

[Polish] Musicology Today

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*This publication has been co-financed from the funds of the Vice-Chancellor of the University of Warsaw.
This publication has been co-financed from the funds of the Ministry of Science and Higher Education.*

This year's issue of "Musicology Today" is dedicated to the most important musicological research projects launched, continued or completed in the last five years. Naturally, the projects discussed in this volume do not represent the full, vast and diverse spectrum of studies taken up in present-day Polish musicology. We have only signalled the main fields and directions of research. The present volume comprises nine papers written by musicologists associated with the Institute of Musicology, University of Warsaw.

The issue opens with Zofia Helman-Bednarczyk's article on *The New Edition of Chopin's Correspondence*. The research project dedicated to the new critical source edition of Chopin's correspondence is implemented at the Institute of Musicology, University of Warsaw by Zofia Helman, Zbigniew Skowron and Hanna Wróblewska-Straus. It aims to edit and publish all the preserved letters written to and from Chopin. Their research on the letters has made it possible to establish or confirm some facts from Chopin's life.

Zbigniew Skowron's article *On Witold Lutosławski's Artistic Self-Awareness. A Survey of Very Recent Research* presents the results of the most recent studies concerning Witold Lutosławski's artistic self-awareness, based on critical source editions of Lutosławski's writings (publ. 2007–08). Written in a characteristically personal tone, those writings illustrate the transformation of the composer's artistic self-awareness that took place in the late 1950s and the early 1960s, when Lutosławski's individual musical language was taking shape. The *Notebook of Ideas* sheds light, amongst other things, on the circumstances of composing *Jeux vénitiens* – the first work that puts into practice Lutosławski's vision of twelve-tone harmony and controlled aleatorism.

The Music Repertoire of the Society of Jesus in the Polish-Lithuanian Commonwealth (1565–1773) by Tomasz Jeż presents the research project coordinated by the University of Warsaw and financed by the Minister of Science and Higher Education. The main aim of this project is the documentation of the Jesuit music repertory produced and disseminated in the territory of the Polish-Lithuanian Commonwealth.

Szymon Paczkowski in his *Research on 18th-Century Music in Poland. An Introduction* presents studies

on 18th-century music that has been one of the key areas of interest for musicologists ever since the beginnings of musicological studies in Poland. In the last three decades the dominant tendency among Polish researchers has been to relate problems of 18th-century Polish musical culture to the political history of the First Commonwealth and more generally – to the political history of Central Europe at large.

Katarzyna Naliwajek-Mazurek's paper *Music in Nazi-Occupied Poland between 1939 and 1945* is a survey of research on music in territories of occupied Poland, conducted by the author in recent years. A case study illustrates a principal thesis of this essay, according to which music was used by the German Nazis in the General Government as a key element of propaganda and in appropriation of conquered territories as both physical and symbolic spaces.

In *National Dances in the Canon of Polish Culture* Tomasz Nowak draws on Maria Janion's treatment of the categories of myth and phantasm for the interpretation of clearly alien phenomena that have frequently found their way into the Polish national dance canon and played a very important role in that canon.

Mariusz Gradowski and Przemysław Piłaciński in the article *Research on Popular Music Conducted at the Institute of Musicology of the University of Warsaw in 1953–2015* present a survey of research on popular music carried out at the Institute. The authors' aim has been to facilitate the exchange of ideas with other musicological centres conducting research on popular music, as well as providing other musicologists and scholars working in the field with an overview of the research undertaken to date. Mariusz Gradowski in his *Rock and Roll Styles and Genres in Poland (1957–1973)* describes the process of establishing rock and roll styles and genres (as defined by Allan F. Moore) in Polish musical culture.

Anna Gruszczyńska-Ziółkowska's paper entitled *Between the Silence of the Past and the Future* is a presentation of a pioneering archaeomusicological project undertaken in 2014, which aims to study and document the archaeological music instruments preserved in Polish museums.