

Introduction

The fifteenth issue of “Musical Education” features ten articles in two language versions – Polish and English. The first text, from the field of ethnomusicology, entitled *The Emissaries of the Wandering Beggars’ Tradition – on the Issues of Hurdy-Gurdy – Past and Present* by **Tomasz Rokosz** focuses on portraying the “hurdy-gurdy subculture,” which – according to the author – has enjoyed a renaissance since the 1990s. In the introduction to the issues addressed in the article, the author presents an outline of the activity of hurdy-gurdy players in Poland in the context of European tradition. He mentions different types of the hurdy-gurdy and describes the extensive repertoire of the “wandering beggars’ song” performed with the accompaniment of the instrument. The work also shows how the hierarchy, scope and function of contemporary wandering beggars’ songs are currently changing. Furthermore, the author characterises the modern art of hurdy-gurdy playing, indicating the important differences that appear in its contemporary manifestations. He also claims that the modern art of hurdy-gurdy playing has “its characteristic features and manifestations” in the form of dedicated record labels, festivals, concerts, competitions and workshops.

The next text, written by **Wojciech Gurgul** and entitled *A Panorama of Polish Guitar Concertos*, is the first attempt at providing synthetic information on the subject of Polish concertos for guitar and orchestra in the history of musicological literature in Poland. The work predominantly discusses pieces created after 1945, many of which have not been published or recorded. The author presents literature on the subject and offers an insight into the history of the form – from the first Polish guitar concertos to present day. He supplements his deliberations with numerous musical examples. Some of the works discussed in the article have been forgotten, but – as the work suggests – there are also some that certainly deserve attention and should be reintroduced to concert repertoires.

In the article entitled *Guitar – a sound episode in the output of Les Six group*, **Wojciech Wojtuch** presents little-known pieces for guitar created on the fringes of the main music composing trend; they were penned by the French authors belonging to the Les Six group, including Georges Auric, Darius Milhaud, Francis Poulenc and Germaine Tailleferre. The four pieces for *solo* guitar discussed in the work were inspired by the works of the great masters of the classical guitar, such as Andrés Segovia and Ida Presti. In the introduction to the main issues of the work, the author outlines the role of the guitar in French music and recounts the main premises that the composers of Les Six adhered to. The instrumental miniatures presented in the article pay tribute to the aesthetic concepts of the group.

The two following texts concern interpretation of music. The first, written by **Anna Działak-Savytska** and entitled *Dialogue in Sonata for two violins Op. 10 by Henryk Mikołaj Górecki from a performer's perspective*, analyses different aspects of the performance of the piece, focusing on the dialogues in this early work of H.M. Górecki. The author discusses the individual parts of the sonata cycle in the context of its main issues. The article resembles other studies, already known in musicological literature, devoted to the compositional output of the creator of *Symfonia pieśni żalonych*. However, due to the fact that it raises performance-related issues that have not been considered thus far, it should be of interest mostly to violinists who specialise in the interpretation of the 20th and 21st century music.

Люція Циганюк [Liutsiia Tsyhaniuk] presents the second text devoted to interpretation of music. Her article entitled *Principles of Myroslav Skoryk's Individual Style of Music in the Piano Cycle of Preludes and Fugues* discusses two pairs of pieces comprising a prelude and a fugue. The musicological and performance-related analysis presented in the work prompts the author to draw the following conclusion: "The cycle of preludes and fugues for piano by M. Skoryk is an example of the composer's brilliant mastery of the polyphonic technique in combination with a creative rethinking of the norms of «classical» writing. The cycle is notable for its varied imagery, the use of diverse image-associative transformations of the baroque genre in a modern authorial musical expression, in which the images of different historical cultures naturally integrate."

The next two articles concern the theory of learning music with respect to early childhood education and broadly defined music pedagogy. In the first text, written by **Maciej Kołodziejski**, entitled *Heterogeneity of thinking about audiation in terms of scientific exploration of the status of music learning theory by Edwin Elias Gordon*, the author employs the analysis of text as the main research method to determine whether, and to what extent, the theory of learning music by Edwin E. Gordon enjoys the status of a scientific theory.

The voice of a practitioner resounds in **Tomasz Dolski's** work entitled *Music Education in Training Early Childhood Education Teachers in the Context of Jerome Bruner's System of Representations. Its Purpose and Teaching Methodology Modification for Remote Work*. The text appears to be particularly relevant at the time of the COVID-19 pandemic. In the first part of the article, the author focuses on the importance of play in early childhood education and its application in teaching. In the second part, with reference to the theory presented in the text, he proposes the use of modified teaching methods in music education, which will prove useful in distance learning.

Elżbieta Wróbel's text entitled *Juliusz Kaden-Bandrowski about music, work and writing – a writer at the piano* bridges the gap between music and literature. It concerns the significance of music in the life and works of one of the most important writers of the interwar period. It is a study of little-known aspects

of J. Kaden-Bandrowski's literary work and music interests. The fact that he received music education strongly influenced the writer's attitude to art. As a pianist, he could accurately judge and describe the performance of other piano players. The author of the article discusses these issues on the basis of Kaden's review of Aleksander Michałowski's concert. She also mentions his book about Chopin and his thoughts on the participants of the First Chopin Competition, in which Kaden was a member of the organising committee. In addition, the author discussed the writer's critical texts from the early period of his literary career in order to present his broader views on art.

The article by **Aleksandra Popiolek-Walicki** entitled *Cultural importance of the 4th International Chopin Piano Competition in the light of Polish music life reviving after the WW II* offers a behind-the-scenes look at one of the most prestigious piano competitions in the world, which took place in 1949 in post-war Poland. The sources of the work predominantly include reportages of the Polish Film Chronicle. The analysis performed by the author shows that the first competition to have been organised after the war was not only significant as an artistic event, but also became an absolute priority for the contemporary authorities due to political reasons. At that time, the competition could only be revived thanks to the extraordinary resolve of its organisers, which is confirmed by the author's claim at the end of the work: "The four-year preparation to the 4th International Chopin Piano Competition in Warsaw, the city which was reduced to ruins due to fighting during the occupation and the Warsaw Uprising, demonstrates heroic behaviour and realization of the project almost impossible to execute. Longing for life before WWII was stronger in the Polish than their despair after the war trauma."

The volume is concluded by Agata Kocaj and Izabela **Krasińska's** text entitled *Music Education from the perspective of "Wiadomości Muzyczne" (1925–1926)*. It constitutes a contribution to the research on the history of the music education system in Poland. The work is a first attempt at a monograph study of the "Wiadomości Muzyczne" periodical, both from the perspective of the formal and publishing aspects as well as its contents. The authors focus mainly on the reports concerning the education, training and professional development of musicians and music and singing teachers in different types of schools in interwar Poland.

Marta Popowska – volume editor