Editorial

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In the year of the 100th anniversary of the regaining of independence by Poland, Warsaw hosted a new music festival, *Eufonie*, which drew on the tradition of a community of most countries referred to as Central and Eastern Europe. Encounters with music of various periods and styles making up a complex picture of the region were accompanied by an International Musicological Conference entitled “National identities — European universality. Music and musical life in Central and Eastern Europe (1918–2018)” held between 30 November and 1 December 2018 in the historic Tyszkiewicz-Potocki Palace under the auspices of the Polish Composers’ Union, Institute of Musicology, University of Warsaw, and National Centre for Culture (conference organiser).

Scholars from Poland, Czechia, Lithuania, Latvia, Romania, Slovakia and Hungary reflected on the topic formulated in the conference title, focusing on fundamental questions about the relations between music and strategies for building the national identity of its audiences, place of music of various regions in Central and Eastern Europe in European culture, as well as the oeuvres and aesthetic views of various composers. The current issue of *Polski Rocznik Muzykologiczny* contains a majority of the papers presented at the conference.

Papers by Polish authors focus primarily on the inter-war period. Magdalena Dziadek examines programmes aimed at reviving the tradition of national music and launched in 1919–1926 in Warsaw. Małgorzata Sieradz discusses projects seeking to popularise and disseminate the national musical heritage, conceived in Polish musicological circles after Poland regained independence. Oskar Łapeta analyses the ballet oeuvre of Eugeniusz Morawski from the inter-war period, while Michał Jaczyński sheds light on the idea of Polish-Jewish theatre and incidental music to theatrical productions presented on Polish stages until 1939. Andrzej Tuchowski takes a look at the debate that in 1938 took place in the Warsaw

Od redakcji

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press in connection with the question of the “racial identity” of Fryderyk Chopin as the main icon of Poland’s national culture. Finally, Mieczysław Kominek re-evaluates Karol Szymanowski’s position on the problem of Polish national music.

Szymanowski’s vision of modern Polish music as a rightful element of universal European culture, which — according to Kominek — was an idea put into practice in the second half of the 20th century in the concept of the Warsaw Autumn International Festival of Contemporary Music, provides an interesting analogy with the project of modernising Lithuanian music examined in Rūta Stanevičiūtė’s article. Its sources — to be found in the 1930s discourse on the relation between the construction of national identity and modernity — influenced the oeuvres of many generations of Lithuanian composers and were effectively developed in their subsequent reception.

The current volume also features articles devoted to Czech and Hungarian contexts of how to understand the notions included in the conference title. Jarmila Procházková explores the evolution of Leoš Janáček’s attitude towards European, national and regional identity manifested in various spheres of his creative activities. Lóránt Péteri analyses the changing status of Zoltán Kodály in the musical and cultural life of the Stalinist and post-Stalinist period of Hungarian state socialism. Finally, Viktor Velek examines the history of the discussion over the song “Where is my home?”, seeking an answer to the question of why, despite many critical objections and attacks, it remains the Czech national and state anthem.

Blake Parham’s article which closes the present issue of *Polski Rocznik Muzykologiczny*, may not be one of the conference papers presented during *Eufonie*, but it does fit with the main theme of the issue. Parham carries out an insightful analysis of Roman Palester’s *Preludes for piano* (1954) in the context of the changes in the composer’s style that took place after he made the difficult and momentous decision to leave his homeland and settle in the “free” West.

As I warmly encourage you to read this year’s volume, I wish all readers much satisfaction.

Iwona Lindstedt, Editor-in-chief