

Introduction

The seventeenth issue of the “Edukacja Muzyczna” [“Musical Education”] journal features six articles and their English translations. The first five texts are devoted to a variety of issues related to guitar music. Most of them result from the 2nd International Scientific and Artistic Conference of PhD Students and Young Scientists “The Faces of the Guitar in Scientific Research”, which took place in April 2022 in Częstochowa. It was organised by the Department of Music of the Faculty of Art at the Jan Długosz University in Częstochowa.

The series of articles on guitar music opens with **Anna Rutkowska’s** text entitled *The faces of the guitar in Poland up to 1981 in the context of the Polish Radio Archive records*. This work abounds in valuable information concerning the history of phonography and the record library of the Polish Radio, as well as the guitarists who appeared on its air and the guitar repertoire that was presented in its music programmes. The author also provides an outline of the technological evolution of phonography and draws attention to the historical, social and political situation in Poland at its subsequent stages, demonstrating how important these factors are for the choice of repertoire. This approach makes it possible to better understand the history of the popularisation of guitar music on the Polish Radio starting from 1925, i.e. the year of the first radio broadcast in Poland, until the early 1980s.

Wojciech Gurgul presents an article entitled *Jan Edmund Jurkowski as a composer compared to other composing guitarists in Poland after 1944*. The author focuses his attention on the lesser-known part of Jurkowski’s (1933–1989) creative output – his work as a composer. This Silesian guitarist is now known mainly as a teacher, music event organiser and, above all, the maker of the 8-string guitar. The paper considers the entire, albeit sparse, body of compositions by Jurkowski, which the author attempts to evaluate. The issue is discussed in the context of the guitar literature that was created during Jurkowski’s lifetime. The analysis presented in the article provides an insight into these obscure works. In the conclusion, the author states that Jurkowski’s compositions deserve more recognition since “they occupy a prominent place in the development of Polish guitar literature”.

In an article entitled *The English guitar and the forgotten guitar repertoire of the second half of the 18th century*, **Małgorzata Żegleń-Włodarczyk** rescues the little-known plucked chordophone called guittar from obscurity. By the end of the 18th century, it had become the most popular instrument not only in Great Britain but also in other European countries, including Poland. The author presents the English guitar, discussing its design and various stages of its

modernisation. The article contains illustrative material from the author's personal archive. Furthermore, she lists the makers of English guitars and highlights the instrument's renown, predominantly in the amateur music-making of the 18th-century Europe. A separate section is devoted to the function of the guitar in Poland. Subsequently, the author concentrates on the repertoire that was created during its heyday. She outlines its characteristics, taking educational literature into account.

The issues of the guitar music of the 20th and 21st century are explored in the following two texts. In the first one, **Marcin Kuźniar** takes up the subject of the diversity of guitar sonatas composed after 1950. In a work entitled *The Development of the Modern Guitar Sonata*, the author examines four stylistically distinct works: the neoclassical *Sonata in A major*, Op. 17, by Franz Werthmüller; the expressionist and dodecaphonic *Sonata*, Op. 47, by Alberto Ginastera; the eclectic composition *The Blue Guitar* by Michael Tippett and the postmodernist cyclic work inspired by Shakespeare's characters – *Royal Winter Music No. 1* by Hans Werner Henze. The main aim of this work is to address the questions which arose from the analysis and concern the importance and identity of the sonata in modern guitar music. The key issues may be put down to two queries which the author answers in the conclusion: what determines the identity of the sonata in modern guitar music and what is the attitude of the authors of the sonatas in question to the tradition of this genre?

The next text is the result of a fascination with performing sonoristic music on the guitar. It was written by **Radosław Wieczorek**, who presents *Guitar Sonoristics in Sette studi* by *Maurizio Pisati*. The author primarily focuses on the performance-related aspects of the cycle of etudes in question. He begins his deliberations by defining the term "sonoristics". He then discusses the importance of *Sette studi* in the context of Pisati's entire compositional output. The author continues his reflections by concentrating on the interpretation of the individual etudes with particular emphasis on the high technical demands that the performer must face. According to him, they include: "familiarizing oneself with a complex music score and abundant performance markings; understanding and performing the composer's intentions; sharpening the expression to help draw the listener into an original soundscape". As a practicing musician, he suggests certain solutions and shows examples of several other pieces which might be easier to master and interpret if the performer has gained previous experience while working on *Sette studi*.

The article section is concluded with **Sebastian Lesiczka's** ethnomusicological work entitled *Tonality of Folk Funeral Chants in the Rzeszów Region*. In order to resolve the main research problems, the author employs the analytical method devised by, among others, Antoni Zoła, one of the precursors of ethnomusicological studies on religious songs in Poland. Lesiczka chose songs of

various provenance for his analysis. The oldest of them are rooted in Gregorian chant, while the youngest date from the 20th century. Many of them have never been written down; they were only handed down by oral tradition. The work contains illustrative material which facilitates the perception of the analysed repertoire. The songs were transcribed using Jadwiga and Marian Sobieski's method, which the author adjusted to the needs of the repertoire. In the summary, he presents conclusions drawn from the analysis and adds:

the presented funeral chant material is now part of a dying tradition, and a number of presented pieces are no longer performed. [...] Thanks to field research, transcriptions, and scientific studies related to morphological features of this repertoire, traditional chants can not only be "returned" to the people, but also understood at a much deeper level.

In the final part of this issue, reviews and reports have been published for the first time. We hope that this new section will find a permanent place in the next volumes of the yearbook.

In the current issue of "Musical Education", **Jinhua Yang** and **Katarzyna Suska-Zagórska** present a review of a series of books including translations of Italian opera librettos into Chinese entitled *Guo Chen and Carlo Alberto Petruzzi (translators and editors), 意大利语歌剧脚本字对字精准解析系列丛书, Word-by-Word Explanation of Italian Opera Librettos in Chinese, Independent Publisher, Wrocław: Amazon 2021–2022*. This text should be of interest primarily to a Chinese reader, so we publish it in Chinese and English.

At the end, we include a report on the aforementioned 2nd International Scientific and Artistic Conference of PhD Students and Young Scientists "The Faces of the Guitar in Scientific Research" written by **Wojciech Gurgul**.

Marta Popowska – Editor