⁸⁹. Whereas in the 1970s there was hardly an issue of "Poradnik Muzyczny" that did not contain information about the guitar and the guitar movement (only thirteen issues in the whole decade), and often one issue contained both a guitar sheet music supplement and even two guitar-related articles, by the end of the 1980s (1987–1989), for example, half of all issues contained no guitar-related content.

During the 1980s, the most common content type was guitar events coverage. The 1980s saw a gradual increase in the number of events dedicated to classical guitar in Poland. Festivals and competitions were held in Cieszyn, Koszalin, Gdansk, Tychy, and Lublin, which, along with those in Łódź, became important events for Polish and foreign guitarists. Reports on these events were written by Zbigniew Dubiella⁹⁰, Bogdan Firla⁹¹, Tadeusz Górny⁹², Janusz Janyst⁹³, Jan Paterek⁹⁴, Marek Skocza⁹⁵, Violetta Solecka⁹⁶, Mariusz Stowpiec⁹⁷, Marek Tubis⁹⁸, and Sławomir Wiśniewski⁹⁹. It should be noted that some of the authors

⁸⁹ Jozef Karol Lasocki was appointed as the new president in 1978. After three years, he was succeeded by Stanisław Moryto, who held the position for almost twenty years. See L. Cieślak, *55 lat Polskiego Instytutu Muzycznego...*, pp. 244–248.

⁹⁰ See e.g. Z. Dubiella, *Koszalińskie spotkania z muzyką gitarową*, "Poradnik Muzyczny" 1984, no. 7–8, pp. 20–21.

⁹¹ See bf [B. Firla], *Muzyka gitarowa w Cieszynie*, "Poradnik Muzyczny" 1983, no. 1, pp. 12–13.

⁹² See T. Górny, *Zawracanie gitary? IV Gdańskie Spotkania Gitarzystów*, "Poradnik Muzyczny" 1988, no. 5, pp. 4–5.

⁹³ See J. Janyst, *Na sześciu strunach*, "Poradnik Muzyczny" 1980, no. 2, pp. 7–8, and idem, *III Dni Muzyki Gitarowej Łódź 2–7 grudnia '86*, "Poradnik Muzyczny" 1987, no. 2, pp. 8–9.

⁹⁴ See e.g. J. Paterek, *2 dni muzyki gitarowej w Łodzi*, "Poradnik Muzyczny" 1985, no. 2, pp. 9–10, and idem, *Na marginesie łódzkiej imprezy*, "Poradnik Muzyczny" 1989, no. 3, pp. 6–7.

⁹⁵ See M. Skocza, *Bez przymiarek, od razu dobrze. Śląska Jesień Gitarowa – Tychy '86*, "Poradnik Muzyczny" 1986, no. 12, p. 10.

⁹⁶ See V. Solecka, *Łódzki konkurs gitarowy*, "Poradnik Muzyczny" 1986, no. 3, pp. 7–8.

⁹⁷ See M. Stowpiec, *Lubelskie Spotkania Gitarowe. Gitara ante portas*, "Poradnik Muzyczny" 1986, no. 9, pp. 8–9.

⁹⁸ See M. Tubis, *V Gdańskie Spotkania Gitarowe*, "Poradnik Muzyczny" 1989, no. 7–8, pp. 6–7.

⁹⁹ See e.g. S. Wiśniewski, *I Gdańskie Spotkania Gitarzystów*, "Poradnik Muzyczny" 1985, no. 7–8, pp. 23–24, and idem, *II Gdańskie Spotkania Gitarzystów*, "Poradnik Muzyczny" 1986, no. 7, pp. 6–8.

were not guitarists. At that time, guitar events were covered by professional music journalists (Górny, Janyst, Skocza, Stowpiec), which is unfortunately rare nowadays. The reviews section featured a new author, Zbigniew Dubiella who to this day (in other magazines) continues to write reviews of new sheet music and record releases. On one occasion, the publication featured a reprint from the American *Soundboard Magazine*. It was a translation of a review of Powroźniak's music publications written by George Magula¹⁰⁰.

