

An intermediary  
in delivering the Truth

## On Paweł Łukaszewski's music

Paweł Markuszewski



Photo: M. Filipczyk

### CONTENTS:

- 1-4 Message carried by Paweł ŁUKASZEWSKI's music
- 5 2013: A Lutosławski's Space
- 6 Witold LUTOSŁAWSKI's scabrous opus
- 7-8 Strange Case of Dr Lutosławski and Mr Derwid
- 9 New faces: Sławomir KUPCZAK and Michał DOBRZYŃSKI
- 10-12 Kandinsky, Klee, Ernst... and the music of Marta PTASZYŃSKA
- 13 Six premieres: young composers in Poznań

“**W**hen looking for the equivalent of Palestrina's style in the 16<sup>th</sup> century with regard to the church's obligatory sacred music one need look no further than Paweł Łukaszewski's style represented in his numerous sacred compositions”<sup>1</sup> – Stanisław Olędzki wrote in 2002. Ronald E. Grames, a reviewer of the prestigious “Fanfare” magazine commented on one of the latest albums with the composer's works this way: “We live in a renaissance of sacred choral music, epitomized by the highly expressive, intensively devotional compositions of Pärt, Tavener, Górecki, MacMillan, Lauridsen and others. [...] It is clear that the Polish composer Paweł Łukaszewski belongs in this company of titans.”

His opuses are scoring successes on the stages of Europe, as well as in both the Americas and Australia. In the season of 2011/2012 Paweł Łukaszewski was fulfilling the function of composer-in-residence of the Warsaw

Philharmonic where a number of his works were performed, e.g. Symphony No. 1 conducted by Antoni Wit during a concert inaugurating the season. Recently he became a laureate of the Primate of Poland Award, and he is also a winner of a few ‘Fryderyks’<sup>2</sup>. When he was studying composition with Professor Marian Borkowski at the Warsaw Academy of Music, he had already become famous as a composer of extraordinary expressive, choral, vocal and instrumental sacred opuses. This direction has been dominating in his creative works up to these days, although during last few years instrumental music has been taking a more and more important place.

Łukaszewski's works gained more than a dozen awards at national and international composers' competitions, they have been released on tens of CD albums (including two for the British Hyperion recording company) and their scores were published by national

*continued on page 2 ▶*

## Dear Readers,

"The truth in a music work – as Witold Lutosławski once said – I see in an author's loyalty to his own aesthetics and artistic beliefs; in reaching for the most conscientious expression of that, which is the theme of these beliefs, in rejecting all the compromises whose purpose is to gain certain benefits, for example, fulfilling somebody's requests, gaining popularity, etc." In the centenary anniversary of the composer's birth, lavishly decorated with numerous concerts of his outstanding works both in Poland and abroad, in QUARTA we have decided to recall of this small part of Lutosławski's legacy which for many years pinched the artist's conscience like a pebble in a shoe. In the communist reality compromise was unavoidable, for Lutosławski as much as anyone else, but these days we can treat the fruits of this compromise without emotions, like a document from that epoch, a curiosity. In the final reckoning Lutosławski managed to keep his artistic independence and even to carefully separate the low art from the high art with his pseudonym; it is worth mentioning, however, that his peer, Andrzej Panufnik, had to pay for this independence by fleeing from Poland.

In spite of the changes that have taken place over the past several dozen years in politics, morals and technology, the definition of the truth in art remains the same, which can be seen in the music of Paweł Łukaszewski, as described on the first pages. Łukaszewski – a composer of religious works and one of the most successful in Poland at the moment (judging by the number of nominations to the prestigious Polish music industry 'Fryderyk' award this year), aims at music becoming a means of approaching the transcendental Truth.

As a counterpoint to the above mentioned topics, we recommend an article on the painting inspiration in the works of Marta Ptaszyńska – one of the most original Polish composers who this year will celebrate her 70<sup>th</sup> birthday.

U.M.

### ANNIVERSARIES 2013

Joanna BRUZDOWICZ b. 1943  
Zbigniew BUJARSKI b. 1933  
Andrzej CWOJDZIŃSKI b. 1928  
Henryk CZYŻ 1923-2003  
Jan FOTEK b. 1928  
Irena GARZTECKA 1913-1963  
Henryk Mikołaj GÓRECKI 1933-2010  
Adam KACZYŃSKI 1933-2010  
Zygmunt KRAUZE b. 1938  
Witold LUTOSŁAWSKI 1913-1994  
Krzysztof MEYER b. 1943  
Krzysztof PENDERECKI b. 1933  
Marta PTASZYŃSKA b. 1943  
Witold RUDZIŃSKI 1913-2004  
Elżbieta SIKORA b. 1943  
Stanisław SKROWACZEWSKI b. 1923  
Mieczysław SOŁTYS 1863-1929  
Aleksander SZELIGOWSKI 1934-1993  
Stanisław WIECHOWICZ 1893-1963

### ANNIVERSARIES 2014

Marian BORKOWSKI b. 1934  
Roman PALESTER 1907-1989  
Andrzej PANUFNIK 1914-1991  
Marek STACHOWSKI 1936-2004  
Adam ŚWIERZYŃSKI 1914-1997

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and international score publishing houses (most of the opuses can be found in both the PWM Edition and the British Chester-Novello catalogues).

The composer is also running an intense conducting activity (a director and conductor of the Choir of the Warsaw-Praga Cathedral 'Musica Sacra'), organisational (an initiator and director of the 'Musica Sacra' International Composers' Competition) and pedagogical – at the Fryderyk Chopin University of Music (from 2010 as an academic and educational professor), Academy of Arts in Szczecin and also as a visiting professor at the following universities: in Chile and Seville (Spain), Trondheim (Norway), Rouen (France) and Los Angeles (USA). He takes up numerous artistic travels and sits on juries of international composers' competitions (Moscow, Bucharest, Arezzo and Malta).

My language is a way of expressing thoughts and intentions and it is dictated by internal need. You have to work over the individual language of a musical message so that, as a result, you are able to find yourself as comfortable as possible in the sound or rhythmic structure, and also in time and emotions. It brings you towards finding yourself, anyway – the composer said during one of his numerous lectures.

Text always stands at the roots of Łukaszewski's sacred music. In his sacred opuses liturgical texts in Latin prevail over those in Polish. In individual works the composer also reached for German and the Old Church Slavonic texts. He readily uses Polish religious poetry as well – among others the poems of K. Iłakowiczówna, Z. Herbert, J. Lechoń, E. Bryll, R. Brandstaetter, B. Fabiani, S. Wyspiański, C. Miłosz, P. Skarga SJ and Saint Maximilian M. Kolbe, and also contemporary Latin texts by J. Wojtczak-Szyszkowski and S. Kwiatkowski.

I am close to respect for the 'Word' for which I look for a proper sound. Sound serves the 'Word' in my artistic activity. I don't try to create a new reality through my sound creations, but try to illustrate the 'Word' with a sound language that is understandable to a contemporary receiver – says Łukaszewski.

The composer decidedly dissociates himself from the attempts at categorisation of his music emphasising the fact that he wants to stay independent as an author. In reviews and appraisals of his works the term 'neotonicity' often appears, although it would be hard to find clearer relations with the traditional major and minor tonality in his scores; Łukaszewski himself describes his musical language as a 'renewed tonality'. He often reaches for modal scales, even if he doesn't avoid large interval jumps or the second, quartal and tritone harmonies. Melodics and harmonics are only a mean, not a goal in themselves – similarly as the often applied reduction of music material that sometimes brings to mind the quasi-minimalist sound language of Pärt or Górecki. The British mu-

sicologist, Adrian Thomas, describes this attitude as 'anti-modernism'<sup>4</sup>.

The repeatability of musical thoughts and words slows down the pace of events and prolongs time – it is halted, suspended and given weight. The dream of many is to tame it, catch it and spread it like a sheet on which moments, events, feelings and impressions are preserved. Sacral time is a time of internal experience. New sacred music is tightly connected to reduction: of the sound and rhythmic material and the text, and to simplification of the language of statement. The restriction, sometimes down to a few sounds or chords, causes these sounds to gain a new depth and new time. But the sacrum is between sounds, in space, reverberation, sounding out, and sometimes not where the sound begins, but where it ends<sup>5</sup> – says Łukaszewski about his artistic activity. Reductionism has become a crucial composing operation occurring in my works. I interpret it as making clear structural and constructional, texture and formal and aesthetic and stylistic choices. It constitutes the basis of the creative road for me. I would define my works rather as a 'sound' speech and a message in which the reduction (reducing, limiting and simplifying of the means of the composers' technique) manifests itself in the following manner: phases and mini-phases of an opus are exceptionally short and compact, they follow each other violently. I avoid a complex transformation work in them. The sound is characterised by a strong emotional load which constitutes the substance of a statement rather than a description, let me say, of a 'landscape' of action.

In a voluminous catalogue of Łukaszewski's works most of his compositions are for a cappella choir. As early as 1988 *Modlitwa do Matki Boskiej Gromnicznej*<sup>6</sup> was created to the words of K. Iłakowiczówna. The following choral opuses are considered to be the most important, *Ave Maria* for two mixed choirs (1992), *Stabat Mater* (1993), *Dwa motety wielkopostne* [Two Lenten Motets] (1995), the *Beatus vir* cycle (1996-2007), *Veni Creator* (2004), *Nunc dimittis* (2007), *Pięć żałobnych pieśni kurpiowskich* [Five Kurpian Funeral Songs] (2007), *Salve Regina* (2009), *Lamentationes* (2011), and also *Responsoria Tenebrae* (2010) commissioned by The King's Singers, whose British premiere took place in St James's Church in London in 2011, or *Psalms 67 'Deus misereatur Nostri'* (2012) performed for the first time in November 2012 in the Concertgebouw in Amsterdam.

The monumental cycle *Antiphonae* (1995-1999) is considered one of the most outstanding among Łukaszewski's works, the composer himself recognising it as being representative of his musical language. He used the texts of seven great antiphons sung during vespers in the last week of Advent to create a tremendous 40-minute choral symphony. Particular antiphons are often performed independently, although only the whole of the cycle fully reveals the abundance of the composer's musical language. It is an opus of extraordinarily condensed expression manifesting itself in a massive textural and dynamic changeability, variety



of harmonics and sound colouring, masterly construction of the form and dramaturgy of particular antiphons and the whole cycle, and first of all – in the moving and spiritual atmosphere saturated with prayerful depth. The cycle, recorded on a few albums, very often performed and released by three publishing houses, also became a musical layer of the opera *Mikael* performed very successfully in Burg Riom in Switzerland (2011).

An almost equally extensive part of Łukaszewski's creativity is constituted by vocal and instrumental works. This trend includes symphonies, masses, oratorios and also numerous compositions of a smaller size, among which the crucial ones are, *inter alia*, *Magnificat* and *Nunc dimittis* for saxophone, percussion, mixed choir and strings (2007), *Miserere* for soprano, mixed choir and orchestra (2008) or *Luctus Mariae* for soprano, mezzo-soprano, harpsichord and strings (2010).

Symphony No. 1 – *Symphony of Providence* for soprano, mezzo-soprano, baritone, mixed choir and orchestra (1997-2008) consists of four parts which may also be performed separately. According to the composer, the message of this opus is "faith in the tutelage of God's Providence and in the new Heaven and what stems from this faith: joy, hope, the Resurrection and love which is mightier than evil and death". Symphony No. 1 was recorded by TVP Kultura.

In Symphony No. 2 – *Festinemus amare homines* [Make haste to love people for they pass away so fast] for soprano, 2 mixed choirs, 2 pianos and orchestra (2005) the composer reached for a well-known text of father Jan Twardowski. He used it, however, in the Latin translation of Prof. Sylwester Dworacki, which allowed this opus a more universal message. The form-creative role – beside the text – is carried out by an unusually diverse rhythmic layer referring to the rhythmic of the Arab cultural circle. Symphony No. 2 was presented in Latvia (Riga).

Symphony No. 3 – *Symphony of Angels* for soprano, mixed choir and orchestra (2010) is the fruit of the composer's fascination both with the presence and help of Angels and also with angelology. This work's première also took place in Riga, in August 2012.

Łukaszewski's masses are intended both for concert and liturgical performances.

The *Missa pro patria* for soprano, mezzo-soprano, mixed choir, percussion and wind symphony orchestra (1997) was created on the occasion of celebration of the 80<sup>th</sup> anniversary of independence. Apart from the constant parts the composer also introduced variable parts of the mass cycle – *Introit* (to the words of Pope John Paul II), *Offertorium* (an anonymous *Prayer for the Motherland*), *Communio* (father Piotr Skarga's *Prayer for the Motherland*) and *Cantus finalis* (the first verse of the *Da pacem Domine* antiphon).

