

## Aleksander Nowak

A new and intriguing figure in the landscape of Polish music

by Andrzej Chłopecki

Photo: M. Filipczyk

### CONTENTS:

- 1-4 ALEKSANDER NOWAK and his 'life-writing'
- 5 'Solidarity of Arts' Festival presents VIVO XXX by Paweł MYKIETYN
- 5-7 Polish choral music of the 20<sup>th</sup> century
- 8-10 Tribute to HENRYK MIKOŁAJ GÓRECKI
- 11 New operas by Eugeniusz KNAPIK and Marta PTASZYŃSKA
- 12-13 ANDRZEJ KRZANOWSKI – the portrait
- 14 New orchestral works by Agata ZUBEL and Zygmunt KRAUZE

Aleksander Nowak, born in 1979 in Gliwice, Poland, already has a spectacular presence among the landscape of the young Polish composers, abounding with the characters of his generation, that more and more crystallize their aesthetic choices. The generation – let us call it conventionally and metaphorically – 'after Paweł Mykietyń', who was born at the beginning of the decade in 1971.

Nowak's debut took place at a time of heightened compositional activity from composers of his generation, at a time of an evident eruption of young, creative talents that is being observed by music critics. On one hand, this situation seems to be beneficial, creating a period of intense personal fermentation, a time of manifestation of that which is new and directed towards the future in the Polish artistic output. On the other hand, this is a time when getting to know an in-

dividual talent and drawing it from a dense generational landscape can cause difficulties of reception.

### BIOGRAPHY

In Aleksander Nowak's musical biography, we first encounter the guitar lessons, and then his high school education in which Uliana Bilan, an immigrant and graduate of composition from the Lviv Conservatory of Music, made a special contribution to the future development of the composer. He then studied composition with Alexander Lasoń at the Karol Szymanowski Academy of Music in Katowice, and finally postgraduate studies with Steve Rouse at the University of Louisville, which he completed in 2008 with honors and the Rector's Prize. Aleksander Nowak has been an assistant in the Katowice Academy since 2008.

continued on page 2 ▶

## Dear Readers,

By coincidence, the three main heroes of this issue of QUARTA – Górecki, Krzanowski and Nowak – come from Silesia, a historical region in south-west Poland. Silesians are said to be strict, sensitive, hardworking, honest, proud and honourable, but at the same time very modest, that they know their worth, but can also laugh at their own shortcomings. We can read of these traits directly, and between the lines, in articles by Andrzej Chłopecki, Maciej Jabłoński, Adrian Thomas and Andrzej Kosowski.

On the cover – Aleksander Nowak. In 2009, we presented him to you as a new face among the composers represented by PWM. Today we encourage you to look more closely at this composer. In a short period of time, he has more than once been able to show his 'claws' and given us all a positive scratch with them.

We would like to remind those who know of, and introduce to those who have not yet heard of, Andrzej Krzanowski, an extraordinary artistic personality, a representative of the 'new romanticism' trend, a composer whose musical imagination knew no bounds.

Also from Silesia, Józef Świder, whose name appears in the context of twentieth century Polish choral music, described by Karolina Gołębiowska. We recommend this article for your attention.

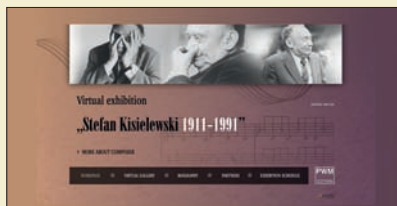
The central part of this QUARTA is dedicated to one of the most outstanding Polish composers of the twentieth century, Henryk Mikołaj Górecki. "One may consciously and providently expect death, and yet it always surprises us," wrote Stefan Kisielewski (who has a double anniversary this year honoured by Polish culture, those of his birth and death). The truth of these words was confirmed a few months ago, when we said farewell to the creator of the Symphony of Sorrowful Songs. Certainly we shall need a great deal of time to get used to the idea that the list of his works is now closed.

U.M.

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### ANNIVERSARIES

Tadeusz BAIRD 1928-1981  
 Jerzy BAUER b. 1936  
 Jan Wincenty HAWEL b. 1936  
 Stefan KISIELEWSKI 1911-1991  
 Karol LIPIŃSKI 1790-1861  
 Kazimierz SEROCKI 1922-1981  
 Witold SZALONEK 1927-2001



### Stefan Kisielewski 1911-1991

Polish composer, publicist, music critic, writer, journalist, politician, and teacher. Visit the Virtual Exhibition at:

[www.kisielewski.art.pl](http://www.kisielewski.art.pl)



▶ continued from page 1

The catalogue of his works is already quite substantial quantitatively, rich qualitatively, and varied in terms of genre. A monographic album, released in 2009 by the Silesian Music Society and Polish Radio Katowice, is a showcase of his previous work, containing four pieces from the years 2005 to 2007. These works are *Sonata June-December* for violin and piano, first performed in April 2005 in Katowice by Krzysztof Lasoń and Jacek Maksymiuk and subsequently played many times by Piotr Plawner; *Fiddler's Green and White Savannas Never More*, which served as Aleksander Nowak's debut into the international arena; *Last Days of Wanda B.*, which was his 'Warsaw-Autumn' debut and subsequently resulted in a successful nomination for the Polish public media award 'Opus' in 2008; and the song cycle *Songs of Caress* with the participation of Urszula Kryger. If he is confined to the contents of this record, we see a very 'strong' entry into musical life of the young, under 30-year-old composer.

### THE TURNING POINT

One may venture to say that the 'turning point' for the reception of Nowak's music was the *White Savannas Never More*, his first officially commissioned piece. The commission was directed to Nowak, a final year student of composition at the Katowice Academy, by the Foundation of Friends of the 'Warsaw Autumn' in the scholarship project 'Förderpreis für Polen', funded by the Munich Ernst-von-Siemens Musikstiftung. The first installment of the grant was to help him pay for a maritime yacht expedition to the icy spaces of the Arctic; the second installment was promised to him for providing a sound "travel diary". In return, the composer provided a piece for chamber orchestra and male voices, which was first performed during the festival 'Velvet Curtain 2' in October 2006 in Lviv. In the report from the festival published in the journal "Glissando", Jan Topolski wrote: "I anticipated every measure, and I laughed myself to tears at the shanties of Aleksander Nowak for chamber choir and instruments. *Fiddler's Green and White Savannas Never More* was lively, witty, Ives-like in spirit, with surprising instrumentation (percussion!), beautiful singing of beautiful men, but above all else the performance made the climate in the conventional nineteenth century Lviv Philharmonic Hall quite unconventional, different, saturated with seawater, salt breezes". In the studio recording made for the Polish Radio by the same performers who gave the premiere in Lviv (and thus by the male voices from the choir of the City of Katowice 'Camerata Silesia' directed by Anna Szostak and an instrumental ensemble, New Music Orchestra of Katowice under the direction of Szymon Bywalec), the piece was presented in 2007 with considerable success by Polish Radio at the showings of the International Rostrum of Composers, organized by the International Music Council of UNESCO at the headquarters of French Radio in Paris. Following the Paris presentation, the recording was broadcast by several radio stations across the world.

### 'WARSAW AUTUMN' AND OTHER FESTIVALS

One could say that the piece *Fiddler's Green and White Savannas Never More* placed Aleksander Nowak in the world of Polish music, new and young, firmly linking his name in the composers' alphabet of his generation. Another very important date in his compositional path was the somewhat sensational nomination of his piece *Last Days of Wanda B.* for string orchestra to the group of seven, selected from over 45 submitted works, for the final in the musical competition for the Public Media Prize (Polish Radio and Polish Television), 'Opus'. Aleksander Nowak's piece was recognized by a jury chaired by Włodzimierz Kotoński in 2008 as one of the greatest Polish pieces among those of the previous year (2007) that were presented to the public on concert stages and phonographic (radio) recordings. Nowak made his debut as a composer at the 'Warsaw Autumn' festival in 2008 with this piece (which was performed earlier in the first time by the AUKSO Orchestra under the direction of Marek Moś, Aleksander). The Wrocław chamber orchestra 'Leopoldinum' conducted by Ernst Kovačič performed the work.

The following years brought the next important events in the composer's career. In 2008, with a commission from the Polish Music Festival in Krakow, he wrote *Quantem-porette* for clarinet, trombone, cello and piano, and it was performed at the festival in November by members of the London Sinfonietta. The following year the London Sinfonietta performed a piece for chamber orchestra commissioned by the 'Warsaw Autumn' festival called *Dark Haired Girl In A Black Sports Car* [Ciemnowłosa dziewczyna w czarnym, sportowym samochodzie]. In one week during May 2010, three premieres of works by Aleksander Nowak took place: a chamber opera *Sudden Rain* was performed at the Grand Theatre, National Opera in Warsaw (13.05.); his piano concerto *King of the Cosmos Disappears* [Król kosmosu znika] was played during the Musica Polonica Nova festival in Wrocław by Ukrainian pianist Oksana Rapita and the National Polish Radio Symphony Orchestra in Katowice under the direction of Michał Klauza (8.05.); and *Little Partita* [Mała Partita] for violin and piano was performed with the interpretation of Piotr Plawner and Eugeniusz Knapik (13.05.).

"I have a strong need, probably lined with pride, to publicly mark my presence and to observe how it is received, and on this basis, to establish my own sense of self-esteem. Quite early on (despite my late start in formal music education) I began to intuitively sense the potential of music as a tool for achieving this task. From the beginning I preferred composition as a form of music-making that allowed me to indulge my tendency to egocentricity. The thing that makes me believe that I am not just proud and vain in my egocentricity is the powerful way I experience music and, if this is my music, the irresistible desire to infect others with this experience. The vision of my own happy face on the background of other admiring faces gives way to





the vision of masses of people moved, and captured by my compositions in the same way as I am. So for me music is not merely a way to mark my presence, but, and most importantly, it is a way to express myself."

[Aleksander Nowak in discussion with Tomasz Konieczny, author of a Master's thesis on the new generation of composers at the Katowice Academy of Music]

#### THE 'LIFE-WRITING'

A characteristic feature, and the hallmark of at least a few of Aleksander Nowak's significant works, is the composer's kind of 'life-writing'. This is the case with *Fiddler's Green and White Savannas Never More* – a work composed by a sailor, fascinated by the breezes of the northern seas and fighting with their physiology, shown on the perturbations of these breezes that are their results. For his own pleasure the composer-sailor reaches for the 'life-writing' sea shanties by a man named John Conolly, a grey bearded sea bard, appropriate in this situation.

The inspiration for the piece *Last Days of Wanda B.* comes from very personal, even intimate motives. It is a farewell to his grandmother ... a gesture humanly poignant in its earnest and unpretentious sentimentality. "This piece is first and foremost a purely acoustic impression, but also a record of the emotions associated with saying good-bye and a set of snapshot memories, interspersed with tiny quotations from Wanda B.'s favourite tunes". [Aleksander Nowak's auto-commentary to the work]. Therefore, there is an interwoven collage in a manner very difficult to detect of favourite motives of Wanda B., the person to whom the piece is dedicated: phrases from a church melody, from the song by the Czerwone Gitary (*Ciggle pada*), from *Głęboka studzienka* ... To show, though discreetly, the compositional trace of 'life-writing', the composer reaches for quotes and/or pseudoquotes, and/or confessions in his auto-commentaries. He seems to say: well, yes that's how it sounds, but after all he has his 'second level', some non-musical, anecdotal cause.

