



Editorial

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The present volume of *Polski Rocznik Muzykologiczny* features a diverse set of articles associated with the call sign of “Polish music”. The call sign was part of the title of the Polish Composers’ Union’s 52nd Musicological Conference, which took place on the hospitable premises of the University of Rzeszów’s Institute of Music and the Zygmunt Mycielski Primary Music School in Strzyżów on 7–9 September 2023. And it became the starting point for a discussion covering a very wide range of approaches to not only composing, but also musical life, performance practices as well as aesthetic ideas. The articles collected here are their selective representation supplemented by interpretations commissioned by the editors.

The first section of the volume (Artists) is made up of three articles. Drawing on a variety of sources, including personal documents, newspaper articles and archival collections, Maria Wilczek-Krupa brings back from obscurity the figure of Emil Łapczyński—a squire from Podlasie and piano virtuoso who gave concerts in Europe’s greatest halls in the mid-nineteenth century. At the same time she reveals the tragic dimension of his life, marked by personal tragedies and historical events that ended his career prematurely. Marta Szoka examines the complex relationship between conducting activities and the compositional oeuvre of Paweł Klecki, Jan Krenz and Stanisław Skrowaczewski. Analysing their compositions, especially symphonic ones, she reveals not only their fine compositional skills, but also the pursuit of full artistic expression as well the expression of original aesthetic and sonic ideas. Barbara Literska presents the ten most important composers active in Zielona Góra since 1945, creating an alphabetical lexicon of their profiles and output. She highlights their contributions to the development of the city’s and the country’s musical culture, pointing to the underrepresentation of these composers in nationwide publications.

The second section (Problems) contains articles by Luba Kijanowska-Kamińska and Ewa Kowalska-Zajac. The former—in the context of the late nineteenth and early twentieth century—considers the problem of Ukrainian composers assimilating influences from Polish musical culture. She proposes a four-tiered system organising the forms and ways of this influence to help understand its diversity and complexity. Ewa Kowalska-Zajac takes up the issue of idiomatic notation in Polish compositional output from the second half of the last century. She places particular emphasis on the influence of new compositional techniques and individual formal solutions on the formation of the notation, its visual appeal and the presence of the unique “fingerprint” of the composers.

The third section of this year’s volume (Contexts) brings together contextual views on Polish music. First, Andrea Bohlman presents her research on the concept of boycotts as a form of political protest, focusing in particular on their musical and performative aspects. Using a case study of boycotts during martial law in Poland in the 1980s, she seeks to determine how they function—with music or sound—as political tactics and how they shape socio-cultural experiences. Next, Renata Suchowiejko analyses Zygmunt Mycielski’s letters to Nadia Boulanger (written during the war and just after the war) kept in the Bibliothèque nationale de France. She focuses on a few key moments in this correspondence, which concern Mycielski’s existential reflections and some biographical topics, thus completing the picture, known from the composer’s other writings, of his intriguing, rich personality. Finally, Aleksandra Kłaput-Wińniewska examines the relationship between Romuald Twardowski’s compositions and the *Musica Antiqua Europae Orientalis* festivals held in Bydgoszcz. She pays special attention to *Little Orthodox Liturgy*, which proved to be an impetus for Twardowski’s further explorations within the “neopagan” trend and consolidated his ties with the Pomeranian Philharmonic.

The volume ends with an article by Katarzyna Babulewicz (featured in the *Varia* section). Although it does not deal with the main topic, it does reflect of one of the important goals pursued by our journal, which is to present the achievements of researchers from various academic centres

and milieux. The author analyses Dmitri Shostakovich's music for two animated children's films made between 1933 and 1940, and directed by Mikhail Tsekhanovsky. Taking into account both the interactions between the plot, images and music, as well as the socio-political context in which the films were made, she reveals a previously unknown side of Shostakovich as a film composer.

*Wishing you a satisfying reading experience,
Iwona Lindstedt*

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