*Messa per voci e fiati* (2004) exists in two versions: for choir with an octet of wind instruments and for choir with organ. The subsequent parts of the mass are: *Kyrie*, *Gloria*, *Offertorium* (instrumental), *Sanctus*, *Agnus Dei* and *Ite missa est*. The première of the organ version took place in the famous London Temple Church.

One of the most important compositions in Łukaszewski's artistic portfolio is the *Via crucis* Passion play for counter-tenor, tenor, baritone, reciter, mixed choir, organ and orchestra (1998-2000), described by reviewers as the "masterpiece of the 21<sup>st</sup> century". This nearly hour-long monumental oratorio stems from the composer's fascination with the liturgy of Lent and Polish lenten songs. The Latin texts come from the Old Testament Book of Isaiah and from all four of the Gospels. The orchestra includes, among others, numerous kinds of woodwind instruments, ocarinas and also an extended percussion section consisting of, *inter alia*, mass handbells. Particular Stations of the Cross are intertwined with 'passages' in which the composer quotes Polish lenten songs – *Jezusa Judasz sprzedał* [Judas sold Christ], *Ludu mój ludu* [People, my people], *Krzyżu Świąty* [Oh, Holy Cross] and others. Each station is preceded by an invocation and finished with a lamentation using the sound material of the song *Któryś za nas cierpiął rany* [You, who suffered wounds for us]. The musical language of the opus sometimes refers to the music of the Middle Ages and Renaissance without losing the characteristic features of Łukaszewski's creativity. Two British performances of the work in Cambridge and Norwich in 2008 were successful, and in 2012

continued on page 4 ►



Hyperion CDA67639,  
Hyperion CDA67724,  
Musica Sacra Ed. MSE007,  
Musica Sacra Ed. MSE013,  
Musica Sacra Ed.  
MSE0029, Acte Préable  
AP0029, Acte Préable  
AP0009, DUX 0841,  
Musica Sacra 1 DUX  
0356,  
Musica Sacra 2 DUX 0367,  
Musica Sacra 3 – Carols &  
Motets DUX 0440,  
Missa de Maria a Magdala,  
DUX.

## REPertoire RECOMMENDATIONS

**Symphony No. 1 "Symphony of Providence"**  
for soprano, mezzo-soprano, baritone and orchestra (1997-2008), 40'

SATB solo-coro misto-0004-4440-batt (6sec) pf-archi

Premiere: 17 Sept 2009, Białystok

Choir and Orchestra of the Podlasie Opera and Philharmonic, Polish Radio Choir, M. Nałęcz-Niesiołowski (cond.)

**Symphony No. 2 "Festinemus amare homines"**

for 2 sopranos, 2 mixed choirs, 2 pianos and orchestra (2005), 25'

2S solo-2 cori misti-0000-4431-batt (6 sec) 2pf-archi (6.6.5.4.3)

Premiere: 25 June 2005, Poznań

**Symphony No. 3 "Symphony of Angels"**  
for soprano, choir and orchestra (2010), 27'

S solo-coro misto-3333-4331-batt cel ar pf-archi (7.6.5.4.3.)

Premiere: 28 Aug 2012, Riga

Latvian National Symphony Orchestra, 'Latvija' State Choir, M. Sirmas (cond.)

**Messa per voci e fiati**

for mixed choir and woodwind octet or organ (2004/2005), 18'

Premiere: 24 Apr 2006, Lublin

Choir of the Medical University in Lublin, M. Mielko (cond.) (ver. for woodwind octet); Jan 2006, London, The Holst Singers, S. Layton (cond.), P. Wingfield (org) (ver. for organ)

**Missa de Maria a Magdala**

(Missa bremgartensis)

for soprano, baritone, choir, organ and orchestra (2010), 45'

S, Bar solo-coro misto-1100-2230-batt (3sec) org chit (ampl.)-archi

Premiere: 26-27 June 2010, Bremgarten, Switzerland

M. Boog, D. Damiani, Kirchenchor Caecilia, Suono Spirito Vokalesemble, Orchester Concerto Spirito, M. Castellini (cond.)

**Via Crucis** (1999), 60'

CTT Bar. soli-Rec-coro misto-1111-4031-batt (5sec) org-archi

Premiere: 8 March 2002, Białystok

P. Olech, K. Szmyt, W. Gierlach, K. Kolberger, Chór Cantica Cantamus, V. Bielecka (cond.), Białystok Philharmonic Orchestra, P. Wajrak (cond.)

**Concerto for Piano and String Orchestra**  
(1996/2008) 12'

pf solo 0000-0000-archi (4.4.3.2.1)

Premiere: 18 Nov 2011, Częstochowa

M. Zagórski, Częstochowa Philharmonic Symphony Orchestra, J. Swoboda (cond.)

**Adagietto** for string orchestra (2006/2009), 8'  
0000-0000-archi (min. 6.5.4.3.2)

Premiere: 2 July 2010, Białystok

Orchestra of the Podlasie Opera and Philharmonic, P. Borkowski (cond.)

**Five Kurpian Funeral Songs**

for choir and orchestra (2010), 25'

2222-0200-batt-coro misto-archi

Premiere: 30 May 2010, Płock

Warsaw Philharmonic Choir and Orchestra, A. Wit (cond.)

## Resurrectio

On the 1<sup>st</sup> of April the première of your latest composition, the oratorio *Resurrectio*, will take place in St. Pantaleon's Church. More than ten years ago you created *Via Crucis*, The Way of the Cross, and now The Resurrection. Do these compositions have common ground?



Photo: M. Filipczyk

**Paweł Łukaszewski:** *Resurrectio* is sort of a continuation of *Via Crucis*. Resurrection is the last station, so in a sense it was anticipated by these events. The commission submitted by the Festa Paschalia Festival, the Cologne Figuralchor and the Archdiocese of Cologne concerned an Easter oratorio – there is a tradition that every year for Easter a work by a contemporary composer is commissioned. And I like such continuation of themes – in the past I wrote *Funeral Vespers*, now I'm working on a *Requiem*.

You often emphasise that in your sacred music the Word is your starting point. You probably began working on this opus by finding the texts?

I sacrificed a lot of time on both, looking for the texts and finding the form of the whole work. My intention was to re-create all the events that take place after the Resurrection. I thought that the whole is to resemble an icon, that's why the first instrumental part is named *Eicón* – an Icon. Then, in the Gospels, I was searching for texts describing these events – these are the parts *Sepulchrum*, *Noli Me Tangere*, *Emmaus*, *Thomas* and *Galilea* – and also for other liturgical texts, not necessarily evangelical. That's why the presence of the Easter anthem *Salve Festa Dies*, the sequence *Victimae Paschali Laudes* could not be omitted either. *Lumen Christi*, Christ's Light also plays an important part as a component of the Holy Saturday liturgy, when everybody meets outside the church and the priest repeats that very call three times. For me it was the point starting the whole story. And the last part, *Christus Heri et Hodie* – Christ Yesterday and Today – is the summary of the sense of the whole opus, an emphasis of the most important message, and in the music layer it is also a reference to the beginning, to *Eicón*. And then I got an idea to complete the whole evangelical story with three parts for female choir with parts of woodwind instruments doubling it, to the texts taken from the Orthodox Church liturgy. I called this part *Myrophoros*, that is Women Carrying Spices,

continued on page 5 ▶

▶ continued from page 3

*Via crucis* was presented on the 'Wratislavia Cantans' festival in Wrocław.

*Vesperae pro defunctis* were composed in 1995 and in 2011 a newer version of the score came out. In the revised version the composition is for baritone, mixed choir, organ and orchestra. The musical language of the opus approaches – maybe the most in Łukaszewski's creativity – the traditional tonal harmonics; influences of the Gregorian chant are also well-defined here.

*Missa de Maria a Magdala* (*Missa brengartensis*) for soprano, baritone, choir, organ and orchestra (2010) is situated on the borderline between a mass and an oratorio. The author of the Latin text, which is full of mystical references, is Sylwester Kwiatkowski. This work was commissioned by the Swiss KulturInsel foundation.

Łukaszewski's latest composition which belongs to this stream is the *Resurrectio* oratorio for mezzo-soprano, tenor, baritone, choir, organ and orchestra (2012) will be performed for the first time on the Easter Monday in the Church of St. Pantaleon in Cologne (Germany).

This abundance of variety of sacral references doesn't exhaust the whole spectrum of Paweł Łukaszewski's artistic inspirations though. The composer shows a slightly different face in his instrumental works. More often than in the religious opuses he reaches for newer means of the composers' technique subduing them to the realisation of an intended sound vision. Even in the 'avant-garde' works, what is brought to the forefront are the mastery of the composers' technique, logic in shaping the form and gradation of expression, and above all – a thorough knowledge of a specificity of a given instrument and its performing abilities.

Most of the orchestral works are intended for string orchestra; *Winterreise* (1993), *Sinfonietta* (2004), *Concerto for String Orchestra* (2006) and *Adagietto* (2009) are among the most interesting. A string orchestra also accompanies the soloists in Łukaszewski's instrumental concertos: *The Organ Concerto* (1996, piano version 2008) and *Trinity Concerto* (2007, in three versions: for oboe, soprano saxophone and alto saxophone). In the last composition whose première (in the oboe version) took place in December 2011 in the Warsaw Philharmonic (the concert was published as an album by CD Accord) gentle consonant harmonies prevail and the whole is constructed on a base of a contrast between the music's tempo and character; some references to minimal music can also be noticed here.

Łukaszewski's solo music is represented by *Capriccio for P.P.* for solo violin (1991), *Two Preludes* (1992) and *Stadium* (2002), both for piano, *Moai* for solo flute (2003), five-part cycle *Souvenirs* (1999-2007, another parts for organ, piano, marimbas, harpsichord and celesta) and *Icon* for organ (2010). Most of these works were created at the request of the instrumentalists who are friends with the composer, to the forefront comes the virtuosic factor and a large variety of the ways of articulation.

Among Łukaszewski's chamber works are, above all, three String Quartets (1994, 2000, 2004), but also, *inter alia*, *Quasi Sonata* for clarinet and piano (2001), *Concertino* for piano and brass instruments (2007, there is also an organ version), written as a commission for the Britten Sinfonia and first performed in the Wigmore Hall in London, the Piano Trio (2008) and *Lenten Music* for six saxophones (2011). In his chamber opuses, the composer reaches for the avant-garde means in the most bold manner – he abounds in using performance means typical for sonorism, atomisation of the texture referring to pointillism or fragments kept in the repetitive technique are also observed, sometimes graphic elements of notation appearing too.

The full picture of Paweł Łukaszewski's artistic creativity is completed by a few cycles of songs for voice with piano (among others, an intimate and melancholic *Haiku* to Japanese texts, 2002), *Aragena* for soprano, cello and electronic transformations to the text of S. Lem (1993) which uses the graphic notation and various vocal techniques abundantly; also pedagogical works (e.g. *Small Concertinos* for cello and piano, 2008/2010), elaboration of the cycle of 10 choral compositions of Witold Lutosławski and numerous Polish carols.

In his statement during the Second Composers' Symposium of the Fryderyk Chopin University of Music, Paweł Łukaszewski formed his artistic credo in the following way:

I wish that my music would inspire people to reflection, while slowing the pace of life would help them achieve concentration and contemplation; and myself as its composer may become an intermediary in delivering the Truth.<sup>7</sup>

Transl. A. Ó hAinmhuin

- <sup>1</sup> S. Oleńdzki, a review of the concert of May the 8<sup>th</sup> 2002; source: [www.pwm.com.pl](http://www.pwm.com.pl)
- <sup>2</sup> The status of the Fryderyk music award in the Polish public can be compared to the American Grammy and the UK's BRIT Award. The awards are presented annually by the Phonographic Academy which associates nearly a thousand Polish musicians, authors, composers, record producers, music journalists and the recording industry. [ed. note]
- <sup>3</sup> P. Łukaszewski, *Moje inspiracje*, in: I Sympozjum Kompozytorskie Akademii Muzycznej im. F. Chopina, Warsaw 1999, p. 73
- <sup>4</sup> A. Thomas, *Polish music since Szymanowski*, Cambridge University Press, Cambridge 2005, p. 318.
- <sup>5</sup> P. Łukaszewski, *Moje inspiracje*, op.cit., p. 73
- <sup>6</sup> The title can be translated as Mother Mary of the Candle, however this description of God's mother is typical for Polish tradition. *Gromnica* is a type of a large and thick candle blessed in churches during Candlemas celebration – its purpose to be present with a person, particularly during their death. [transl. note]
- <sup>7</sup> P. Łukaszewski, *Język muzyczny cyklu Antifonae na chór mieszany a cappella* [The musical language of the *Antiphonae* cycle for unaccompanied mixed choir], in: *Muzyka Chóralna. II Sympozjum Kompozytorskie Akademii Muzycznej im. F. Chopina*, Warsaw 2001, p. 125.



