

Introduction

As we have already announced, the articles in the fourteenth issue of *Music Education* are presented in two language versions – Polish and English. Thus, we begin a new chapter in the history of our annual publication with a view to increasing its reach, as the primary goals of every scholar are not only to conduct and publish their research, but also to put it into international circulation.

The volume is opened by **Magdalena Dziadek**'s article entitled *Warsaw seasons of Salomea Kruszelnicka (1898–1902)*. This work presents the artistic activity of the eminent Ukrainian singer in a broad historical, national, social and cultural context. The author paints a convincing picture of the Warsaw opera scene on the basis of contemporary press sources. Such an approach makes it possible to understand not only the strictly professional reasons for the artist's success, but also the social and cultural background as well as the serious national tensions between the patriotic supporters of Polish opera and the followers of the Italian scene. It also discusses the ulterior motives of theatre critics and describes the consequences of a financial crisis, changes in leadership and a rivalry between two prima donnas – a common problem of every theatre company.

The next article, *Literature and writers in the life and works of Stanisław Moniuszko*, was written by **Anna Wypych-Gawrońska**. The work concerns the relationship between music and literature. The author focuses on the lyrical aspects of the songs and musico-dramatic pieces composed by the “father of Polish national opera.” The main conclusions drawn in the article are based on the analysis of Moniuszko's correspondence, in which he often discussed the issues related to his artistic activity. In the conclusion, the author presents arguments in favour of the thesis that Moniuszko's achievements are significant not only for the development of music, but also contributed to the enrichment of Polish literary culture.

Agnieszka Zwierzycka was inspired to write the article entitled *Goplana by Władysław Żeleński. A few remarks on the style of the opera* by a new production of the eponymous work, conducted by Grzegorz Nowak and directed by Janusz Wiśniewski, that was staged at the Polish National Opera on 21 October 2016. After a nearly seventy-year absence on the stage, Żeleński's work was received with great acclaim by critics worldwide and honoured with a prize at *International Opera Awards* in the category “rediscovered work.” This event became a pretext for a short discussion of literature on the subject of Żeleński's artistic activity and the reception of his works. It also inspired the author to provide additional information about the composing techniques used by Żeleński in *Goplana*.

Maciej Kołodziejski's text entitled *Relationship between stabilised musical aptitude and harmonic and rhythm improvisation readiness in adults in transversal research* presents the results of the author's scientific inquiries resulting from his own study conducted on a representative sample of 869 students of pedagogical majors at different academic institutions in Poland. Edwin Elias Gordon's tests were used in order to resolve the main issues discussed in the work.

The next text, *Musical topoi. The chosen perspectives of topos in music* by **Michał Soltysik**, presents different approaches to *topoi* in music over the history. The work also discusses the modern understanding of *topos*, which provides numerous examples oscillating between musicology, literary theory and philosophy. According to the author, this suggests that the future understanding of *topos* will be connected with the transcultural perspective, which appears to constitute a suitable research paradigm in the face of the processes occurring in European culture, such as globalization and orientalization.

Furthermore, in the article entitled *An analysis of the phonic material in selected radio dramas by Andrzej Waligórski*, **Joanna Kołodziejska** focuses on a unique phenomenon in modern music culture, that is the musical aspect of radio drama. On the basis of the works created by Andrzej Waligórski – a legend of Polskie Radio [Polish Radio], the author analyzes the phonic material of the artistic radio pieces created at the broadcasting station in Wrocław, which have not yet been examined in this way.

Maryla Renat raises a subject that has not been discussed in musicological literature in the article entitled *Manuscripts of violin works by Marceli Popławski from the collections of the National Library in Warsaw*. The work presents 22 compositions, most of which have never been published and survived only in the form of manuscripts. The author analyzes the musical form of these pieces and describes the composing techniques that were employed in them. She also discusses their lyrical aspect and tackles the issues connected with the specificity of violin playing. The article was created in the wake of the *4th International Scientific Conference "Works of art and musical culture of Slavic countries,"* whose last edition took place on 24 November 2018 at the Jan Długosz University in Częstochowa.

The autobiographical article by **Marcin Tadeusz Łukaszewski** entitled *My own Passion compositions. Inspirations, texts, composing techniques, musical language* is an example of self-reflection and allows us to discover the aesthetic intentions of the composer. It contains precise explanations for all the elements involved in creating religious music, which include the sources of inspiration, the choice of subject matter and means of expression and the performance of the piece.

In the work entitled *Giovanni Gagliardi – a virtuoso and a visionary of the accordion*, **Elżbieta Rosińska** sketches the portrait of a composer and accordionist who is little-known in Poland. He modernized the instrument and expanded

its technical capabilities, thereby contributing to the development of the art of accordion playing.

The text by **Daniel Lis**, entitled *Vladislav Andreyevich Zolotaryov (1942–1975) – an outline biography*, is devoted to a Russian composer and bayanist, whose works are eagerly performed by modern accordionists. The author tells an interesting story, which, to a large extent, concerns the complicated personality of the artist; it is based on Zolotaryov's correspondence and memoirs, the fragments of which are quoted in the article. It is worth adding that not only Polish musicological literature lacks a proper discussion of the composer's oeuvre and achievements.

Beata Urbanowicz outlines the activity of Tadeusz Wawrzynowicz, a distinguished teacher, organizer of musical life and promoter of music, who was associated with Częstochowa. In the work entitled *Tadeusz Wawrzynowicz (1905–1985) – musician and educator*, the author provides chronological information about the music institutions in Częstochowa that were founded and flourished owing to Wawrzynowicz, who served as the head teacher of music schools for 26 years. During the war, he participated in clandestine teaching and afterwards co-founded the symphony orchestra and the Institute of Music, which laid the foundations for later music schools. The article makes use of the valuable source material provided to the author by Wanda Malko – another important figure of the musical life in Częstochowa and the author of press articles and monographs devoted to the musical life and education in this town.

In the article entitled *The works of Mykola Lysenko in Galina Lewicka's performing and journalistic activity*, **Olha Kuznetsova** not only enumerates the many achievements of this distinguished Ukrainian pianist in the field of performing Lysenko's piano pieces, but also makes an attempt to determine Lewicka's contribution to promoting the knowledge of the most prominent Ukrainian composer of the turn of the 19th and 20th century.

Marta Popowska – volume editor