And the narrative gesture, the anecdotal strategy of compositional persuasion, is more or less present in Aleksander Nowak's subsequent works. In 2008, chamber musicians from the

London Sinfonietta were the first performers of the piece *Quantemporette* for clarinet, trombone, cello and piano. The musicians' approval of this score meant that the London Sinfonietta agreed to perform a piece commissioned from Aleksander Nowak by the Warsaw Autumn for the next festival, and it received great acclaim: the premiere of *Dark Haired Girl In A Black Sports Car* [Ciemnowłosa dziewczyna w czarnym sportowym samochodzie] took place in 2009 under the baton of David Atherton. In place of his commentary, the composer gives an anecdote: "One day, I stopped at red light next to a dark haired girl in a black sports car. She was looking ahead and slightly swaying her head to the music from radio. I think she was also crooning something, but I could hardly hear because of the city noise. After a minute, never looking in my direction, she drove away." (Festival Program Book 'Warsaw Autumn', 2009).

Similar traces of 'life-writing' can possibly be found in the opera *Sudden Rain* with the composer's own libretto written in collaboration with Anna Konieczna (the libretto deals with the impossibility of two people communicating with each other, although they are open to each other), and also in the *King of the Cosmos Disappears* [Król kosmosu znika] piano concerto. What king, which cosmos and why does he disappear? The composer provides the following note in the score: "In the primary school I knew a boy who claimed he was the King of the Cosmos. He told me in secret that soon he would be taken from Earth by a spaceship to take reign over the universe. After one of the holidays he didn't show up at school and I have never heard from him again. So far". So maybe he was the King of the Universe, perhaps the incarnation of the Little Prince; we can make a variety of assumptions ... It is a work for piano, threads and orchestra. The special installation of the threads sliding along the strings of the piano is an unusual and an intriguing acoustic preparation of the instrument in this bravura piece. Certainly similar traces can be found in the *Little Partita* for violin and

## REPertoire RECOMMENDATIONS

### Last Days of Wanda B.

for string orchestra (2006), 9'  
Premiere: 16 July 2007, Rajcza  
AUKSO Orchestra, M. Moś (cond.)

### Fiddler's Green and White Savannas Never More

for chamber orchestra & male voices (2006)  
*coro (TB)-1111-1110-batt (3esec)-pf-archi (6.5.4.3.1)*  
16'  
Premiere: 11 Oct 2006  
Camerata Silesia, Orchestra of New Music,  
S. Bywalec (cond.)

### Dark Haired Girl in a Black Sports Car

(2009), 10'  
*1111-1110 batt ar pf archi (2.1.1.1)*  
Premiere: 19 Sept 2009, Warsaw Autumn  
London Sinfonietta, D. Atherton (cond.)

### King of the Cosmos disappears

Concerto for orchestra, threads & piano  
(2010), 23'  
*2222-4331-timp batt (3esec) pf prep.-archi*  
Premiere: 8 May 2010, Wrocław  
O. Rapita, PNRSO, M. Klauza (cond.)

### Sudden Rain

Chamber opera in 4 acts for soprano, baritone, mixed choir & chamber orchestra (2008)  
Libretto: A. Konieczna, A. Nowak [Engl.]  
Premiere: 13 May 2010, Warszawa  
Choir and Orchestra of the National Opera,  
M. Moś (cond.)  
Cast: She – I. Gapowa, Ł. Szablewska, He –  
T. Piłuchowski, Ł. Rosiak

### Cry, Little Baby, Cry

Mini-concerto for violin and chamber orchestra  
(2011), 14'  
*vno solo-0111-1110-batt (2esec)-archi (3.3.2.2.1)*  
Premiere: 27 March 2011, Katowice  
P. Plawner, AUKSO Chamber Orchestra,  
M. Moś (cond.)

### Sonata 'June-December'

for violin & piano (2005), 21'  
Premiere: 27 April 2005, Katowice  
K. Lasoń (violin), J. Maksymiuk (piano)  
Cat. no. 10949

### Quantemporette

for clarinet, trombone, violoncello & piano  
(2008), 12'  
Premiere: 16 Nov 2008, Kraków  
The London Sinfonietta  
Cat. no. 10998  
Work commissioned by the Festival of Polish  
Music in Kraków.

### Undertows

for violoncello & piano (2010)  
Cat. no. 11173  
Work commissioned by The Foundation For The  
Promotion Of Young Cellists. An obligatory piece  
on the program of the 8<sup>th</sup> Witold Lutosławski In-  
ternational Cello Competition in Warsaw in 2011.

### Things Passed

for solo guitar (2007)  
Euterpe, Cat. no. EU 0803

continued on page 4 ▶

## FOCUS! 2011 Festival: Polish Music in New York

New York, The Juilliard School,  
January 22, 2011 – January 28, 2011



Photo: Nan Pelville

Joel Sachs and the New Juilliard Ensemble,  
Opening Concert of the Focus! Festival 2011

FOCUS! 2011, Juilliard's 27<sup>th</sup> annual mid-winter festival of 'new' music, in collaboration with the Polish Cultural Institute in New York presented Polish Modern: New Directions in Polish Music Since 1945. In just six concerts the musicians of the famous Juilliard School created a kaleidoscopic image of the last sixty years of Polish music. The composers presented on the FOCUS! festival represent several generations and a broad range of styles from Krzysztof Penderecki, Wojciech Kilar, Bogusław Schaeffer, Kazimierz Serocki and others born before the mid-1930s; to composers of the 1970s generation, including Paweł Mykietyn, Agata Zubel, Wojciech Zimowit Zych, Aleksander Nowak, and others.

Other highlights of the festival included a film screening and a panel discussion about contemporary music in Poland with editor-in-chief of the Polish Music Publishing House and program director of the Polish Music Festival in Kraków, Andrzej Kosowski; president of the Polish Composers' Union, Jerzy Kornowicz; composer Elżbieta Sikora; and director of the 'Warsaw Autumn' Festival, Tadeusz Wielecki, moderated by Joel Sachs, the founder and director of the New Juilliard Ensemble, who also programmed the festival.



Courtesy of Juilliard, design: Don Gerardo

► continued from page 3

piano – scintillating in its layers of meaning, a little bravuro in its aesthetic and narrative turns, playing slightly deferential gestures in a quasi-collage of phrases from a range of different cultures.

Aleksander Nowak has grown out of a specific and well-recognized historical-aesthetic circle. This circle of the 'Silesian musical basin' includes Wojciech Kilar, Henryk Mikołaj Górecki and Andrzej Krzanowski's testament, and it is still pulsating with the creative ideas of Eugeniusz Knapik and Aleksander Lason. And the whole Silesian composer 'constellation' with Aleksander Glinowski in the past, and the generation of the same age as Nowak, a little older, like Wiesław Ciencała, Krzysztof Wolek, Jarosław Mamczarski, Jarosław Chelmecki, and a little younger, like Stanisław Bromboszcz and Justyna Kowalska. What connects him with the famous 'Stalowa Wola' generation from the late 70s, when he was only just born (Krzanowski, Knapik, and Lason debuted at the Young Musicians for the Young City festival in Stalowa Wola, a place referred to as the birthplace of the Polish 'new romanticism')? Is this important for him? He probably absorbed that tradition somehow through a kind of osmosis, but he is free – it seems – from any obligations to his mentors, and free as well from the traditions from which he comes, but to which he feels no obligation to mindless obedience.

The extraordinary claws of a remarkable artist can be felt in the works of Aleksander Nowak.

"It is difficult to describe one's own music; just writing it poses enough problems. In composing I am guided to a large extent by intuition, believing that the head is a type of device that processes data received in order to obtain desirable and interesting effects in a manner about which the user is not necessarily conscious, and the more subconscious, the better. Keeping this principle in mind, I try to provide as broad and comprehensive material as possible material to process, after which with little thought I gather the harvest.

If I had to determine (reluctantly) the purpose of my creative attempts, it would be a desire to create, or discover common ground with the listener, enabling a type of emotional-intellectual communication, perhaps with a predominance of the emotional. On the basis of experience and involuntary thoughts on this matter, I can say that alternating between what is known to the listener with what is not yet known to them works well."

[Aleksander Nowak on the Polish Music Information Centre website [www.polmic.pl](http://www.polmic.pl)]

Transl. L. Davidson

More about the Composer at:

- [www.aleknowak.com](http://www.aleknowak.com)
- [www.pwm.com.pl/nowak](http://www.pwm.com.pl/nowak)



Aleksander Nowak  
Fiddler's Green; Songs of Caress;  
Last Days of Wanda B.; Sonata  
'June-December'  
Orchestra of New Music,  
Camerata Silesia, S. Bywalec  
(cond.); P. Plawner, J. Maksymiuk,  
U. Kryger, Lason Ensemble, AUKSO  
Orchestra, M. Moś (cond.)  
Śląskie Tow. Muz., PRKCD0104, 2009

## Papara's Poem premiered by the London Sinfonietta

*Poem from the Book of Dreams and Imaginations* by Michał Jakub Papara received its premiere in Kraków during the 6<sup>th</sup> Polish Music Festival. The young composer's piece was beautifully performed by the famous London Sinfonietta.

26-year-old Michał Jakub Papara from Kraków has already received awards in a few composition competitions (1<sup>st</sup> Prize in the Tadeusz Ochlewski Competition in 2009 organized annually by PWM among others), but the commission of the Polish Music Festival was his debut in such an important event. Papara's name appeared in the concert program next to the renowned Polish composers: Zygmunt Krauze, Marek Stachowski and Henryk Mikołaj Górecki. *Poem from the Book of Dreams and Imaginations* for clarinet, violin, cello and piano is dedicated to Zdzisław Beksiński.

*It was written as the result of inspiration by the oeuvre of that painter – a symbolic oeuvre reaching into the depths and gloom of the human imagination, as well as the corners of the inscrutable psyche – said the composer – I allow listeners their own associations and free imaginations. I don't impose anything.*



Photo: A. Kaczmarz

Thomas Gould, John Constable, Caroline Dearnley, M.J. Papara, Andrew Webster

*I have put my own code in this work, I have no ambitions though, to make anybody look for it in my music. Anyway, in one year or so, it will probably turn out, that I myself will no longer have access to that Michał from the past year.*

Papara studies composition with prof. Józef Rychlik, and computer music with prof. Mateusz Bień at the Academy of Music in Kraków. In 2010 he graduated from Music Theory studies at the same Academy. In 2006 he received the degree of bachelor in Musicology at the Jagiellonian University.



