

“In the beginning,
there was rhythm
and colour”

A conversation with Agata Zubel

Ewa Szczecińska

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The critics all agree: Agata Zubel is one of the greatest talents of Polish contemporary music. When she goes on stage, she proves that she can sing everything, that there are no emotions that she cannot express with her voice. When asked about the future she says „...in 30 years? I'll be past 60 then! I don't want to live that long. Why should I live if I can't sing any more...” We are, however, calm – she will always be able to write music.

[U. Mieszkio]

Poland is not the easiest country for artists to operate in, but miracles happen and you have experienced this: you collect important awards, get commissions, you have good reviews, you are struggling with an excess rather than lack of interest. Singing, performing and composing – what are the proportions between these areas of your activity?

It is very difficult balancing two disciplines; both are passions, loves...quite simply both

must be in my life. I can't imagine either of them missing. But it is not easy. The composer needs silence, while singing and concerts demand travel, moving from place to place, becoming familiar with new repertoire. These are two ways of life that I must reconcile. On the other hand both of these disciplines – creative work and performing – are extremely complementary. And despite the organizational difficulties, it is wonderful that I can have them both at once. Thanks to that, when I am preparing a new work as a performer, I also have my compositional background. It translates into specific technical solutions: I sing with or without vibrato, slower or faster, with a particular shade of voice. I think of the song as a composer. On the other hand, I try to make sure my own music is not only purely theoretical notes, but a written communication for live performers – that is the result of my experience as a performer.

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Dear Readers,

Without a doubt, Fryderyk Chopin is playing a major role on the Polish and world music scenes this year, but Polish contemporary music has not stopped, nor slowed its own pace. Premieres of operas by Aleksander Nowak and Agata Zubel, prizes for composers working with PWM, festivals and concerts ... – we describe but a few of the events that took place over the last six months. Quite simply they couldn't all fit into the pages of our magazine.

'The Cover Face' of this issue, and the interviewee is Agata Zubel, composer and singer, an unpretentious and intriguing artist, whose talent has simply ceased to arouse the normal interest reserved for promising young artists, and is beginning to command the respect due to recognized composers.

The next pages we have dedicated to composers of the older generation: Roman Maciejewski, whose birth centenary was celebrated in February with the British premiere of his monumental Requiem, Włodzimierz Kotoński – the precursor of electroacoustic music in Poland, who this year celebrates his 85th birthday, and Wojciech Kilar – this time as an outstanding composer of film music.

We offer you this number with the hope that 2010 will be remembered not only as a difficult and tragic year, but as a year brightened by Chopin's mazurkas and rich with musical experiences.

ANNIVERSARIES 2010

Fryderyk Chopin 1810-1849
Roman Maciejewski 1910-1998
Andrzej Krzanowski 1951-1990
Włodzimierz Kotoński b. 1925
Andrzej Nikodemowicz b. 1925
Józef Świder b. 1930
Romuald Twardowski b. 1930

ANNIVERSARIES 2011

Tadeusz Baird 1928-1981
Stefan Kisielewski 1911-1991
Karol Lipiński 1790-1861
Kazimierz Serocki 1922-1981
Witold Szalonek 1927-2001

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Agata Zubel singing Shakespeare's *Sonnets* by Paweł Mykietyn, Musica Polonica Nova, Wrocław, 10 May 2010

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Performing such varied repertoire as *Folk songs* by Luciano Berio, *Kafka fragments* by György Kurtág, *DW9* of Bernhard Lang, or *Pieśni do słów Trakla* by Paweł Szymański, you have taken extra composition lessons.

Yes. I am fascinated by finding out what I don't yet know. In childhood and early youth, I played percussion, so from an early age I had access to the strange world of sound, unevenly tempered notes. My imagination began to venture into different regions very early. I wrote my first pieces for percussion and this helps me greatly now as contemporary vocal parts are often very rhythmically complex – for example, Bernhard Lang does not take into account at all the fact that singers may have problems with rhythm.

And so in your own music and in your life, in the beginning there was rhythm and colour. Do you work the same way in most pieces?

That is an interesting observation: in the beginning was the rhythm and colour. Yes, rhythm and colour are for me the most important. Very often I build pieces through colours or rhythmic structures. At first I was very afraid of large materials – I'm exact, I have everything arranged, no messiness. It is easy to achieve accuracy in a piece for a solo instrument, but in a work for orchestra it is difficult. During my studies I did not imagine that I could compose a piece for orchestra, but for my degree I wrote a symphony. I had to face it. The next, my *Symphony No. 2* was a breakthrough work. In the symphony I am generally interested in the riddle of 'sounding together' rather than reheating the classical symphonic genre. The first symphony has some features of a concerto for orchestra, while the second addresses the interplay of the musicians and with spatiality. In the symphonies, and also in my opera-ballet, which will be premiered in mid-May at the Grand Theatre National Opera, it is important for me to break from what has been imposed on us – for example, that a symphony must have four movements. Rather, I try to go back to the original definition of a symphony, and open my imagination in this direction.

So a symphony, in the beginning, was 'playing together'. Is this true in *Symphony No. 3*, which will be premiered at the year's 'Warsaw Autumn'?

Symphony No. 3 is for solo trumpet and orchestra, despite my calling it a symphony.

Not a concerto for trumpet...

It is a symphony. It has some concerto elements, of course, because there is a trumpet concertante, but for me it is a symphony – in one movement for a microtonal trumpet, written for the great Dutch trumpeter Marco Blaauw. I wrote it in a comfortable setting. I received a Rockefeller Foundation scholarship to stay in Bellagio – a magnificent resort in Italy. It is a little spit of land on a lake, surrounded by the Alps with scenery of unearthly beauty. And there is a retreat for artists where they can compose music in isolation from the hustle and bustle. I wish everyone had such a place to compose. However, the *Symphony No. 3* in fact has little to do with an idyllic climate and dreaminess. For me it is a strange piece. I generally like it when my pieces surprise me, but it really is unique in this respect. The foundations – again – are colour and rhythm; these are the form-giving elements. The symphony begins with a marvellous canon formed between groups of instruments, a canon which is based on the colours and rhythms without pitches. It is a very strange piece, perhaps I can't talk about it. Maybe we can meet after the first performance....

That is fascinating...and secret – the moment of suspense between writing the piece and its first performance. And how is it during the compositional process: do you struggle or do the ideas come into your head by themselves?

It is always a struggle. I write painfully, slowly. I pick, score everything out, improve it. It is terrible work!

And intuition? The first idea perhaps comes from intuition?

