

Introduction

The thirteenth issue of our annual is published under a new title – “Musical Education”. The previous title “The Jan Długosz University – Research Papers. Musical Education” had to be modified, since the university to which the periodical is affiliated transformed into the Jan Długosz University of Humanities and Natural Sciences in Częstochowa on 1 June 2018. Therefore the name of the university changed in the Polish language while in English the previous name Jan Długosz University is maintained.

When changing the name of the journal I edit, which was necessary under those circumstances, I took into account the principles of continuity and transparency. Hence, the new title is in fact an abbreviated version of the previous one and maintains all the previous layout. Along with the modification of the title, the ISSN number 1895-8079, which concerned journals published from 2010 to 2017, also had to be changed. The new number, valid from 2018, is ISSN 2545-3068. I hope that the above mentioned modifications will be well received by the Readers and will be perceived as a continuation of the magazine’s previous scientific contribution.

In the thirteenth issue, there are twelve articles published. Seven of them have been written in Polish, the other five in English. Additionally one of the texts is presented in two versions, Polish and English, which are the languages we would like to publish the papers – if not all, at least most of them – in the future. The journal opens with an article written by **Maria Seremet-Dziewiecka** and **Marek Kucharski** *Ut musica poesis. Musical references in Virginia Woolf’s life and literary output*. The paper deals with connections between literature and music in the output of one of the greatest figures of the 20th century English prose. The reflections on the connections between literature and music concern both structural and formal aspects, which can be found not only in the writer’s essays and novels, but also in her journalistic work. In the musicological literature, this topic has not been discussed so far.

Another article, *Existential and patriotic reflection in the works of Augustyn Bloch* by **Joanna Schiller-Rydzewska**, discusses selected works from the composer’s oeuvre: *Ajelet, daughter of Jephthah, For Your light will come, Do not kill! Espressioni, Wordsworth Songs, Poem about Warsaw* and *Oratory*. The author successively analyses these works, focusing on the symbolism hidden in the musical layer of these works, expressing the composer’s war experiences, commemoration of the heroes of the Warsaw Uprising, the martyrdom of Father Jerzy Popiełuszko and the imposition of martial law in Poland. The text complements

the monograph *Augustyn Bloch – creator, his works and artistic personality* by J. Schiller-Rydzewska, published by the Fryderyk Chopin University of Music Publishing House in Warsaw in 2016.

An interesting methodological material can be found in the paper *Vocal methodology focusing on Slovak vocal school and a pedagogical message of Anna Hrusovska* by **Mária Detvaj-Sedlárova**. The article, written in English, presents the method of voice training developed by one of the first creators of the contemporary vocal school in Slovakia – Anna Hrušovská. Her method of teaching singing is based on the tradition of Italian art of singing, which was enriched by this most eminent vocal art expert in Slovakia with her own very wide performer experience. The paper presents in detail such aspects of vocal technique as singing posture, voice impostation, voice placement in resonators, vocal breath, *apoggio*, interval connections, coloratura, *messa di voce*, vocal registration, intonation and articulation of vowels and consonants, etc. This paper may therefore be of particular interest to singing and voice emission teachers.

The next five papers are the fruit of the *4th International scientific conference ‘Creativity and music culture of Slavic countries’* the last edition of which took place on November 24, 2018 in Częstochowa. This event was held for the first time in 2014 and its originators, initiators, and organizers were the academics of the Department of Theory and Music Pedagogy of the Institute of Music, Faculty of Art of the former Jan Długosz University in Częstochowa. Currently, the conference is held every two years, and the next edition is scheduled for November 2020. Since the first edition of the event, the main thesis of the adopted thematic profile has been the question about the existence of common features of Slavic music functioning above national styles, in high musical culture, in folklore and among creators and animators of mass culture. This question also pertains to reflections about forms and all manifestations of musical life, concert life and amateurish musical activity. In 2018, the above mentioned thematic scope was enlarged to include issues devoted to musical education and cultural studies. During the last edition of the conference, twenty-four papers were submitted from fifteen universities, including seven Polish and eight foreign ones. The first five papers submitted for publication are published in this journal, others are currently undergoing the editorial process and will be published in the next issues of the journal.

