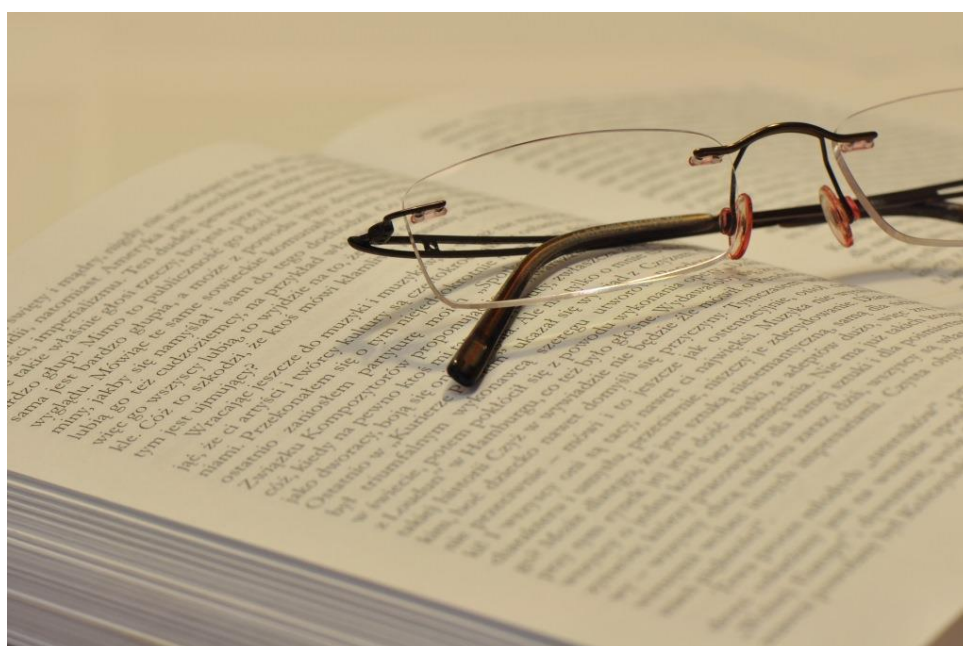


# BLANK PAGES OF MUSIC

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**7TH EDITION**

*INTRODUCTION TO THE PROGRAMME*





- **THE IDEA OF THE PROGRAMME**

The idea of the programme “Blank Pages of Music” run by the Institute of Music and Dance is to support academic research related to little known or neglected areas of Polish music. The scope of the third edition of the programme was extended to include research on Polish dance and dance in Poland.

The programme’s operating principle is its inclusiveness. The research may be devoted to Polish music and dance in the broadest time and genre perspective. By “blank pages” the creators of the programme understand all subjects related to Polish music or dance which have never been studied before, or have been studied only partially, fragmentally, or superficially. Consequently, the programme is addressed not only to musicologists and theoreticians of music or dance, but also specialists in broadly understood humanities, e.g. in sociology, culture studies, theatre studies, as well as instrumentalists and teachers.

As regards music research, apart from studies devoted to the 800 years of Polish classical music’s history and the broad spectrum of phenomena related to it – ranging from the oldest musical pieces to the most contemporary ones – the programme is open to studies of other musical genres, such as traditional music, jazz, film music or popular music. The research may be devoted to reception of music, performance, musicological activity, education, broadly understood contemporary music culture, analysis and interpretation of different phenomena, preparation of musical works reconstructions, catalogues of artistic output, databases, studies of source materials, etc.

To be eligible for the programme, research projects on dance should also be devoted to areas where blank pages are most frequent – the history, theory and aesthetics of Polish dance, in particular performance dance.

The choice of subject and form of the research outcome (book, lecture, academic paper, presentation, catalogue, sheet music) is left fully for the author to make.

The programme is dedicated to Polish and foreign researchers in equal measure, and the research may be conducted also outside of Poland.



- **DETAILS AND ORGANISATION OF THE PROGRAMME**

The programme “Blank Pages of Music” is open to Polish and foreign researchers who hold a degree in higher education and have a documented history of research in the sphere of science, humanities or education. Applications may be submitted by individual researchers or a group of researchers (up to 3 persons), understood as natural persons, not legal persons. In the case of individual researchers the maximum grant that may be awarded is PLN 10 000, while with respect to a group of researchers – the total grant is PLN 20 000 to be divided among the participants according to their suggestion.