Yes, but certainly the path to have a composition become acceptable for me is a very long one. Right up to that moment I must be guided by intuition. Sometimes this lasts

The aesthetics of Agata Zubel's musical language are closely linked with her experience as a performer. Writing for solo voice accompanied by electronics or instruments, the composer goes beyond the limits of traditional vocal technique, explores new performance techniques, searches for unknown sonoristic properties of sound. Drawing inspiration from the achievements of J. Cage and L. Berio among others, Zubel uses a special kind of musical rhetoric that evokes a strong expressive charge and extra-musical associations, while maintaining the improvisational nature of the works (*Parlando, Unisano I, II, Cascando*). Colouristic elements also dominate in the compositions for percussion and chamber works, often with an electronic layer with a characteristic, bruiteist sound and impulsive structure (*Maximum Load, String Quartet No. 1*). In the large-scale works, apart from precise construction, an important role is played by the spatial setting of performers (*Symphony No. 2, of the Songs*).

[Daniel Cichy, Encyclopaedia of Music PWM]



Poems

A. Copland – *Twelve Poems of Emily Dickinson*; A. Scriabin – *Vers la flamme*; A. Berg – *Sieben frühe Lieder*; P. Szymanowski – *Drei Lieder nach Trakl*
A. Zubel (soprano), M. Grabosz (piano)
CD Accord ACD 149, 2009



Cascando

String Quartet No. 1 for four cellos & computer, Cellonet; *Cascando* for voice, flute, clarinet, violin & cello, A. Zubel, Seattle Chamber Players; *Unisano I* for voice, percussion & computer, A. Zubel, J. Pilch; *Unisano II* for voice, accordion & computer, A. Zubel, M. Moc *Maximum Load* for percussion & computer, J. Pilch
CD Accord ACD 123, 2009

a very long time and is accompanied by much scoring and many corrections. All of the details must serve the bigger picture, the whole, and everything is interconnected: first the sketch, very general, and then process of correcting it. As a result it can turn out that everything starts to have its own life, that the final result may have little to do with the first idea. It is a constant struggle, constant dissatisfaction. This work also consists of writing something that is imagined. The composer's task is to write it down, because no one can read our thoughts – at most they may read them from the music. Therefore the score must be prepared so that the idea is most faithfully reproduced. Paper is still not music – it is only a record, a record of ideas and the performer has to draw the idea out of these notes. It is very important, because the score is only a medium of communication to show what is in the head of the composer; the idea is then transmitted through the performer and further to the listener. And because each listener has something different in his or her mind, in reality there are as many pieces as there are listeners at the concert: from the composer's concept, through the performers to the listeners, hundreds of pieces are created in one evening. (laughs)

What is your opinion about what was once called harmony and later organisation of pitches? How is this in your new symphony?

The draw of major-minor is certainly alien to me, but some tonal centres do appear. I use a lot of microtonal chords and extended performance techniques, unconventional, with indefinite pitches. In the *Symphony No. 3* it is very clear, and I would even say it contributes to the form. As you said about colour, I think that harmony is here subordinate to colour.

How do you start to work on a new piece?

First, I consider the form, dramaturgy, the sculpture of the entirety. This is the starting point, and then I can realise the sculpture in different ways. It is a good comparison...with sculpture. I like listening to pieces that – after hearing – I can remember in their entirety, so

that after the concert the piece remains in my memory as a contained whole. However, the block or sculpture is only a general idea. Next I try to consider everything in purely musical terms, without reference to other arts. I think in sounds.

How was it with the opera-ballet *Between*? Where did the idea come from?

It was not a commission, I just wanted to write such a piece and when it was ready, the National Opera showed an interest in it, and I am very happy with this. This – in general – is a difficult subject: I am a singer and naturally should be a friend of opera as a genre, yet for me this love is very difficult. I really like opera, but on the other hand I can't stand it, and over the years this battle inside me has continued. As a singer I am involved in arias, but I don't agree with many operatic solutions. The desire to write opera has long matured within me, but I could not determine what I like in this genre, what I don't like and why, which is why I have such an internal conflict. This work is my first attempt to answer these questions.

In *Between*, what ultimately have you kept from opera, what from ballet, and what goes beyond these genres?

There is no libretto, no content, plot, and thus no cause-effect planned action. There is a singer who sings in a strange language; she shows some emotion, and this is my goal. My point is that speech and verbal communication are not the only forms of communication which occur between people. Many things take place without words: we smile, cry; there is a whole rich sphere of life that exists in non-verbal communication – and to that we add the range of intentions that we only surmise. That is what I wanted to touch upon. In this piece everything is very *between*; I wanted to 'suspend' opera and ballet, as these genres are also *between*. There is a singer on stage – so there is some operatic element (laughs).

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REPertoire RECOMMENDATIONS

Lentille

for string orchestra, voice & accordion (2001), 13'

Premiere: 27 Sept 2001, 'Warsaw Autumn'

A. Zubel, M. Moc (accordion), AUKSO Chamber Orchestra, M. Moś (cond.)

"The word lentille should be translated here as a lens. The aim of the work is to transfer the optical properties of this object to the field of music. The hypothetical lens placed in unfolding musical time causes the musical image going through it to be larger and at the same time reversed". [A. Zubel]

nad Pieśniami [of the Songs]

for soprano (mezzosoprano), cello solo, mixed choir & orchestra (2007), 40'

S(Ms) solo-vc solo-coro misto-3030-4200-batt (2esec) cel-archi (6.6.6.6.2)

Premiere: 14 Sept 2007, Wrocław

A. Zubel, Andrzej Bauer (cello), AUKSO Chamber Orchestra, Camerata Silesia, M. Moś (cond.)

Zdjęcia z albumu

[Photographs from an Album]

for marimba & string quartet (2000), 17'

Premiere: 26 Feb 2004, Wrocław

A. Pstrokońska, Jagiellonian String Quartet
Cat. no. 10104 (score + parts)

"The piece is an attempt to translate methods of transferring images into music – from smooth transition, through appearance, disappearance, zooming in, zooming out, waving, flickering, dismembering, to viewing the same from different sides, shots, perspectives, bring closer until blurring, destruction, surprise, shaking, unexpected challenges, clumsiness, inconsistencies, absurdity, reflection, meditation, calmness, silence, flying, zooming, from detail to general, near to close, to be – not to be, to not have been ...". [A. Zubel]

Cascando

for voice, flute, clarinet, violin & cello (2007), 15'

Symphony No. 3

for double bell trumpet solo & orchestra, 25'

tr solo-3333-3431-xf mar batt-archi

Premiere: 21 Sept 2010, 'Warsaw Autumn'

M. Blaauw (trumpet), Sinfonia Iuventus

Between (opera/ballet)

for voice, electronics & dancers (2005), 50'

Premiere: 13 May 2010, Warsaw

A. Zubel, dancers, M. Kleczewska (dir.)

Basoon Concerto 'Ragnatela' (1999), 12'

fg solo-0000-0000-archi

Premiere: 21 Feb 2002, Wrocław

C. Klonowski, Chamber Orchestra of the Academy of Music in Wrocław, J. M. Zarzycki (cond.)
The Concerto 'Ragnatela' (in Italian: a spider's web) is an attempt to cast a subtle, delicate, airy design of this covered with dew, this beautiful creation of nature glinting in the sun.