# The Year of Lutosławski



In 1913 Witold Lutosławski, one of the most important composers of the 20<sup>th</sup> century, was born. Paying tribute to this outstanding artist, the Sejm of the Republic of Poland has adopted a resolution proclaiming 2013 the Year of Lutosławski. "His works, performed on all major concert stages for over sixty years, shape new forms of beauty and reveal unique ideas of understanding and experience of the contemporary world. Originating from the great European tradition – from Beethoven and Chopin to Debussy and Bartók, he was a patriot by virtue of his public activities and a world citizen through his works," the document says.

The official opening of the Year of Lutosławski took place at the Warsaw Philharmonic on January 25, 2013, exactly 100 years after the Master's birth. The world-famous German violinist Anne-Sophie Mutter was the star of the event. The program included *Chain II*, *Partita* and *Interlude* – works written with Anne-Sophie Mutter in mind. The artist was accompanied by the Warsaw Philharmonic under the baton of Antoni Wit, who also performed Lutosławski's famous Symphony No. 3 and *Sostenuto*, specially commissioned for this occasion by Warsaw Philharmonic from its composer-in-residence Paweł Szymański.



Inauguration of the Year of Lutosławski.  
Anne-Sophie Mutter, Antoni Wit and Warsaw Philharmonic's musicians.

The most spectacular ongoing foreign project celebrating the Polish composer's birth centenary is *Woven Words: Music begins where words end*, organized by the Philharmonia Orchestra in collaboration with Adam Mickiewicz Institute. It is an all-European cycle dedicated to Witold Lutosławski and his music. In the programme there are fifteen orchestral concerts, a series of chamber concerts, short films telling the story of Lutosławski's life and work, and symposia – they are supposed to become a pan-European portrait of the composer. Lutosławski's works were collated with the French music the composer appreciated so much – amongst others, the compositions of Ravel, Roussel and Debussy. All the symphony concerts are conducted by Esa-Pekka Salonen, a Finnish conductor

to whom Lutosławski was an exceptionally important figure.

PWM Edition has also joined the preparations for the anniversary celebration. Many of Lutosławski's works will be reprinted or republished. In January this year *Lullaby for Anne-Sophie* for violin and piano was published. It is a work written in 1989, never released during the composer's life and whose manuscript was kept by the Paul Sacher Foundation in Basel. The lullaby was Lutosławski's wedding present to Anne-Sophie Mutter and was supposed to be medicine for the artist's insomnia, caused by jet lag. Moreover, the publication of the small

compositions from the Master's earlier repertoire will extend the current collection of Lutosławski's available works. In the series, among others, the following compositions will be released: *Mass Songs*, *Fifty Contrapuntal Studies* and *Children's Songs* for mezzo-soprano and an ensemble (chamber orchestra). What's interesting is that in the titles which are planned for this year there also are Lutosławski's songs which were popular in Poland in the 1950s and 1960s, composed and published under the pseudonym Derwid. Additionally, two publications concerning the composer's life and work appeared under the imprint of Witold Lutosławski Society: *Post-Słowie. Przewodnik po muzyce Witolda Lutosławskiego* [Post-Word. A Guide to Witold Lutosławski's Music] by a prominent music critic, Andrzej Chłopecki, and the album *Lutosławski 1913-2013* prepared by Elżbieta Markowska, which is also available in an English version.

The programme will be extended into 2014, as that year coincides with the 20<sup>th</sup> anniversary of the composer's death. Information about current projects is regularly provided on the official website of the Year of Lutosławski:

► [www.lutoslawski.culture.pl](http://www.lutoslawski.culture.pl)

## { interview }

as they constitute some sort of an analogy to the passages between stations in *Via Crucis*.

From where did you get this inspiration? Have you reached for texts in Old Church Slavonic before?

No, I haven't. Although I made some attempts with the texts that I once received from father Jerzy Szurbak. Those three Marys carrying spices fulfil a crucial role in the Orthodox Church liturgy. In the overall, in the tradition of the Christianity the Resurrection is very important – we focus more on the Passion, on contemplating death, rather than on the Resurrection and its meaning. Especially that for Christianity the most important fact is that death was overcome.

In *Resurrectio* appear means and forms typical for the genre of oratorio, such as recitatives, arias, duets and choirs. To what extent do you take from the tradition of the sacred music and how much do you try to create something new?

I often refer to the traditional forms, however for me it was also crucial to give this work a chamber character even though it is the Resurrection – that is a theme for which one would expect a large setting. I used a not very expanded yet unusual set of instruments: woodwind instruments in a single setting, but with a soprano saxophone – an instrument of a beautiful and very sacral sound; from the brass instruments I chose just two horns, no trumpets, which could be expected at the moment of Resurrection; from percussion – just metal instruments without the membranophones. Of course, there is also a string quintet and three instruments which are a certain reference to early music – a harpsichord and a positive organ – both played by the same performer, and a large organ which is used incidentally, however. References to tradition also appear in *Salve Festa Dies* and *Victimae Paschali Laudes* where the choral parts are based on the original Gregorian chant. The setting is plenished with three solo voices. A tenor, that is Thomas, but above all – the narrator – it is a very demanding part. He performs, first of all, the recitatives, always with the accompaniment of a harpsichord, bassoon and cello. In the arias and duets, however, there always are violas and a positive organ, and as well as that, the mezzosoprano – Mary Magdalene, who, to me, is a very interesting character, is accompanied by an oboe, and the baritone – Jesus – by a soprano saxophone.

After the German premiere – what next? When will the work be performed in Poland, is there a recording of it planned?

The radio recording will be done by WDR, probably an album version will be released. When it comes down to a Polish performance – it is always a big unknown... The score is already published by PWM Edition, voices are available, the piano arrangement with choral and solo parts will also be published. We'll see when and who is going to like it...

interviewer: Paweł Markuszewski  
Transl. A. Ó hAlmhain

# A Scabrous Opus

Socialist realist genres such as 'harvest cantatas', 'symphonies for peace', and songs about the workers (who, with sweat on their brows, but yet with smiles on their faces, were laying the foundations for monumental edifices or new roads) constituted a vital element of various state celebrations in the 1950s. They were created by almost all of Poland's post-war composers, including Witold Lutosławski.

Małgorzata Sulek

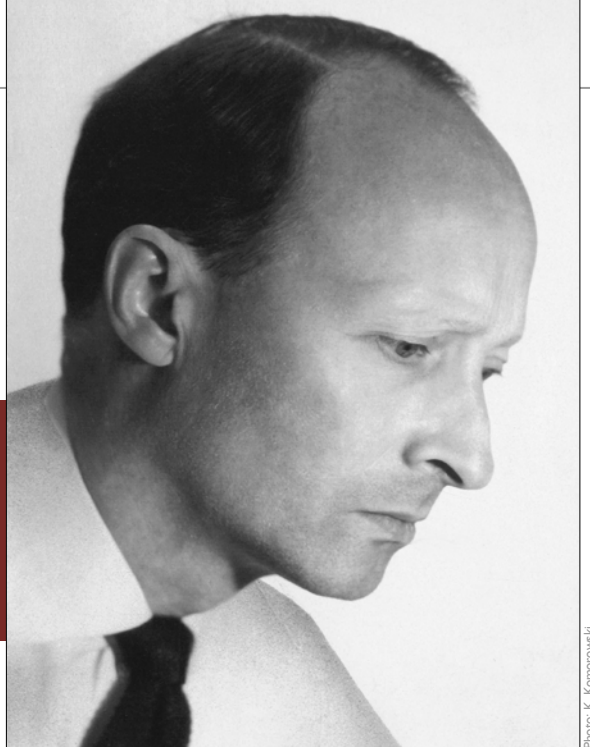


Photo: K. Komorowski

## THE POST-WAR DILEMMAS

From Lutosławski's point of view, his relations with the communist authorities were marked by some measure of distrust in terms of the attempts taken up by the People's Republic of Poland's governments to enlist him into the ranks of the propagators of the Socialist Realism doctrine in the 'cultural sector'. In fact, the composer never evaded the activities whose purpose was the revival of the musical life after World War II. The responsibility for its shape and the condition of the artistic environment he understood as joining initiatives of various cultural institutions and as creating an ambitious repertoire for the newly created music bands. Directly after the war he joined the team of Polish Radio writing entertaining compositions for its use, he also engaged in the activities of the Polish Composers' Union (ZKP) performing the duties of secretary and treasurer.

The first rift on the 'Lutosławski – authorities' line appeared in 1948, when the composer decided to withdraw his support for the ZKP as an objection against imposing of the Soc-Realist vision of the post-war music creativity to the musical environment. A year later the situation was exacerbated even more. During the 4<sup>th</sup> Chopin Competition Lutosławski's Symphony No.1 was performed and was then vaunted as a 'formalist' opus. In the political circles this nebulous term passed as an incredible insult and could mean that the author of such a work gets blackballed. The performance of Symphony No. 1 – written by Lutosławski in the years 1941–1947 after all, before the discussion on Soc-Realism had flared up for real – enraged the then deputy minister for culture and at the same time a sworn propagator of political art, Włodzimierz Sokorski to that degree, that he went as far as to assert that "composers such as Lutosławski should be thrown under a tram". Lutosławski received Sokorski's unexpected inclusion of himself into a group of 'the enemies of the system' with a great measure of satisfaction.

The initial pride of the rebel composer soon gave up its place to fear, as during the war Lutosławski wrote *Song of the Underground*

*Struggle* which was commissioned by Armia Krajowa [Home Army]. At the beginning of the 50s the composer Henryk Swolkień informed Lutosławski that the communists treat this cycle quite disapprovingly. In order to silence the negative mood around himself and also taking into consideration the family he started in 1946, the composer created a few mass songs to carefully selected texts deprived of idolatrous eulogies and aggressive rhetoric. Later he found the decision about writing the 'commie anthems' as one of his worst life mistakes.

## GUERRILLA WARFARE

Composing works in a socialist realist manner – against the author's inclinations – instead of calming Sokorski's supporters down, only encouraged them. In the propaganda musicology works and press notes of that period Lutosławski is not only mentioned on the same line as Edward Olearczyk or Alfred Gradstein, the prominent Soc-Realist composers, but also clear suggestions were formulated towards him, that he should not – as an extremely talented composer – resist from writing the mass works. He was also urged to create a Polish equivalent of Dmitri Shostakovich's *Song of the Forest* or to compose music to a film about Karol Świerczewski.

In spite of pressure from the authorities, Lutosławski, after having written a few works, for example, about the building Nowa Huta or the activities of 'Szulba Polsce' (Common Organisation 'Service to Poland'), he was not going to publish any more works of this kind and instead of new ones, he was presenting other arrangements of already released anthems.

However, the almost Machiavellian 'modifications' of the composer's already existing works turned out to be much worse than the attempts to enlist him. *Iron March*, a composition opening the *Songs of the Underground Struggle* cycle soon was vaunted, against Lutosławski's will, as a mass work, although it was composed for the ideological 'enemy' of the communist system – Armia Krajowa.

An even greater perfidy of Sokorski's faction can be seen by their having attributed

the 'alleged' authorship of a song about Stalin to Lutosławski. In 1951 the composer was commissioned by Dom Wojska Polskiego [House of the Polish Army] to write the *O broni pancерnej* song [About the Armoured Weapons]. Before one of the presentations of the work commissioned by this institution the original text was secretly changed into one praising Stalin, without the composer's knowledge. The copies of the work including the words about the Soviet dictator were handed out to the audience attending the concert. Indignant, Lutosławski intervened with the then head of the House of the Polish Army, major Stanisław Żytyński, demanding the withdrawal of the work in such a shape from circulation. However, the issue with this song did not finish then for good. During the Martial Law period a rumour stating that the composer is the author of a cantata about Stalin started to spread. It turned out that one of the copies of the work with the changed words survived in the collection of the National Higher Theatre School's library. In a conversation with a musicologist, Irina Nikolska, Lutosławski shared his suspicions about the sudden 'resurfacing' of this work: "it was the 'ubecja'". They took the copy from the shelf and started to disseminate it in order to tarnish my image. In one word, so that I would not be this man, whose conduct is exemplary."

## "THE ATONEMENT"

Lutosławski never denied the existence of the mass compositions in his repertoire, however, discussions about them distressed him. He felt a need to atone for the results of, according to him, a premature decision that influenced on his pristine image. Many times, especially in the 80s, he engaged in actions in favour of the opposition. A particularly beautiful and little known chapter of this activity was the long-term and surrounded by the utmost level of discretion material support for the oppositionists and their relatives who were under the care of Prymasowski Komitet Pomocy Osobom Pozbawionym Wolności i Ich Rodzinom



[The Primate Committee of Aid to Persons Deprived of Freedom and Their Families\*).