The research should be carried out between 2 November 2017 and 31 July 2018. The Institute will make a contract with each participant of the programme under which the Institute will pay out the grant awarded for the research work to be done and obtain a non-exclusive licence to manage the outputs of the research as long as the author’s economic rights are valid.

Part of the grant will be paid out in advance (25% of the sum after the contract is signed and 50% by the end of 2017 after a work progress report has been submitted), while the remainder will be paid after the project’s output is presented to the Institute, which should happen on or before 31 August 2018. As mentioned above, based on the contract the Institute obtains a non-exclusive licence to manage the outputs of the research as long as the author’s economic rights are valid. This means that the Institute will have a non-exclusive right to manage the materials submitted during the author’s life and 70 years after his or her death. Having signed the non-exclusive licence, the author reserves the right to grant subsequent non-exclusive licences to other entities and publish the work, but cannot grant an exclusive licence or assign his or her economic rights in full to third parties.

Works created as a result of the programme will be published on the Institute’s website; depending on the possibilities, as well as the characteristics and uniqueness of the works, the Institute may also undertake steps for the works to be released by external publishers.

Twenty-five percent of 2017/18 edition’s budget will be earmarked for research devoted to the Polish musical life during the time when Poland was occupied after the partitions.



- **THE PROGRAMME'S EFFECTS TO DATE**

To date the programme has brought about forty five research studies covering a broad spectrum of genres, styles and periods of Polish music:

**First edition (2011/2012):** Ewa Czachorowska-Zygor – *Twórczość symfoniczna i kameralna Adama Walacińskiego. Prezentacja. Interpretacja* [Symphonic and chamber works of Adam Walaciński: presentation, interpretation]; Tomasz Dziedzic, Marek Gaszyński – *Polski Rock and Roll 1956-1968. Poza anteną i prasą (uwarunkowania, twórczość, patologia)* [Polish Rock and Roll 1956-1968: unbroadcast and unpublished (conditions, works, pathologies)]; Magdalena Szyndler – *Repertuar muzyczny południowej części Śląska Cieszyńskiego (Beskid Śląski) – tradycja i współczesność* [The music repertoire of southern Śląsk Cieszyński (Beskid Śląski) – past and present]; Mariusz Urban – *Katalog zbioru muzykaliów zgromadzonych na chórze Kościoła pw. Najświętszego Imienia Jezus we Wrocławiu wraz z incypitami nutowymi* [Catalogue of musical artefacts collected in the choir loft of the Church of the Holy Name of Jesus in Wrocław with incipits of music scores].

**Second edition (2012/2013):** Elżbieta Szczepańska-Lange – *Emil Młynarski, życie i działalność muzyczna, w szczególności w Warszawie i na terenie Wielkiej Brytanii* [Emil Młynarski: life and musical activity, in particular in Warsaw and Great Britain]; Jerzy Stankiewicz, Wanda Gładysz, Anna Bednarczyk – *Przygotowanie do wydania Sześciu pieśni młodzieńczych na głos i fortepian Konstantego Regameya z rękopisu odkrytego w Bibliotece Kantonalnej i Uniwersyteckiej w Lozannie* [Constantin Regamey's six early songs for voice and piano – preparation for publication based on a manuscript discovered at the Cantonal and University Library of Lausanne]; Tetiana Zachykievich, Julita Charytoniuk – *Ludowe pieśni religijne na Podlasiu* [Folk and religious songs of the region of Podlasie].

**Third edition (2013/2014):** Charles Bodman Rae – *Reconstructing the Soundscape of Warsaw's Bells*; Beata Bolesławska-Lewandowska, Bartosz Bolesławski – *Zygmunt Mycielski – Andrzej Panufnik – korespondencja. Przygotowanie do publikacji, opracowanie redakcyjne i edycja listów* [Zygmunt Mycielski – Andrzej Panufnik – correspondence. Editing and preparation for publication]; Gabriela Gacek – *Tradycje muzyczne górali kliszczackich* [Musical traditions of Kiszacy highlanders]; Jolanta Guzy-Pasiak – *Twórczość chóralna Ludomira Michała Rogowskiego (ze szczególnym uwzględnieniem źródeł z archiwów dubrownickich)* [Choral works of Ludomir



