

Editor's Foreword

It is with great joy that we present to our Readers the nineteenth volume of "Edukacja Muzyczna". Like the previous two volumes, it has been funded under the "Development of Scientific Journals" ministerial programme (grant no. RCN/SP/0407/2021/1) for the years 2022–2024. Owing to the support of the Ministry, all articles in this volume are available in English, which considerably improves their international accessibility and increases the global visibility of our journal. Its continued inclusion in this initiative is both an immense honour and motivation for us to further develop our publication.

The nineteenth volume of "Edukacja Muzyczna" covers a wide range of topics related to music history, theory, contemporary performance practices and music education. The articles gathered in it present a historical-musicological perspective – from the iconography of medieval liturgical books to the analysis of Rafał Augustyn's string quartets as well as matters pertaining to the classical guitar, its repertoire, transcriptions and presence on contemporary stages. Also featured are reflections on vocal education from an international perspective. Finally, the *Reviews and Reports section* complements the volume, enriching it with discussions of the latest publications and academic and artistic events.

We express our sincere gratitude to all Authors, Reviewers and Editors for their contributions to this volume. We hope that its contents will provide inspiration to both researchers and music practitioners, encouraging further reflection on music education and performance.

The volume opens with **Julia Koszałka's** article entitled *Depictions of Catherine of Alexandria in Initial Miniatures on the Pages of Liturgical Chant Books*, in which the author focuses on the iconographic analysis of depictions of Saint Catherine of Alexandria in musical-liturgical books such as antiphonaries and breviaries. Miniatures and figured initials depicting the Saint are common decorative elements in liturgical books, including manuscripts containing musical notation. In her study, the author examines the depictions of Saint Catherine with regard to their decorative function and their connection to the Saint's hagiography. The aim of this approach is to better understand their liturgical role and relationship with hagiographic narratives. Placed on pages filled with chants dedicated to the Saint, these depictions highlighted her presence in the liturgical cult and strengthened the connection between the musical text and iconography.

Authored by **Aleksandra Ferenc**, the next article *String Quartets by Rafał Augustyn and Their Role Within the Tradition of the Genre*, is devoted to six string quartets by Rafał Augustyn, a composer associated with the music scene in Wro-

claw. The author examines Augustyn's works in the context of the string quartet genre traditions, highlighting his reinterpretations and original approach to this form. She mentions the lineage of the string quartet, which can be traced back to the First Viennese School, and points to its evolution in the works of 20th-century Polish composers such as Szymanowski, Lutosławski, Penderecki and Górecki. In this regard, she discusses how Augustyn both fits into and reinterprets the tradition. The author notes that the composer makes intentional use of certain elements of the classical quartet tradition while also experimenting with new forms, timbres and structures. His compositions contain references to philosophy, literature and other musical works, and in some cases take the form of an intertextual play with the listener. Ferenc emphasises the fact that Augustyn's quartet output constitutes an important contribution to the development of the genre, revealing new expressive capabilities of the string quartet. His works are an example of a conscious dialogue with tradition, at the same time introducing innovative solutions with respect to sound and form. The article presents Rafał Augustyn's pieces as modern reinterpretations of the string quartet and demonstrates how, while drawing from tradition, the composer creates works with modern structure, enriched by elements of sonorism, electronics and philosophical reflection.

An article by **Miriam Žiarna** introduces the subject of vocal music. It is the second part of her research based on the analysis of library catalogues, interviews with composers and archival sound recordings. Published exclusively in English, the article is entitled *An Outline of the Repertoire of Songs Created From Avant-Garde to the Present Day by Slovak Composers Based on Foreign Language Poetry*. It continues the study *An Outline of the Repertoire of Songs Created From Romanticism to Modernism by Slovak Composers Based on Foreign Language Poetry*, which appeared in the eighteenth volume of "Edukacja Muzyczna". This time, the author focuses on the works of Slovak composers from the 1950s to the present, investigating the evolution of songs inspired by the works of German, French, English, American, Italian, Polish, Russian, Chinese, Swedish, Czech and other poets. The study presents a broad cross-section of their artistic output, highlighting the varied approach to foreign language poetry. Not only do these songs document the development of music in Slovakia, but also illustrate how world literature has inspired composers, lending their work an international dimension.

Subsequently, **Binxing Lin** presents an article entitled *The Structure of Education in European Bel Canto Vocal Art in Contemporary China*. Her paper investigates the system of vocal education in China, focusing on training in *bel canto* – an operatic singing technique originating in Europe. The author examines the development of this vocal Art in China, the structure of curricula at selected institutions and the challenges involved in adapting Western models to the Chi-

nese education system. According to Lin, *bel canto* education in China is developing dynamically at music conservatories, comprehensive universities and art universities. The best institutions, such as Shanghai Conservatory of Music, place emphasis on internationalisation and professionalisation of their training programmes, while other schools attempt to integrate the *bel canto* technique with traditional Chinese music. Contemporary Chinese operas and art songs increasingly blend Western vocal techniques with their native musical culture.

