

Editor's Foreword

Volume 18 of the "Musical Education" annual journal contains eight articles and two texts in the *Reviews and Reports* section. It is worth noting that all the contents published in this volume are featured in English. Most of them have been translated from Polish, and the original Polish language versions are also available, with the exception of a single article translated from Slovak.

The first section of the volume, entitled *Articles*, is opened by **Wioleta Muras'** paper *Piano Waltzes in the Works of Aleksander Zarzycki (1834–1895)*. This study came about as a result of the *Sources for research on the composing, pianistic and cultural activity of Aleksander Zarzycki (1834–1895)* grant, which was carried out as part of the "Initiative of Excellence – Research University" programme at the University of Wrocław. Wioleta Muras' work focuses on the stylistic analysis of five little-known compositions by Zarzycki. Three of the pieces in question are larger in size and fall into the category of concert works. They are characterised by a diversity of melodic ideas and virtuosic nature. The remaining two belong to the genre of instrumental miniature. The article should be especially appealing to pianists and potential performers of these pieces, as they have not yet been recorded despite being extremely interesting and demanding high technical and interpretative standards in performance. As an excellent virtuoso pianist, Zarzycki composed them with himself as the performer in mind.

Piano music is also the subject of the subsequent article entitled *Aleksiej Stanczinski [Aleksey Stanchinsky] (1888–1914): the Forgotten Composer of the Russian Silver Age. A Contribution to Further Research* by **Witold Wilczek**. As indicated in the subtitle, the paper aims to draw attention to the compositional legacy of this forgotten artist. The article presents composer Stanchinsky in the cultural context of Russia at the turn of the 20th century, portraying the sensitive and complex personality of an artist tormented by illness and adverse circumstances. The author also provides an overview of the composer's style and presents his own classification of the composer's works, disputing the earlier propositions of musicologists Ch. Hepburn and V. Loginova. Afterwards, focus is placed on Stanchinsky's artistic inspirations and compositional technique. In the conclusion, the author enumerates the distinctive features of the composer's autonomous style.

The next article, *Stanisław Moniuszko as a Teacher* by **Tomasz Baranowski**, is based on well-known material primarily derived from Moniuszko's letters and the memoirs of his students and friends. It constitutes a first-ever synthesis of the information contained in these sources. During his Vilnius period, Moniuszko gave private lessons and then worked in Warsaw as a professor at the Music Institute. According to the author of the article,

[t]he teaching materials which Moniuszko prepared for his students demonstrate his pedagogical aspirations and the importance he attached to his role as a teacher.

Furthermore, he adds that the father of Polish national opera

enjoyed considerable standing among his students, and nurtured more than a dozen brilliant graduates.

Nevertheless, the author points out that

it is difficult to speak of Moniuszko as the kind of master who would pass on the secrets of his compositional craft to a potential successor.

In an article entitled *Operas by Mykola Lysenko in the Context of Romantic Slavic Schools of the 19th Century*, Ukrainian author **Luba Kyyanovska** addresses an issue that is relatively unknown in Poland, i.e. romantic opera in the works of Ukraine's national composer Mykola Lysenko. The author presents numerous arguments to support the claim that his output in this field places him among the exponents of Slavic opera. The main emphasis is on the importance of Lysenko's works in the context of his reputation as a "national bard". The paper also features a comparison of his operatic oeuvre with the legacy of the representatives of other Slavic national schools. It also draws attention to a number of common features shared by most Slavic opera composers.

Miriam Žiarna – an author representing the academic community of Slovakia – presents a text (available only in English) entitled *An Outline of the Repertoire of Songs Created From Romanticism to Modernism by Slovak Composers Based on Foreign Language Poetry*. The article constitutes the first part of a larger study and has a contributory character. The aim of the work, as indicated by the author, is

[...] not only to provide an overview of the secular song works by Slovak composers, which are almost unknown outside Slovakia, but also to provide a stimulus for further detailed study in the form of narrower and more subject-oriented contributions.

The next three texts address issues pertaining to guitar music. The first of them, *Tommaso Giordani's Solo Sonatas for the English Guitar as an Example of Guitar Literature from the Second Half of the 18th Century* by **Małgorzata Żegleń-Włodarczyk** presents six solo sonatas from the collection *Six Solos for a Guitar with a thorough Bass for the Harpsicord, and one Trio for a Guitar, Violin and Bass*. The pieces were composed for the guittar (otherwise known as the English guitar) and transcribed for the classical guitar by the author of the article. They were discussed in detail in her doctoral dissertation and recorded for the first time in history by the author, Małgorzata Żegleń-Włodarczyk, (classical guitar) and Paulina Tkaczyk-Cichoń (harpsichord). Due to their developmental features, the compositions fit into the transitional period between the Baroque and Classicism. The author also highlights the didactic value of the pieces, which – according to her –

give modern guitarists an opportunity to come into contact with an instrument that is now largely forgotten, together with the articulation and playing technique contained in its fingering.

In an article entitled *The Guitar in the Polish Music Periodicals "Poradnik Muzyczny" (1947–1989) and "Przegląd Muzyczny" (1990–1991)*, **Wojciech Gurgul** focuses on presenting guitar-related contents published in two music periodicals which were the main forum for exchanging ideas concerning this instrument in the 20th-century Poland. According to the author,

[t]hese 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.

The conclusion of the work highlights the importance of the contents published in these periodicals, which the author finds to be "an important source for researching the history of Polish guitar music". They include reports from pioneering guitar events in Poland and accounts of the activities undertaken by distinguished figures of the Polish classical guitar scene. According to the author, some of the methodological articles have not lost their relevance, and some were ahead of their time, remaining relevant even in the present day. Furthermore, he adds that the historical articles, particularly those written by foreign authors, provide information which is unique in Polish music literature. In the author's view, the sheet music supplements containing interesting arrangements and editions of original music also constitute an important material.

The *Articles* section ends with **Anna Rutkowska's** text entitled *Guitar Music in the Academic Output of the Institute of Art of the Polish Academy of Sciences*, discussing all publications which have appeared in the Polish musicological periodical "Muzyka", published from April 1950 to the present day by the Institute of Art of the Polish Academy of Sciences (formerly State Institute of Art). The aim of the work was to find mentions of the classical guitar and discuss the contexts in which they appeared.

Two texts appear in the *Reviews and Reports* section. The first of them, written by **Monika Karwaszewska**, is a review of a scholarly monograph by Wojciech Gurgul entitled *Zofia Zdziennicka-Bergerowa. Zither Virtuoso, Composer and Social Activist*, which was released in 2023 under the imprint of the Publishing House of the Jan Długosz University in Częstochowa. The publication in question expands on the previously incomplete state of knowledge regarding the Polish artist.

The volume concludes with **Marcin Kuźniar's** report on the *3rd Scientific and Artistic Conference of PhD Students and Young Scientists "The Faces of the Guitar in Scientific Research"*, which was held at the Jan Długosz University in Częstochowa on 26–27 April 2023. The fourth edition of this event, which aspires to the status of an international conference, will take place soon, i.e.

on 17–18 April 2024. More information about this event can be found at www.muzyka.ws.ujd.edu.pl and on the conference's Facebook page (Facebook: /konferencja.gitaraujd).

The publication of the eighteenth volume of “Musical Education” coincides with the launch of an updated version of our journal's website, which has been modernised and now includes statistical data and other enhancements. We are also now on Facebook. All readers are warmly invited to visit our new website at www.edukacjamuzyczna.ujd.edu.pl.

Marta Popowska