



<http://dx.doi.org/10.16926/em.2024.19.21>

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Report on the 4th International Conference of PhD Students and Young Researchers ‘Faces of Guitar in Scientific Research’, Jan Długosz University in Częstochowa, 17 April 2024

This is a translation of an article published in this volume

How to cite: M. Maczyński, *Report on the 4th International Conference of PhD Students and Young Researchers ‘Faces of Guitar in Scientific Research’, Jan Długosz University in Częstochowa, 17 April 2024*, “Edukacja Muzyczna” 2024, vol. 19, pp. 423–428, <http://dx.doi.org/10.16926/em.2024.19.21>.

On 17 April 2024 this year, the fourth edition of the International Conference of PhD Students and Young Scientists entitled *Faces of Guitar in Scientific Research* took place, organised by the Faculty of Music of the Jan Długosz University in Częstochowa. As in previous years, the event was coordinated by Ewa Jabłczyńska, PhD, who worked on the organisation with PhD students Wojciech Gurgul, Marcin Kuźniar and Wojciech Wojtuch.

The conference was officially opened by the head of the Department of Music at Jan Długosz University, Maciej Zagórski, PhD, followed by Prof. Marek Nosal from the Karol Szymanowski Academy of Music in Katowice, who delivered the inaugural lecture entitled *The Contemporary Interpreter and the Works of the Classical Guitar Composers*. In his presentation, the Professor conducted

Submitted on: 1.08.2024

Accepted on: 10.12.2024

an analysis of significant issues concerning the interpretation of a musical work, focusing on elements such as specific articulation, phrasing and dynamics that can be found in the scores of the masters of the Golden Age. The analysis of the interpretation of guitar pieces has been enriched by incorporating insights from historical texts on vocal and instrumental performance, including Johann Joachim Quantz's renowned flute treatise¹.

This year's one-day conference saw ten PhD students and young researchers convene, with their presentations divided into three thematic panels. The first of these, entitled *The Identity of the Guitar in the Modern World*, was opened by a paper by Marcin Kuźniar, a doctoral student at Jan Długosz University in Częstochowa, entitled *The Idiom of the Classical Guitar: Analysing the Concept in Relation to the Challenges of Contemporary Repertoire*. In his presentation, the speaker addressed the issue of the *classical guitar idiom*² as a term whose meaning changes with the evolution of the guitar repertoire. These considerations led to the formulation of two fundamental conclusions regarding the question of when a guitar composition can be considered idiomatic and the factors that determine this.

The floor was then taken by Krzysztof Jusiak, MA, from the Maria Skłodowska-Curie University in Lublin, who delivered a paper entitled *Education in Classical Guitar and Popular Music*. In his presentation, the speaker engaged in a discussion of the differences between the training systems for classical guitarists and instrumentalists involved in popular music. He placed particular emphasis on the potential benefits that could be gained by the introduction of the fundamentals of improvisation, accompaniment and harmony at an early stage of education. The article emphasised the necessity to educate instrumentalists who do not limit themselves to the mere reading of musical notation, but who cultivate competencies that enable them to navigate with ease across diverse areas of music. This demand primarily pertained to education at the level of music schools of the first degree.

The opening segment of the conference culminated in a presentation by Wojciech Gurgul, MA, from Jan Długosz University in Częstochowa, entitled *The Presence of the Classical Guitar at the Warsaw Autumn International Festival of Contemporary Music in the Years 1956–1989*. The author provided a comprehensive account of all the concerts featuring the guitar that took place at this legendary festival during the period under review and discussed the press coverage of these events. The objective of the paper was to examine the role that

¹ J.J. Quantz, *O zasadach gry na flecie poprzecznym*, translated by Marek Nahajowski, ed. 2, Grażyna and Kiejstut Bacewicz University of Music, Łódź 2014.

² Cf. Sudnikowicz Błażej, *Idiom gitary klasycznej w solowej literaturze minimalistycznej na podstawie wybranych kompozycji*, computer printout, doctoral thesis written under the supervision of M. Nosał, K. Szymanowski Academy of Music, Katowice 2019.

the classical guitar played in the concert programmes of Poland's most significant festival of contemporary music. During the course of the presentation, the author presented numerous archive photographs, recalled forgotten guitar compositions and the names of performers, thereby helping to revive a historical perspective on the subject.

The initial panel was succeeded by a discussion in which the conference participants, comprising both speakers and audience members, were presented with the opportunity to engage in a dialogue, thereby facilitating the exchange of inquiries and personal reflections on the subjects that had been previously discussed.

The subsequent panel, bearing the title *Guitar in the 17th and 18th Centuries and its 20th Century Reminiscences*, concentrated on themes pertaining to the Baroque repertoire and the music of the late Baroque and Classical periods, with a particular emphasis on the *galant* style.

The first paper in the panel was presented by Marianna Kowal, MA, from the Wrocław University. In her lecture, entitled *Problematics of Contrepartie as Exemplified by Pieces in Francesco Corbetta's 'La Guitarre Royale' (1674)*, the speaker discussed the widespread practice in French music of the time of adding a second part to an existing solo composition³. The author also shared her own thoughts on how this form of enriching the piece could be used in contemporary guitar teaching.

The floor was then taken by Miłosz Mączyński, PhD, of the Academy of Music in Kraków, who presented a discussion on the issue of transcribing Robert de Visée's guitar music for the contemporary instrument. The thematic link between the first two papers of this panel was particularly relevant, as there is speculation that Robert de Visée may have been a student of Corbetta, and certainly dedicated one of his compositions, *Tombeau de Mr. Francisque Corbet*, to him. In his presentation, he focused primarily on the differences in the tuning of baroque and contemporary instruments, and the subsequent necessity to interfere with the original structure of the composition during transcription. He discussed issues relating to the possible transposition of notes, voice leading, stroke types (*batteries*) used and other technical aspects.