# Polish Choral Music of the Twentieth Century

The 20<sup>th</sup> century, especially in the second half, brought an increased interest in a cappella vocal music. A characteristic feature of the musical language of choral composition written after 1945 is a kind of synthesis of the 'old' with 'new'.

Karolina Gołębiowska

Political transformations in Poland after 1945 created favorable conditions for the development of choral music. Choral singing was encouraged by the communist government, who saw the art form as the practical application of the postulates of socialist ideology. A large number of choral ensembles emerged and developed at this time, varying in terms of age (children's, youth, academic, adult choirs), voice (choirs of single voices and mixed voices) and social setting (school choirs, university, working at community centers, workplace, or related to specific professional groups such as choirs, teachers, the military, etc.). This range required the existence of songs that met the expectations and needs of the performers and the audience. Drawing only from the centuries-old tradition of polyphonic singing in Poland and building the repertoire based only on compositions from previous eras did not satisfy the needs of the singing environment. An additional obstacle was presented by the fact that the works of Polish Renaissance and Baroque (including Mikołaj Gomółka, Waclaw of Szamotyły, Mikołaj Zieliński, Grzegorz Gerwazy Gorczycki and others) or Romantic periods (Stanisław Moniuszko) usually belonged to the genre of religious music, that was not received well by the authorities, who placed emphasis on the total secularization of society.

Choral performances often took place at school ceremonies, and also at ceremonies of a state or political character; this demonstrated a need for the creation of songs of a patriotic or occasional character. The authorities' simultaneous support for the idea of Polish cultural rebirth after years of occupation and also for the popularization of songs, which would set texts consistent with the ideological and political doctrine of the day, put significant pressure on composers, who were often skeptical about the authorities' promotion of 'new art' and 'new music' – music that was both engaged with its content and simple in terms of its reception. The strengthening of the communist regime and the threat of harassment, and even a total ban on performing new works, forced many composers

to submit and compose in the social-realist style imposed by their superiors. This resulted in quite a number of mass songs, evoking ideas of the revolution, praising the hard work of farmers and workers, encouraging the rebuilding of the country ruined by war (especially the capital, Warsaw), or, finally, referring to historical events, presented and interpreted in accordance with applicable recommendations of state authorities. Another genre, which allowed the introduction of required matter and enjoyed the attention and favorable evaluation of the party circles, was the cantata.

The folk style was already present in music of the first half of the 20<sup>th</sup> century and led to astounding achievements, which certainly include Karol Szymanowski's *Kurpian Songs*. This style opened broad creative perspectives and allowed composers to write for the concert stage without worrying about the authorities' accusations that their work was damaging the State.

A frequent means for avoiding the requirement of writing music in the spirit of socialist realism was a turn to folk materials. The folk style was already present in music of the first half of the 20<sup>th</sup> century and led to astounding achievements, which certainly include Karol Szymanowski's *Kurpian Songs*. This style opened broad creative perspectives and allowed composers to write for the concert stage without worrying about the authorities' accusations that their work was damaging the State. Works inspired by folklore were significant because of their sheer number, and for the inventive, often playful and humorous way the artistic arrangements were made. This meant that they met with warm reception from conductors, choir members as well as listeners. Songs with folk elements were popularized to such an extent that even the political thaw that followed after 1953 (the year of Stalin's death) and 1956 did not stop composers from writing music in that style. Published since the 1950s, collections of songs for choirs (booklets such as *Z pieśnią* edited by Lasocki) containing patriotic songs (*Gaude Mater Polonia*, *Rota* and many others), choral lyric poetry and arrangements of folk songs, or songs inspired by folklore (such as *Wesele sieradzkie*), grew in popularity to such a degree that they are still, to this day, among the most popular and most eagerly performed pieces in the choral repertoire. Among these, perhaps the greatest popularity is enjoyed by Stanisław Wiechowicz's pieces (e.g., *Nie chcę cię, Kasiuniu*, *Pragnę ocki*, *Na glinianym wazoniku*), and also

continued on page 6 ▶

## World Premiere of Mykietyń's *VIVO XXX* at the 'Solidarity of Arts' Festival

Paweł Mykietyń's *VIVO XXX* was performed on August 29<sup>th</sup> at the Polish Baltic Philharmonic in Gdańsk to a standing ovation of the audience that featured the legendary Solidarity leader and former President Lech Wałęsa, and the Polish Prime Minister Donald Tusk.



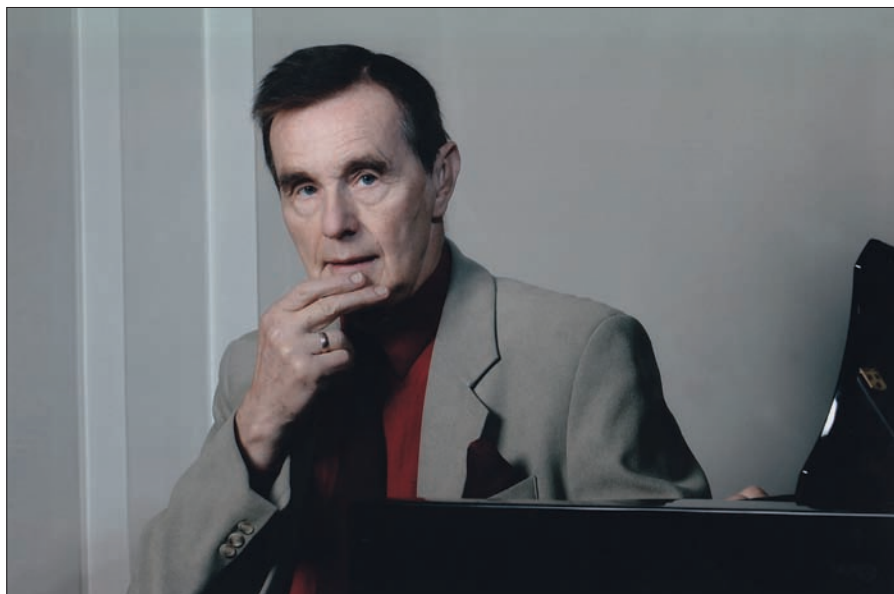
The new work by Mykietyń was commissioned by the European Solidarity Centre and the 'Solidarity of Arts' festival for the occasion of the 30<sup>th</sup> birthday of the *Solidarność* movement. *VIVO XXX* is a 70-minute long piece for mixed choir, symphony orchestra and electronics, and it is the quintessence of Mykietyń's individual style. It is a one-piece composition comprising five distinguishable parts. Once again the composer surprised listeners with his imaginativeness, the unconventional combination of sound colours and harmonies, as well as the use of electronics. The noises of radio and the Polish folk songs bring listeners back to the past years of the People's Republic of Poland. *VIVO XXX* is a deeply moving work, rich in suggestive symbols and invoking many associations, but at the same time it is very fresh and modern.

"This is a piece that belongs to the purely autonomous line of my music. ... I am a supporter of the thesis that music speaks about nothing, but in this case, the person commissioning the work, father Maciej Zięba [Director of the European Solidarity Centre], urged me to somehow refer to the events of August, to Solidarity. I think this piece can be received without the context of Solidarity, but if indeed it is to be interpreted in this context, I would say that it is a description of the whole decade from 1980 to 1990."

[Paweł Mykietyń]

The composition was performed by the Symphonic Orchestra of the Polish Baltic Philharmonic and the Mińsk State Philharmonic Choir conducted by Reinbert de Leeuw. Lech Wałęsa was the honorary patron of the event.

The main idea of the 'Solidarity of Arts' festival is to translate the concept of freedom into artistic creations. Its second edition took place in Gdańsk, Northern Poland, from August 18<sup>th</sup> till September 8<sup>th</sup> 2010.



**Romuald Twardowski** (b. 1930 in Vilnius) studied composition at the Vilnius conservatory, from which he graduated in 1957, and continued his studies at the State Higher Music School in Warszawa, under Professor Woytowicz, and in Paris, under Nadia Boulanger. Since 1972 he has been a professor of composition at the State Higher Music School in Warszawa (now Fryderyk Chopin Academy of Music).

He was awarded numerous prizes: 1<sup>st</sup> Prize at the International Composers' Competition in Prague (1965), 1<sup>st</sup> Prize at the International Composers' Competition in Monaco (1965, 1973), the prize of the West European Federation of Choral Societies and the prize of Polish Composers Association (1994), among others.

► continued from page 5

pieces by Józef Lasocki, Tadeusz Szeligowski, and many others.

After 1956, a return towards religious composition can be seen among the composers writing choral music. These works referred stylistically to past eras, to Gregorian chant and religious songs. It should be noted that at the time there was a kind of "renaissance" of vocal choral lyric poetry, a genre that was thought to be gradually disappearing, and which, thanks to compositions such as Józef Świder's many songs, or the unflagging popularity of Maklakiewicz's *Kotysanka*, gained a renewed existence on choral stages throughout the country.

A characteristic feature of the musical language of choral works written after 1945 is a kind of synthesis of the 'old' with 'new', i.e. combining elements of traditional compositional techniques with those developed in the 20<sup>th</sup> century. It can easily be seen that composers were reluctant to introduce innovative sound techniques, such as dodecaphony, clusters, and aleatoric structures into choral pieces, but at the same time instrumental music was flourishing with them. There are few choral works in which these techniques can be observed (some notable examples should be mentioned: Andrzej Koszewski's *Muzyka fa-re-mi-do-si* is based on a 5-note series, which corresponds to the notes from the first letters of the name of Fryderyk Chopin, Józef Świder's *Cantate Domino* includes aleatoric elements in the middle movement and finally, *Laudate Dominum* by Romuald Twardowski is written in a form of graphic notation) and they should be treated more as a one-off experiments, or as the exceptions proving the rule, rather than as a manifestation of willingness to bring such compositional methods into the world of choral music.

In many of the representative sacred works (which include religious songs, psalms, hymns, motets, parts of the Mass, etc.) it is clear that composers draw from the rich tradition of sacred music, both Polish and European. Characteristics including

diatonicism, lyricism, the declamatory nature of Orthodox choral melodies, chords and sounds suggestive of modal and major-minor models, and imitative part writing are mixed with modern harmonies, with sharp sonorities, layered textures, imitations of instruments associated with religious rites (such as bells), and also with musical motives suggesting church music of both East and West (including Hebrew music). Among the notable achievements in this field we must include works by Zdzisław Bernat (*Litania do*

and even entertainment) form perhaps the most significant contribution to the development of Polish choral output.

The work of Józef Świder, for whom choral music is a primary concern, is of particular importance. In addition to the compositions already mentioned, he has written numerous pieces for mixed choir to the words of Polish poets (K.K. Baczyński, J. Tuwim, K.I. Gałczyński, A. Mickiewicz, J. Słowacki, W. Broniewski). A significant part of his output are pieces for female and children's

## The folk style, already present in music of the first half of the 20<sup>th</sup> century, opened broad creative perspectives and allowed composers to write for the concert stage without worrying about the authorities' accusations that their work was damaging the State.

