



Editorial

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The present volume of *Polski Rocznik Muzykologiczny* features a collection of articles referring to ‘non-absolute music’. The phrase was included the title of the Polish Composers’ Union’s 53rd Musicological Conference, which took place at the Feliks Nowowiejski Academy of Music in Bydgoszcz and the Ostromecko Palace on 3–5 October 2024. It became the starting point for a discussion covering a very wide range of approaches to not only the relations between music and its literary programme, visual context or utilitarian function, but also fundamental questions about the limits of the autonomy of a musical work. The articles collected here are a selective representation of the papers delivered at the conference, complemented by two non-conference contributions.

The first section of the volume comprises articles examining the classical dichotomy between absolute and programme music. Stefan Keym proposes to bridge this divide through a theory of dramaturgical topoi that shape the musical experience and an analysis of the ways in which programmatic aspects contribute to new formal strategies. Marcin Trzęsiok demonstrates that the formalist understanding of absolute music is historically unjustified — even in Hanslick’s case the musical form was understood as a sensual manifestation of spiritual forces regulating organic development. Sławomira Żerańska-Kominek analyses Brahms’ song *Mondschein*. Her critical analysis gives rise to the so-called emergent meaning, analogous to that unfolding during the listener’s experience. Tomasz Barszcz carries out a comprehensive analysis of the history of Ludomir Różycki’s opera *Medusa*. Using the example of motifs depicting objects (props) in *The Ring of the Nibelung*, Ryszard Daniel Golianek investigates whether Wagner constructed his leitmotifs arbitrarily or whether he was guided by the principles of similarity and traditional codes of meaning. Krzysztof Bilica reflects on Hanslick’s question about the possibility of music containing non-music content, introducing the notion of information

Od redakcji

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and demonstrating the fundamental difference between notated and sounding music.

The second section brings together articles devoted to the relation between music and image. Four articles deal with film music. Iwona Grodź analyses Wojciech Kilar's music to selected films, asking about its contribution to the art of moving images and about the contents music can reveal as a symbol. Joanna Schiller-Rydzewska examines Paweł Mykietyń's music to the film *IO/EO*, substantiating the thesis concerning the synergy of absolute and non-absolute music as well as the unchanging nature of the composer's musical language. Aleksandra Kłaput-Wiśniewska presents preliminary research into Henryk Czyż's film music from the 1950s, revealing characteristic features of his style. Małgorzata Lisecka explores Quentin Tarantino's postmodern strategies in constructing the soundtrack to *Inglourious Basterds*, demonstrating the role of repetition, recycling, and references to the western genre. Grzegorz Kubies, on the other hand, in the first part of his study (part two will appear in the next volume of *Rocznik*), classifies and analyses the representations of bagpipes in Jheronimus Bosch's paintings.

The volume ends with an article by Piotr Szalsza. 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. Drawing on archival research and analysis of the press, Szalsza reveals hitherto unknown contexts of Józef Koffler's life — his links to the Second Viennese School, contacts with the avant-garde and experience of the growing anti-Semitism

*Wishing you a satisfying reading experience,
prof. dr hab. Iwona Lindstedt, editor-in-chief*