Małgorzata Żegleń-Włodarczyk, PhD, representing the Music School in Wieliczka and specialising in English guitar⁴, presented a paper entitled *Original System for the Transcription of Compositions for English Guitar (Guittar) as a Tool for Broadening the Repertoire with Works from the Second Half of the*

³ Entry: *Contrepartie*, [in:] *Dictionnaire de l'Académie française*, Paris 1718, electronic version: <https://www.dictionnaire-academie.fr/article/A2C1758> [access: 30/07/2024].

⁴ Cf. M. Żegleń-Włodarczyk, *Sonaty solowe na gitarę angielską Tommasa Giordaniego jako przykład literatury gitarowej II połowy XVIII wieku*, „Edukacja Muzyczna” 2023, vol. 18, pp. 191–257; <https://doi.org/10.16926/em.2023.18.05>.

18th Century. The author addressed several important and interesting issues related to the transcription and performance practice of repertoire originally written for this, now forgotten, instrument. The contribution concluded with the presentation of a video in which the author and Paulina Tkaczyk-Cichoń performed one of Tommaso Giordani's sonatas on the harpsichord.

This segment of the conference culminated with a presentation by Łukasz Dobrowolski, MA, of the Jagiellonian University, who presented a paper entitled *Fantasia para un Gentilhombre by Joaquín Rodrigo in the Context of Source Research*. During his contribution, he presented the results of research on unique copies of the first versions of this composition, which he had managed to find in the archives of the Fundación Victoria y Joaquín Rodrigo in Madrid and the Fundación Andrés Segovia in Linares. The performance was characterised by a profound sense of emotional intensity, as previously unheard iterations of the composition were presented to a broader audience for the first time. At the end of the conference panel, the organisers again invited all participants to a discussion.

The final lecture block was entitled *Interpretation and Performance Issues, and Inspiration in Contemporary Guitar Music*. It was opened by Radosław Wieczorek, MA, from the Academy of Music in Kraków, with a paper entitled *Confronting the Challenges of New Music. 'Sequenza XI for Guitar' by Luciano Berio*. The presentation focused on the discussion of performance-related issues concerning the piece in question, placing it in a broader context within the genre of contemporary guitar music.

In the next contribution, entitled *To the Edge of Dream by Tōru Takemitsu - Interpretation and Performance Issues*, Sylwester Kukułka, BA, from the Academy of Music in Katowice discussed, among other things, the work's 'colour element'. He also analysed the work's motifs, placing particular emphasis on the *sea*⁵ motif present in Takemitsu's work.

This part of the conference was concluded by Wojciech Wojtuch, MA, from Jan Długosz University, who delivered a presentation entitled *Motifs of Death and Memory in Polish Guitar Literature. An Analysis of Compositions by Anna Maria Huszcza and Adam Potera*. The speaker presented these compositions in the context of other Polish guitar works in which the death motif was used. Furthermore, he discussed the inspiration behind the pieces, attributing it to the rich tradition of folk songs from various regions of Poland.

The artistic highlight of the conference was a concert held at the Bronisław Huberman Philharmonic Hall in Częstochowa on the same day at 7 pm as part of the 'University Evenings' cycle. The event was accompanied by a lecture by

⁵ Cf. D.T-W. Leung, *Reframing the "»Sea«: A Critical Study of Tōru Takemitsu's Toward the Sea"*, typescript of a doctoral thesis, Chinese University, Hong-Kong 2005.

Wojciech Gurgul, MA, entitled *The Highs and Lows of the Guitar's Popularity Throughout the Centuries*, as well as an exhibition of prints by Dorota Bujak and paintings by Maria Hulist. The concert featured:

- Miłosz Mączyński (romantic guitar), who presented a piece by Fernando Sor *Fantaisie Elégiaque à la mort de Madame Beslay*, Op. 59;
- Marcin Kuźniar (guitar), who performed the *Polish Caprice* by Grażyna Bacewicz in his own transcription and the famous *Caprice 24* by Niccolò Paganini;
- Radosław Wieczorek (guitar), who performed *Triptych* by Odysseas Konstantinopoulos.

The concert culminated with a performance by the renowned Kupiński Guitar Duo (Ewa Jabłczyńska and Dariusz Kupiński), who presented George Gershwin's iconic *Rhapsody in Blue* in a remarkable arrangement by Dariusz Kupiński.

The conference in Czestochowa has become one of the most significant Polish scientific events devoted to the study of guitar literature, a fact substantiated, inter alia, by the number of participants, the elevated standard of the studies presented, and the extensive range of issues discussed. It is to be commended that the organisers have created a platform where young researchers from across Poland are able to present their achievements and engage in meaningful yet creative discussion. It is also important to emphasise the exceptionally efficient organisation of the event and the friendly atmosphere created by the organisers: Ewa Jabłczyńska, PhD, and her doctoral students: Wojciech Gurgul, MA, Marcin Kuźniar, MA, and Wojciech Wojtuch, MA.

The next, fifth edition of the conference is planned for 9 April 2025. The opening lecture will be given by Prof. Dr Hab. Tomasz Spaliński from the University of Silesia in Katowice. For more information related to its subject matter and schedule, rules and regulations and to register for participation, please visit the event's website, www.muzyka.ws.ujd.edu.pl, or Facebook page /konferencja.gitaraujd.

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