*Bogurodzicy Maryi*), Henryk Mikołaj Górecki (*Pieśni Maryjne, Totus Tuus*), Lucjan Laprus (*Hosanna*), Juliusz Łuciuk (*Hymnus de caritate, Benedicta filia*), Roman Padlewski (*Stabat Mater*), Tadeusz Szeligowski (*Angeli słodko śpiewali, Regina coeli laetare* – to the lyrics of the songs of Mary from the 15<sup>th</sup> century), Andrzej Koszewski (*Magnificat, Trittico di messa, Canti sacri, Carmina sacrata*), Marek Jasiński (*Alleluja, Stabat Mater, Exultate Deo omnis terra, Gloria, Laudes, Jubilate, Ave Maris Stella*), Tadeusz Paciorkiewicz (*Ave Regina Caelorum*), Stanisław Moryto (*Ecce nunc benedictae Dominum*), Marcin Łukaszewski (*Parce Domine, Ave verum corpus*), Paweł Łukaszewski (*Angelus Domini, Beatus vir, Sanctus Martinus, Ave Maris Stella*), Marian Sawa, Marian Borkowski, and finally (in fact especially) Józef Świder and Romuald Twardowski.

The work of the latter two, which is diverse in terms of performance forces (intended for children's choirs, female, male and mixed) and type (songs and ditties, folk-style pieces, religious pieces, a cappella pieces and those with instrumental accompaniment, pieces for concert use, liturgical

choirs (*Samogłoski, A Little Vocal Concert, Alla Polacca, Muzyka poranna i inne pieśni, Vocaliza pax, Mamania* for choir with piano accompaniment, *Od rana do wieczora* for children's choir with piano accompaniment) for which the composer received awards. He also wrote arrangements of patriotic and religious songs (including Christmas carols).

Świder's works include a large number of religious pieces, both a cappella and with instrumental accompaniment, intended for concert and also liturgical use. The language of Świder's religious works is characterized by the frequent use of imitation, use of major and minor chords in combination with modern harmonic resources, quotation of choral melodies (*Missa Corale, Salve Regina*), melodic lines in the style of Gregorian chant (*Cantate Domino, Missa minima*), and finally by a more rhythmically driven way of leading the musical narration and dissonant harmonies (*Lux Perpetua, Deus in adiutorium*).

The last group is made up of pieces of a rather more playful nature, or a freer treatment of a song that originally filled a religious function (*Mozaiki kolędowe, Alleluja for*



**Andrzej Koszewski** (b. 1922 in Poznań) is a composer and, at the same time, musicologist, music publicist, and teacher. His best-known composition, *Muzyka fa-re-mi-do-si* for mixed choir, is a complex score written for the sesquicentenary of the birth of Chopin, from whose name its basic motif is derived.



**Józef Świder** (b. 1930 in Czechowice-Dziedzice) studied piano with Stefania Allinówna, theory of music with Adam Mitscha and composition with Bolesław Woytowicz at the Academy of Music in Katowice. He was a scholarship holder at the Accademia Santa Cecilia in Rome, where he was in Goffredo Petrassi's class. Since 1955 he has been working at the Katowice Academy of Music, and has been a professor of composition there from 1979. Between 1986-1998 he was head of the Institute of Musical Pedagogy at the branch of the Silesian University in Cieszyn. He was also head of the Union of Silesian Singing and Instrumental Societies. He lectures at courses for conductors and musical instructors and sits on juries of composition and singing competitions. He was awarded numerous prizes.

Józef Świder is the author of operas, oratorio works, masses, piano concertos, chamber works, solo songs with piano, and about two hundred songs for unaccompanied choir and with instrumental accompaniment.

mixed choir and organ, *Marsz*, *Małe wariacje D-dur*, and finally *Kanonada* – three-and four-part vocal canons).

Józef Świder's works are addressed to the wider choral community. Of course, works which place high demands on the performers dominate, but we must recall that the composer's oeuvre also includes compositions that fill the needs of ensembles of lower artistic skill, as well as didactic works.

In contrast to Józef Świder, whose sacred music mainly refers to the singing tradition of the Roman Catholic church, Romuald Twardowski, also found inspiration for his religious music in the Orthodox church. This trend has been present in Twardowski's compositions since the 80s. The most representative works belonging to the style of Orthodox singing include: *Chwalitnie imię Gospodnie*, *Woskresienie Christowa*, *Kolędy prawosławne*, or *Mała liturgia prawosławna* – the last accompanied by three instrumental groups. It is important to emphasize at this point that the composer did not limit himself to works referring to the aesthetics of Orthodox chant, but also drew inspiration from the singing tradition of the Western church. References to the Roman Catholic tradition are not as direct in Twardowski's works as in Świder's. Twardowski rarely uses chorale melodies in the foreground; they are usually 'hidden' in the tangle of imitation, or embedded in the full vertical saturation of chords. This treatment of audible material undoubtedly comes from the fact

that Twardowski, apart from choral work, also wrote many instrumental pieces (including organ works), which had a direct impact on the richness of harmony, texture and the fullness of sound which he expected from the choir. Here, we should mention such works as the famous *Alleluja*, *Lamentationes*, *Regina coeli*, *Hosanna*, *Sanctus*, *Benedictus*, *Lauda Sion*.

In addition to religious compositions Twardowski authored works inspired by folk music (*Suita warmińska*, *Tryptyk mazowiecki*, *Trzy pieśni kurpiowskie*) and compositions in a somewhat looser style, not infrequently referring to forms associated with instrumental music (*Preludio e toccata*, *Impresje morskie*, *Miniatures*).

For some time, a tendency has been observed towards treatment of human voices as a 'vocal orchestra,' using the artistic possibilities of the human voice: whistles, whispers, and other types of noises. Such means are becoming increasingly common in works produced in recent years, bringing new challenges to performers in terms of vocal technique and also of a new type of audio narration and expression. At the same time, arrangements of popular songs are becoming more and more popular, as well as numbers from musicals (for example *Piosenki z kabaretu Starszych Panów* arranged by Andrzej Borzym), or even vocal transcriptions (often in the convention of pop music) of the 'top hits' of classical music.

Transl. L. Davidson

## REPertoire RECOMMENDATIONS

### ANDRZEJ KOSZEWSKI

**Muzyka fa-re-mi-do-si** (1960), 7'  
SATB  
Text: syllabic  
Cat. no. 6548

### JÓZEF ŚWIDER

**Le vocali [Samogłoski]** (1985)  
SSA, SSAA, 3S 4A  
Cat. no. 8849

**Grande valse chorale; Marche** (1985; 1986)  
SATB; 2S 2A 2T2B  
Text: syllabic  
Cat. no. 8897

**Cantus gloriosus** (1980), 4'  
SATB  
Text: liturgical (Lat.)  
Cat. no. 9774

Cheerful in character, *Cantus gloriosus* enjoys unflagging popularity among choirs. Pulsing on the word *Alleluia*, the outer parts surround the slower middle part *Tu solus Sanctus*.

**What do you want from us, Lord**  
[Czego chcesz od nas, Panie] (1997), 5'  
SATB, ar (pf)  
Text: J. Kochanowski (Pol.)  
Cat. no. 10102

### ROMUALD TWARDOWSKI

**Little Orthodox Liturgy** (1968), 14'  
for Vocal Ensemble & 3 Instrumental Groups  
3S 3A 2T 2B (ossia 6644)-2102-2200-batt (2esec) pf-archi

**Trittico fiorentino II** (1965), 12'  
SSAA, TTBB, T solo  
Text: Sonetti di Petrarca (It.)  
Cat. no. 6339

**Jubilate Deo** (2001), 3'  
2S 2A 2T 2B  
Text: liturgical (Lat.)  
Cat. no. 10331

This piece represents the 'concert' trend in the composer's sacred music with its clear and strongly differentiated rhythms, contrasting dynamics and colourful texture, full of fresh ideas.

**Lauda Sion** (1999), 5'  
SATB  
Text: liturgical (Lat.)  
Cat. no. 10121

A concert piece, with highly diverse, expressive rhythms, contrasting dynamics and timbre, and rich texture.

**Laudate Dominum** (1976), 4'  
SATB, SATB  
Text: liturgical (Lat.), Cat. no. 8070

The performance of the piece, with the exception of the last 5 bars – is based on specific declamation (recitation) reflecting as closely as possible natural feelings such as joy, anger, irony and uncertainty. The piece should sound like free improvisation.

**Regina coeli o Gloriosa Domina** (1996), 3'  
SATB  
Text: liturgical (Lat.), Cat. no. 10105





# Henryk Mikołaj Górecki

1933-2010

Photo: Mariusz Malowski

Henryk the man – as strong and original as his music – was a life-force who galvanized all those around him. He was intensely private, sometimes impossible. He had a strong belief in family, a great sense of humour, a physical courage in the face of unrelenting illness, and a capacity for firm friendship.

**M**y introduction to the music of Henryk Mikołaj Górecki came on a Polish LP of his music that included the orchestral *Scontri* (Collisions, 1960) and *Refren* (Refrain, 1965). The strength and originality of his musical character was immediately apparent: *Scontri* was a storm of lightning and thunder, mercurial, vast as well as intimate, totally unpredictable in its trajectory. *Refren* was the opposite: still full of contrast, but this aspect was martialled into long sections searching for serenity while not denying the volcanic temperament at its heart.

*Refren* was unlike any piece of its time; so too was the now-famous Third Symphony, where Górecki's search for the transcendent achieved probably its most perfect expression. This masterpiece continues to weather all sorts of external storms and misinterpretations inflicted upon it by radio, television and film.

It is this searching for peace and resolution that characterizes Górecki's music. He became extremely attached to uplifting, quiet codas, sometimes using existing pieces of Polish music to achieve this. In his last major works, such as *Little Requiem* (1993) and the three string quartets, the troubled undercurrents of his creative world became more apparent, even to the extent where he introduced comic or clownish musical idioms as stark contrasts to the plangent semitones elsewhere. I recall vividly the rapt and emotional attention paid by the audience to the premiere of the Third Quartet by Kronos (in Bielsko-Biała in Poland in 2005). Here, all was laid bare, his questing for resolution ultimately denied as the music stuttered, recalled its past and accepted its future.

If this sounds heavy-going, it was not meant to be, because Henryk the man – as strong and original as his music – was a life-force who galvanized all those around him. He was intensely private, sometimes impossible, with moods as mercurial as *Scontri* and opinions to match. He had a strong belief in family, a great sense of humour, a physical courage in the face of unrelenting illness, and a capacity for firm friendship.

I first met him in 1972, when he took me to meet his own teacher, Szabelski. In 1984, I met him again, to ask him about what I had taken to be a quotation of the opening of Chopin's Mazurka op.17/4 at the start of the Third Symphony's finale. "Geniusz! Geniusz!" he cried (no-one appeared to

have spotted this before). But had I spotted the Beethoven quote? No, I sheepishly admitted (a few bars later he references the climax of the first movement's development in Beethoven's own Third Symphony). He laughed, and later often teased and tested me, not least by switching into Silesian or mountaineers' dialect, knowing full well that I wouldn't understand.