The section dedicated to guitar music opens with an article by **Marcin Kuźniar**, entitled *The Idiom of the Classical Guitar: Analysing the Concept in Relation to the Challenges of Contemporary Repertoire*, which introduces the topic of the instrument's unique characteristics. It is an in-depth analysis of the classical guitar idiom, taking into consideration historical, aesthetic and technical aspects. The author stresses the fact that the term 'idiom' is not unambiguous and undergoes constant evolution, with its understanding being dependent on the musical and historical context. Contemporary guitar literature pushes the boundaries of idiomaticity, which makes it necessary to redefine this concept, accounting for both traditional performance techniques and innovative sound experiments. Kuźniar's article leads to the following conclusions: the concept of the guitar idiom is fluid and can vary depending on context; contemporary guitar music expands its traditional understanding by using techniques such as *multiphonics*, microtonality, percussion effects and instrument preparation. Idiomaticity should not be equated with ease of performance – some of the most "guitar-like" compositions can simultaneously be highly demanding technically. The term *guitar idiom* remains relevant, but needs to be redefined both with respect to tradition and modern compositional innovations.

The subject of guitar music, this time from the perspective of historical sources and their adaptation, is continued by two authors. The first, **Miłosz Mańczyński**, presents an article entitled *Guitare à Versailles. Transcribing the Guitar Music of Robert de Visée for the Contemporary Instrument*. The paper is dedicated to the transcription of Robert de Visée's guitar music for the contemporary six-string guitar. The author discusses the history of adapting the French master's works and analyses the difficulties involved in transcribing pieces originally written for the Baroque guitar to the modern instrument. Robert de Visée's works are immensely valuable in terms of both their artistic and educational value. However, their transcription presents multiple challenges such as the necessity to modify the original notation, differences in tuning and the choice of appropriate performance techniques. Robert de Visée was an important figure at the Versailles court, where his guitar playing enriched courtly life, including evening gatherings in the Sun King's chamber. Although it had been forgotten for some time, his music was rediscovered by guitarists such as Napoléon Coste, who published transcriptions of de Visée's works. Today, his

pieces are enjoying a renaissance in historically informed performance, yet they are rarely played on the contemporary instrument. Mączyński argues that this reluctance should be overcome in order to reap the benefits of both their educational merits and the beauty of these pieces.

Małgorzata Żegleń-Włodarczyk further explores the topic of guitar transcription in the article *Original Transcription System for Classical Guitar of Works Composed for the English Guitar (Guittar)*. Her work focuses on developing an original system for transcribing musical literature originally composed for the English guitar (*guittar*), a historical instrument popular in the 18th century. The introduction of this system is intended to fill the existing gaps in guitar repertoire. The author's proposed transcription solution has the potential to expand both concert and teaching repertoires. It constitutes a significant contribution to the development of modern guitar practice, making it possible to adapt historical guitar literature to the needs of contemporary performers. Her study not only leads to the rediscovery of forgotten compositions, but also supports the teaching process and enriches the guitar repertoire with valuable historical pieces.

The development of guitar's concerto repertoire is the primary research focus of **Łukasz Dobrowolski**, who – in an article entitled *The First Guitar Concertos of the 20th Century: The Composer and Performer Relationship* – examines the history of the guitar concerto in the 20th century, placing particular emphasis on the relationship between composers and performers. The author analyses the first attempts at composing guitar concertos following a century-long hiatus, as well as the impact of guitar virtuosos on the development of the genre. Dobrowolski employs historical sources such as letters, interviews, diaries and documents to uncover lesser-known facts concerning the origins of Joaquín Rodrigo's *Concierto de Aranjuez* and Mario Castelnuovo-Tedesco's *Concerto No. 1 in D major, Op. 99*. His article outlines the evolution of the guitar concerto in the 20th century, highlighting the key role of the collaboration between composers and performers. The author demonstrates how the first guitar concertos were created through creative dialogue between composers and virtuosos, analysing the process that led to the composition of some of the most renowned works of the genre. The concertos by Ponce, Castelnuovo-Tedesco, Rodrigo and Asafiev laid foundations for the further development of the guitar concerto and had a significant influence on elevating the status of the guitar as a solo instrument in symphonic music.

The section devoted to guitar music concludes with a broad festival perspective presented by **Wojciech Gurgul** in an article entitled *The Classical Guitar at the "Warsaw Autumn" International Festival of Contemporary Music in the Years 1956–2023*.

Gurgul's paper provides a comprehensive analysis of the role of the classical guitar at the festival, which played a crucial role as a platform for artistic exchange between the East and the West during the Cold War era. From its inception in 1956 to the late 1980s, the festival facilitated the presentation of avant-garde music of the West in socialist countries while bringing the works of Eastern European composers to the international stage. Gurgul examines the repertoire, performers and press reviews of the Warsaw Autumn, investigating the shifting presence of the guitar in Polish and global contemporary music. His extensive study explores how frequently the classical guitar appeared at the Warsaw Autumn from 1956 to 2023. The author discusses the evolution of the guitar repertoire, notable performances and the changing approach of composers to the instrument. Gurgul concludes that the classical guitar remains a marginal instrument in the history of the festival, overshadowed by the electric guitar and other avant-garde instruments. After 1989, the festival lost its unique character, but it has continued to be an important event for contemporary music.

The volume is complemented by the *Reviews and Reports* section, which includes **Benjamin Vogel's** review of Wojciech Gurgul's book on Polish music prints featuring the guitar from the early 20th century, as well as a report by **Miłosz Mączyński** on the 4th *Scientific and Artistic Conference of PhD Students and Young Scientists "The Faces of the Guitar in Scientific Research"*. This section highlights the significance of contemporary research on the classical guitar.

Marta Popowska