

Popular Science Summary

It is hard to imagine a situation more uncomfortable for a musician than absence of surviving music notations. An important role of a musicologist, therefore, should be to constantly search for compositions that are difficult to find or even considered lost, and then to disseminate them. The aim of this project is to restore the significant works of one of the representatives of the music of Polish Romanticism – Aleksander Zarzycki (1834-1895). This dissemination is possible through a critical source study and the planned printed edition of the works, which will be the first new edition of this artist's works after more than 100 years. This project includes five compositions: *Grande polonaise* Op. 7 for piano and orchestra, *Andante et Polonaise* for violin and orchestra Op. 23, *Mazourka* Op. 26 for violin and orchestra, *Introduction et Cracovienne* Op. 35 for violin and orchestra and the orchestral *Suite polonaise* Op. 37. The common denominator for these works is that they all have an orchestral cast and, moreover, they share a dance element. They represent three periods of Zarzycki's oeuvre (early, middle and late), hence their analysis will provide an opportunity to grasp changes in the composer's musical language, his preferences or the specifics of organizing musical material for a large cast. The 19th century was not an easy time for Polish composers, firstly because of the loss of statehood, and secondly because of the lack of professional orchestras. The orchestral works created at the time often were not possible to appear on stage, many of them remaining only in manuscripts or lost. Thus, it is all the more important to ensure that the preserved works are available to a broad range of people (musicians, musicologists and, above all, music enthusiasts).

The problem for performers is often their incomplete or scattered music notations, so it is necessary to collect all their versions (manuscripts, first editions or later editions), and then, through scientific analysis, prepare an edition while eliminating any and all the errors or mistakes that appeared in previous editions. Extremely important in the case of orchestral works is the simultaneous creation of a score and individual instrumental parts, enabling the orchestra and conductor to perform the work. The project will include library searches to compile various versions of the works (scores, instrumental parts, piano excerpts, chamber versions) and obtain source information about the works from the press of the time. Based on the discovered materials, a contemporary sheet music edition of the works will be prepared, as well as an editorial introduction including a description of the work, its characteristics, analysis and a list of adjustments (explaining the differences between the source(s) and the typesetting). To do this, it will be necessary to analyze the sources and select the primary source, then adjust the sources (i.e. to the rules of modern musical orthography) and develop a template (i.e. graphic parameters of the sheet music file). The next stage will be the essential editing of the work in the music sheet software (score typesetting) and its corrections. In the meantime, a list of adjustments will be developed, and in the final phase of work on the music sheet material – instrumental voices will be prepared. The aforementioned music sheet of the work will be preceded by the editorial introduction giving up-to-date and possibly comprehensive information about the work, in the context of 19th century music, both Polish and European.

The reasons for undertaking this task lie in the huge gap in publications concerning Polish 19th century music. Many works from this period remain in manuscripts or in a reduced, chamber cast (as is also the case with Zarzycki). Large-cast works require considerable effort and funding, hence publishers focus on smaller casts (songs, piano pieces). Another reason is also the fact that some artists are neglected in favor of concentrating on other, more popular ones, such as: Chopin, Moniuszko or Paderewski. Zarzycki undoubtedly deserves to have his output recognized, and one step for that will be this project containing important works, very interesting in musical terms.

In view of the above, five volumes of critical source editions of Zarzycki's orchestral works will be the expected results of the project. In addition, monographs on the composer's works, description of possible editing issues related to the publication are planned to appear in scientific journals. Partial results of the project will also be presented at academic conferences on Polish 19th century music or instrumental music in general.