When I was preparing my book on him, he dug out unpublished pieces and vigorously recreated them for me on his studio piano. He guarded his compositional workshop zealously, so that when I asked him if I could look at his sketch books, he refused point-blank. Yet a couple of evenings later he relented, allowing me to choose just one, although I had to return it at breakfast the next day. His wife Jadwiga wondered why my light was on all night.

My most abiding memory of him was being with him in the Polish Tatra mountains. There he was in his element, hiking and talking to local craftsmen and farmers. It seemed to me that he, like Szymanowski before him, was never happier than in the company of Tatra (górale) musicians, occasionally joining in on the fiddle. With his wife, he passed on a boundless enthusiasm for music to their two children, Anna and Mikołaj, and six grandchildren, of whom he was justly proud.

Adrian Thomas, 14 November 2010



# When people die – they sing songs

This quote from the manuscript of Henryk Mikołaj Górecki's String Quartet No. 3 will now surely fit every memorial text about the composer, though it had nothing to do with the piece. At least that is what Górecki claimed – that it was a later search for a title to the piece, that it was just about the title 'song' ... But with this artist not everything is so clear, the root meanings are often hidden under the fifth or tenth layers. Everything was well thought out, arranged, revised, improved once again, once more reviewed. The Quartet was actually 'ready' for a long time, but it was only in 2005 that it was first performed at the Festival of Polish Composers in Bielsko-Biala by the Kronos Quartet. From the manuscript the date of creation can be seen to be a decade earlier.

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I read in one of the farewell articles that he counted the bunches of flowers as syring-

es for hospitals and loaves of bread for the needy. Maybe ... I didn't hear this earlier, but I remember how many times he sent me with bunches of flowers to the Franciscan Fathers in Krakow, whispering aside: "Kosowski, you know what happened there?". Well, of course, who wouldn't know. The piece commissioned by Cardinal Karol Wojtyła was premiered a year later in the presence of Pope John Paul II. The recording held in the Krakow Academy of Music still makes an impression today. On subsequent anniversaries and honorary doctorates, it was possible to take the flowers straight to the Franciscans.

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Journalists often sought an interview or statement from Górecki. Observation of the beginning of the discussion with the composer – that was just theatre ... If you managed to extend the interview, the first hour was wasted, in the second there ap-

peared a thread of common understanding, and only the third hour of the conversation started to become interesting, and then ... Górecki would pick up but the journalists already turned out the lights.

He spoke frankly, often in a straight manner, painfully to the point, certainly authentic. After a successful performance, surrounded by family, he was the life of the party; he told jokes or blinked an eye while receiving national honours. But angry, tired, upset – he could show a rugged nature, with impatience, anger and contempt. In his statements he could be abrupt.

I asked once at a press conference how he saw the success of his 3<sup>rd</sup> Symphony with the perspective of time. He replied: "I only look back when reversing the car out of the garage."

Andrzej Kosowski, "Tygodnik Powszechny" no. 47/2010

## Not only the Symphony No. 3

■ **Epitaphium** (1958). His first entry into the existential realm, into the space of metaphysics. It is about interpolation – the serial techniques and pointillist textures deployed in Webern – a few words that Julian Tuwim wrote a few moments before his own death: "... to make a saving put out the eternal light, if it were to light me once." Paradox: the future leading composer of Polish religious music started from youthful playing with the borderlands between life and death.

■ **Ad Matrem** (1971). His first breaking out from self-imposed limitations. The motive of personal lamentation enters into the sublimity of sacred thinking. Two sound worlds collide: the expression of revolt (*furioso, energio, con massima passione*) with the expression of sensitivity (*cantabillissimo, dolcissimo*). Words return as words, not deformed through serialist tricks, carrying a shouted message *con tutta forza*: "Mater mea, lacrimosa, dolorosa!"

■ **Symphony No. 2** (1972) called *Kopernikowska* [Copernican] by the composer, as it culminates on words taken from *De revolutionibus orbium coelestium*. An amazing picture of the universe passing from the beginning, defeating chaos in the order and harmony of the spheres, harmony sounding almost neotonal. Words taken from the psalms become the dot above the i: singing a hymn to „qui fecit coelum et terram” and „luminaria magna”.

■ **Symphony No. 3** *The Symphony of Sorrowful Songs* (1976). This piece, about which one could read in "Gazeta Wyborcza" in 2007 that "a million people across the world have fallen in love with it". Three laments tuned to suit each other complement sacred-secular themes. Musically derived from Kurpie and Silesian melodies built with strict counterpoint. The sensitive listener is not left indifferent, being drawn in to participate in meditation on matters of life and death.

■ **Beatus vir** (1979). A powerful cantata, called and sung with words of psalms of supplication and praise, uniting listeners in observance and contemplation. For the composer it was both an expression of deep homage to a person who had become particularly close to him, with whose ideas he identified (John Paul II). Speaking on the occasion of one of his honorary doctorates, he quoted

his words, afterwards underlining and seconding them as if they were his own: "That which is most important in art is located in the very depths of man, where the effort to give meaning to his life is accompanied by a fleeting feeling of beauty and mysterious unity of things". Beauty as a "reflection of divine beauty".

■ **Lerchenmusik** (1984-86). Music which amazes by its independence from – and at the same time its contrast against – his own previous forms of expression. It may seem that not rigorous counterpoint but the rights of the imagination, mistaken in relation to the rules of "spiritus flat ubi vult" guided the composer's hand here. The departure point was an elegiac meditation on someone's passing (P.R. Olsen); the point of arrival was characterized by fragments of sounds vibrating in space called from memory to the echo of someone else's music, the haunting memory of a phrase from Beethoven.

■ **Totus Tuus** (1987). One of the many, many sacred works, already clearly and directly placed in the service – if not the liturgy – of church music. The list is long: the psalm *Euntes ibant et flebant* (1972); the amazing *Amen* (1975), a prayer constructed from 16 repetitions of one word; and more than this, and above all else, an extensive repertoire of church songs – especially Marian songs – designed for general singing (collections from 1985 and 1986). This is where Górecki the composer meets with Górecki a member of the community, so that the songs which he breathed from his childhood could be raised to the level of art without being ashamed of diatonicism or its own function.

■ **Kleines Requiem für eine Polka** (1993). A piece full of mysteries, an amazing and special coexistence: contemplation of silence, piano strokes coloured with bells clashes here with suddenly exploding music of suspiciously 'circus' provenance. The music of the finales is also astonishing: each of these reaches toward that initial silence. In one of his speeches, Górecki quoted the words of John Paul II: "Muzyka rodzi się w ciszy z zachwytem lub też z protestu szczerego serca" [music is born in silence from the delight of, or also the protest of, a sincere heart].

Mieczysław Tomaszewski

HENRYK MIKOŁAJ GÓRECKI  
KRZYSZTOF PASTOR

## And the Rain Will Pass...

World premiere: 27 March 2011  
Ballet by Krzysztof Pastor in 4 scenes



Designed by A. Zebrowski

In the past, Krzysztof Pastor used Górecki's music in his two ballets. Those ballets did not tell a story, but the dance combined with the great composer's music created a powerful impression through pure choreographic form. This time Krzysztof Pastor has also taken the music of Henryk Mikołaj Górecki, his aim being to create a new ballet presenting poetic reflections on Poland's historical experiences and the social emotions they involved. The title is taken from the poetry of Krzysztof Kamil Baczyński.

Music: Henryk Mikołaj Górecki  
*Beatus vir* op. 38 psalm for baritone solo, mixed choir and grand orchestra  
*Quasi una fantasia* op. 78 for large string orchestra  
*Kleines Requiem für eine Polka* op. 66 for piano and 13 instruments  
*Salve, sidus Polonorum* op. 72 for large mixed choir, organ, pianos and percussion (3<sup>rd</sup> part)

Production and Choreography: Krzysztof Pastor  
Conductor: Wojciech Michniewski  
Chorus Master: Bogdan Gola  
Arrangement of Space and Lighting Designer: Bert Dalhuysen  
Costume Designer: Yumiko Takeshima  
Projections: Miguel Nieto

Polish National Ballet, Choir and Orchestra of the Polish National Opera,  
Anna Marchwińska, Ryszard Szubert (pianos) and in *Beatus vir* Adam Kruszewski (baritone)

Cast:  
Soloists:  
Rubi Pronk (guest performance)  
Magdalena Ciechowicz, Joanna Drabik, Nathalie Fernandez, Marta Fiedler, Karolina Jupowicz, Ana Kipshidze, Dominika Krysztoforska, Aleksandra Liashenko, Anna Lorenc, Maria Żuk

B. Anczykowski, R. Gabdullin, P. Koncewoj, A. Kozal, C. Martin Pérez, E. Menshikov, S. Popov, S. Solecki, W. Ślęzak, J. Tyski, P. Walczak, K. Wojeński, M. Wojtuli, V. Yaroshenko

## Górecki's Three String Quartets

At the end of Henryk Mikołaj Górecki's road are three *String Quartets* (1988-2008). The composer returned to purely instrumental music in these works without any spoken words. But he did not cease to understand music as speech. Already through the titles Górecki opens a window onto the world for the listener, through which his music will play.

The first of the quartets, *Już się zmierzcha* [Already it is dusk] (1988). You can listen to it as the sound of an evening falling over a Podhale village, interrupted by sudden bursts of a highlander's band. Or, in the path of the following incipit of a song from Waclaw of Szamotyły ("...night is coming, we ask God for help ..."), you

can immerse yourself into meditation, after chasing out the "evil demons".

The second quartet, *Quasi una fantasia* (1991), seems to be a record of the composer's intimate diary. A variable aura, Beethovenian, here lament collides with dance here, a *furioso* inspired by *West Side Story* – with an echo of the carol *Silent Night*.

And the third quartet, given the title *Pieśni śpiewają* [Songs are sung] (1999). Equally here one may listen and accompany the composer in contemplation provoked by reading W. Khlebnikov's verses, found in his home library. The quatrain which speaks of a different death: horses, herbs, sun and people. "When people die," says the poet, "they sing songs". This quartet also has a part near to silence, when the sound of bells sounds like a memento of Goethe's famous poem: "...warte, nur balde..."