Articles on guitar-related topics became more sporadic, although the 1970s idea of publishing articles by foreign writers continued: Jurgis Rimkevičius discussed the role of the guitar in Lithuanian musical culture¹⁰¹ and wrote a profile piece on Marek Konrad Sokołowski¹⁰², while Igor Rechin provided a similar account of the situation in Russia¹⁰³. The article by Gerold Karl Hannabach and Margarete Brunswicker-Apelt has an interesting structure. The piece, entitled *Porady dla gitarzystów [Advice for Guitarists]*, discusses the design and maintenance of guitars in a separate booklet published as a supplement to "Poradnik Muzyczny"¹⁰⁴. Also, new Polish authors appeared, including Jan Paterek and Sławomir Wiśniewski, who wrote methodological articles¹⁰⁵, Andrzej Wendland, who portrayed Andres Segovia¹⁰⁶, and Janusz Puszczewicz, who presented the profile of guitar maker Alfred Kopoczek¹⁰⁷.

Only one interview with a guitarist was published¹⁰⁸. In 1983, Kazimierz Sośniński, a respected figure in the Polish guitar community, gave an interview titled *Gitara jest doceniana [The Guitar is Appreciated]* in which he discussed the status of the instrument in the country, his early interest in the guitar, and the beginnings of professional guitar education in Poland¹⁰⁹. Other incidental publica-

¹⁰⁰ See *Wydawnictwa dla nas*, "Poradnik Muzyczny" 1981, no. 3, p. 15.

¹⁰¹ See J. Rimkevičius, *Gitara na Litwie*, "Poradnik Muzyczny" 1987, no. 6, pp. 16–17.

¹⁰² See idem, *Marek Sokołowski w 100 rocznicę śmierci*, "Poradnik Muzyczny" 1983, no. 11, pp. 18–19.

¹⁰³ See I. Rechin, *Gitara i gitarzyści w Rosji wczoraj i dziś*, "Poradnik Muzyczny" 1988, no. 7–8, pp. 26–28. There was also an article entitled *Gitara w Japonii [Guitar in Japan]*, but it only credits the translator, E. Gabryś, and does not mention the author; see *Gitara w Japonii*, "Poradnik Muzyczny" 1977, no. 9, p. 12.

¹⁰⁴ G.K. Hannabach, M. Brunswicker-Apelt, *Porady dla gitarzystów*, supplement to "Poradnik Muzyczny" 1989, no. 3.

¹⁰⁵ See J. Paterek, *Rozmyślenia nad sześcioma strunami*, "Poradnik Muzyczny" 1981, no. 1, pp. 5–6, and S. Wiśniewski, *Z zagadnień nauczania gry na gitarze*, repertoire and methodology supplement to "Poradnik Muzyczny" 1987, no. 2, pp. X–XV.

¹⁰⁶ See A. Wendland, *Andres Segovia*, "Poradnik Muzyczny" 1984, no. 10, pp. 8–9.

¹⁰⁷ See J. Puszczewicz, *Czar gitary*, "Poradnik Muzyczny" 1989, no. 6, p. 23.

¹⁰⁸ Prior to that, the only published material resembling an interview was a transcript of selected statements made by Jan Anton van Hoek during his stay in Poland in 1971, as noted down by Józef Powroźniak; see *Nasz gość*, "Poradnik Muzyczny" 1971, no. 2, p. 23.

¹⁰⁹ See J. Janyst, *Gitara jest doceniana... Rozmowa z Kazimierzem Sośnińskim, wykładowcą Akademii Muzycznej w Łodzi*, "Poradnik Muzyczny" 1983, no. 11, pp. 3–4. In 1991, "Przegląd Mu-

tions included articles on Polish guitarists. The first one was dedicated to the 70th anniversary of the birth of Stefan Matys, a musician associated with Edward Ciuksza's mandolin orchestra¹¹⁰. The second one could be considered promotional in nature. It was a presentation (in 1988) of the profile of the young guitarist Adam Zalas¹¹¹.