Many of these gestures of generosity and magnanimity – which, in Lutosławski's understanding were to be a peculiar form of atonement for having written the mass songs during the post-war years – due to his modesty and the fact that he was avoiding publicity, are still hidden. One would hope that the 100<sup>th</sup> anniversary of the composer's birth

celebrations will somewhat allow for the recognition of his services in this field.

<sup>1</sup> Polish state youth paramilitary organisation founded in 1948 [source: Wikipedia, transl. note].

<sup>2</sup> Now Aleksander Zelwerowicz State Theatre Academy [transl. note].

<sup>3</sup> A nickname for the Urząd Bezpieczeństwa (UB), the Security Service of the Ministry of Internal Affairs [transl. note].

<sup>4</sup> A social and church charity institution founded in 1981 by the Primate of Poland Józef Glemp in reaction to the internment of political activists and artists after the introduction of Martial Law. The committee was bringing aid to the interned and their families, gathered information about their lot and places of internment [source: Wikipedia, transl. note].

Transl. A. Ó hAlmhain

# Strange Case of Dr Lutosławski and Mr Derwid

Oh! no – you will never turn  
the king-slave into a servant harpist.  
(Juliusz Słowacki, *Lilla Weneda*)

Dorota Kozińska

March 1957. Witold Lutosławski is writing an application to the board of ZAIKS (Polish Society of Authors and Composers). He is submitting a petition for the recognition of his new pen name 'Derwid'. His previous one, 'Bardos', the name of one of the characters in *Krakowiacy i Górale* opera, a suite of which was released along with Lutosławski's *Little Suite* on the first Polish long-playing record in 1955 – also turned out to be identical with the name of the Hungarian choirmaster and composer Lajos Bárdos, professor at the Budapest Conservatory. Lutosławski had only found out about it and then decided that in that case he could not use it.

## "WE SING AND DANCE"

Soon, Pronit record label releases an album recorded by Sława Przybylska with the accompaniment of The Czejań's Choir and the instrumental band conducted by Wiesław Machan that includes two songs by Derwid. Tadeusz Uragacz, the author of the text of the *Cyrk jedzie* [Circus is coming] waltz, who only recently was writing

about the heroes of the beetroot fields and the good and hearty smile of Stalin, assures this time that "harmony will fire away, an elephant in trousers will dance, we will party as nobody has before". In the refrain of the *Daleka podróż* [Faraway Journey] tango with the revelers' voices "they are calling oceans and seducing coconut bays" – on a strangely refined note bringing to mind associations with Debussy's *La Mer*. The time of mass song was over. Nobody wanted to sing peasant lullabies and songs about 'pepesza' anymore: Poles entranced by Western pop culture preferred to send letters from the musical realm of slender palm trees and little parrots – imagined by a composer whose identity nobody tried to guess. What's the point anyway?

At the same time the 'real' Lutosławski was strenuously creating *Musique funèbre* commissioned by Jan Krenz on the occasion of the 10<sup>th</sup> anniversary of Bartók's death. He was submitting subsequent applications for advances to ZAIKS, as the royalties from the performances of *Little Suite* and *Concerto for Orchestra* were not sufficient to provide for his family. He was scrupulously counting the pennies so that he finally comes to the conclusion that composing dance songs is far more profitable than creating music for radio plays and theatre performances. He could write these songs over breakfast. He did not even try to arrange them, he was just sending them immediately to the Polish Radio or to the PWM Edition, which published them in the popular fortnightly called *Śpiewamy i tańczymy* [We sing and dance]. In 1957, he wrote another two foxtrots (*Czarownica* [Witch] and *Zielony berecik* [Little Green Beret]) and the *Milczące serce* [Silent Heart] tango – a great hit sung by Jerzy Michotek.

Danuta Gwizdalanka and Krzysztof Meyer, the authors of the fundamental monograph *Lutosławski. Droga do dojrzałości* [The Way to Maturity] dedicated to the life and work of Lutosławski up to the beginning of

the 60s, do not try to explain why he changed his pseudonym to the name of the king-bard of the Juliusz Słowacki's five act tragedy *Lilla Weneda*. They only are astonished with the fact that the name Derwid "in any way suits dance music". In one of the footnotes they refer to the hypothesis of Adrian Thomas, the prominent expert on Polish music and Emeritus Professor at Cardiff University School of Music, who indicates that either in 1957 or 1958 Lutosławski was working on music for the radio adaptation of *Lilla Weneda*. We are going to continue this thread later.

## "HOW TO GAIN LITTLE HEARTS"

1958. The above mentioned Jerzy Michotek, an actor at the 'Syrena' Theatre, is captivating people's hearts with the fashionable tango *Jak zdobywać serduszka* [How to Gain Little Hearts]. The now somewhat forgotten solo singer at the Opera Krakowska, Włodzimierz Kotarba, is promoting *Kapitańska ballada* [Captain's Ballade]. Olgierd Buczek, Władysław Szpilman's favourite and the regular collaborator at the Polish Radio, is ascending to the heights of popularity with the *Warszawski dorożkarz* [Warsaw Cabby] waltz, which four years later will be translated into French and brought to the Sopot Festival by Jeanne Yovanna from Greece. The beautiful *Nie oczekuję dziś nikogo* [I'm Not Expecting Anyone Today] slow-fox, performed by Rena Rolska, is recognised as the hit of January 1960. Mysterious Derwid is enjoying great success.

The beginning of 1959. The 'real' Lutosławski is writing a letter to the prime minister, Józef Cyrankiewicz, with a plea to intercede on his behalf in the matter of his loan application for a house with a sound-proof studio. Unsuccessfully. Therefore, he refits a room in his cramped flat at Saski Kępa in Warsaw, equipping it with a triple sound-proof insulation. Soon, a telephone line in his

continued on page 8 ▶

## Tadeusz Wielecki's works in the PWM Edition's catalogue

Tadeusz Wielecki, a prominent Polish composer and bassist, the director of the International Festival of Contemporary Music 'Warsaw Autumn', has resumed his cooperation with PWM Edition. The first opus published by PWM Edition after the many years' break is *Time of Stones* [*Czas Kamieni*] for amplified bass and chamber orchestra from 2002.



Andrzej Chłopecki once described Tadeusz Wielecki's music as 'introvert' and 'extremely subtle in its lyrical gestures'. The composer says himself: "My aim is to refer to the deep and internal layers of the psyche. When communing with music, we face an unlimited world, against that, which is transcendental."

The artist was born in Warsaw in 1954. He studied composition with Włodzimierz Kotoński and double bass with Alfred Wieczorek and Andrzej Młysiński at the Warsaw Academy of Music. In 1986 he received a Witold Lutosławski's scholarship. In the years 1986-87 he continued his composition studies with Isang Yun in Western Berlin and with Klaus Huber in Freiburg im Breisgau. As a bassist he was performing in many European countries, but also in Asia and the USA, presenting his contemporary solo repertoire. In 1999 his *Concerto à rebours* for violin and orchestra (1998) was listed among the recommended works at UNESCO International Rostrum of Composers in Paris. He is also engaged with promotion of contemporary music and artistic education. He was host of a cycle of radio programmes on new music for children and young people. In 2004 the composer was invited as a lecturer to Internationale Ferienkurse für Neue Musik (International Summer Courses for New Music) in Darmstadt. He has composed as commissioned by these Courses, and also by the following institutions, festivals and ensembles: 'Warsaw Autumn', Polish Radio, Filharmonia Poznańska, de ereprijs, Klangspuren in Schwaz, Klangforum Wien, Hiroshima Symphony Association, and others. Since 1999 he has been director of the 'Warsaw Autumn' Festival.

More about the composer at:

► [www.pwm.com.pl/wielecki](http://www.pwm.com.pl/wielecki)

► continued from page 7

apartment gets damaged. The composer, seasoned with writing letters to the Presidium of National Council<sup>2</sup> (Prezydium Rady Narodowej), among other things, to complain about the insufferable noise coming from the speakers of the nearby Jordan Garden<sup>3</sup>, this time gets desperate and after a few failed attempts at intervention with the civil servants asks the popular newspaper "Express Wieczorny" [Evening Express] for help. The telecommunications office sends an answer that "there is a need to change the cable, however, we cannot expose the Treasury to such a great expense for just one subscriber". Lutosławski, on the other hand, doesn't want to expose himself and his family to the risk of being connected with another line, which would effectively mean that the telephone is sort of wire-tapped. In spite of many troubles and the lack of understanding from the authorities side the composer is working hard on *Three Postludes* for orchestra. Soon he will start composing the breakthrough opus in his career – *Jeux Vénitiens*.

Meanwhile Derwid is writing more dance songs. By 1963 he will have become the author of a total of thirty six of them. Among the performers of these popular hits are: Mieczysław Fogg, Irena Santor, Kalina Jedrusik, Violetta Villas and Ludmiła Jakubczak. Wiesława Drojcka, who received the award of the foreign press for the performance of *Nie wierzę piosence* [I Don't Believe Song] by Szpilman at the first Sopot Festival, consolidated her position with a daring rendition of Derwid's tango *W naszym pustym pokoju hula wiatr* [In Our Empty Room Rages the Wind]. In 1976, when Bogusław Maciejewski, the author of the London-published book titled *Twelve Polish Composers*, will reveal Derwid's identity, the 'real' Lutosławski will fly into a rage. Eleven years later, when the producers of the series *Ballada o Januszku* on behalf of the director Henryk Bielski will apply for a permission to use *I'm not Expecting Anyone Today*, the composer will send a letter to ZAKS in which he will distinctly underline the 'I do not agree' statement. In order to dispel all doubts, the composer will add that his songs are not "intended for republication or redistribution in any form".

They were republished and revived only after the composer's death. It is possible that in the beyond Lutosławski is sending yet more letters protesting against the popularisation of his hackworks by Agata Zubeł, Andrzej Bauer and Cezary Duchnowski, the authors of the 'El-Derwid. Plamy na słońcu' [El-Derwid. Sunspots] project.

\*

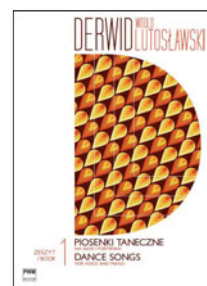
Derwid, the king of the Vistula Veneti and Lilla's father in Słowacki's tragedy, was taken captive by the Lechites and presented with a dramatic choice: he will give either his daughter to the Lechites or his magical harp, which "rushed knights to blood and put immortal souls into their swords". Derwid sacrifices the harp. In vain. The treacherous queen of the Lechites kills his daughter anyway. Did Lutosławski, who was earning a reasonable living and relative creative

peace thanks to furtive dance song composing, live for many years under the pressure of suspicions that he was wasting his magical harp for nothing? Is it the reason for choosing such a pseudonym, so that the memory of the tragic fate of the bard would hang over him like remorse? It is worth taking this hypothesis under consideration – especially in the context of complicated relations between artists and the communist apparatus. These days it's too easy to pass judgement. There is no way of knowing how Lutosławski's work would look if the embarrassing hackworks didn't allow him to escape from the absurd of the then world at least for some time.

Transl. A. Ó hAinmhin

The quotes from the correspondence come from Danuta Gwizdalanka and Krzysztof Meyer's book *Lutosławski. Droga do dojrzałości* [The Way to Maturity], PWM Edition, Kraków 2003.

- <sup>1</sup> PPSH-41, a Soviet submachine gun [source: Wikipedia, transl. note].
- <sup>2</sup> A local level of government in People's Republic of Poland [source: *ibid.*, transl. note].
- <sup>3</sup> A specialist green area, usually established in cities and towns for children and the youth. The name comes from a doctor, Henryk Jordan, who was an initiator and founder of the first garden of this type in Kraków [source: *ibid.*, transl. note].



COMING SOON



DERWID (Witold Lutosławski)

**Dance songs** for voice and piano, Vol. 1 & 2

The first ever publication of the dance songs collection for voice and piano under the composer's deciphered pseudonym. During Lutosławski's life these works were released under the 'Derwid' pseudonym.

The two-brochure collection will consist of the following songs: *Nie oczekuję dziś nikogo* [I'm not Expecting Anyone Today], *Plamy na słońcu* [Sunspots], *Wędrowny jubiler* [Travelling Jeweller], *Złote pantofelki* [Golden Shoes], *Rupiecie* [Junk], *W pustym pokoju* [In an Empty Room], *Serce na wietrze* [Heart in the Wind], *I coś to teraz będzie* [And What Will Happen Now], *Z lat dziecińczych* [From the Childhood Years], *Znajdziesz mnie wszędzie* [You Will Find Me Everywhere] – and many more, in total 30 works to the words of, amongst others, Artur Międzyrzeczki, Jerzy Miller, Jerzy Ficowski and Adam Hoser.