Trivellazione a percussione (2000), 8'

Cat. no. 10130

Lumière pour percussion (1997), 10'

Cat. no. 10006



Photo: M. Filipczyk

Zych's Album awarded with the Pizzicato Supersonic Award

Wojciech Ziemowit Zych's first monographic album, "Works for Orchestra" was awarded the prestigious European "Pizzicato Supersonic Award" in Luxembourg, granted in June of this year. The album included orchestral works: *Symphony No. 1*, *Concerto for Bass Clarinet and Orchestra*, and *Poruszenia woli* [Stirrings of the Will], performed by the Białystok Opera and Philharmonic Orchestra, directed by Przemysław Fiugajski. The solo part of the concerto was performed by Michał Górczyński.

"The three orchestral compositions by Wojciech Ziemowit Zych, included in this CD, are proofs of both composer's art and his unique style. The artist, presently in his thirties, has managed to develop original composing means and one-of-a-kind expression, stretching between extremes. Despite great attention paid by Mr Zych to 'technical' issues (the ones which concern the methods of arranging tones and sounds), he is primarily interested in the composition of the kind of music which reflects the human feelings in the context of the (presumably contemporary) world in the best way".

Maciej Jabłoński, excerpt from the commentary in the booklet

"His music is very 'serious', far from casual post-modern lightness, reflective – it seems that the Kraków based creator tries to bring it near to the train of his thoughts, the flow of emotions and shape it rather more in a 'human' way than by some standard of excellence. Therefore, these pieces truly act as carriers of ideas, philosophical concepts, but not in a programmatic sense. Zych applies rich instrumentation and is interested in the possibilities of instruments, but does not seek to obtain a polished sound, unusual effects, or to sensory colourfulness".

Krzysztof Kwiatkowski, "Ruch Muzyczny" no. 10/2010



Works for Orchestra
Symphony No. 1, Stirrings of the Will, Concerto for Bass Clarinet & Orchestra
DUX 0722, 2009

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Who is that singer?

It depends on the director. The music is very precisely composed: electronics, singer and multi-channel, spatial projection of sound around the audience.

But the description 'opera-ballet' isn't without significance...

'Opera-ballet' is in the subtitle, because it was important to me that there would be dance, that this *between* is also expressed through dance. The discipline of dance is abstract; like sound, this is also a non-verbal language. But the 'ballet' in the subtitle is just a suggestion. I composed the music very precisely and the rest is up to the director....

We are having a strange discussion about pieces which for now only exist in score, on paper, or in the computer...What are you doing at the moment?

I am not composing anything now. I am involved in rehearsals for the opera, and I have a very intensive concert schedule. Preparing new repertoire is a long process. I need to start preparing a half year in advance, and in contemporary music that time can be extended even more. I have one concert calendar, another composing calendar. I have to plan everything very exactly, very far in advance

Your life depends on your immense competence in organising work – balancing between composing and giving concerts. In this you are perfect. I can't remember a time when you sang badly.

There is no chance for me to sing badly. Of course, everyone has better or worse days, but our task is to present a piece. I can't imagine giving a poorly prepared concert. This is particularly important in contemporary music. If someone plays Mozart badly, they are a poor performer, but in contemporary music a poor performance, in which the intentions of the performed music can't be understood, can close the door on the composer. It is a huge responsibility. In a certain sense, the performer decides whether or not the composition will live.

You are a composer so you know that well. Which piece performed by you has left the biggest mark on you?

Many, almost all.... *Kafka fragmente* by Kurtág are extremely difficult, as the vocal range is from C sharp in the bass clef to D sharp above the treble clef. It is an hour of music without pause – 40 movements and each one is different; one must place everything in its form, become familiar with it and complete it; it is written only for voice and violin, without breaks...an uncompromising piece. For me this was an immensely inspiring experience. I had to struggle with material of different types. Finally in this I heard a fascinating piece with text – fragments of letters, unknown comments by Franz Kafka. I sang

it only once, with a violinist in the USA, in Seattle. We prepared it, of course, apart, over half a year and after my arrival in the States we had two days to get it off. I was terrified, but it was a metaphysical experience, like conquering a mountain peak: one hour of music at the concert, and earlier – to that moment – half a year of preparation. There is pleasure in this, music deeply experienced, understood, but hardly glued together. The concert finished with applause – a standing ovation. Despite being a very difficult piece, the public was able to penetrate it and to appreciate it!

So it seems that performing contemporary music and composing are intertwined, that in your life they are a whole. Thank you for our discussion.

(April 2010)

Transl. L. Davidson

AGATA ZUBEL was born in Wrocław, where she graduated with honours from Jan Wichrowski's composition class, and vocal studies under the direction of D. Paziuk-Zipsper. She also studied in Holland and took part in numerous courses. In 2004 she received the title of Doctor of Musical Art. She currently lectures at the Music Academy in Wrocław.

She is renowned in the world of vocalists, specializing in interpretation of music of the 20th and 21st centuries. Her repertoire includes her original compositions and works of nearly 50 artists. In recent years, she participated in performances such as B. Lang's *DW9*, Z. Krauze's *Gwiazda*, W. Lutosławski's *Chantefleurs et Chantefables*, and *Luci mie traditrici* by S. Sciarrino.

In 2004, she took part in an experimental improvisation project at a concert commissioned by the organisers of the International Composition Course in Darmstadt. In 2005, she received the "Polityka" Passport, a prestigious award presented by the weekly magazine "Polityka". In the same year, the *Symphony No. 2*, written at the request of Deutsche Welle Radio, was premiered in Bonn. Among the subsequent commissions were, among others, the *String Quartet No. 1* written for the Ultraschall Festival in Berlin, of the Songs for Wrocław Cantans, Cascando for the Central Europe Music Festival in Seattle, and during this year's 'Warsaw Autumn' we can hear the *Symphony No. 3*, written under the auspices of a Rockefeller Foundation scholarship.



In 2010 her album "Cascando" was awarded with 'Fryderyk' – the annual award in Polish music. Its status in the Polish public can be compared to the American Grammy and the UK's BRIT Award. Nominees and winners are selected by a body called Phonographic Academy (*Akademia Fonograficzna*) which by now consists of more than 800 artists, journalists and music industry professionals. This year Agata Zubel was also nominated to 'Fryderyk' Award for her album "Poems" (Album of the Year – Vocal Recital) and as the Composer of the Year. Through PWM initiative, Agata Zubel has been invited as composer-in-residence in the Kraków Philharmonic for the season 2010/2011. This is the first time the status of composer-in-residence has been assigned in Poland.

New Territories of the Polish Opera

The premieres of the operas *Sudden Rain* by Aleksander Nowak and *Agata Zubeł's Between* took place 13. May in the Grand Theatre – National Opera, as a part of the 'Terytoria' cycle.

