



Editorial

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Musical creativity of women, or, more generally, the participation of women in a broadly defined musical culture, is undoubtedly no longer a novelty in Polish musicology. However, the subject still remains open to various scholarly explorations, including searching for new sources, filling in gaps, revising stereotypes and myths, or finding new interpretations. With this inexhaustible potential in mind, the 50th Musicological Conference of the Polish Composers Union, “Music of Women. Women in Music”, was organised on 9–11 September 2021 at the Faculty of Art (Institute of Music), University of Warmia and Mazury in Olsztyn. The present volume of *Polski Rocznik Muzykologiczny* brings together a small part of the papers presented at the conference as well as additional articles written independently of the conference, though thematically linked to it.

The articles collected in the volume focus largely on Polish women composers and their creative output seen from various perspectives. Anna Nowak devotes her attention to Hanna Kulenty’s string quartets, Barbara Literska explores the oeuvre of the Zielona Góra composer Katarzyna Kwiecień-Długosz, while Iwona Świdnicka and Marta Dziewanowska-Pachowska examine the oeuvre of Lidia Zielińska, referring — respectively — to the social issues tackled in it as well as the assumptions behind and ways of presenting multimedia sound installations. We also go beyond the borders of Poland. For example, the protagonist of the first article is Wanda Landowska — Annegret Fauser writes about her in the context of musical heritage, which the famous composer and harpsichordist sought to preserve and cultivate. Beata Bolesławska-Lewandowska focuses on another female figure who had an extraordinary impact on the development of a whole generation of Polish composers and the form of Polish music — Nadia Boulanger, whom we get to know from the perspective of the writings of one of her students, Zygmunt Mycielski. Izabela Zymer presents the results of her source studies on the work of Zofia Lissa during

Od redakcji

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the period spent by the Polish musicologist in Moscow and shortly after her return to Poland.

In addition, the present volume contains articles concerning the oeuvres of women in a more general perspective. They include an article by Joanna Schiller-Rydzewska, who on the basis of the collection of the Polish Academy of Sciences' Gdańsk Library explores the musical activity of women in Gdańsk (Danzig) in the first half of the twentieth century, as well as Stefan Drajewski's article providing the first introduction to the ballet oeuvres of Polish women composers of the twentieth and twenty first centuries. Aleksandra Kleinrok enters nineteenth-century Warsaw salons in search of the most important characteristics, including musical ones, of this form of social activity of women.

Tomasz Górny's article is a unique example of the application of the "female perspective" to music research. It focuses on a collection of manuscripts, kept in Warsaw's National Library and copied on the basis of a collection of Sara Levy and her sister Zippora Wulff, as important traces of the reception of Carl Philipp Emanuel Bach's keyboard concertos. The volume ends with Edward Boniecki's article on Karol Szymanowski's *Litany to the Virgin Mary* op. 59 composed to a text by Jerzy Liebert. Leaving aside the main thematic focus of the present publication, Boniecki transports the readers into the circle of interpretations of Szymanowski's last religious work, and at the same time reminds them of the important and unique role played by the composer's sister, the singer Stanisława Korwin-Szymanowska, in the creation of this masterpiece.

*Wishing you a satisfying reading experience,
Iwona Lindstedt*