

## *From the Editors*

Two outstanding composers of nineteenth-century German music, Franz Liszt (1811–1886) and Gustav Mahler (1860–1911), had a fundamental influence on the history of music; both were regarded as innovators and representatives of musical avant-garde. Even during his lifetime, Liszt came to be recognised as one of the greatest musical geniuses, while his ideas on poetic music, his conception of the symphonic poem, and his innovative understanding of form in instrumental music made him – together with Wagner – the chief representative of what is known as the New German School in music: an orientation promoting original and modern approach to various areas of musical art. In turn, Mahler, one of the last representatives of the late Romantic German symphonic music, adopted an innovative artistic approach in his works to such an extent that they did not meet with the appropriate response at that time. The composer himself was aware that his art went beyond the conventions of his epoch, and this was reflected in his oft-expressed opinion ‘My time will come!’. The history of music in the twentieth century shows that this prophecy did indeed come true during its second half, while the true value of mixing various stylistic elements, typical of Mahler’s music, came to be appreciated only within the perspective of postmodern aesthetics.

The different readings of the music of Liszt and Mahler in the twentieth and twenty-first centuries, both in the works of other composers and in other forms of art, provide an extraordinarily interesting research area, as well as being an example of how modernist and postmodernist conventions filter and re-evaluate the heritage of the past. The current issue of ‘Interdisciplinary Studies in Musicology’ contains texts which present a modern view of the works and the aesthetics of Liszt and Mahler from the perspective of more recent history of art and thought. The authors of individual articles deal with various aspects of the music of the two composers, striving to describe the specific characteristics of their oeuvre, as well as confronting their achievements and artistic postulates with the solutions adopted by other composers who modelled themselves on, or referred directly to, the works and aesthetics of Liszt and Mahler. Such a comparative perspective helps to illuminate the way in which consecutive epochs understood the role and significance of these two outstanding luminaries of musical art, as well as to describe the process of interpenetration and transformation of various aesthetics and creative approaches.

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