In terms of sheet music supplements, in the 1980s, the publication of arrangements for mandolin ensembles with guitar ceased. The last supplement for such a line-up was Michał Kleofas Oginski's *Kadryl*, arranged by Powroźniak and published in 1981. The decade saw the appearance of many new authors of arrangements: Jerzy Żak (e.g. a duet arrangement of *Yesterday* by The Beatles)¹¹², Bartłomiej Budzyński (e.g. a solo arrangement of the African American spiritual song *Kumbaya My Lord*)¹¹³, Krzysztof Celiński (e.g. an arrangement for three guitars of the *Largo* by Arcangelo Corelli)¹¹⁴, Marcin Zalewski (an arrangement for guitar quartet of a *Sonatina* by Daniel Gottlob Türk)¹¹⁵ and Sławomir Wiśniewski (e.g. an arrangement for two guitars of a composition by Duarte Costa)¹¹⁶. Original works were also published, both educational (e.g. by Andrzej Krzanowski¹¹⁷ and Bronisław Kazimierz Przybylski¹¹⁸) and concert works (by Jerzy Bauer¹¹⁹, Mieczysław Makowski¹²⁰ and Jan Edmund Jurkowski¹²¹).

Concluding the review of guitar-related topics in "Poradnik Muzyczny", two other types of content should be noted. From the 1970s onwards, short memo-

zyczny" published an interview with Aleksander Kowalczyk, a student of Sosiński. It did not concern guitar matters, but Kowalczyk's activities as Rector of the Łódź Academy of Music; see „*Optymizm przejawiać pragnę w działaniu...*". Rozmowa z prof. Aleksandrem Kowalczykiem, rektorem Akademii Muzycznej w Łodzi, "Przegląd Muzyczny" 1991, no. 1, pp. 12–13.

¹¹⁰ See (jj), *Jubileusz S. Matysa*, "Poradnik Muzyczny" 1984, no. 9, inside back cover.

¹¹¹ See (mż), *Z Tarnowa w świat. Adam Zalas*, "Poradnik Muzyczny" 1988, no. 5, p. 19.

¹¹² See J. Lennon, P. McCartney, *Yesterday*, arranged by J. Żak, "Poradnik Muzyczny" 1985, no. 6, pp. XIII–XVI.

¹¹³ See *Kumbaya My Lord. Negro spiritual*, arranged by B. Budzyński, "Poradnik Muzyczny" 1985, no. 11, pp. XIII–XV.

¹¹⁴ See A. Corelli, *Largo*, arranged by K. Celiński, "Poradnik Muzyczny" 1985, no. 11, pp. VI–IX.

¹¹⁵ See D.G. Türk, *Sonatina*, arranged by M. Zalewski, "Poradnik Muzyczny" 1985, no. 11, pp. X–XII.

¹¹⁶ See D. Costa, *Serenada gitarowa*, arranged by S. Wiśniewski, "Poradnik Muzyczny" 1986, no. 5, pp. I–II.

¹¹⁷ See A. Krzanowski, *Nasz dzień*, "Poradnik Muzyczny" 1983, no. 1, pp. XII–XIV. Composition for two recorders and guitar.

¹¹⁸ See B.K. Przybylski, *Z dzieciństwa*, "Poradnik Muzyczny" 1983, no. 8–9, pp. I–XIII. Composition for guitar and accordion.

¹¹⁹ See J. Bauer, *Preludio per due ghitarre, Passacaglia ballante per due ghitarre*, "Poradnik Muzyczny" 1983, no. 2–3, pp. I–XII.

¹²⁰ See M. Makowski, *Serenada egejska na gitarę solo*, repertoire and methodology supplement to "Poradnik Muzyczny" 1988, no. 2, pp. IX–XII.