The graphic layout of the edition refers to the aesthetics of the times in which these songs were created this way connecting both the classics and modernity.

Planned date of release: June 2013.



# Sławomir Kupczak and Michał Dobrzyński joined PWM Edition



## SŁAWOMIR KUPCZAK (B. 1979)

studied composition with Jan Wichrowski and computer composition with Stanisław Krupowicz and Cezary Duchnowski at the Academy of Music in Wrocław. He was a participant of international composition courses and a holder of grants from the Ministry of Culture and National Heritage, the Friends of 'Warsaw Autumn' Foundation, Ernst von Siemens Musikstiftung, Polish Society of Authors and Composers ZAKS and the City of Wrocław. His works have been performed at top-ranking festivals in Poland and also in England, Ireland, France, Germany, Switzerland, Italy, the Ukraine and Russia. In 2004 his opus *Anafora V* for cello and computer (2004) represented Polish Radio at UNESCO International Rostrum of Electroacoustic Music in Rome. In 2006 he was ranked 4<sup>th</sup> at the 53<sup>rd</sup> UNESCO International Rostrum of Composers in Paris for the opus *Anafora VI* and was awarded Second Prize at the 53<sup>rd</sup> Tadeusz Baird Young Composers' Competition in Warsaw for the *Anafora VII – Lament* work. His opuses have been commissioned by festivals, music institutions and performance competitions. In 2008, together with Cezary Duchnowski and Paweł Hendrich, he founded an improvisation music ensemble Phonos ek Mechanes, with which he has performed both in Poland and abroad.

Currently Kupczak's interests concentrate on composition of large forms with the use of electronics. Orchestral works also play a great part in

his oeuvre. The first opus which will soon appear in the PWM Edition's catalogue is *Kolibry* [Hummingbirds] for orchestra from 2012.

### Selected works:

**Casus to John Cage** for recorder, clarinet, trombone, violin, double bass, piano, pot lid, mobile phones and conductor (2001)

**Silly Nilly** for string orchestra, alto saxophone and tape (2001-2002)

**Akwaforta** for female voice, ocarina, recorder, tape and computer (2002)

**Palimpsest** for string orchestra and tape (2002)

**Rymowanki** for marimba and strings (2003)

**Fluxus**, a stage play for female voice, violin, piano, female dancers, actor and computer (2003)

**Anafora VI** for string quartet and computer (2005)

**Figliki** for electronics and prepared piano (2005)

**et cetera** for voice, wind instruments, string quartet and computer (2005)

**Kreacja I (myśląc o Tomaszu Sikorskim)** for recorders, harpsichord and electronics (2005-2006)

**Ballada** for clarinet, violin, cello and piano (2006)

**Divertimento** for 8 instruments (2006)

**Lament** for female voice, cello, piano and tape (2006-2007)

**Kreacja II**, a poem for viola, harpsichord, recorder and electronics (2007)

**De profundis** for voices (2008)

**Penultima** for cello and chamber orchestra (2008)

**Symphony No. I Capax Dei** for choir and orchestra (2008-2010)

**Dossier A.Z.** for three saxophones and orchestra (2009)

**Raport** for computer and chamber ensemble to P. Krzaczkowski's text (2011/2012)

**Figment** for orchestra (2011)

**Fantazmaty** for clarinet and orchestra (2011-2012)

The composer's website:

► [www.kupczak.com.pl](http://www.kupczak.com.pl)



Photo: M. Hoffman

## MICHAŁ DOBRZYŃSKI (B. 1980)

studied composition in the class of Marek Jasiński and Zbigniew Bargielski at the Feliks Nowowiejski Academy of Music in Bydgoszcz (he graduated with honours in 2005). In 2008 he completed his Ph.D. at the Fryderyk Chopin University of Music in Warsaw. He is a winner of many awards at composition competitions, for example in 2003 he was awarded Third Prize in the category of vocal and instrumental works (the First Prize was not awarded) at the Composition Competition on the occasion of the 25<sup>th</sup> anniversary of John Paul II's pontificate in Wrocław for *Pax Omnes Gentes* for mixed choir and symphony orchestra, in 2004 he received a distinction at the International Composition Competition on the occasion of the 30<sup>th</sup> anniversary of the Academy of Music for *Quartetto* for string quartet and in 2006 he was awarded Second Prize (the First Prize was not awarded) at the International Ignacy Jan Paderewski Composition Competition in Bydgoszcz for *Pentagram* for piano.

In the years 2007-2010 Dobrzyński was a participant in the program of promoting young composers in the European Krzysztof Penderecki Center for Music. He is also a grant holder of the Ministry of Culture and National Heritage (2003/2004, 2004/2005, 2012). He works at the Academy of Music in Bydgoszcz.

DUX Recording Producers has recently released Michał Dobrzyński's first monographic album. It consists of, among others, the following works: *Illuminations. Concerto-Notturmo* (2010) for

piano and string orchestra and *Elegy No. 1* (2006) for solo violin, whose scores were published by PWM Edition at the end of 2012.

### Elegia I [Elegy No. 1] for solo violin (2006)

Cat. no. 11317

From the beginning, I thought of *Elegy* as of an expressive musical space. In my understanding, the sounds of the violin reflect what is in the 'inside'. Silence (rests) and the moments of temporary 'stopping' of the motion, when the sounds that come from 'outside' are given voice, are equally important. Balancing between the two layers, this kind of 'dialogue' create the essence of the piece, the essence that the score alone cannot define. [M. Dobrzyński]

### Selected works:

**Trzy pieśni do słów Rilkego** [Three Songs to Rilke's Words] for mezzo-soprano and orchestra (2012)

**Mgnienie** [Instant] for string quintet, clarinet, bassoon and horn (2011)

**De Profundis** for chamber baroque string orchestra and mixed choir (2010)

**Elegia IV. Multifonia** for string orchestra (2010)

**Operetta** in three acts (based on a Gombrowicz play) for soloists and orchestra (2009)

**Divertimento** for clarinet and string quartet (2008)

**Elegia II** for violin and electronics (2008)

**Orlikowe płasy** [Eagle's Gambols] for violin and symphony orchestra (2006)

**Two Preludes** for piano (2005)

**Magnus Dominus** for mixed choir and symphony orchestra (2005)

**Violin Concerto** (2004)

**Trio florenckie** [Florentine Trio] for violin, cello and piano (2003), etc.

The composer's website:

► [www.michaldobrzynski.pl](http://www.michaldobrzynski.pl)

*Continuum; Elegia IV. Multifonia; Illuminacje. Concerto-notturmo; De profundis; Magnus Dominus; Elegia I* Silesian Philharmonic Choir, M. Dobrzyński (piano), M. Klimsiak (piano), M. Krawczyk (perc.), N. Łukaszewicz (alto), B. Nizioł (violin), Silesian Philharmonic Orchestra, P. Fiugajski (cond.), Silesian Chamber Orchestra, P. Fiugajski (cond.), B. Wezner (piano), J. Wezner (perc.) DUX 0752, 2012

# Ut pictura musica.

## Painting inspirations in Marta Ptaszyńska's music

Painters' admiration for music has been noted for a very long time and has been manifest in many ways, although we know hardly anything about musicians' interest in painting in the distant past. Not until the 19<sup>th</sup> century is there a certain parallelism in the mutual interreaction of painting and music. Not only do painters play different musical instruments and express their admiration for music as for non-descriptive art, but composers also are interested in the visual arts, creating works which match painting in terms of 'colour'. Composers' fascination with colour transferred into looking for relations between sound and light is mirrored in the attempts to connect musical instruments (pump organ, harpsichord, organ, piano) to projectors of colourful lights during a performance.

Anna Granat-Janki

The issue of the colour and sound analogies is related to the synaesthesia of colourful hearing. Some composers associate colours with single sounds or sound complexes (e.g. Messiaen prefers colourful fluctuations), others with key (Rimsky-Korsakov and Scriabin), with specific opuses or with the whole composers' output and with the timbre of particular instruments and human voice. Marta Ptaszyńska is also gifted with 'colourful hearing'. It is the phenomenon of the synaesthesia that is reached by the composer's sensitivity to paintings. She points it out in her statements: "The inspiration by painting – and frequently by concrete paintings and painters – is, in fact, very strong in my case. Very often emphasised in the titles. It is linked to my viewing of music in colours."<sup>1</sup>

Ptaszyńska's innate ability to see colours and connect them with music was amplified by playing percussion. The composer is able



Adagio misterioso e molto cantabile (♩ = 60)

Fl 1

Vbf

c. sord.

Vni I div.

Vni II div.

Mar Solo

Vni I

Vni II

Vc div.

Cb

Example 1: Max Ernst, *Eye of Silence*

Example 1a: Marta Ptaszyńska, *Concerto for Marimba and Orchestra, Eye of Silence*, p. 11

to transpose variable types of textures and sounds of percussion into colours: "Everyone says that the percussion is 'very colourful' but for me it really is. I see the colours."<sup>2</sup>

The colour and sound associations of Ptaszyńska are of an individual character and are not identical to the experiences of other composers, e.g. Olivier Messiaen's – as

a French government scholarship-holder she attended his lectures on music analysis at Conservatoire Nationale in Paris. Ptaszyńska emphasises that her experiences concerning seeing music in colours don't have any scientific basis. They are, as the composer says, "a result of my own emotional aesthetic experience."<sup>3</sup>



Being gifted with this 'colourful seeing' of music, Marta Ptaszyńska can also reverse the situation and hear the music that exists on a canvas in a set form. Looking at paintings she is able to "hear" music which dozes there in its 'frozen state' or as an immobile form."<sup>4</sup> Not every single painting, however, causes the occurrence of subjective colour and music correlations in her case. The composer is mainly inspired by the art of the surrealists and abstractionists. Among the painters whose works influenced her musical imagination in particular are the following artists: Odilon Redon, Paul Gauguin, Yves Tanguy, Max Ernst, Graham Sutherland, Paul Klee and especially Wassily Kandinsky. In the case of the Russian artist, not only his paintings affected Ptaszyńska, but also his theory of colours, on the basis of which she finally created her own vision of colours founded on harmonics:

"For me, a very strong sense of color corresponds to chord structures and their harmonic configurations. [...] I associate paintings with harmonic colors, with specific arrangements of sounds, structures, rhythmic designs, and overall musical form."<sup>5</sup>

This connection of a painting's colour with harmonic structures is related to Kandinsky's views on colour; as the artist, while referring to music, was aspiring to move to the grounds of painting something that resembles a 'science of harmony', rules of internal regularity to which colour and form should be subordinate.<sup>6</sup>

In Ptaszyńska's portfolio one can find works inspired by painting in either a direct or indirect way. The following works belong to the first group: *Dream Lands*, *Magic Spaces* for violin solo, piano and percussion instruments (1978), *A Winter's Tale* (*La novella d'inverno*) for strings (1984), *Concerto for Marimba and Orchestra* (1985), *Moon Flowers* for cello and piano (1986), *Inverted Mountain* for orchestra (2000), *Pianophonia* for piano (2004). The second type of works is represented by *Liquid Light* for mezzosoprano, piano and percussion (1995). In the above mentioned opuses the inspirations by painting are of a different character depending on which factors were fertilising the composer's imagination. They were: mood evoked by a painting, colouring of a painting, including a single colour dominating in a painting, painting's texture and the technique of painting; the style of the surrealist painting and Kandinsky's creativity.

In the *Concerto for Marimba and Orchestra* we deal with an inspiration that has its source in the **mood** a painting evokes. This work was born out of a fascination with the art of the surrealists. Each part of it refers to a different painting: part I, *Echo of Fear* – to Yves Tanguy's *Fear* from 1949, part II, *Eye of Silence* – to Max Ernst's *Eye of Silence* from 1944, part III, *Thorn Trees* – to Graham Sutherland's *Thorn Trees* from 1945. Particular parts of the concerto are very close expressionwise to the paintings which became the inspirations. Part I is overfilled with an atmosphere of anxiety, fear and anticipation, part II delights with a contemplative mood, whereas part III has the character of a sharp and aggressive expression.

#### Example 1, 1a

On the basis of Odilon Redon's painting visions, which are full of amazing fantasy, the *Moon Flowers* work was created, the title of which was taken from one of the paintings by this French symbolist. There is no literary interrelation between the title of the painting and the music. The title of the opus is to suggest some climate of the painting, its general atmosphere: "I tried to give a mood, expression or my own aesthetic experiences which I felt while looking at Redon's painting."<sup>7</sup> In order to do that, the composer used harmony with an exposed tritone and minor seventh. The expression side is deepened by unconventional ways of sound articulation on a cello and piano.