The 'Terytoria' cycle is an attempt to search for new aesthetic qualities and forms of expression, delineation of innovative trends, calling up unknown associations and visions. The Grand Theatre – National Opera has invited the most interesting artists from music, theatre and the visual arts to collaborate in this. In May, it showcased works of two composers of the youngest generation – Aleksander Nowak and Agata Zubeł.

Maja Kleczewska – director of both productions performed in one evening – intelligently linked operas that seemed to be completely separate entities. Nowak's *Sudden Rain* is a traditional opera, with singers, an orchestra and a plot, whereas Zubeł's *Between* breaks nearly all the patterns of opera: instead of the orchestra – tape, scenery is replaced by video deep on the stage, and the only vocalist sings incomprehensible words in an imaginary language, accompanied by some dancers dressed similarly to the main characters from *Sudden Rain*. In the first part of the evening, we have a history of marital breakdown and in the second – a continuation of the story, moved into pure expression.



ALEKSANDER NOWAK: *SUDDEN RAIN*

Chamber Opera in 4 scenes for soprano, baritone, mixed choir and chamber orchestra

The single act *Sudden Rain* speaks of how intentions and actions do not always agree with each other. Through his music, Nowak suggestively illustrates two characters of a married couple and leads the listener to an unexpected finale.

"We need each other. Influencing each other, we are looking for a beacon. We go to opposites, we look at each other like through a window in the rain". [A. Nowak]

The libretto includes a dialogue of a married couple on their wedding anniversary, and fragments of letters and notes made by a person with Asperger's syndrome.

Music dressed in beautiful pastel colours, oscillating in style between Debussy's impressionism and Messiaen's late colourist clarity and expressiveness. There is no room for experimentation. Nowak uses tried and tested harmony, texture and instrumental methods – unashamedly reaches back many years for techniques, and in a simple, natural way uses them for his own expressive-theatrical objectives.

[Ewa Szczecińska, *Dwutygodnik*]

Libretto: Anna Konieczna and Aleksander Nowak

English language version with Polish supertitles

Conductor: Marek Moś

Director: Maja Kleczewska

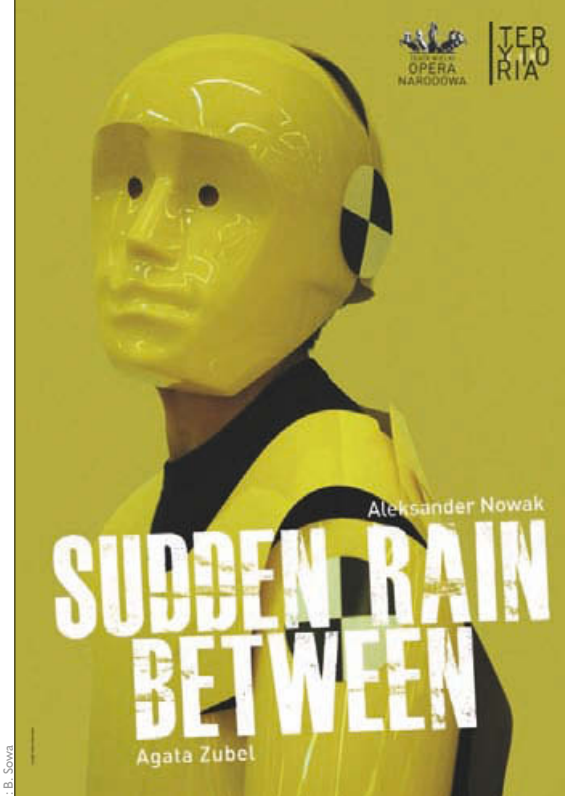
Scenography: Katarzyna Borkowska

Stage directions: Mikołaj Mikołajczyk; Lighting: Wojtek Puś

Preparation of the choir: Bogdan Gola

Choir and Orchestra of the National Opera

Cast: She – Ingrida Gapova, Łucja Szablewska, He – Tomasz Piluchowski, Łukasz Rosiak



AGATA ZUBEŁ: *BETWEEN*

Opera / ballet for voice, electronics and dancers

Between is an inter-genre piece, opera/ballet, and thus open to the inventiveness of the creative producer. The musicians are replaced by a spatially composed layer of electronic music through 6 speakers surrounding the audience. Only the single female voice is performed live, and it is this part that raises emotions, becoming the starting point for new graphic and dance actions.

An insight into the heroine's intimate experiences, "Between" is told by the music alone. The electronic layer of Zubeł's five-part composition irritates and worries. Immersing listeners from almost all sides, it does not leave anyone indifferent, it forces a response. The computer part, full of metallic sounds, raw colours, angular themes and aggressive rhythms, complemented by crazy acrobatics in the solo voice, appropriates and dominates the space. Scraps of words, individual syllables and sounds that have no semantic value. They are instead a reflection of a wide range of emotions, often extreme, extracted from the deepest layers of self-awareness. And in that lies their strength.

[Daniel Cichy, *Tygodnik Powszechny*]

Director: Maja Kleczewska

Scenography: Katarzyna Borkowska

Choreography: Mikołaj Mikołajczyk

Lighting: Wojtek Puś

Sound projections: Cezary Duchnowski

Video projections: Mark Lewis

Cast: Agata Zubeł and dancers

Roman Maciejewski (1910–1998)

Music in the Mirror of Life

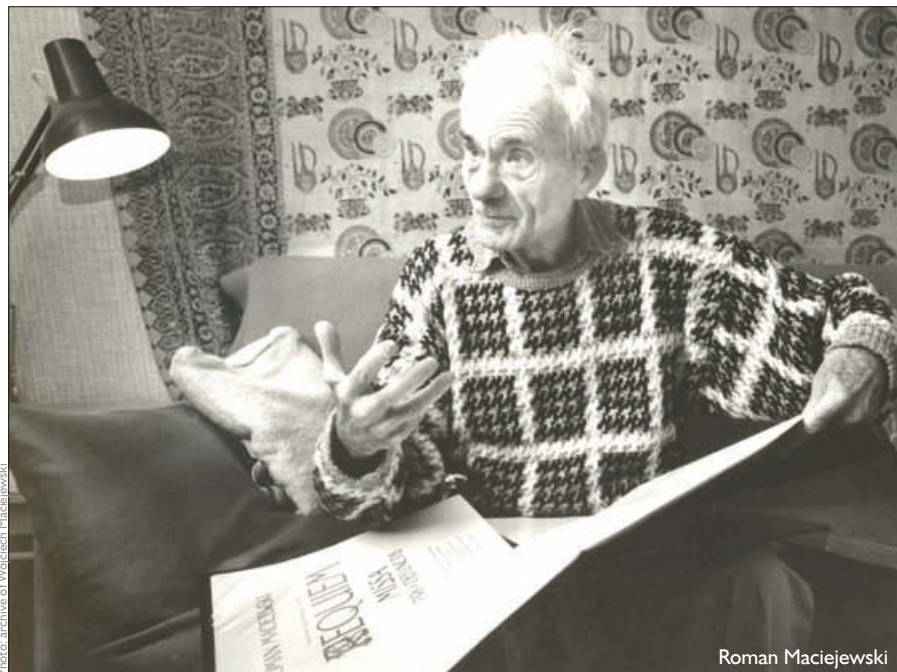
Roman Maciejewski's biography could serve as a plot of a novel or a movie script. "Roman's life was a colourful mosaic," says the composer's brother, Wojciech Maciejewski. There are few artists whose life moved so swiftly, weaving personal developments with more important historical events, from both music history and world history.