The text opening the series of papers that are the outcome of the deliberations of the above mentioned conference is devoted to the first opera composed in Poland after the end of World War II. It is the subject matter of **Ewa Rzanna-Szczepaniak’s** paper *Socialist Realism method in Tadeusz Szeligowski’s opera ‘Bunt żaków’* (*‘The scholars’ revolt’*). The author focuses on the description of this musical work in the context of the influence of socialist realism on the shaping of the opera. The cultural policy in Poland in 1945–1956 was pursued in accordance with the main principles of this ideology and it veritably shaped the artistic creativity of Polish composers at that time.

The four texts that follow are published in English. The first of these texts, written by **Peter Pekarčík** and titled *Peter Machajdík – composer, life and works*, presents a contemporary Slovak composer, musician and live music organizer born in 1961. The text depicts the composer's figure as far as his life, artistic work and his views on music are concerned. Machajdík's prolific output comprises chamber, orchestral, electronic and multimedia works and the composer's creativity has been honoured with many prestigious awards.

Stefka Palovičová – in a text of a reminiscent nature titled *Artistic and pedagogical work of doc. Ivan Palovič* – presents the pedagogical and artistic achievements of the outstanding Slovak pianist doc. Ivan Palovič, who was employed in the Academy of Performing Arts in Bratislava and lived in 1938–1993. The paper describes the successive stages of Palovič's education in Slovakia, in Leningrad and in Vienna, gives a brief description of his teachers and detailed information about the artist's rich repertoire. Many contemporary Slovak composers wrote their compositions with a view to being performed by Palovič.

Martina Procházková deals with pedagogical literature on vocal methodology taught at pedagogical faculties. Her paper *Vocal creation of Tibor Frešo (1918–1987) and its use for the teaching of solo singers at pedagogical faculties* familiarizes the readers with vocal compositions and song cycles by the Slovak composer, which in her opinion, should be included in the didactic repertoire in the process of educating future music teachers.

Ludmila Kroupová gives an overview of the history of the primary music education in the Czech Republic and the former Czechoslovakia - from the beginning of the 20th century to the present day. In the paper *The outline of the development of the Czech state arts education from the establishment of the Czechoslovak Republic to the present*, the author discusses the contribution of outstanding Czech music thinkers in developing the concept of music education system before 1918 (Hostinsky, Helfert). She continues with a description of the functioning of music schools in the interwar period, in 1938–1945 and after the end of World War II. The applied periodization let us follow the development of the Czech musical education doctrines in the context of changing social and political systems.

Bartosz Malczyński deals with intertextual and intermedial issues while comparing two works with the same title and a similar textual layer: *Advent* by Dead Can Dance band and *Advent* by the Polish band Armia. In the author's opinion, despite worldview (philosophical) beliefs and stylistic (aesthetic) differences, the aspects which form a link between the two bands are their punk origins, their search for inspiration in literature and philosophy and an open approach to axiological and eschatological issues.

Issues related to source studies are discussed by **Marta Popowska** in the paper which can be read in two language versions pt. *Gradual Jana Olbrachta z Archiwum Katedry Wawelskiej. Opis zewnętrzny*, [*Jan Olbracht Gradual from*

the Archives of the Wawel Cathedral. Physical description]. The paper presents one of the most valuable Polish monuments of late medieval liturgical music – a three-volume collection of mass chants intended for the Wawel Cathedral and founded by the king Jan Olbracht.

The results of his own research in music therapy are presented by **Mirosław Mielczarek** in the paper *Musical classes with elements of music therapy in the rehabilitation of juvenile girls*.

The issue closes with the article by **Tetyany Krulikowskiej** *Władysław Zarembo (1833–1902) – a forgotten Polish composer from Podolia and his collection titled “Little Paderewski”*. The paper gives rise to further research on the oeuvre of the composer whose works have not been approached in a musicological study so far.

All the articles are accompanied by their abstracts in English and in Polish, and in the case of papers by Czech, Slovak and Ukrainian authors, abstracts in the original languages are added. The whole issue is closed with *Notes about the authors*. The ORCID identifiers are provided for the first time, which is a further step towards the publishing excellence of our journal.

Marta Popowska