¹²¹ See J.E. Jurkowski, *Mazurek na gitarę solo*, repertoire and methodology supplement to "Poradnik Muzyczny" 1988, no. 2, pp. II–VIII.

irs were published featuring profiles of late Polish and foreign guitarists. They were dedicated to, among others, Vladimir Mashkhevich¹²², Štěpán Urban¹²³, Bruno Henze¹²⁴, Kazimierz Sosiński¹²⁵, Jan Edmund Jurkowski¹²⁶ and Józef Powroźniak¹²⁷. During the entire publication period of “Poradnik Muzyczny”, regulations, announcements, and results of both performance and composition competitions in Łódź were published¹²⁸

The Dusk of the Magazine: “Przegląd Muzyczny”

In 1990, “Poradnik Muzyczny” was renamed to “Przegląd Muzyczny”, because, as Lucjan Cieślak wrote, the aim was to ‘improve the magazine and adapt its content to current social demands’¹²⁹ and to ‘abandon the old model’¹³⁰. However, in the following year, only two issues of “Przegląd Muzyczny” were published: the first issue and a double issue marked as 2-3. After that, the publication of the magazine was suspended due to financial reasons¹³¹.

During this time, as many as three sheet music supplements containing guitar music were published:

- Issue 5-6/1990 featured arrangements by Marek Tubis of Frédéric Chopin’s works for guitar solo and for two guitars, as well as arrangements by Karol Zemla of Jean-Paul-Égide Martini’s and Robert Schumann’s works¹³²;
- Issue 7-8/1990 contained arrangements by Stanisław Mroński of Jean Gabriel-Marie’s *La Cinquantaine* for two violins and guitar, as well as works by Handel, Chopin, and Franz Schubert for flute, clarinet, and guitar arranged by Andrzej Hundziak¹³³;
- Issue 1/1991 featured arrangements by Karol Zemla, including works by Irving Berlin, Napoléon Coste, and Fernando Sor, as well as an original composition by Barbara Puchalska titled *Opowieść jesienna [Autumn Tale]*¹³⁴.

¹²² See A.P., *Zmarł Włodzimierz Maszkiewicz z Rosji*, “Poradnik Muzyczny” 1972, no. 5, p. 30.

¹²³ See Stefan Urban, “Poradnik Muzyczny” 1974, no. 9, p. 20.

¹²⁴ See *Z żalobnej karty*, “Poradnik Muzyczny” 1978, no. 3, p. 20.

¹²⁵ See J. Jansyt, *Kazimierz Sosiński (1909–1984)*, “Poradnik Muzyczny” 1984, no. 7–8, s. 26.

¹²⁶ See K. Bula, *Jan Edmund Jurkowski*, “Poradnik Muzyczny” 1989, nr 7–8, p. 8.

¹²⁷ See J.K. Lasocki, *Józef Powroźniak*, “Poradnik Muzyczny” 1989, no. 11–12, pp. 36–37.

¹²⁸ For example, the results of the first National Composition Competition for Guitar Solo in Łódź in 1975; see *Komunikat*, “Poradnik Muzyczny” 1976, no. 1, p. 20.

¹²⁹ L. Cieślak, *55 lat Polskiego Instytutu Muzycznego...*, p. 179.

¹³⁰ Ibidem.

¹³¹ See ibidem.

¹³² See *Repertuar muzyczny na gitarę solo i duet gitarowy*, supplement to “Przegląd Muzyczny” 1990, no. 5–6.

¹³³ See *Repertuar muzyczny na małe zespoły kameralne*, supplement to “Przegląd Muzyczny” 1990, no. 7–8.

¹³⁴ See *Repertuar muzyczny na gitarę solo*, supplement to “Przegląd Muzyczny” 1991, no. 1.

In addition, there were contributions from Marek Tubis¹³⁵, Zbigniew Dubiella¹³⁶ and Andrzej Wójcik¹³⁷ about guitar events in Łódź, Kraków and Tychy. A symbolic culmination of the history of “Poradnik Muzyczny” (or “Przegląd Muzyczny”) with regard to guitar content is the review of the work “Poradnik metodyczny dla gitarzystów” (*The Methodological Guide for Guitarists*) by Sławomir Wiśniewski, Jerzy Nalepka and Aleksander Kowalczyk, which can be considered the crowning achievement of the methodological work of the Institute in Łódź. It was reviewed in the final issue of “Przegląd Muzyczny” by Jan Paterek¹³⁸.