Aleksandra Adamska-Osada

The fate of this composer is entwined with the biographies of outstanding personalities of the twentieth century – from the world of art, literature, politics. The multitude and size of the features of his life give it a special stamp. Currently, this artist's creativity, personality, and philosophy of life are arousing growing interest. His works are being included in the repertoires of the best performers and the best ensembles. The music's strength can be reduced to two criteria: performance, execution (a great knowledge and sense of vocal and instrumental texture) and aesthetic (clear construction, logic). Maciejewski also (as a composer-philosopher-ascetic) draws attention to the most intimate sphere of man: the spiritual. Work on his opus vitae – *Requiem* (1945–1959) was accompanied by efforts of improvement, spirituality, to "bear witness to the truth about oneself". The surprising consistency of his creative and spiritual paths is one of the most distinctive elements of Maciejewski's life and work, a phenomenon of artists of the last century.

GERMANY AND POLAND

Roman Maciejewski was born on 28 February 1910 in Berlin. He started to learn the piano under the watchful eye of his mother, Bronisława, and then in the renowned J. Stern Conservatory in Berlin (from 1917). Already at that time it was obvious that he was an unusually talented child, performing regularly at school concerts. In 1919 the Maciejewski family moved to Radomicko, his mother's hometown, and then to Leszno (Wielkopolska). Despite the absence of a music school in Leszno at the time, opportunities to develop his musical interests were not lacking. The Maciejewski family traditions included making music together. The teenage Roman played as an organist during Mass in the school, in the St Nicholas parish church and also led the boy-scout choir. In 1924 Maciejewski began his studies in the State Conservatory of Music in Poznań in Bohdan Zaleski's piano class. Here too his musical talent was soon to shine. Roman 'absorbed' more songs from the piano literature,



Roman Maciejewski

was extremely strong in sight-reading and improvised well. Perhaps in the same school year (1924/1925) he was hired to work as an accompanist for one of the best Poznań choirs of the time, the Polish Singing Circle (led by Stanisław Wiechowicz), and also the dance school (led by Walentyna Szapoznikow-Wiechowicz). Among the pianist's additional musical interests (choral music, dance), one passion increasingly came to the fore: composition. The talented conservatory student was encouraged to go in this direction by the teacher of harmony and counterpoint – Kazimierz Sikorski. Maciejewski's first four *Mazurkas* (1928–1931) are dedicated to him. His wide spectrum of interests also included musicology and philosophy (in the academic year 1928/1929 he studied both subjects at the Faculty of Humanities of the University of Poznań). The years of staying in Warsaw (1931–1934) were filled with new experiences and acquaintances, and had a great influence on the later life of the composer.

In 1931 Maciejewski began his studies in the State Conservatory Higher School, studying both piano (with J. Turczyński) and composition (with K. Sikorski). In the same year he met Karol Szymanowski. In March 1932 Maciejewski led the students' strike, the culmination of the quarrel with the Higher Music School, whose first rector was Szymanowski¹. He was expelled from the university for organizing the strike. This did not prevent the development of his artistic career. Maciejewski performed as a soloist, chamber musician and accompanist, collaborated with Janina Mieczysława (Founder of



A rehearsal of The Roman Choir in Los Angeles, 1972

the School of Eurythmics and Fine Arts) and distinguished theatre director, Stefan Jaracz and Leon Schiller. He successfully presented his own piano works (*Mazurkas*, *Triptych*, highland dances: *Zbójnicki* and *Krzesany*)², enthusiastically taken by eminent pianists – Artur Rubinstein (*Mazurkas*, *Zbójnicki*), Zbigniew Drzewiecki (*Krzesany*), and later Halina Czerny-Stefańska (*Triptych*). After receiving a government grant, Maciejewski moved to Paris (1934).

FRANCE

Pre-war Paris was a pre-eminent cultural centre, drawing together all sorts of tendencies, achievements and artistic currents. Maciejewski drank the Parisian aura, with its concerts, exhibitions and world premieres. He attended lessons in composition with Nadia Boulanger and had the opportunity to meet such composers as: A. Honegger, D. Milhaud, M. Ravel, F. Poulenc, I. Stravinsky. His wide circle of friends included musicians, paint-

ers and writers. Among them were J. Czapski, J. Lechoń, Cz. Miłosz, B. Miciński, J. Pankiewicz, Z. Ruskowski. He was close with Felicja and Kazimierz Kranc³, Nela and Artur Rubinstein and ambassador Juliusz Łukasiewicz. Thanks to his acquaintance with the ambassador and Ludwik Rajchman⁴, Maciejewski came into contact with the world of European political elite (he met, among others A. Eden, P. Bonceur). The most important piece created at the time was the Concerto pour deux piano solo (1936). The official performance of the Concerto took place in the Salle Chopin (March 25, 1936) in the interpretation of the composer and K. Kranc. It turned out to be a great success, whose extension was further performances, in London and Warsaw (1937) among other places.

ENGLAND

Maciejewski spent the years 1938-1939 in England (Dartington Hall) collaborating with the well-known German choreographer Kurt Jooss. In December 1938 Maciejewski married Elvi Galeen, a dancer from the ballet, who came from Sweden. In the summer of the next year, with the intention of getting to know Elvi's parents⁵ and country, the young couple went to Göteborg. They were prevented from leaving Sweden by the outbreak of WWII, and so decided to stay in Sweden.

SWEDEN

In the '40s Maciejewski maintained a busy concert schedule. His *Allegro concertante* for piano and orchestra (1945) was widely acclaimed. Among his most interesting stage experiences was his collaboration with Swedish theatre directors – Ingmar Bergman and Knut Ström, which resulted in a series of shows with Maciejewski's music (*Caligula* by A. Camus, W. Shakespeare's *Macbeth*, R. del Velle-Inclán's *Palabras divinas* dir. by Bergman, *Songs of the Lute* by Kao-Tse-Tcheng dir. by K. Ström).

Towards the end of the war (probably in January 1945) the composer began work on his greatest work – *Requiem*. "I wanted to contribute to making people aware of the bleak absurdity of war", he said, "I sought a way to express this musically".