The **colouring of a painting** is another type of an inspiration. Part I of *Pianophonia* titled *Improvisation with Blue* constitutes a reference to Kandinsky's painting *Improvisation XIV* from 1910. The colouring of this picture is dominated by the colour blue. According to Kandinsky, "colour is a means of exercising direct influence upon the soul"<sup>8</sup>, therefore influencing the human psyche. For him, the colour blue was an exponent of spiritual harmony. In Ptaszyńska's musical imagination this colour has been 'translated' into a harmonic language in which the quartal

and quintal chords undergoing numerous transpositions and progressions dominate.<sup>9</sup>

#### Example 2, 2a

Part III of *Pianophonia* titled *Ad Parnassum* was inspired by the colouring of a picture, its texture and also the painting technique. Paul Klee's<sup>10</sup> painting *Ad Parnassum* from 1932 – an object of musical interpretation demonstrates influences of Seurat's pointillistic technique. It is covered in tiny dots in orange, yellow, blue and brown. On this background a graphic element in the form of two lines – raising and falling, was positioned. Transfer of these attributes of the painting to the music language was performed by the following means: constant sound repetitions – equivalents of the small dots of the painting running from the highest to the lowest register, similarly to the view of the lines in the painting.<sup>11</sup>

#### Example 3, 3a

The surrealist **style of painting** is another source of Ptaszyńska's creative inspiration. An attempt to gain a music equivalent of surrealism in painting occurs in the *Winter's Tale* (*La novella d'inverno*) composition. In it, the composer refers to the way of surrealist illustrating relying on destruction of the logical

continued on page 12 ▶



Example 2: W. Kandinsky, *Improvisation XIV*

Example 2a: M. Ptaszyńska, *Pianophonia*, p. I, *Improvisation with Blue*

► continued from page 11

## A Winter's Tale (La novella d'inverno)

for strings (1984), 9'30"

Premiere: 5 May 1985, Gulbenkian New Music Festival, Lisboa, Portugalia

Polish Chamber Orchestra, J. Maksymiuk (cond.)

Award: Tribune Internationale des Compositeurs UNESCO, Paris 1986 (I)

## Concerto for Marimba and Orchestra (1985), 28'

mar solo-2(picc)222(+cfg)-4331-batt (4esec: 3tmp 4t-t) ar-archi

Premiere: 1986, Zielona Góra

S. Skoczyński, Zielona Góra Symphony Orchestra, Sz. Kawalla (cond.)

Award: International Composers' Competition, Nowy Jork, 1987

## Concerto for Saxophone and Orchestra "Charlie's Dream" (1988), 18'

sxf solo-2222-2200-batt (2esec)-archi

Premiere: 26 June 1997, Ljubljana

M. Drvensek, Slovenian Philharmonic Orchestra,

U. Lajovic (cond.)

## Concerto grosso

for two violins and chamber orchestra (1996), 14'

2vni soli-2222-0000-bett (I o 2 esec: mba 3t-t 5tpbl 3cmb trg tmt)-archi

Premiere: 26 Jan 1997, Warsaw

Sinfonia Varsovia, E. Dobosiewicz, P. Kwaśny, Y. Menuhin (cond.)

Work dedicated to Lord Yehudi Menuhin for his 80th birthday.

## Inverted Mountain

for symphony orchestra (2000), 8'

3333-4331-tmp-batt (6esec)-ar-archi

Premiere: 20 March 2001, Chicago

Chicago Symphony Orchestra, Miquel Harth-Badoya (cond.)

## Drum of Orfeo

Concerto for Percussion and Orchestra

(2000-2002), 20'

batt solo-2222-2220-ar cimbalom cel-archi

Premiere: 22 May 2009, Łódź

E. Glennie, Łódź Philharmonic Symphony Orchestra, W. Michniewski (cond.)

## Lumen

for symphony orchestra (2007), 12-15'

2222-2221-batt (2esec) ar pf-archi

Premiere: 30 March 2008, Chicago

Cleveland Chamber Symphony, S. Smith (cond.)

## Concerto for Flute, Harp and Orchestra (2008), 24'

fl solo, ar solo-1111-2100-batt-archi

Premiere: 18 May 2008, Katowice

J. Kotnowska, A. Sikorzak-Olek, PNRSO, K. Urbański (cond.)

## Liquid Light (1995), 17'

for mezzo-soprano, piano and percussion

text: poems by Modene Duffy [Engl.]

Premiere: 25 Nov 1996, Huddersfield, England, Hud-

dersfield Contemporary Music Festival

P. Adkins Chiti, I. Buckle, M. Ptaszyńska

(unpublished)

## Pianophonia

A Cycle of Etudes for Piano (2004), 14'30"

Premiere: 16 Feb 2005, Chicago

A. Dissanayake

order of the reality through accidental association of non-matching objects. Ptaszyńska creates a surrealistic and somnambulistic sound picture intertwining in her own work sound idioms coming from the cycle of Antonio Vivaldi's *The Four Seasons* string concertos. She does it analogously to how echoes of reality appear in dream visions. Fragments of parts I and II of *Winter*, part III of *Summer*, part I of *Spring* and part II of *Autumn* were used in the composition. They are not literal quotations, but allusions to the work of the Italian master. They undergo rhythmic, melodic and harmonic deformations and their shapes get fuzzy through glissandi (which is a reference to the 'fummage' painting technique).

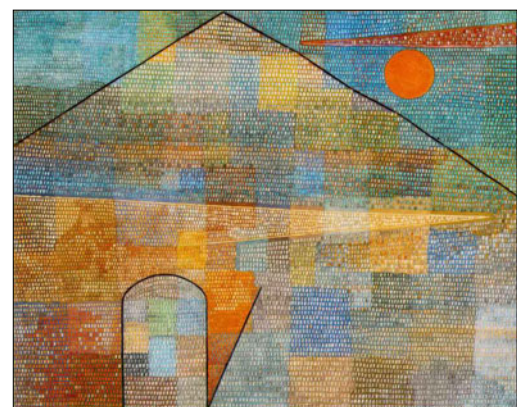


Ptaszyńska's musical imagination was also fertilised by Kandinsky's creations. She speaks about his painting in the following manner: "his paintings are extremely musical, they emanate with rhythm and fabulous colouring. Music flows from them, music as if from a fairy tale. When I look at them I say that I listen to their music."<sup>12</sup>

Kandinsky's works are a mine of music ideas for the composer, as, as she admits: "in his painting the harmonic arrangements, sounds and colours connections are so clear."<sup>13</sup> A composition which was created under the influence of Kandinsky's painting, apart from part I of *Pianophonia*, is also *Inverted Mountain*, where one can find colouring ideas coming from the *Improvisation sur Blue*.<sup>14</sup>

Sometimes painting is an indirect source of inspiration, such as in the case of the *Liquid Light* cycle of songs. Ptaszyńska reached for the verses of a contemporary American poet, Modene Duffy, who dedicated her poems to Gauguin and his paintings created in Polynesia. At the same time the poems are a commentary to the poet's and painter's own painting titled *Sea Paradise*. Ptaszyńska's *Liquid Light* was composed under the influence of the composer's fascination with Duffy's poetry and simultaneously it is a tribute to Gauguin<sup>15</sup> – the author of Polynesian paintings which emanate with intense, vivid and contrasting colours. The four poems of Duffy chosen by the compos-

Example 3: P. Klee, *Ad Parnassum*  
Example 3a: M. Ptaszyńska, *Pianophonia*,  
p. III, *Ad Parnassum*



er evoke four colourful visions: of the Caribbean sea and sand, moonlight, shells and an orgy of floral colours. When transferring the poetry's attributes Ptaszyńska used four times different colouring. In a conversation with Maria A. Harley the composer revealed some secrets of her synaesthetic hearing describing the way in which she perceives the chords and instruments as colours in *Liquid Light*: "There are very rich colours in this work. Each chord of the thirds has warm orange hue. The saturation with major thirds serves to create the hues of warmth. These chords are constructed with a series of major thirds, and include a major seventh. There is a sharp contrast between these chords and chords built from fourths and fifths, which reflect the shade of turquoise and green. The fourths and fifths, without the thirds, create the impression of turquoise-blue-green hues."<sup>16</sup>

The composer also attributes specific colours to instruments, for example, the marimba in part II of *Liquid Light* is of pale pink colouring and the triangle in part III is pure sky blue. Colours, according to Ptaszyńska, fulfil an important role in constructing the form and music structure of the opus. Harmonics and instrumentation are the result of seeing music in colours which are evoked by poetry and indirectly by Gauguin's painting.

The *Liquid Light* composition connects painting, poetry and music in an original way. It is an example of an opus in which



the idea of *correspondance des arts* is exposed. In this alliance of music with other arts Ptaszyńska sees the future of music. For she thinks, that: "music is heading in the direction of globalism and multimediality. [...] At the current development of technologies all the directions, trends and styles connect into one new organism of a global range. [...] It appears to me that soon we will witness the birth of a new kind of musical language consisting of various, sometimes completely unexpected elements."<sup>17</sup>

Transl. A. Ó hAlmhain

- <sup>1</sup> E. Cichoń, L. Polony, *Muzyka to język najdoskonalszy. Rozmowy z Martą Ptaszyńską* [Music is the most perfect language. Conversations with Marta Ptaszyńska], Kraków 2002, p. 60.
- <sup>2</sup> M. A. Harley, *Percussion, Poetry and Colour: The Music of Marta Ptaszyńska*, "Musicworks" no. 74, 1999 (Toronto), p. 41.
- <sup>3</sup> M. Ptaszyńska, *Colour and Order in My Music*, a lecture delivered on October the 14<sup>th</sup> 2005 at 2005 *Paderewski Lecture* at University of Southern California.
- <sup>4</sup> Cf. M. Ptaszyńska, *Colour and Order...*
- <sup>5</sup> Ibidem.
- <sup>6</sup> Cf. W. Kandinsky, *O duchowości w sztuce* [Concerning ], transl. S. Fijałkowski, Łódź 1996, p. 67 [The quotes come from the English translation of Kandinsky's work published by the Solomon R. Guggenheim Foundation for the Museum of Non-Objective Painting, New York City, 1946; <http://ia700605.us.archive.org/33/items/onspiritualinart00kand/onspiritualinart00kand.pdf> – transl. note]
- <sup>7</sup> M. Ptaszyńska, *Natchnąć awangardę nowym duchem. Z Martą Ptaszyńską rozmawia Barbara Smoleńska-Zielińska*, "Ruch Muzyczny", 1986 no. 25, p. 5.
- <sup>8</sup> W. Kandinsky, op. cit., p. 62. "Colour is a means of exercising direct influence upon the soul. Colour is the keyboard. The eye is the hammer, while the soul is a piano of many strings." Op. cit.
- <sup>9</sup> Cf. the composer's commentary in the score, op. cit.
- <sup>10</sup> In Paul Klee's painting connections with music are visible. The artist compared each element of a painting to a theme in a polyphonic composition. He was defining polyphony as a simultaneity of many independent themes. Moreover, the painter was also introducing elements of music notation into his works.
- <sup>11</sup> Cf. the composer's commentary to the work in the score.
- <sup>12</sup> E. Cichoń, L. Polony, op. cit., p. 62.
- <sup>13</sup> Ibid.
- <sup>14</sup> Ibid. Probably it is about Kandinsky's *Improvisation XIV* or the *In Blue* picture from 1925.
- <sup>15</sup> One can say that in *Liquid Lights* Gauguin's painting art was filtered twice: first through the poets imagination, and then the composer's.
- <sup>16</sup> M.A. Harley, op. cit., p. 43-44.
- <sup>17</sup> E. Cichoń, L. Polony, op. cit., p. 82.

More about the composer at:

► [www.pwm.com.pl/ptaszyńska](http://www.pwm.com.pl/ptaszyńska)  
 ► [www.martaptaszyńska.com](http://www.martaptaszyńska.com)

## { Announcement }

We would like to announce that since January 1<sup>st</sup> 2013, Daniel Cichy has been appointed to the post of Editor-in-Chief of PWM Edition.

Daniel Cichy studied musicology at Jagiellonian University in Kraków and at Ruprecht-Karls-Universität in Heidelberg. He is a laureate of the Ray E. & Ruth A. Robinson Musicology Award (2005), a holder of grants from Deutscher Musikrat and Ernst-von-Siemens-Musikstiftung (2004/2005), "Polityka" weekly magazine (2007) and the Foundation for Polish Science (2009, 2010). In 2009 his book *Internationale Ferienkurse für Neue Music in Darmstadt. The History, Role and Meaning in Theoretical Thought, Composition Practice and Musical Life of the second half of the 20<sup>th</sup> century* appeared under the imprint of the Musica Iagellonica Publishing House. His interests are focused on contemporary composition work in the context of history of music, aesthetics, philosophical attitudes and opera music in the historical, sociological and the study of theatre perspectives.