Michał Rogowski with particular focus on the Dubrovnik archives]; Anastasiya Niakrasava, Piotr Baczewski – *Polska kultura ludowa w świadomości społeczności polskiej na pograniczu polsko-białoruskim (Grodzieńszczyzna)* [Perceptions of Polish folk culture in the Polish community of the Belarusian/Polish borderlands]; Magdalena Olierko – *Paryski świat Juliana Fontany (1810-1869)* [*The Paris of Julian Fontana: 1810-1869*]; Dariusz Smolarek, Aleksandra Czech – *Przygotowanie do wydania poloników muzycznych znajdujących się w rękopisach pochodzących z klasztoru pijarów w Podolińcu. Krytyczna edycja źródłowa utworów osiemnastowiecznego polskiego kompozytora Leopolda Pycha* [Preparation for publications of musical artefacts found in Piarist monastery manuscripts in Podoliniec. Critical edition of original versions of the works of Leopold Pych, Polish composer of the 18th century]; Agnieszka Topolska – *Hrabina Stanisława Moniuszki – opracowanie partytury do wydania źródłowego i opatrzenie go komentarzem krytycznym* [Hrabina by Stanisław Moniuszko – preparation of the original score for publication with a critical commentary]; Kazimierz Trzaska – *Folklor taneczny północno-wschodniego Mazowsza* [The dance folklore of north-east Mazovia]; Magdalena Anna Zamorska – *Multimedialność: strategie wykorzystania nowych mediów (elektronicznych, cyfrowych) w polskim nowym tańcu* [The multimedia: strategies of using new media in Polish new dance].

**Fourth edition (2014/2015):** Anna Banach – *Znaczenie tradycyjnej kultury i folkloru w kształtowaniu się współczesnego teatru tańca* [The role of traditional culture and folklore in the process of shaping contemporary dance theatre]; Joanna Dzikowska, Piotr Maculewicz – *Wydanie krytyczne „Rozprawy o metryczności i rytmiczności języka polskiego” Józefa Elsnera z 1818 r.* [An annotated edition of Józef Elsner's *Rozprawa o metryczności i rytmiczności języka polskiego* of 1818]; Aleksandra Dziurosz, Aldona Nawrocka – *do-WOLNOŚĆ-TRADYCJA. Funkcja kompozytora w dziele choreograficznym. Analiza na przykładzie wybranych spektakli tanecznych powstałych w Polsce w okresie 25 lat wolności (1989-2014)* [FREEDOM –TRADITION. The role of composer in a choreography. Analysis of selected dance pieces created in Poland in the 25 years of freedom from communism (1989–2014)]; Katarzyna Janczewska-Sołomko, Małgorzata Chmurzyńska, Agnieszka Obst-Chwała – *Działalność artystyczna i pedagogiczna Ireny Dubiskiej* [The artistic and teaching work of Irena Dubiska]; Kaja Maćko-Gieszcz, Barbara Śnieżek, Piotr Dorosz – *Tradycyjna kultura muzyczna – katalog polskich wydawnictw książkowych i multimedialnych opublikowanych w ostatnim ćwierćwieczu* [Traditional music culture – a catalogue of Polish books and multimedia publications released in the last 25 years]; Grażyna Paciorek-Draus – *Muzyka fortepianowa Tomasza Sikorskiego w świetle teorii Dezintegracji Pozytywnej Kazimierza Dąbrowskiego. Osobowość artysty i jej manifestacja w twórczości kompozytorskiej* [Tomasz Sikorski's piano music in light of Kazimierz Dabrowski's Theory of



Positive Disintegration. Artistic personality and its manifestations in composing]; Tomasz Piotrowski – *Rękopisy muzyczne Tomasza Sikorskiego. Prezentacja-kontekst-interpretacja* [Musical manuscripts of Tomasz Sikorski. Presentation – context – interpretation]; Katarzyna Płońska – *Twórczość operowa Karola Kurpińskiego (1785-1857)* [Opera works of Karol Kurpiński (1785–1857)]; Andrzej Szadejko – *Daniel Magnus Gronau (1685?–1747) – realizacja basso continuo, kontrapunktu i kompozycji w osiemnastowiecznym Gdańsku. Na podstawie manuskryptu Ms. Akc. 4125 ze zbiorów PAN Biblioteki Gdańskiej* [Daniel Magnus Gronau (1685?–1747) – application of basso continuo, counterpoint and composition in 18th century Gdańsk. Based on manuscript Ms. Akc. 4125 from the Polish Academy of Science’s library in Gdańsk]; Adrian Thomas – *Muzyka polska po politycznym przełomie w 1989 roku. Twórcy, dzieła, inspiracje, konteksty* [Polish music after the political breakthrough of 1989. Artists, works, inspirations, contexts]; Tetiana Zachykievich, Julita Charytoniuk – *Ludowe formy kanonicznego śpiewu liturgicznego (cerkiewnego i kościelnego – prawosławnego i katolickiego) na Podlasiu* [Folk forms of canonical liturgical singing in Roman and Eastern Orthodox churches in the region of Podlasie]