Mieczysław Tomaszewski

## GÓRECKI ABOUT MUSIC ...and life

*The more you play [as a composer], the more you discover, maybe the 'flaps' will open in your head. Because the better you will play, the better you will write.*

*Jazz is fantastic music. But real jazz. I was in love with Oscar Peterson, because he's a great lad and plays jazz like Mozart.*

*Tradition is an extension of history, this is what we have that is most valuable. And not some 'reference to'. That which we have is the best, there is nothing to fix, nothing to brood over.*

*Who needs a Society for Contemporary Music? After all, every living composer was a contemporary composer – Mozart, Beethoven. Neither the eighteenth nor nineteenth century needed a Society for Contemporary Music.*

*What is major-minor? In fact it is the biggest thing that happens in music. One of the smallest moves: you're playing in major, F sharp goes to F and now you don't have D major but D minor. It is a wholly different music, another world. The smallest of moves, but the biggest, most radical change. You can't do any more.*

*If we take a piece, it can be felt when the phrase must be repeated, when it should be, when it may be, and when it doesn't need to be. That repeat which must be is located at the end, to close the matter through music.*

*The best criticism won't spoil me, and I am not annoyed by the worst. I know what I can do and what I cannot do, what I made a mess of, what I do well and what poorly. I know those pieces. I have stacks of CDs, which I do not listen to because I don't want to be disappointed. Only after time, after a few years, when I listen to it, I think, "Oh! They [the performers] have read something in that!" And here we get to that point again: [Someone] puts a picture there, hangs it – will not ruin nothing of it; [someone] writes a poem – nothing [ruins it]. But I need this 'half-semiconductor', to have music from it [my scores] ...*

*"And if I had to say in one word... one word – no matter what religion, what belief... which bible, which gospel – there is one word that – how to say it... – that 'takes care of' all the bibles and all the gospels. If man only was... what?" "Good."*

*"Oh! Nothing more, nothing more is required from us. The whole Bible, though there are thousands [of words], is only that one word. You don't need to be wise – because if you are good, you'll be wise, you'll know what [you should]... you should be good. Why is it so hard?"*

(From a discussion with Anna Satyla and Krzysztof Cyran, Katowice 2008)

Transl. L. Davidson



MARTA PTASZYŃSKA

## The Lovers of Valldemosa Monastery

Premiere: 18 December 2010, Teatr Wielki in Łódź  
Libretto: Marta Ptaszyńska and Janusz Krasny-Krasiński,  
based on a drama by Janusz Krasny-Krasiński  
*Kochankowie z klasztoru Valldemosa*



Chopin and George Sand

Marta Ptaszyńska has composed this opera for special request of the Grand Theater in Łódź. The festive world's premiere was part of the Chopin Year celebrations.

Libretto of *The Lovers of Valldemosa Monastery* is based on Janusz Krasny-Krasiński's drama of the same title. Chopin and George Sand are sailing to Majorca, a place, which is supposed to be their paradise and hermitage, where they can cherish their love. Unfortunately, it soon turns out that the reality of the rented residence Son-Vent and of the cells in Valldemosa monastery, does not match the idyllic image of life they dreamt about. The arrival of Chopin's piano delays, the inhabitants are not that hospitable and tolerant, as they seemed to be at first, even the weather is getting worse....

"Writing the dialogues, I used authentic statements by Fryderyk, George Sand, her daughter, Solange and her son Maurice... I fished them out of various periods and moved everything to Majorca. The idea, the leading thought, was to put Fryderyk outside of salons," said Janusz Krasiński when asked about the genesis of the drama *The Lovers of Valldemosa Monastery*.

Music director: Wojciech Michniewski  
Set design and directed by: Tomasz Konina  
Costumes: Zofia de Ines

Cast:  
Fryderyk Chopin: Adam Zduńkowski, Tomasz Jedz  
George Sand: Agnieszka Makówka, Bernadetta Grabias  
Amelia: Patrycja Krzeszowska, Jolanta Bobras  
Maria Antonia, Milena: Małgorzata Kustosik, Olga Maroszek  
Solange: Aleksandra Borkiewicz, Anita Browarska  
Maurycy: Kosma Stawicki, Łukasz Załęski  
Senor Gomez, Medic 2, Captain Andrzej Kostrzewski, Przemysław Rezner  
Medic 1, Adalbert: Marcin Ciechowicz, Krzysztof Marciniak  
Medic 3, Furtian: Grzegorz Szostak, Rafał Pikała  
The old lady: Zofia Uzelac

Interviews with Marta Ptaszyńska, Janusz Krasny-Krasiński, and Professor Mieczysław Tomaszewski – the prominent expert on the life and work of Chopin are available on PWM YouTube Channel:

► [www.youtube.com/user/PWMEdition](http://www.youtube.com/user/PWMEdition)

EUGENIUSZ KNAPIK

## La libertà chiama la libertà

Premiere: 16 October 2010, The Wrocław Opera  
Libretto: Jan Fabre



Crowd scene

The opera *La libertà chiama la libertà* is the last part of a trilogy by the Knapik-Fabre duo *The Minds of Helena Troubleyn*, dedicated to the tragic fate of an insane resident of Antwerp.

Jan Fabre has declared that the main character, Helena Troubleyn, is a fact. Fabre knew her and watched her struggle with psychiatric disfunctions – schizophrenia, associated delusions and depression. The music which Eugeniusz Knapik has created is not only a sound illustration of the fate of this woman, but also, and perhaps most of all an explication of emotional states and an attempt to reach the deepest layers of the human psyche.

The first part of the trilogy was written as early as the '80s, the second one at the beginning of the last decade. "I don't want to hide that the third opera written came out the best," emphasizes the composer. "This is an original creation, I don't know of an analogous example," he says of his work.

The opera *La libertà chiama la libertà* has no clear plot, it sketchily introduces the narrative thread and outlines the figures of the main heroes. "It is not easy to create an opera without a plot or characters, which is why we therefore decided to present this work in terms of form – colours, space, because it is these that make the world of imagination that escapes any framework," comments Michał Zadara, the director.

The public could admire the dream-like world of Helena Troubleyn's imagination in performances by the artists of the Wrocław Opera, directed by Michał Zadara, under the musical direction of Jacek Kaspszyk.

Music director: Jacek Kaspszyk  
Stage direction: Michał Zadara  
Set designer: Robert Rumas  
Costumes: Julia Kornacka  
Choreography: Tomasz Wygoda  
Chorus master: Anna Grabowska-Borys  
Lighting designer: Artur Sienicki

Cast:  
Helena Troubleyn: Maria Bulgakhova, Lada Biriucov  
Fressia: Anna Gancarz, Martyna Muskała  
Ragazzo: Mariusz Godlewski, Krzysztof Caban  
1<sup>st</sup> Friend: Aleksandra Kubas, Joanna Moskowicz  
2<sup>nd</sup> Friend: Barbara Bagińska, Iryna Zhytyńska  
3<sup>rd</sup> Friend: Katarzyna Haras, Galina Kuklina



Andrzej Krzanowski, Czechowice-Dziedzice, 1978

Photo: family archive

Andrzej Krzanowski would have been 60 this year. Judging by the compositions he left behind, his mature period of creativity promised to be exceptional – unfortunately, death took him early and unexpectedly.

Maciej Jabłoński

Andrzej Krzanowski was born on the 9<sup>th</sup> April 1951 and belonged to the generation known as the ‘Stalowa Wola generation’. From 1971-75 he studied at the State Higher School of Music in Katowice: composition under Henryk Mikołaj Górecki and accordion with Joachim Pichura. Together with his peer group (including amongst others Eugeniusz Knapik and Aleksander Lasoń) he made his debut in the second half of the 1970s at the Młodzi Muzycy Młodemu Miastu festival (Young Musicians for the Young City) in Stalowa Wola (1975, 1976) and the Spotkania Muzyczne (Musical Meetings) in Baranów (1976), where he presented an instrumental-vocal-stage cycle called *Audycje* I-IV [Programmes I-IV].

Entering into the arena of contemporary music, the generation born in the 1950s found a situation of radical retreat from the ideals of the avant-garde, which had reigned unchallenged for almost two decades. For the previous generation of composers (including Penderecki, Kilar, Stachowski, Bujarski) that return towards rejected tradition meant a re-

# The Subdued Avant-garde

## The Music of Andrzej Krzanowski



A. Krzanowski, Suite from Programme V (opening)





turn to repressed desires, and to the tonal system, which had been cursed for a certain time. Young artists never saw tradition in terms of taboo (to which they were almost obliged by a peculiar 'terror of the avant-garde'), which is why they willingly used conventional means equally with the modern, in order to most deeply convey the appropriate ethical or even eschatological values.

Krzanowski was unusually sensitive to the problems of his contemporary world, which is why he was able to include a moving and very accurate diagnosis of its woes, injustices, its yearnings and lack of spiritual dimension in his music. He had a visionary nature – already in *Programmes* he managed to create an exceptional and personal picture of his times, not to mention a remarkable emotional aura. As a pupil of Henryk Mikolaj Górecki, he paid particular attention to the message contained in his music, treating it as a means through which to express his philosophical reflections on the condition of man and his moral positions in the twentieth century. To give this its most adequate form he used techniques that were rather theatrical, as best displayed in his aforementioned *Programmes*. These shows, mystery plays, became a media platform for the composer's deeply personal thoughts. Their form and expression are striking in their clarity. The texts and poems that he used in his pieces forced the listener to pay attention to important questions of ethics – touching, among other things, attitudes and behaviour when faced with living in a totalitarian regime. It was very important, because the cycle was formed in the time of degeneration and moral collapse of the communist regime in Poland. At that time, there was a strong, grassroots need to be open to spiritual values, quite eagerly eliminated by the socialist authorities.

Although Andrzej Krzanowski composed during a period in which many Polish composers were returning to traditional aesthetics, he never abandoned interest in innovative measures. In the '80s, his attitude, quite distant from the current trend of simplification of resources, resulted in a number of works of considerable complexity and freshness of sound. Already his debut *Symphony No. 1* (1975) had to arouse wonder with its size (almost 50-minutes-long) and the make-up of the orchestra, which included, among other things, five accordions and greatly expanded percussion. This piece, however, has never been performed. The creation, somewhat later, of his *Concerto for Orchestra* (1978 – 1981), as well as the bravuro *Canti di Wratislavia* (1988), form a manifesto of the composer's style and aesthetics, and continues the stylistic line launched in the *Symphony*. The main idea behind Krzanowski's artistic orchestral undertakings was to investigate the possibility of expanding the resources available to a large instrumental group. The composer also ventured here to show his own concept of symphonic form standing somewhat in opposition to traditional form. The architecture of his pieces owes its individuality partly through the primacy of syntactic structures over macroformalism. In other words, the focus is more on building a meandering narrative and less on filling up a laid out form. The realisation of this idea in the case of Krzanowski's works usually takes the form of a highly variable continuum consisting of a series of short, strongly contrasted episodes.

Another factor, equally strongly demanding the listener's attention, is a very complex sound-sphere of unusual instrumental combinations. The lush, colourful narrative of the *Concerto* or *Canti* somehow 'compensate' for the inconsistent formal structure, although the absence of a clearly marked architectural scheme does not distract the listener entirely. His specific chaos has a very attractive sound thanks to such well-developed instrumentation.

His *Symphony No. 2*, written for a small 13-piece string orchestra, is a quite peculiar, singular piece. Despite the reduction of the performance forces, the *Symphony* is by no means a poor piece deprived of tonal variety. On the contrary, the piece is distinguished by great sonic refinement. In the place of linear development and symphonic evolution of the material appears a succession of precisely constructed sections. Between successive elements of the form (syntaxes), subtle relationships enter. As a representative of the genre, Krzanowski's piece is an important novelty, since with such a small performance ensemble, the idea of the symphony as a closed world of sounds is put across.