The years 1944-1946 represented the most difficult period in the composer's life. This was caused by fears about his family in his occupied homeland, illness of his wife and bidding her farewell, his own illness and the proximity of death. These traumatic experiences gave rise to transformation: "As a Catholic, I turned to religion, while through diet I came upon the philosophy of yoga". Maciejewski radically changed his way of life starting from diet, extending through running, swimming, yoga exercises, to the deepening of his spiritual life (the practices of the Catholic Church, meditation). When he returned to health, he returned to composing the *Requiem*. Work on the piece was closely linked with his spiritual development and integrated into his general course of life, determined by the constant striving for harmony with the surrounding world and God. Notwithstanding the difficulties, the changing external conditions and extended time period of creation, with peace and a deep conviction of calling, he strove for its completion in England, Scotland (from 1950) and then America (from 1951).

USA AND EUROPE

Here his career opportunities opened before him, as Rubinstein expected a piano concerto from him, and the well-known film producer Samuel Goldwyn (whom he met at the Rubinstein's) proposed him the position of music director in his studio (Metro-Goldwyn-Mayer). Maciejewski did not make use of these proposals, thinking that this career would disturb his way of life, preventing any work on the *Requiem*.

In 1952, he received an annual stipend from the Huntington Hartford Foundation, thanks to which he stayed in an artistic enclave in a mountain canyon on the Pacific, and he later rented a flat near this place (Ocean Front). In 1955 he was appointed organist and director of the choir in the church of Our Lady of the Bright Mount in Los Angeles. In 1958, he stayed with his friend Jacek Bleckmann and his mother, who belonged to the Jewish community (in Venice), where he completed his *Requiem*. In August 1959 he came to Poland, staying with family in Leszno, Warsaw and Kraków, where he began rehearsals connected to his planned premiere of the *Missa pro defunctis* at the 'Warsaw Autumn' festival. This took place on September 20, 1960 at the Warsaw Philharmonic conducted by the composer himself.

After returning to California (1961), Maciejewski worked as an organist and choral conductor in the Church of Our Lady of Guadalupe in Hermosa Beach, and from 1963 also in the Church of Nativity in Torrance. He later joined the choirs from both parishes into one – The Roman Choir. On 1 November 1975 the performance of *Requiem* took place in the most prestigious hall in Los Angeles – Music Center. The leading American conductor Roger Wagner undertook this task. The reception of the piece was extremely positive. The press reviews confirmed the great success of the performance of the Requiem, and Maciejewski received a number of attractive artistic offers. The composer, however, had other plans – he wanted to spend the next period in peace and seclusion, close to nature. In early 1977 he went to the Azores, and then the Canary Islands. For a few months he lived in the desert part of the island of La Graciosa, giving himself to prayer, meditation. In this place – he said – he experienced a special closeness to nature and God. After a few months he went to Poland (visited Warsaw, Poznań, Kraków, Zakopane) and then went to Göteborg. He decided to settle there permanently. He died on 30 April 1998 in Göteborg. His ashes were interred in the cemetery in his hometown of Leszno.

Transl. L. Davidson

- 1 The creation of a university on the foundations of a secondary school split pedagogues between those in favor and those against the reorganization of these workplaces. This conflict also focused on the friction between 'traditionalists' (composers of the older generation) and 'progressives' – young composers grouped around Szymanowski. Tired of the continuous personal attacks and negative press, he resigned as rector (1931), and then (after a ministerial decision to liquidate the college) as professor of the Conservatory (1932).
- 2 The dance Zbójnicki is among lost works.

REPERTOIRE RECOMMENDATIONS

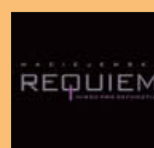
Missa pro defunctis (Requiem) (1959), 130'

SATB soli-coro misto-4444-4432-batt (7esec) cel 2ar 2pf org (ad lib.)-archi

premiere: 1 Nov 1975, Los Angeles

L.C. Adcock, Ch. Krooskos, J. Guarnieri, H. Enns, Los Angeles Master Chorale and Sinfonia Orchestra, R. Wagner (cond.)

I think the work is fascinating. The piece is written in a universal style. In it, we find every formal, verbal, stylistic, linguistic achievement – from Bach and Handel to Ravel, Stravinsky, and even the contemporary avant-garde, but it is all melted in the crucible of his own creative personality in the lengthy process of a gigantic work. [...] There are very few compositions that capture me so. The music is actually simple and almost naive. Just like for children, or like the greatest. [H. Czyż]



Requiem

Z. Donat (soprano), J. Rappé (alto), J. Knetig (tenor), J. Niziolek (bass), Warsaw Philharmonic Symphony Orchestra and Choir, T. Strugała (cond.), H. Wojnarowski (choirmaster) Polskie Nagrania, PNCD 039, 1989/2009

The Songs of Bilitis

for soprano & orchestra (1935/2001), 12'

S solo 22142-4230-tmp-ar pf-archi

lyrics: P. Louis, transl. L. Staff [Pol.]

premiere: 16 III 2010, Poznań

M. Michałowska (soprano), Poznań Philharmonic Orchestra, M. Sompoliński (cond.)

Widoki znad morza [Scenes from the Seaside] Suite for small orchestra (1972), 9'

1(+ fl verticale)1(+ cor i.)2(+ cl basso)1-2111-batt (2esec) ar pf(anche cmb cel)-archi(0.4.4.2)

Berceuse & Allegro concertante

for piano & orchestra (1944), 25'

pf solo-2222-2230-batt (4esec) cel ar pf-archi

Mazurkas for piano, vol. 1-2

Cat. no. 10890, 10891

Roman Maciejewski's *Mazurkas* were written throughout his career as a composer and are something of a phenomenon. characterized by their exceptionally compact form, they go far beyond what we regard as folk dance and song [...]. Throughout the history of music, only three great composers could create real mazurkas – masterpieces which had nothing to do with trivial short compositions one forgets very quickly. These composers are Chopin, Szymanowski and – Maciejewski. [Michał Wesołowski, editorial commentary]

- 3 Felicja Kranc studied painting with J. Pankiewicz and Kazimierz continued his piano studies with Lazar Levy and Alexander Liebermann.
- 4 Ludwik Rajchman was the leader of the Health Committee of the League of Nations in Geneva, father of the composer's friend Marta Rajchman.
- 5 Her father, Henrik Galeen was a famous film director, mother came from a line of Swedish financiers.



Bram Stoker's Dracula, dir. F. F. Coppola



The Ninth Gate, dir. R. Polański

Wojciech Kilar: Music inspired by the Moving Image

In his career, Wojciech Kilar strictly observes two basic rules: firstly – autonomous music for the concert hall is in every respect more important than film music, and secondly – silly movies that do not convey any deeper content are not worth writing music for; that time should be spent writing concert music. Despite, and because of this, Kilar has written music for so many outstanding art films, which have passed into the history of Polish and international cinema. that has become himself a part of that history, and he has not yet written his last note!