Photo: Radio Kraków

He presents the results of his research at musicological conferences both in Poland and abroad. As a critic and music columnist he cooperates with "Tygodnik Powszechny", "Ruch Muzyczny" and the Second Channel of Polish Radio; he also regularly publishes essays and critique texts (in among others, the following magazines: "Glissando", "Neue Musikzeitung", "Musik Texte" and "Neue Zeitschrift für Musik").

## { report }

# Musical Pictures

Six new works for string orchestra by six young talented composers were performed for the first time in Poznań by the outstanding 'Amadeus' Chamber Orchestra of Polish Radio conducted by Agnieszka Duczmal. The concert was entitled *Musical Pictures*.

The programme included opuses of prominent artists of an abundant oeuvre, Mikołaj Górecki (b. 1971) and Marcel Chyrzyński (b. 1971) and younger generation composers: Justyna Kowalska-Lasoń (b. 1985), Ewa Fabiańska (b. 1989), Paweł Piotr Pietruszewski (b. 1988) and Adam Porębski (b. 1990), which are connected not only by bold and original language of musical expression, but also by successful participation in Tadeusz Ochlewski Composition Competition organised by PWM Edition.

The concert took place on February 17<sup>th</sup> 2003 in the Assembly Hall of Adam Mickiewicz University in Poznań. The 'Amadeus' Orchestra was conducted by Agnieszka Duczmal, and the soprano part in Mikołaj Górecki's work was performed by Maria Rozynek.

Marcel Chyrzyński's *Ukiyo-e* and Ewa Fabiańska's *Offenbarungen und Eingebungen* were created

within the confines of the program 'Composition Commissions' of the Ministry of Culture and National Heritage, realised by the Institute of Music and Dance. PWM Edition was a co-organiser of this event.

Programme:

- Adam Porębski** – *Semi-overture* (2012)
- Ewa Fabiańska** – *Offenbarungen und Eingebungen* (2012)
- Mikołaj Górecki** – *Jasności promieniste. Małe misterium* [Radiating Brightness. Little Mystery] (2012)
- Justyna Kowalska-Lasoń** – *Aby jednak pieśni nie zgasły, wynieś je poza światy* [So That the Songs don't Die Away, Take Them Beyond the Worlds] (2012)
- Marcel Chyrzyński** – *Ukiyo-e* (2012)
- Paweł Piotr Pietruszewski** – *RiffFonia* (2011)

## Brilliant play of musical chiaroscuro

... Adam Porębski's *Semi-overture* opened the concert. The rule of potentiality, which was suggested in the programme by the composer asking: "What is *Semi-overture*? Or else – what can *Semi-overture* be?", seems to confirm the way of shaping the musical matter – a progressive gradation of tension, a smooth sequence of sections and the exploration of the string instruments' sound by various means of articulation.

Building the sound world of this opus is predominantly based on the minor third interval which creates the formal frames of the composition.

Ewa Fabiańska's *Offenbarungen und Eingebungen* also turned out to be quite interesting. The inspiration for the work were words of Saint Faustina, which the composer used as the motto for the subsequent and very diverse expression and energy-wise parts. Perceptible consequence of the applied means of composers technique or absorbing transformations of the starting motifs are only some of the values of this opus.

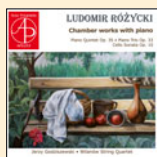
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**Paweł Łukaszewski**  
**Musica Sacra I**  
Gaudium et Spes; Sinfonietta; Trinity Concerto; Adagietto; Symphony No. 2 "Festinus amare homines"  
A. Mikołajczyk-Niewiedzial (soprano), G. Banaszak (sax.), Ravel Piano Duo, Orchestra and Choir of the Podlasie Opera and Philharmonic, V. Bielecka (cond.), P. Borkowski (cond.)  
DUX 0356, 2012



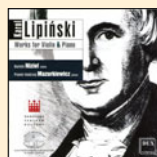
**Paweł Łukaszewski**  
**Musica Sacra 2**  
Psalmus 102; Souvenir I; Stabat Mater; Offertorium; Hommage à Edith Stein; Concerto for Organ and String Orchestra; Veni Creator; Icon  
Polish Chamber Choir, Schola Cantorum Gedanensis, J. Łukaszewski (cond.), M. Markuszewski (org.), J.B. Boszczanin (org.), Schola Cantorum Białostociensis, V. Bielecka (cond.), W. Golonka (org.), Concerto Avenna  
DUX 0367, 2012



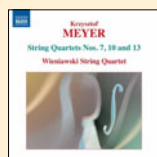
**Ludomir Różycki**  
**Chamber Works with Piano**  
Piano Quintet; Rhapsody; Cello Sonata  
J. Godziszewski, Wilanów String Quartet  
Acte Préalable AP0253, 2012



**Stanisław Moniuszko**  
**Verbum Nobile**  
A. Buczek, J. Lewandowski, M. Partyka, L. Skrla, A. Teliga, Choir and Orchestra from the Opera on the Castle in Szczecin, W. Kunc (cond.)  
DUX 0783, 2012



**Karol Lipiński**  
**Works for Violin and Piano**  
Morceaux de salon pour violon avec accompagnement de piano arrangés sur des motifs de G. Rossini; Trois Caprices pour violon solo Op. 29; Fantasia and Variations on Sonnambula by Bellini Op. 23; Trois Mélodies Italiennes de l'Opera Parisina  
P. Mazurkiewicz (piano), B. Nizioł (violin)  
DUX 0878, 2012



**Krzysztof Meyer**  
**String Quartets Vol. 3**  
Nos. 7, 10 & 13  
Wieniawski String Quartet  
NAXOS 8.573001, 2012



**Władysław Żeleński**  
**Complete Works for Violin**  
Essential Duo  
Acte Préalable AP0239, 2012



**Maciej Malecki**  
**The Dream of Frédéric; String Quartets Nos. 1-3**  
Opium String Quartet  
Acte Préalable AP0268, 2012

► continued from page 13

The conscious usage of the sound potential as an expression carrier was noticeable in Paweł Pietruszewski's *RiffFonia*, as well. A spontaneous mood which may bring to mind correlations with Wojciech Kilar's *Riff 62* or *Krzysztof* to whom this composition was dedicated, was emphasised by the 'riff' motifs based on rhythmic triplets that, moreover, could suggest the connection of this work to rock music. The brilliant contrasts of this work, manifesting themselves in, among others, irregular changes of accents or the exposition of diverse registers, splendidly animated the course of this opus at the same time completing its multi-colourful picture.

Inspired by Japanese woodcuts, Marcel Chyrzyński's composition *Ukiyo-e* also sparkles with a multitude of moods and an abundance of the sound colouring. [...] The references to the Japanese aesthetics were shown in the opus in a quite subtle manner. They can be observed predominantly at the level of an abstract aura. The sound layers developed repeatedly on long surfaces in this work were perfectly introducing an atmosphere of the Eastern gift of contemplation. [...] The sound in the formative role was used in the 'breaking' Justyna Kowalska-Lasoń's *Aby jednak pieśni nie zgasły, wynieś je poza światy* composition into a row of micro-fragments. This work could bring associations with the aesthetics of sonorism, particularly with Penderecki's *Threnody*, mainly due to the obsessively returning 'glissandi motifs' in the course of the composition or to the accumulation of sound effects.

Although the inspirations with the sonorism achievements were the most perceptible in the opuses performed at the concert, a few of them left the impression of being completely devoid of the complexes of avant-garde. The slightly coloured with discords neotonal harmonies brightening the enriched with chromatics sound colouring or motifs appearing in a various harmonic 'lightning' can be observed in, among others, fragments of Ewa Fabiańska or Paweł Pietruszewski's works. Probably the most idiomatic work in this regard turned out to be Mikołaj Górecki's *Jasności promieniste, male misterium* written to fragments of Czesław Miłosz's poetry. The composer, without a shadow of self-consciousness, refers to the major-minor tonality in it. A clear construction of phrases, tonal tensions of a classical and romantic origin were simply shocking with their simplicity, also strongly exposed by a multiple repetition of motifs. [...]

Although all these compositions are linked together by a similar setting – a string orchestra, the difference lies in ways of operating with particular instruments of the orchestra.

When redistributing the sound material among the specific groups of instruments, the composers demonstrated great creativity and courage. In most of the opuses the solo violin part has been singled out: in a dialogue with voice – in Mikołaj Górecki's composition or with a viola in Ewa Fabiańska's work. This composer entrusted viola with the role of a concert instrument in the fourth part of her opus – which rarely happens in orchestra literature. On the other hand, Justyna Kowalska-Lasoń in her work introduced a fragment of a double bass solo part.

To paraphrase Jean Cocteau's words: "A poet is somebody who on a bright day wants to show moonlight", it can be said that a composer is some-



Justyna Kowalska-Lasoń, Agnieszka Duczmal and 'Amadeus' Orchestra



Adam Radzikowski, the Director of PWM, presents awards to Paweł Pietruszewski and Adam Porębski, the laureates of the T. Ochlewski Composition Competition.

body who not only on a bright day wants to show moonlight, but is also able to use in a perfect manner the broad palette of shades of musical colour or expression, while at the same time searching for individual solutions without the fear of reaching for various inspirations. The 'musical pictures' of the younger generation Polish composers have proven that sound mosaics composed of unusually aesthetically various artistic propositions can be intriguing. The première concert has established that the portrait of contemporary music looks like a brilliant play of musical chiaroscuro.

Weronika Nowak  
Transl. A. Ó hAlmhain



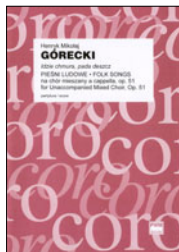
*Madame Curie*  
now on DVD

Elżbieta Sikora's opera *Madame Curie* about the famous Polish Nobel Prize winner was staged for the first time in November 2011 and immediately became great success. The spectacle realised by Opera Bałtycka in Gdańsk and directed by Marek Weiss with Anna Mikołajczyk-Niewiedzial in the title role is now available on DVD.

The opus shows Maria Skłodowska-Curie not only as a great scientist, but also as a strong woman who had to face life adversities. On the stage we can observe not only her suffering caused not only by the tragic death of her husband, but also by the struggle she had to wage against the negative attitude of the male-dominated scientific environment. One of the threads of the opera is the relationship of the Nobel laureate and a married physicist, Paul Langevin. This affair created



## ► Selected Sheet Music Editions



Henryk Mikołaj GÓRCKI  
(1933-2010)

### **Idzie chmura, pada deszcz**

Folk songs for unaccompanied mixed choir, Op. 51  
Cat. no. 11310

### **Ach, mój wianku lewandowy**

Folk songs for unaccompanied mixed choir,  
Op. 50

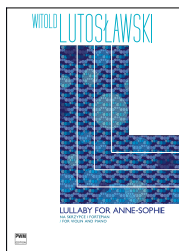
Cat. no. 11309

Both cycles of folk songs were composed in March 1984. The composer used the words and tunes collected by Oskar Kolberg, Polish ethnographer and folklorist, in his *Completed Works*.

### **Wieczór ciemny się uniża**

Folk songs for unaccompanied mixed choir, Op. 45  
Cat. no. 11311

The cycle of folk songs was composed in October 1981. The words and tunes were taken from the collection by Jadwiga Gorzechowska and Maria Kaczurba As it Used to Be at the Kurpie Region Formerly.



Witold LUTOSŁAWSKI  
(1913-1994)

### **Lullaby for Anne-Sophie**

for violin and piano

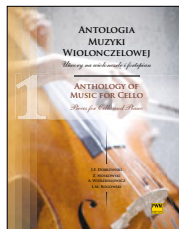
Cat. no. 11387

The piece was written in 1989 and was not published during Lutosławski's lifetime. It was a wedding gift for Anne-Sophie Mutter, violinist.

"The not quite forty bar *Lullaby* is a composition full of beauty and at the same time refinement. In it we can hear all the qualities of late Lutosławski: long-breathed melody, harmony based on meticulously constructed chords and irregular rhythm in the violin. Echoes of earlier

works can also be heard, such as the steady, 'cradling' triplet motion in the piano part at the beginning of the song, reminiscent of the first of the *Five songs to words by Iłakowiczówna*."

[Krzysztof Meyer]



Ignacy Feliks DOBRZYŃSKI,  
Zygmunt NOSKOWSKI,  
Ludomir Michał  
ROGOWSKI, Aleksander  
WIERZBIŁOWICZ

### **Anthology of Music for Cello**

for cello and piano

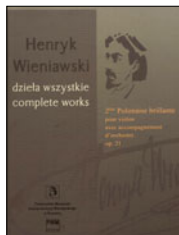
Cat. no. 11329

Michał Jakub PAPARA (b. 1984)

### **The Poem from the Book of Dreams and Imagination**

for clarinet, violin, cello and piano

Cat. no. 11292



Henryk WIENIAWSKI  
(1835-1880)

### **2me Polonaise Brillante**

pour violon avec accompagnement d'orchestre,

Op. 21 (series A, vol. 4a)

Cat. no. 11280

The Polonaise in A major was completed in 1870.