The composer resolved technical problems somewhat differently in his chamber pieces. Here subjective and emotional elements are brought much more to the fore. Without sacrificing the most important elements of style, the artist subtly gives instruments an important voice, a voice with human undertones, representing an often fragile body feeling alienated. This is particularly clear in his works for accordion. This instrument was the composer's personal voice, and in these works the composer allowed himself a very intimate tone, giving not only an example of his ability to picture reality with sounds, but also presenting the face of a sensitive artist, essentially defenceless against the negative sides of life – hurrying, anonymity, pressure to conformism, urges towards opportunistic behaviour. In Krzanowski's music, continuity is given by a discrete play of motives, allusions, associations, while maintaining a tendency to avoid repeating ideas that have already been presented once. The use of various articulations and 'devices' of sonorist provenance gave rise to a colourful and intricately constructed sound fabric.

Andrzej Krzanowski died 1<sup>st</sup> October 1990. It is difficult to speculate in which direction his career would have developed and what music he would have written today. However, everything that he had time to do still has relevance for contemporary Polish music – also as a source of inspiration for successive generations of composers.

Transl. L. Davidson



Andrzej Krzanowski  
Cathedral for accordion  
Cathedral; Ode; Chorale; Prelude;  
Four bagatelles; Short story No. 4 –  
Gypsy dance; The wind is spreading  
the echo over the glade; Relief IV  
A. Krzanowski, M. Andrysek,  
A. Krzanowska, E. Towarnicka,  
T. Sobaniec  
Angelus Silesius / Polish Radio  
Katowice ASPRK CD003, 1998

## REPertoire RECOMMENDATIONS

### Concerto for Orchestra (ver. 1981), 20'

4444-6441-batt (5esec) ar-archi

Premiere: 27 Sept 1984, 'Warsaw Autumn'

Wrocław Philharmonic Orchestra, M. Pijarowski (cond.)

### Symphony No. 2

for 13 string instruments (1984), 22'

Premiere: 10 Sept 1984, Łusławice

Chamber Orchestra, R. Delekta (cond.)

### Studium I (1979), 12'

acc solo-2022-4220-batt (5esec)-archi

Premiere: 19 Sept 1998, 'Warsaw Autumn'

M. Andrysek, PNRSO, A. Wit (cond.)

### Programme III

for soprano, reciter, instr. ensemble & 5 lighting projectors (1974), 8'

S solo-Rec-000(1sxf)0-0100-batt (13esec) 2acc chit el.-

tape-5 lighting projectors

Premiere: 19 Sept 2000, 'Warsaw Autumn'

M. Szostak (S), A. Ferency (rec.), A. Szymczyk (tr), R. Czmozok (sax), M. Andrysek (acc), J. Sieczka (acc), S. Witkowski (chit el), S. Bywalec (cond.)

### Programme IV

for reciter, siren, cymbals, accordion & tapes (1975), 18'

Premiere: 14 May 1976, Stalowa Wola

A. Krzanowski (acc), G. Krzanowska (siren),

Z. Subel (rec.), A. Lasoń (tapes), J. Frankstein

(cymbals)

### Suite from Programme V

S solo-coro-200(+sxf)0-3220-batt (10esec) 2acc pf-nastro 30'

Premiere: 15 May 2010, Wrocław

Orchestra of New Music, S. Bywalec (cond.)

### Programme VI

for soprano & string quartet (1982), 23'

Premiere: 15 Dec 1982, Warsaw

M. Armanowska, W. Kwaśny, Z. Wytrykowski,

P. Reichert, M. Jezierski

Cat. no. 8749

### String Quartet No. 3 (1988)

25'

Premiere: 27 Sept 1988, Sandomierz

Silesian String Quartet

Cat. no. 9345

### Relief V for cello solo (1986), 10'

Premiere: 13 March 1987, London

R. Jabłoński

Cat. no. 9781

### Sonata breve; Rhapsody for accordion (1983)

I: 6'; II: 4'

Premiere: 1 Oct 1983, Strasbourg

A. Krzanowski

Cat. no. 8816

### Symphony No. I (1975)

444(+3sxf)4-6442-batt (5esec) 5acc chit.el. Ar 2pf-archi (18.0.10.8)

45'

First performance planned at the 'Warsaw Autumn' Festival 2011.

The leitmotif of the 53<sup>rd</sup> 'Warsaw Autumn' International Festival of Contemporary Music was keyboard. Pieces for keyboard instruments played the main, though not the sole, role on the festival's stages. Among many diverse and intriguing works premiered during the festival, Zygmunt Krauze's *Listy [Letters]* and Agata Zubel's eagerly awaited *Symphony No. 3* received their first performances.

**Krauze's Letters** for 4 pianos and orchestra (2010) were performed during the opening night of the festival by Anna Górecka, Magdalena Lisak, Iwona Mironiuk and Małgorzata Walentynowicz, with the Warsaw Philharmonic Orchestra conducted by Reinbert de Leeuw. The work was commissioned by the 'Warsaw Autumn' Festival.

„The content of these letters will remain my secret. They were written to friends, composers, and musicians: Tomasz Sikorski, Kazimierz Serocki, Louis Andriessen, Rolf Lieberman, Michael Nyman, Pascal Dusapin, Sukhi Kang, Toru Takemitsu, Elżbieta Chojnacka, Kazimierz Bronisław Przybylski, Arne Nordheim, Gérard Grisey, Simeon ten Holt, Helmut Lachenmann... Some of them are no more with us.

A composer has the opportunity to speak through his music, express his feelings and thoughts in a totally open and frank way, with no need for self-control or censorship; the semantic meaning will remain hidden in sounds anyway. And these letters are exactly that. The listener, on the other hand, can only presume and assume, imagine what the content of the letters is. And it should remain so....”

Zygmunt Krauze

„The composer consciously refers to the music of his composer-friends, the recipients of the title *Letters*. Among them we find Tomasz Sikorski, from there – similar to the previous – 'spider's web' network of sounds, and also of Louis Andriessen, a creator with a diametrically opposite style, echoes of which are reflected in sharp, repetitive phrases, typical of the Dutchman's music. Importantly, through all of them, Krauze remained himself, true to his 'unism' musical style, invented years before, though of course, more open than before to contrasts and textural variation...”

Beata Bolesławska-Lewandowska,  
"Ruch Muzyczny" no. 23/2010



Photo: K. Priedtock (Warsaw Autumn Archive, 2010)

## 'Warsaw Autumn' 2010: New Works by Krauze and Zubeł

Zygmunt Krauze and Reinbert de Leeuw

**Zubeł's Symphony No. 3** (2009) for double bell trumpet and orchestra was written in Italy, thanks to a scholarship granted by the Rockefeller Foundation. The solo part was dedicated specially for Marco Blaauw, a Dutch virtuoso trumpeter, who gave the first performance in Warsaw with the Polish Sinfonia Iuventus Orchestra conducted by René Gulikers. Two months later the *Symphony* was presented again by the same soloist and the Cracow Philharmonic Orchestra under the direction of Paweł Przytocki during the Festival of Polish Music in Kraków.

„Agata Zubeł's *Symphony* is actually double concerto for double trumpet (Marco Blaauw, excellent as usual) and orchestra, as it is difficult to speak here of the typical symphonic dialectic of tension and narrative. This piece is very consistently and accurately built, well laid out formally. [...] The composer was not satisfied with the performance of her piece by the musicians of Sinfonia Iuventus and it should be admitted that greater engagement by the orchestra would bring out the tonal qualities of this piece much more, although this does not change the fact that Agata Zubeł's



Photo: A. Kuczmars

Marco Blaauw and Paweł Przytocki.  
Festival of Polish Music, Kraków 2010

Third Symphony is a very successful and fully convincing work.”

Beata Bolesławska-Lewandowska,  
"Ruch Muzyczny" no. 23/2010

„This time Zubeł tended to certain reticence in the treatment of the orchestra, without resigning from building a neo-sonoristic aura. It is essentially a symphony concertante in which the main instrument is a double trumpet, an instrument with two bells. As one of them was permanently muted, the sound of the instrument changed dynamically and seamlessly, giving unusual effects impossible to achieve on a traditional trumpet.”

Maciej Jabłoński,  
"Ruch Muzyczny" no. 24/2010

## Wojciech Kilar – the Honorary Guest at the 'Radio Autumn' Festival in Prague

Chopin Year 2010 was the occasion to present not only Chopin's music to Czech audience, but Polish contemporary music in the foreground. Polish and Czech orchestras performed works by Wojciech Kilar – honorary guest at the festival, Witold Lutosławski, Ignacy Jan Paderewski, as well as works by younger composers: Wojciech Wiślak and Aleksander Nowak.

The program of the 2<sup>nd</sup> 'Radio Autumn' International Music Festival in Prague (October 12-16, 2010) was an original compilation of mostly Czech

and Polish music. Next to the works of the greatest Czech composers: Bedřich Smetana, Antonín Dvořák, and Leoš Janáček, the audience in the concert halls and the Czech Radio listeners could hear several Polish masterpieces, such as Kilar's *Piano Concerto* performed by Julia Samojto, and Lutosławski's *Concerto for Violoncello and Orchestra*, performed by Jiří Bárta, both with the Polish Radio Symphony Orchestra conducted by Łukasz Borowicz. For an encore, the orchestra played Kilar's *Polonaise* from the Andrzej Wajda's film *Pan Tadeusz*. The Talich Chamber Orchestra under the direction of Petr Vronský played Kilar's *Ricordanza*

for string orchestra, and at the closing evening of the festival, the National Polish Radio Symphony Orchestra conducted by Tadeusz Strugała performed Kilar's *Orawa* for string orchestra, as well as Paderewski's *Piano Concerto in A Minor* with Ian Fountain at the piano. We are also happy to report, that two pieces by Polish composers of the younger generation were introduced to the Czech listeners: Wojciech Wiślak's *Shortly on Line* and Aleksander Nowak's *Dark Haired Girl in a Black Sports Car*, performed by the Czech Chamber Philharmonic Orchestra Pardubice under the direction of Marko Ivanovič.



Radio Autumn



## ► Selected Sheet Music Editions



Jerzy BAUER (b. 1936)  
**Sonata in one movement**  
for cello & piano  
Cat. no. 11096



Mikołaj GÓRCKI (b. 1971)  
**Concerto-Notturmo**  
for violin & string orchestra  
piano red.  
Cat. no. 11101



Kamil KOŚCIŃSKI (b. 1984)  
**Magnetismo**  
for accordion  
Igor JANKOWSKI (b. 1983)  
**Three Impressions**  
for accordion  
(Laureates of the 8<sup>th</sup>  
T. Ochlewski Composition  
Competition 2010)  
Cat. no. 11168

Aleksander LASONIĆ (b. 1951)  
**String Quartet No. 7**  
score + parts  
Cat. no. 11061



Henryk MELCER (1869-1928)  
**Trois morceaux  
caractéristiques** Op. 5  
for piano  
Cat. no. 10430



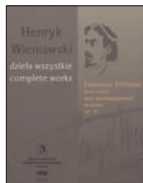
Józef NOWAKOWSKI (1800-  
1865)  
**Grand Quintuor** Op. 17  
score + parts  
Cat. no. 10433  
Recognized as the first Polish  
Piano quintet.