Urszula Mieszkieleo

Kilar gained international fame only in the 90s, when he wrote the music for *Bram Stoker's Dracula* by Francis Ford Coppola (1992); later achievements included *The Portrait of a Lady* by Jane Campion (1996), *The Ninth Gate* (1999) and *The Pianist* (2002) by Roman Polański. Outside of Poland, however, it is not well known that Kilar has been writing for film for fifty years. Over the course of his career he has collaborated with almost all the major Polish directors, including Kazimierz Kutz, Stanisław Różewicz, Jerzy Hoffman, Wojciech Jerzy Has, Janusz Majewski, Krzysztof Zanussi, Andrzej Wajda, Krzysztof Kieślowski, the aforementioned Roman Polański and many others.

He began his film work in the late 1950s as a young composer, still perfecting his craft under the guidance of Nadia Boulanger and

debuting at the 'Warsaw Autumn' festival. He was keenly interested in all theoretical aspects of film music. If the film (and of course the director) allowed it, Kilar eagerly experimented with the music, with various ways of juxtaposing it with the image and with the function of music within the context of the film (K. Kutz *Nikt nie woła*, 1960, *Milczenie*, 1963, K. Zanussi *Struktura kryształu*, 1969). He quickly established himself as a composer who 'felt' the image and was able to illustrate everything in music.

Meanwhile, his career as a composer of classical music developed in parallel to his career as a 'film' composer. He was one of the leading representatives of avant-garde music in Poland. A few years later Kilar was also one of the composers (along with Henryk Mikołaj Górecki, Krzysztof Penderecki and others) who skilfully paved their way to new aesthetics of music in the twentieth century. At this point in Kilar's career film music had to give way to concert music – Kilar was still writing a lot for film, but with the reservation that it was only functional music, and that he could only fully realise himself as a composer through autonomous music. He explained his position in a later interview: "The basis of all artistic activity is form, and in film music, it simply does not exist. These are bits, shreds, more or less gathered. Apart from that, one is not the author of the work, but just another participant in its realisation. [...] The border where craft ends and artistry begins is the ability to tell a story and enclose it within a form. [...] Qualitatively, taking into account the very fabric of sound, film music is valuable. Unfortunately, it is not enclosed

piece"². In another interview he bluntly described the problem with a comparison: "An autonomous composition is a house, and the composer is the architect. In film, the director is the architect, and I'm just the decorator"³.

Despite this dependency, and the problem of 'ragged' form, Wojciech Kilar has managed over the years to create countless masterpieces of film music, drawing on a wide variety of conventions, styles and techniques associated with chamber and orchestral music. From his pen have come many of the most beautiful musical themes ever written, and he has left his personal mark on each of the films for which he has composed music. This, of course, raises the question: what makes Kilar's 'film style' so recognizable, even though all of the parameters are different in each film (different directors, plots, characters, genres, settings...)? Certainly, he has a characteristic way of combining instrumental timbres, and a predilection for certain harmonic and rhythmic structures, but, actually, his individualism lies in the intelligence and sensitivity with which he so aptly interprets the film through the language of music. "First, I watch the film," says the composer. "It gives me an idea of the story, of the narrative. Most important is the relationship of music and image. Only in second place will I consider the content, the psychology"⁴. Elsewhere, he adds, "Always I write music that is my impression of the film. [...] The picture is the inspiration that works on my senses"⁵.

The success of the music of *Dracula* – a film about great passions, love, fear, rebellion against God – is not surprising. Kilar, who is a deeply religious man, read a full palette of



Death and the Maiden, dir. R. Polański



The Pianist, dir. R. Polański



The Portrait of a Lady, dir. J. Campion

Everywhere where something important happens, where people fall into each other's arms, where horses rush, where there is a struggle, where history is made, where there is something to see – there is my world¹.

psychological colour in this story. Among other things, through his music, we see Dracula not only as a dangerous monster, but as a human (yes, a human!), who loves and suffers. And in a short, simple lullaby, the bloodthirsty Lucy appears as an innocent woman who will never know the joy of motherhood. The composer had a big orchestra and choir at his disposition (he always writes the entire musical score himself!) and over 70 minutes of film to score. The effect satisfied the creator himself: "It seems to me that in Coppola's film for the first time I managed to get close to my concert music, that both currents – till now quite distinct – have begun to penetrate each other".

In the field of Polish cinema, Kilar has been associated in recent years with the "Polonaise" from *Pan Tadeusz* and the "Mazur" from *Zemsta* (directed by A. Wajda), which both emphasize national traditions on a grand scale. The composer inscribed the essence of 'Polishness' upon these two examples. However, Kilar likes to write dances, not just those of a national character, and he has a special talent for this. Examples of this talent include the waltzes from the film *Promised Land* by A. Wajda and *Trędowata* [The Leper] by J. Hoffman and from *Zazdrość i medycyna* by J. Majewski. The music for the 'intellectual' films by K. Zanussi is completely different from most of his music for other directors' films. "His films are an opportunity to create more ambitious, almost a philosophical commentary. There, the music must express something that cannot be said in words or image," says the composer. It is difficult to imagine *Iluminacja* with any music other than that composed by Kilar.

A particular feature of Kilar's craft is his respect for the film as a whole. His music never dominates the image, never overwhelms it. In the films *The Pianist* and *Death and the Maiden* by Polański, where the works of Chopin and Schubert are almost characters within the film, Kilar's music subtly recedes into the background, and at the same time it continues to fulfil its function in a brilliant way, avoiding banality..

In one interview, Kilar said that the quality of the music found in the score is irrelevant, good or bad – it only matters how it works in the film. However, objectively speaking, Kilar never writes bad music. While he does not treat film music on par with concert music, he is never complacent. Outside of his main artistic activity in the field of concert music, Kilar has scored more than 150 films. It comes easily to him: "In a week or two, sometimes in one day. Effortlessly, without creative dilemmas" – just like it has been with all the greatest composers....

Transl. L. Davidson

1. J. Anna Łużyńska-Doroba *Najważniejsze jest rzemiosło*, "Kino" no. 2/3, 1993 [interview].
2. P. Sztompke *Forma w strzępach*, "Film" no. 5/1997 [interview].
3. K. Bielas *Napisz nam złą muzykę*, "Gazeta Wyborcza" no. 78/1997 [interview].
4. A. Bimer *Po prostu... Kilar*, "Machina" no. 2/1998 [interview].
5. K. Bielas *op. cit.*
6. P. Sarzyński *Czas na Broadway*, "Polityka" no. 46/1993 [interview].

