

NOTE FROM THE EDITOR

Dear readers,

This year's final issue of *Hudební věda* is devoted to studies on early music in Central Europe. Over thirty years of research in a free international environment have made clear the cultural and historical contexts in which music functioned during the late Middle Ages and Early Modern period, not only in the Czech lands but also in the near vicinity. At the same time, remnants of historiographical concepts dividing Europe into East and West have managed to creep in—tearing down the Iron Curtain thus remains a living issue for musicology. But the voice of Central Europe in the world is already strong enough that it is impossible to miss, let alone ignore. The return of historical research toward the concept of Central Europe sheds light on a number of phenomena that had lost their original meaning when they were sundered from their natural context.

Paweł Gancarczyk (b. 1970), a professor at the Institute of Art History at the Polish Academy of Sciences in Warsaw and a longtime member of the editorial board of *Hudební věda*, is undoubtedly one of the foremost “ambassadors of Central Europe” in the field of early music research. In honor of his fiftieth birthday this year, the editorial team has decided on a single-themed issue featuring studies and other texts by Paweł's colleagues from a number of European countries.

In his research, Paweł Gancarczyk focuses primarily on detailed study of manuscript sources from the late Middle Ages and Early Modern period, early musical prints, and the musical culture of Central Europe in the fifteenth and sixteenth centuries. His dissertation, published in 2001 as *Musica Scripto*, set sources from today's Visegrád Four countries (the Czech Republic, Hungary, Poland, and Slovakia) into their wider European contexts for the first time, and reaffirmed, after several decades, that in the fifteenth century this region belonged to the sphere of Latin Christian culture, while simultaneously standing out as a unique subregion within this framework. Paweł dedicated his next



Paweł Gancarczyk
Photo: Andrzej Stawiński

book to the cultural phenomenon of music printing in the sixteenth century; in 2015 it was published in French translation in Lyon as *La Musique et la révolution de l'imprimerie. Les mutations de la culture musicale au XVI^e siècle*, and in the following year it received the *Prix des muses* award for best French-language book on music.

He recently completed a monograph on the fifteenth-century Central European composer Petrus Wilhelmi de Grudencz which is still awaiting publication. As already shown in some partial studies published in previous years (including in *Hudební věda* in 2017), Paweł Gancarczyk significantly shifts our perspective on the chronology of sources and offers a completely new interpretation of a number of Petrus Wilhelmi's works by reconstructing them in their probable original form. He bases his book on the research of the Czech musicologist Jaromír Černý and his concept of the "ars nova in Central Europe". He places this concept in its wider European context, and in his study on the motet published in the book *Sounding the Past. Music as History and Memory* (see the review by Scott Lee Edwards in this issue) he offers a key for understanding the uniqueness of Central Europe's musical culture.

Dear Paweł, on behalf of all who have worked on this issue of *Hudební věda*, I wish you all the best for your jubilee, excellent health, much inspiration for further research, and many friendly meetings during and apart from our shared work.

Lenka Hlávková
Translated by Cody M. Perk

A detailed biography and list of publications by Paweł Gancarczyk can be found here: <http://www.ispan.pl/pl/o-instytucie-sztuki-pan/dr-pawel-gancarczyk>