

# *Introduction*

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This year's issue of *Musicology Today* opens with a text by Ukrainian researcher Olena Berehova, 'The Imagosphere of Myroslav Skoryk's Opera *Moses*'. Berehova's study presents an analysis of Skoryk's famous work with the help of a methodology rarely used in musicology, derived from the literary and imagological concepts of Manfred Fischer and Jean-Marc Moura. Agnieszka Jez's article 'General Music Education in a Multi-Ethnic Context, on the Example of State-Run Schools in Poland between the World Wars' addresses the problem of music education in Poland in the interwar period, marked by Polish-Jewish conflicts. In 'The Mass Song Seminar at Nieborów, June 1950', Cindy Bylander discusses the concept of mass song as a genre of music in the context of the policy of socialist realism in Poland. The late musical output of composer, journalist and critic Zygmunt Mycielski is the subject of Beata Bolesławska's paper '*Three Psalms, Liturgia sacra, Fragments* – The Last Works in Zygmunt Mycielski's Oeuvre'. Agnieszka Cieślak-Krupa presents a proposal for a reconstruction of the film soundtrack of *A Kiss for Cinderella*, based on Nek Mirskey's (Bronisław Mirski's) sheet music collection kept at the University of Pittsburgh Library System. In the article 'How to "Discover the Beauty of Life" in/against the Disease? Musicology in the Therapy for the Elderly with Oncological Illnesses' Sylwia Makomaska discusses the musical and artistic work of musicology students working for 'Jestem' foundation for the elderly with chronic or terminal diseases. The last text in this issue, "'The Whiteness" of Music Analysis. A Gloss on Philip Ewell's Lamentation over Schenker' by Sławomira Żerańska-Kominek is a polemic with the views formulated in 2020 by Philip E. Ewell, which outraged the international musicological community.