**Fifth edition (2015/2016):** Adam Tomasz Kukła – *Twórczość polonezowa Jana Stefaniego* [Jan Stefani’s polonaises]; Sviatlena Niemahaj – *Muzyczno-estetyczna spuścizna Michała Kleofasa Ogińskiego (rozprawy, korespondencja)* [Musical and aesthetic legacy of Michał Kleofas Ogiński: dissertations, correspondence]; Sebastian Perłowski, Wojciech Dybek – *Opracowanie rękopisów i przygotowanie do druku kompletu partytur baletów Feliksa Nowowiejskiego* [Edition of manuscripts and preparation for print of ballet scores by Feliks Nowowiejski]; Zygmunt Rychert, Janusz Wawrowski, Ryszard Bryła – *Rekonstrukcja Koncertu skrzypcowego op. 70 Ludomira Różyckiego* [Reconstruction of Ludomir Różycki’s Violin Concerto Op. 70]; Brygida Sordyl, Elżbieta Mikociak, Anna Wróbel – *Tradycje muzyczne północno-zachodniej Żywiecczyzny. Dawna pieśń ludowa, muzyka i taniec* [Music traditions in the north-west of the Żywiec region. Olden folk songs, music and dance]; Maria Stolarzewicz – *Analiza wybranych utworów fortepianowych Michała Kleofasa Ogińskiego i Marii Szymanowskiej ze szczególnym uwzględnieniem polonezów* [An analysis of selected piano works by Michał Kleofas Ogiński and Maria Szymanowska, in particular the polonaises]; Benjamin Vogel, Joanna Gul, Zbigniew J. Przerembski – *Fortepian w kulturze polskiej minionych stuleci* [The piano in Polish culture over the centuries]; Iwona Wojnicka, Alicja Iwańska – *Twórczość choreograficzna Poli Nireńskiej na tle niemieckiego tańca ekspresjonistycznego lat trzydziestych XX wieku. Analiza i rekompozycja* [Pola Nireńska’s choreographic works in the context of German expressionist dance of the 1930s. Analysis and recomposition]



**Sixth edition (2015/2016):** Marek Bebak – *Music of Cracow Brothers Hospitallers of Saint John of God in sources written in 17th-19th centuries: musicians, instruments, musical requisites, performance practice*; Julia Dondziło – *The Rite of Spring choreographed by Wacław Niżyński: collection of icons and texts from 1913*; Iwona Fokt, Arleta Kolasińska, Małgorzata Matuszko – *Feliks Nowowiejski – a comprehensive artist – research and presentation of sources with the use of modern technologies and presentation forms*; Elżbieta Karolak, Bogna Nowowiejska-Bielawska, Karolina Kaźmierczak – *Reconstruction of scores of chosen organ pieces by Feliks Nowowiejski on the basis of the available source*; Grzegorz Kos – *Eucharistic output of Heinrich Finck – study on sources and creating a thematic catalogue*; Anastastasya Niekrasava, Piotr Baczewski – *The Polish songs in West Belarus – tracing the footsteps of Michał Federowski*; Grzegorz Poźniak – *Catalogue of organ in Lutheran churches in the Opole Voivoideship*; Joanna Sibiliska-Siudym – *Specification and supplementation of Warsaw romantic ballet history*; Dariusz Smolarek – *Preparation for publishing of works from Leubus Abbey archive in Kraków-Mogiła. Critical source edition of 18th-century works of Polish composers: Piarist Justus Joseph a Desponsatione BMV and Simon Ferdinand Lechleitner.*

The works of the completed editions are successively published on the website of the Institute of Music and Dance in the Resources section

**By Institute of Music and Dance**

**Photos by Małgorzata Kosińska**