Roman PALESTER (1907-1989)  
**Concertino for saxophone  
& piano**  
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Marek STACHOWSKI (1936-2004)  
**Concerto for viola & string orchestra**  
piano red.  
Cat. no. 11105

Romuald TWARDOWSKI (b. 1930)  
**Piano Concerto No. 1**  
piano red.  
Cat. no. 11102



Henryk WIENIAWSKI  
(1835-1880)  
**Fantaisie brillante**  
for violin & piano Op. 20  
Cat. no. 11106

### NEW BOOKS



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from Elsner to Zimerman  
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Poland]  
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184 pp., B5, softback  
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### NEW DOWNLOADS

Aleksander NOWAK (b. 1979)  
**Undertows**  
for violoncello & piano (2010)  
Cat. no. 11173

Work commissioned by The Foundation For The  
Promotion Of Young Cellists. An obligatory piece  
on the program of the 8<sup>th</sup> Witold Lutosławski In-  
ternational Cello Competition in Warsaw in 2011.



Polish Masterworks  
Józef Koffler – String Trio Op. 10; Die  
Liebe Op. 14; Konstanty Regamey –  
Quintet for clarinet, bassoon, violin,  
cello & piano  
B. Hannigan (soprano), Ebony Band /  
W. Herbers  
Channel Classics CCS 31010, 2010



Grażyna Bacewicz  
Piano Sonata No. 2;  
Piano Quintet No. 1 & No. 2  
K. Zimerman, K. Danczowska,  
A. Szymczewska, R. Groblewski,  
R. Kwiatkowski  
Deutsche Grammophon  
000289 477 8332 9 |G|H|, 2011



Grażyna Bacewicz  
Works for Chamber Orchestra vol. 2:  
Sinfonietta (1935); Symphony (1946);  
Quartetto per 4 violoncelli; Quartet for  
four violins  
Radom Chamber Orchestra,  
M. Zóltowski (cond.), K. Bukowian,  
A. Dobrowolski, S. Krzemień,  
B. Piotrowska (violoncellos);  
A. Skowronek-Gruszczyńska, L. Szaliński-  
Bałwas, M. Król, S. Tagashira (violins)  
DUX 0701, 2010



Krzysztof Baculewski – Choral Works:  
Rilke-Lieder; Gloria; Nox ultima, nox  
beata; Prelude, Psalm & Meditation;  
Misereere; Ozwodne i krzesane; The  
Profane Anthem To Anne  
Concerto Pollacco, Camerata Silesia,  
A. Szostak, T. Orłow (cond.)  
DUX 0769, 2010



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Complete Songs  
O. Pasiecznik (soprano), N. Pasiecznik  
(piano)  
Naxos 8.572499



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Two Bagatelles; Nocturne; Bells; Three  
Pieces for piano for 4 hands; Variations  
on the Prelude in A major of F. Chopin;  
Piano Concerto  
A. Jungiewicz, M. Lisak, Z. Raubo,  
G. Szendzielorz, PNRSO, M. Klauza  
(cond.)  
Acte Préalable AP0215, 2011



Mieczysław Karłowicz  
Serenade Op. 2, Violin Concerto Op. 8  
I. Kaler, Warsaw Philharmonics, A. Wit  
(cond.)  
Naxos 8.572274



Wojciech Kilar  
Piano Concerto; Choral Prelude; Orawa  
P. Jablonski, Polish Radio Orchestra,  
W. Rajski (cond.)  
DUX 0708, 2010



Paweł Łukaszewski  
Sacred Music II: Vesperae pro defunctis;  
Stabat Mater; Icon  
J. B. Bokszczyński (organ)  
Musica Sacra Edition MSE 029, 2011

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### JAN EKIER (b. 1913)

#### Suita góralska / Highlander Suite

for chamber orchestra (1935)

1110-0000-batt (1esec) pf-archi

16'

### MACIEJ JABŁOŃSKI (b. 1974)

#### Fuori

Concerto for 2 pianos, orchestra & electronics (2010)

2pf solo-333(+sxf a., sxf t.)3-4331-batt (4esec) chit b.el. 2acc-archi (6.6.4.4.4)

37'

Premiere: 26 March 2011, Katowice

PNRSO, J.M. Florêncio (cond.)

### STEFAN KISIELEWSKI (1911-1991)

#### Dialogues for 14 instruments (1970)

2211-2220-archi (1.1.1.1.1)

9'

Premiere: April 1972, Poznań

Chamber Ensemble of the Poznań Philharmonics,

J. Roehl (cond.)

### JUSTYNA KOWALSKA-LASOŃ (b. 1985)

#### Śpiewam nowoczesnego człowieka

/ The Modern Man I Sing (2011)

0000-4441-batt (7esec) cel ar-archi

8'

Premiere: 26 March 2011, Katowice

PNRSO, J.M. Florêncio (cond.)

### ZYGMUNT KRAUZE (b. 1926)

#### Letters

for 4 pianos & orchestra (2010)

4 pf solo-222(+3sxf)2-2220-acc-archi (8.7.6.5.4)

20'

Premiere: 17 Sept 2010, Warsaw

A. Górecka, M. Lisak, I. Mironiuk, M. Walentyń-  
wicz, Warsaw Philharmonic Orchestra, R. de Leeuw

(cond.)

### ANDRZEJ KRZANOWSKI (1951-1990)

#### Symphony No. 1 (1975)

444(+3sxf)4-6442-batt (5esec) 5acc chit.el. ar 2pf-archi

(18.0.10.8)

45'

### PAWEŁ ŁUKASZEWSKI (b. 1968)

#### Utopia

Testament / The Last Will for symphony orchestra

(2008)

3333-4431-batt (2esec) cel cemb mb pf-archi (8.7.6.5.4)

6'

Premiere: 17 Nov 2010, Białystok

Orchestra of the Podlasie Opera and Philharmonic,

S. Bywalec (cond.)

### ALEKSANDER NOWAK (b. 1979)

#### Last Days of Wanda B.

for string orchestra (2006)

9'

Premiere: 16 July 2007, Katowice

AUKSO Orchestra, M. Moś (cond.)

#### Plącz dziecko, plącz / Cry, Little Baby, Cry

Mini-concerto for violin & chamber orchestra (2011)

vno solo-0111-1110-batt (2esec)-archi (3.3.2.2.1)

Premiere: 27 March 2011, Katowice

P. Pławner, AUKSO Orchestra, M. Moś (cond.)

### MACIEJ RADZIWIŁŁ (1749-1800)

#### Divertimento

for chamber orchestra (2<sup>nd</sup> half of the 18<sup>th</sup> c.)

2000-2000-archi

8'

### ROMUALD TWARDOWSKI

#### Grunwald 1410

per basso solo ed orchestra (2010)

text: Jan Węcowski (Lat.)

B solo-2222-4230-batt (3esec)-archi

17'

### HENRYK WIENIAWSKI (1835-1880)

#### Legenda

for violin & orchestra (1860)

vno solo-2222-2000-timp-archi

7'

Orchestral material prepared on the basis of the latest edition published under the auspices of the 'Works of H. Wienawski'

(critical edition, ed. by Z. Chechlińska)

### MACIEJ ZIELIŃSKI (b. 1971)

#### Concerto Inquieto

for clarinet & symphony orchestra (2010)

cl solo-3333-4331-batt (6esec) cel pf ar-archi (8.7.6.5.4)

22'

Premiere: 23 April 2010, Kielce

A. Pachlewski, Kielce Philharmonic Orchestra, J. Gale

(cond.)

### AGATA ZUBEL (b. 1978)

#### Symphony No. 3

for double bell trumpet & symphony orchestra (2009)

double bell tr solo-3333-4331-batt (5esec)-archi (8.7.6.5.4)

25'

Premiere: 21 Sept 2010, Warsaw

M. Blaauw (trumpet), Sinfonia Iuventus, R. Gulikers

(cond.)

## ► Stage Works

### EUGENIUSZ KNAPIK (b. 1951)

#### La Libertà chiama la libertà (1995)

Opera in 5 acts

libretto: Jan Fabre

voci solo-coro misto-3232-4221-timp 5batt pf-archi

120'

Premiere: 16 Oct 2010, Wrocław Opera, M. Zadara

(dir.), J. Kasprzyk (cond.)

### BOGDAN PAWŁOWSKI (b. 1932)

#### Kot w butach / Puss in Boots (1997)

Ballet for children (abbreviated version)

2222-4231-timp 2batt drum set ar-archi

120'



Marcin Mielczewski (16.-1651)  
Virgo Prudentissima and other religious  
concertos  
Les Traversées Baroques, E. Meyer  
(cond.)  
K617 226, 2011



Slavic Opera Arias  
Feliks Nowowiejski, Władysław  
Żeleński, Stanisław Moniuszko  
and also Borodin, Tchaikowsky, Rimsky-  
Korsakov, Rachmaninov, Smetana,  
Arensky, Dvořak  
P. Beczała (tenor), Polish Radio Symphony  
Orchestra, Ł. Borowicz (cond.)  
Orfeo (coproduction with Polish Radio)  
C 814101 A, 2010



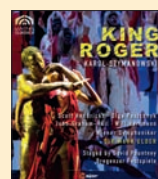
New Polish Music for Choir  
Z. Bagiński, W. Blecharz, M. Bembinow,  
A. Gronau, M. Małecki, A. Mociulski,  
O. Hans, W. Łukaszewski, B. Kowalski-  
Banasewicz, M. Borkowski, P. Zych, P.  
Łukaszewski, E. Pałasz  
Polish Chamber Choir, J. Łukaszewski  
(cond.)  
Musica Sacra Editon MSE 028, 2010



Krzysztof Penderecki  
String Quartets No. 1, 2, 3; String Trio,  
Clarinet Quartet  
A. Adamski (clarinet), Dafō String Quartet  
DUX 0770, 2011



Władysław Żeleński  
String Quartets Opp. 28 & 42  
Four Strings Quartet  
Acte Préalable AP0236, 2011



Karol Szymanowski  
King Roger  
S. Hendricks, O. Pasiecznik, Camerata  
Silesia, Polish Radio Choir  
Kraków, Wiener Symphoniker, Mark Elder  
(cond.)  
Unitel Classica A04001519 DVD, HDTV

### MARTA PTASZYŃSKA (b. 1943)

#### Kochankowie z klasztoru Valdemosia

/ The Lovers of Valdemosia Monastery (2010)

Opera in 2 acts

libretto: Janusz Krasny-Kraśniński

voci solo-3 voci del coro-Att-2222-2210-batt (3esec) chit ar

pf-archi

120'

Premiere: 18 Dec 2010, Grand Theatre in Łódź

T. Konina (dir.), W. Michniewski (cond.)



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