Between 1992 and 1996, the first years of the political transformation, guitarists were left without a magazine that could provide a platform for the exchange of ideas that had been provided for more than three decades by “Poradnik Muzyczny” and later “Przegląd Muzyczny”. In 1997, the already mentioned magazines “Gitar. Historia i Aktualności” [Guitar. History and News] and “Świat Gitary” [Guitar World] were launched. The former continued to be published until 2001, the latter until 2005. Guitarists had to wait until 2015 for the next magazine, “Sześć Strun Świata” [Six Strings of the World], which has since then been published quarterly (with a hiatus in 2018–2020).

The guitar contributions of “Poradnik Muzyczny” have become somewhat forgotten and undervalued. One of the reasons is that the guitar is featured in the magazine’s pages, including sheet music supplements, alongside mandolin instruments which are currently almost absent from performances in Poland. Also, the ideological overtones, praising the ‘rightfully bygone times’, and the ‘big brother’ from the East, present in much of the content (though only to a small degree in the guitar related articles) in “Poradnik Muzyczny”, lead to a negative perception of the magazine.

However, it is important to note that “Poradnik Muzyczny” and “Przegląd Muzyczny” published a wealth of valuable guitar content for almost half a century. Firstly, they are an important source for researching the history of Polish guitar music. They contain numerous accounts of pioneering guitar events in Poland or of the activities of prominent personalities of the Polish classical guitar scene. Secondly, some of the methodological articles are still relevant, and some were even ahead of their time and are still not being used in educational practice

¹³⁵ See M. Tubis, *VII Ogólnopolski Konkurs Wykonawczy Gitary Klasycznej – Łódź '90*, “Poradnik Muzyczny” 1990, no. 2–3, p. 32, and idem, *VI Krakowskie Spotkania z Gitarą Klasyczną*, “Poradnik Muzyczny” 1990, no. 7–8, p. 31.

¹³⁶ See Z. Dubiella, *Dwugłos o Śląskiej Jesieni Gitarowej. Pomost między Wschodem a Zachodem*, “Poradnik Muzyczny” 1990, no. 12, pp. 10–11.

¹³⁷ See A. Wójcik, *Dwugłos o Śląskiej Jesieni Gitarowej. O „Jesieni” – pogodnie*, “Poradnik Muzyczny” 1990, no. 12, pp. 12–13.

¹³⁸ See J. Paterek, *Recenzja pracy zbiorowej „Poradnik metodyczny dla gitarzystów”*, “Przegląd Muzyczny” 1991, no. 2–3, p. 34.

today, such as Stanisław Mroński's series of articles on playing *a vista* by thinking in terms of intervals and harmony (chords). Also, the historical articles often provide information which is unique in Polish music literature, particularly those written by foreign authors. Thirdly, the sheet music supplements contain interesting arrangements of works by composers from virtually every period, as well as many editions of original music written for the guitar, including solo and chamber compositions, mostly by Polish composers. Hopefully, this article will help make such valuable editorial content more widely known and facilitate the use of the guitar resources found in "Poradnik Muzyczny" and "Przegląd Muzyczny".

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Streszczenie

Celem niniejszego artykułu jest przedstawienie treści dwóch czasopism muzycznych wydawanych przez Ludowy Instytut Muzyczny w Łodzi – „Poradnika Muzycznego” oraz „Przeglądu Muzycznego” – pod kątem problematyki związanej z gitarą klasyczną i gitarystką polską. Periodyki te (miesięczniki lub dwumiesięczniki, zależnie od okresu wydawania) przez wiele lat były głównym forum wymiany myśli dotyczącej gitary w Polsce. Na łamach tych czasopism publikowano m.in. artykuły historyczne i metodyczne poświęcone tematyce gitarowej, relacje z wydarzeń poświęconych gitarze, recenzje wydawnictw przeznaczonych na ten instrument, a także wiele kompozycji oryginalnych oraz opracowań na gitarę solo i zespoły z udziałem gitary.

Słowa kluczowe: czasopismo „Poradnik Muzyczny”, czasopismo „Przegląd Muzyczny”, Ludowy Instytut Muzyczny w Łodzi, polska muzyka gitarowa, Józef Powroźniak.