

Introduction

The sixteenth issue of "Edukacja Muzyczna" ("Musical Education") features five articles. The first four are presented in two language versions – Polish and English. The final text, however, is presented only in English due to the article being submitted in that language. The editors chose not to translate this work into Polish as, in their opinion, it would not have a significant influence on its accessibility.

The issue begins with an article by **Monika Karwaszewska** *Texts of the Psalter of King David in an Intermedial Composition by Krzysztof Knittel* – a contemporary Polish composer, teacher and improviser, as well as a professor of music and co-founder of the KEW Composers Group. The author discusses the song cycle *Out of the Depths I Cry to You, O Lord...*, which, needless to say, was written based on Psalm 130 of *David's Psalter*. It is Knittel's first religious work and, according to the author, it was meant to "express the truth and power of faith". The work was scored for choir and electronic media. The main purpose of this paper is to try to assess the extent to which the text of the psalm influenced the structure and aesthetics of this intermedial work.

The two subsequent articles are partly related to the stylistic, critical and performance analysis of works featuring classical guitar as a solo instrument. The first of the two, *Guitar in the works of Edward Bogusławski*, authored by **Wojciech Gurgul**, focuses on the works by the Silesian composer, who lived and worked in the 20th century. Among E. Bogusławski's works, there are only three pieces, for various casts, which make use of the classical guitar – a fact indicated by their titles: *Concerto per chitarra e orchestra*, *Trio per flauto, oboe e chitarra* and *Musica per chitarra solo*. The last two works are yet to be discussed in detail in the musicological literature – up until now they were only mentioned. W. Gurgul's work brings all these pieces closer together. The author also attempts to assess Bogusławski's guitar works within the context of contemporary Polish classical guitar music. This paper is not the first work concerning E. Bogusławski's work to be published in our annual. Previously, a series of articles in Polish by Anna Stachura-Bogusławska was published: *Requiem Edwarda Bogusławskiego – tradycja i nowoczesność* (*Requiem by Edward Bogusławski – Tradition and Modernity*), 2005, no. 1; *Poszukiwanie własnego języka muzycznego. Dzieła wczesne Edwarda Bogusławskiego* (*Searching for One's Musical Language. Early Works by Edward Bogusławski*), 2009, no. 4; *Aleatoryzm i forma otwarta w twór-*

czości Edwarda Bogusławskiego (*Aleatorism and open form in Edward Bogusławski's music*), 2011, no. 6; *Oblicza formy koncertującej w twórczości Edwarda Bogusławskiego w latach 1968–1980 (Orchestra works with solo and concert instruments of Edward Bogusławski created between 1968–1980)*, 2012, no. 7; *Kompozycje na akordeon w twórczości Edwarda Bogusławskiego (Accordion Solo Compositions in the Works of Edward Bogusławski)*, 2013, no. 8.

In turn, **Aleksandra Popiołek-Walicki** in her article *Review of repertoire for guitar and piano duo from the 18th to the 21st century in historical perspective* discusses the musical literature which focuses on this incredibly rare and therefore unusual performance texture. The author conducted an extensive library research in order to explore the literature concerning the subject matter and used much of the data obtained from interviews with composers. As a practising musician in the guitar and piano duo *Walicki-Popiołek Duo*, she discusses the mentioned repertoire primarily from a practitioner's and performer's standpoint focusing mainly on the aspects of performance.

Вероніка Зінченко [Veronika Zinchenko] in her work *The Typology of Contemporary Ukrainian Ballet: A Musicological Perspective* presents an original typology of contemporary ballet. The proposed typology is based on already existing typologies of ballet as a dance genre supplemented by new criteria which take into account only the musical aspects of ballet performances. The presented typology considers ballet works by Ukrainian composers from the period 1980–2020.

The author of the closing text of this issue is **Наталія Сидір** [Nataliia Sydir], who prepared a paper, written in English, entitled *Ballade for Piano and Orchestra in the First Half of the 20th Century: Stylistic and Form-Building Elements*. In her contribution, the author focuses on a comparative analysis of creative solutions used in the ballade for piano and orchestra genre, and analyses works by composers from various countries active in the first half of the 20th century, such as L. Różycki, G. Tailleferre, B. Britten, N. Medtner and I. Shamo. She also presents the origin of the works in question while highlighting their Romantic prototype, gives an overview of genre varieties, discusses their form-building principles, and identifies the fundamental stylistic features of the genre.

Marta Popowska – Editor