The composer first performed the work with orchestra, on 17 March 1870 at the Grand Theatre in St Petersburg. This work's virtuosity is delicate, closer to the style brilliant. The Polonaise in A major, alongside the two concertos, is one of Wieniawski's most important concert works.

[from Zofia Chechlińska's introduction]

### **Souvenir de Posen**

pour violon avec accompagnement de piano,

Op. 3 (series A, vol. 12)

Cat. no. 11289

a scandal in the then conservative French society. In Sikora's opera *Albert Einstein* also appears who warns Skłodowska-Curie against the negative effects of radioactivity.

We decided in our own, operatic way to talk about this extraordinary woman who conquered the world, overcoming tremendous difficulties, resentment, hostility and her own weaknesses. Her iron character and brilliant mind developed in a delicate body, which was subjected to trials and temptations of the passions far from the puritanical image of the laboratory workaholic. A beautiful, dramatic character of flesh and blood.

Marek Weiss

The DVD with the *Madame Curie* opera was released under the imprint of Opera Bałtycka in Gdańsk, Narodowy Instytut Audiowizualny [National Audiovisual Institute] and DUX Recording Producers from Warsaw. It will be distributed in Poland, European countries, and also in the USA, Canada and Japan. The almost 95-minute-long album will have subtitles in Polish, English, French and German.

The opera was realised on the occasion of the celebrations of the International Year of Chemistry and the 100th anniversary of the M. Skłodowska-Curie's receipt of the Nobel Prize, as part of the Polish Foreign Cultural Programme of the EU Council Presidency.

### **MADAME CURIE**

opera in 3 acts (2011)

Libretto: A. Miklaszewska

Musical Direction: W. Michniewski

Producer and Director: M. Weiss

Scenography: H. Szymczak

Choreography: I. Weiss

Chorus Master: R. Nakoneczny

### **Cast:**

Maria Skłodowska-Curie: A. Mikołajczyk

Pierre Curie: P. Skaluba

Paul Langevin: T. Rak

Einstein: L. Skrla

Loie Fuller: J. Wesołowska (voice),

E. Czajkowska-Kłós / I. Lavrenowa (BTT)

and others



Witold Lutosławski

### **The Symphonies**

Symphonies Nos. 1-4; Fanfare for Los Angeles Philharmonic  
Los Angeles Philharmonic, Esa-Pekka Salonen (cond.)  
Sony Classical 88765440832, 2013 (2CD)

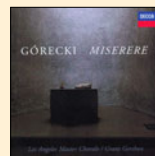


Krzysztof Penderecki

### **Fonogrammi, Horn Concerto, Partita, Anaklasis, Awakening of Jacob; De natura sonoris**

U. Janik (flute), E. Stefńska (cemb.), J. Montone (horn), Warsaw Philharmonic Orchestra, A. Wit (cond.)  
Naxos 8.572482, 2012

GRAMMY AWARD



Henryk Mikołaj Górecki –

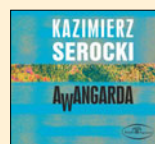
### **Miserere**

Lobgesang; Miserere; Marian Songs  
Los Angeles Master Chorale, G. Gershon (cond.)  
Decca 478 3537, 2012



Górecki Mikołaj / Henryk Mikołaj

H.M. Górecki – Szeroka woda  
Op. 39; Concerto for Harpsichord (piano) and String orchestra; Mikołaj Górecki – Nocturne; Concerto Notturmo  
K. Danczowska (violin), A. Górecka (piano), Silesian Philharmonic Symphony Orchestra, Silesian Philharmonic Choir, Silesian Chamber Orchestra, M.J. Błaszczak (cond.), J. Wolanin (cond.)  
DUX 0924, 2012



Kazimierz Serocki. Awangarda

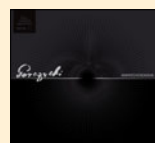
Episodes; Segmenti; Continuum; Fantasmagoria; Fantasia elegiaca; Arrangements  
Polskie Nagrania PNCD 1441, 2012 (rec. 1965-80)



Grażyna Bacewicz

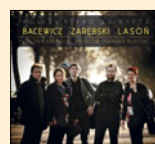
### **Cello Concertos**

Overture (1943); Cello Concertos Nos. 1 & 2  
B. Koział, A. Krzeszowiec (cello), Sinfonia Iuventus, G. Tchitchinadze (cond.), M. Wolińska (cond.)  
DUX 0591, 2012



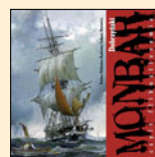
Grzegorz Gerwazy Gorczycki  
(c. 1665-1734)

Missa rorate; Laetatus sum; Completorium  
A. Kosendiak (cond.)  
ACD186, 2012



Bacewicz – Zarebski – Lasoń

Grażyna Bacewicz – Piano Quintet  
No. 1; Juliusz Zarebski – Piano Quintet in G minor Op. 34; Aleksander Lasoń – Chamber Music No. 1 'Stalowowska' Lasoń Ensemble  
CD Accord ACD 178, 2012



Ignacy Feliks Dobrzyński

### **Monbar czyli Flibustierowie**

R. Bartmiński, P. Tolstoy, E. Biegas, W. Gierlach, A. Makówka, E. Kruszczyńska, D. Machej, K. Szmyt, D. Borowski, G. Pazik, Polish Radio Choir, Polish Radio Orchestra, Ł. Borowicz (cond.)  
Polskie Radio, 2012 (3CD)

## ► Selected Hire Titles

**MARCEL CHYRZYŃSKI (B. 1971)****UKIYO-E** (2012), 12'

0000-0000-archi (6.5.4.3.2.1)

Premiere: 17 Feb 2013, Poznań

'Amadeus' Chamber Orchestra of Polish Radio, A. Duczmal (cond.)

"The inspiration to write my work were Japanese woodcuts *ukiyo-e*, meaning 'paintings of floating world' from the Edo period (17<sup>th</sup> century), until the beginning of the Meiji era (1868). These are the quintessential woodcuts of the climate of everyday life and culture of the time. Old Japan viewed from both the good and bad sides of old life brought back to life again..."

[Marcel Chyrzyński]

**MICHAŁ DOBRZYŃSKI (B. 1980)****Illuminations. Concerto-Notturmo**

(2010), 11'

for piano and string orchestra

Premiere: 9 Dec 2010, Częstochowa

M. Dobrzyński, Częstochowa Philharmonic

Symphony Orchestra, J. Salwarowski (cond.)

**EWA FABIAŃSKA (B. 1989)****Offenbarungen und Eingebungen** (2012), 14'

0000-0000-archi (8.7.6.5.4)

Premiere: 17 Feb 2013, Poznań

'Amadeus' Chamber Orchestra of Polish Radio, A. Duczmal (cond.)

"The inspiration for this work were words from Saint Faustina's Diary. It was written in the form of a journal during the last four years of her life. It reveals the depths of spiritual experience and the need for complete devotion and a unification of the human soul with God. In the four parts of the composition I tried to imagine myself the various emotions which were born in Saint Faustina during mystical visions and revelations that she repeatedly experienced..."

[Ewa Fabiańska]

**MIKOŁAJ GÓRECKI (B. 1971)****Jasności promieniste / Radiating Brightness**

Little mystery for soprano and string orchestra (2012), 16'

Premiere: 17 Feb 2013, Poznań

M. Rozynek, 'Amadeus' Chamber Orchestra of Polish Radio, A. Duczmal (cond.)

**WOJCIECH KILAR (B. 1932)****Theme from J. Majewski's film "Jealousy and Medicine"** (1973), 3'

0000-2300-ar cel pf-archi

**Gallop from K. Zanuszi's film "In full Gallop"**

(1995), 3'

0000-2000-archi

**Theme from K. Zanuszi's film "In full Gallop"** (1995), 2'

0000-0000-pf-archi

**EUGENIUSZ KNAPIK (B. 1951)****Beauty radiated in Eternity** (2012), 30'

cora misto-3343-4331-batt (6esec) 2ar-archi

Premiere: 16 Nov 2012, Katowice

Silesian Philharmonic Orchestra and Choir, M.J. Błaszczyk (cond.)

**JUSTYNA KOWALSKA-LASON (B. 1985)****For the Songs not to Fade, Raise them above the Worlds** (2012), 17'

0000-0000-archi (6.5.4.3.1.)

Premiere: 17 Feb 2013, Poznań

'Amadeus' Chamber Orchestra of Polish Radio, A. Duczmal (cond.)

**PAWEŁ ŁUKASZEWSKI (B. 1968)****Divertimento**

for instrumental ensemble (2006), 8'

Premiere: 27 Nov 2006, Warsaw

Camerata Vistula, A. Wróbel (cond.)

**Divertimento**

for string orchestra (2000), 7'

Premiere: 15 Apr 2013, Warsaw

Camerata Vistula, A. Wróbel (cond.)

**Luctus Mariae** (2010), 28'

text: Jerzy Wojtczak-Szyszkowski

S, MS (CT) Solo-cora femminile-0000-0000-cemb (org)-archi

Premiere: 20 Apr 2011, Warsaw

A. Mikołajczyk-Niewiedział (soprano),

P. Olech (countertenor), Prima Vista Quartet,

W. Kłosiewicz (cemb.), P. Pańta (double bass)

"The direct inspiration for writing *Luctus Mariae* [Mary's Grief] was a meeting with the author of the text, who, not for the first time, trusted me with his work. The excellent Latin poetry, whose rhythm is modeled on the Lenten sequence of the *Stabat Mater* gave me the impulse to create a composition referring to the *Stabat Mater* by Giovanni Battista Pergolesi, whose 300th anniversary we celebrated in 2010..."

[Paweł Łukaszewski]

**Resurrectio**

for mezzo-soprano, tenor, baritone, choir,

organ and orchestra (2012), 55'

Premiere: 1 Apr 2013, Cologne

Neues Rheinisches Kammerorchester Köln,

R. Mailänder (cond.)

**EMIL MŁYNARSKI (1879-1935)****Violin Concerto No. 2 in D Major** (ca. 1916) 28'

vno solo-3332-4431-batt cel ar-archi

NEW EDITION

**ALEKSANDER NOWAK (B. 1979)****Concerto for Guitar in Peculiar Tuning and Chamber Orchestra** (2012), 20'

chit solo-1111-1110-batt (2esec)-archi (6.6.4.4.1.)

Premiere: 13 Oct 2012, Tychy, 14<sup>th</sup> Silesian

Guitar Autumn

M. Nosal, AUKSO Chamber Orchestra, M. Moś (cond.)

**STANISŁAW MONIUSZKO (1819-1872)****Na kwaterunku**

ballet in 1 act (1868)

2222-4231-batt ar-archi

Libretto: H. Meunier [Pol.]

Premiere: 6 Sept 1868, Warsaw, National Theatre

NEW EDITION

**PAWEŁ PIETRUSZEWSKI (B. 1988)****RiFFFonia**

for string orchestra (2011), 13'

Premiere: 17 Feb 2013, Poznań

'Amadeus' Chamber Orchestra of Polish Radio, A. Duczmal (cond.)

**ADAM PORĘBSKI (B. 1990)****Semi-overture**

for string orchestra (2012), 10'

Premiere: 17 Feb 2013, Poznań

'Amadeus' Chamber Orchestra of Polish Radio, A. Duczmal (cond.)

**TOMASZ SIKORSKI (1939-1988)****Concerto breve**

for piano, 24 wind instruments and percussion (1965), 10'

pf solo-4440-4440-batt (4esec)-senza archi

Premiere: 30 Sept 1965, Warsaw

T. Sikorski, Silesian Philharmonic Symphony Orchestra, K. Stryja (cond.)

NEW EDITION

**TADEUSZ WIELECKI (B. 1954)****The Time of Stones. Monika Piwowarska in memoriam**

for amplified double bass and chamber orchestra (2002), 11'

Premiere: 15 Sept 2002, Apeldoorn (Netherlands)

Corrado Canonici, De Ereprijs Ensemble, W. Boerman (cond.)

**HENRYK WIENIAWSKI (1835-1880)****Polonaise brillante in A major No. 2** (1870) 7'

ed. Zofia Chechlińska

vno solo-2222-2230-timp-archi

NEW EDITION

If not indicated otherwise, pieces listed in Repertoire Recommendations without catalogue numbers are available on hire from PWM or from PWM Representatives. Pieces listed with catalogue numbers (Cat. no.) have been published by PWM and most of them are continuously available on sale.



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