Dracula,

Suite from F.F. Coppola's film (1992), 25'
coro misto-4444-4442-batt (6esec) cel 2ar pf-archi

Death and the Maiden,

Suite from R. Polański's film (1994), 13'
2220-4331 – tmp batt(3esec) ar cemb pf – archi
(8.7.6.5.4)

The Portrait of a Lady,

Suite from J. Campion's film (1996), 30'
4fl a becco 100-0000 pf-archi

The Ninth Gate,

The Vocalise from R. Polański's film (1999), 4'
S solo-0000-0000-pf cemb-archi

The Pianist: Moving to the Ghetto,

Theme from the R. Polański's film (2002)
for clarinet & string orchestra, 2'

Zemsta [The Revenge],

Mazurka from A. Wajda's film (2002), 3'30"
3(+1 picc) 332-4330-batt(3esec)-archi

Pan Tadeusz,

Suite from A. Wajda's film (1998), 25'
3332-4330-batt(3esec) 2ar pf(cel)-
-archi(16.12.12.8.8)

Pan Tadeusz,

Polonaise from A. Wajda's film (1998), 5'
3332-4330-batt(3esec)-2ar-pf(cel)-
-archi(16.12.12.8.8)

Suite from K. Zanussi's Films (2009), incl.:

Hipoteza (1972)

2(picc) 111-4331-batt(4esec) cmb 2ar
cel(anche pf)-archi(6.4.4.4.2)

Iluminacja (1972)

cmb-archi(12.4.4.4.4)

Bilans kwartalny [Quarterly Balance]

(1974)

1100-0100-2ar-cel cmb pf-archi(12.8.6.6.4)

Kontrakt (1980)

0000-0300-tmp tmb c.c. 2gng-pf-
-archi(12.12.8.8.8)

Kronika wypadków miłosnych

[Chronicle of Amorous Events]:

Cavalry March,

Theme from A. Wajda's film (1985), 5'30"
4444-4441-batt (4esec) 2ar pf-archi

Chronicle of Amorous Events:

Witek and Alina,

Theme from A. Wajda's film (1985), 4'30"
1100-0000-cel/cemb 2ar pf-archi

Smuga cienia [The Shadow Line],

Theme from A. Wajda's film (1976)
for piano & string orchestra, 3'

Trędowata [The Leper],

Waltz from J. Hoffman's film (1976), 5'
2221-4020-batt cel 2ar-archi

Ziemia obiecana [The Promised Land],

Waltz from A. Wajda's film (1975), 3'30"
2(+1picc)222-4220-cel ar-archi

The first collaborator with the Polish Radio Experimental Studio – an internationally-known centre for tape music. He was the first composer in Poland to create an autonomous work for tape. Among leaders of the European avant-garde, he developed his own style, which was distinct from both the sterile expression of total serialism and also from *bruitism*, which characterized many so-called *sonorist* works. Additionally, as a professor of the State Higher School of Music in Warsaw, he educated many of today's esteemed composers. This year he celebrates his 85th Birthday – Włodzimierz Kotoński.

Małgorzata Gąsiorowska

Kotoński was born on 23 August 1925, in Warsaw. As a seven-year-old he began playing the piano, and later attended classes in harmony and counterpoint with Piotr Rytel, a professor at the Warsaw Conservatory. His education was interrupted by the outbreak of the Warsaw Uprising, his arrest during a failed attempt to join a branch of the Home Army, and then a six-month internment in the *Stutthof* concentration camp near Gdańsk. The wartime nightmare ended with the prisoners escaping from transports during the evacuation of the camp in advance of the approaching Red Army.

After he returned to a destroyed Warsaw, Włodzimierz Kotoński called on Piotr Rytel to re-establish the Warsaw Conservatory. Despite the respect that he entertained for his first teacher, and his recognition for Rytel's vast knowledge of music, the young artist's attention was not captivated by the conservatism of the master's aesthetic views. Kotoński decided, therefore, to go for a year to Poznań, where the professor of composition was Tadeusz Szeliński. Szeliński had been a student of Nadia Boulanger and Paul Dukas, and he was more open to new developments in art. Then, in 1951, Kotoński earned his diploma in composition from Rytel's class at the Warsaw Conservatory.

Weariness with the academic forms of artistic expression drew the young composer's attention to folk music – the difference in its harmonic, rhythmic and melodic structure, and to the role of improvisation in the creation of successive versions of dances and songs. His attention was focused primarily on the rich folklore of Podhale region. The fruit of these interests includes scholarly writings and *Tańce góralskie* (*Highland Dances*, 1950) for orchestra. Interest in folklore was then common among Polish composers – this can be regarded as a legacy of Szymanowski, the continuator of Chopin and the tradition of European national schools. However, in the first half of the 50s in Eastern Europe, folklore had become part of an ideological struggle, frequently pitted against the "formalism" of Western European music. Therefore artists were increasingly unwilling to use of resources, seeking instead information about the achievements of European avant-garde – information that was difficult



Włodzimierz Kotoński in the Polish Radio Experimental Studio in Warsaw

A Classic of Electroacoustic Music

to find at that time. Political changes in Poland in 1956 facilitated contact between artists from both sides of the Iron Curtain. At the same time, Tadeusz Baird and Kazimierz Serocki began organizing in Warsaw an International Festival of Contemporary Music, which was called 'Warsaw Autumn'; this festival became an important forum for the exchange of artistic experiences for composers from the Eastern bloc, and the only available window on the world.

In 1957, Józef Patkowski organized the Experimental Studio in Warsaw at the Polish

walerz (*Music Concrete on a single strike on a cymbal*). The source material consisted of a recorded strike on a Turkish cymbal, which was then transformed into a collection of sounds and subjected to total serialization. The piece bridged the interests of both the GRM Studio in Paris directed by Pierre Schaeffer, which was concerned with music concrète, as well as the studio in Cologne, which was led by Herbert Eimert and Karlheinz Stockhausen, who propagated electronically generated music and the techniques of total serialism. Kotoński was a guest in both of these stu-

"At some point, I felt tired of all the dissonant sounds, and I did not see the possibility of further exploitation of new sounds, especially in the field of expression. But a return to traditional tonality never interested me".

Radio. Kotoński already had some experience in this field – he had written music for theatre, for feature films and documentaries; the high artistic quality, such as the one for which he won an award in Brussels in 1958 *Dom* (*House*, dir. J. Lenica, W. Borowczyk). In the same year he composed music for *Albo rybka...* (*Or Fish...*, dir. H. Bielańska and W. Haupe), for which he utilized the processed sound of a cymbal. This work inspired him to create an autonomous electroacoustic work, *Muzyka konkretna na jedno uderzenie*

dios after he participated at the Darmstadt Internationale Ferienkurse für Neue Musik. This was the beginning of his international career. Bruno Maderna and his team performed *Canto per complesso da camera* in Darmstadt, artists as flutist Severino Gazzelloni and oboist Lothar Faber were interested in Kotoński's works, and Pierre Boulez conducted his, *Chamber Music for 21 Instruments and Percussion* both at the "Domaine Musical" concerts in Paris and at the festival in Donaueschingen. It should be emphasized that



Jan Krenz, Karlheinz Stockhausen, Włodzimierz Kotoński, Andrzej Dobrowolski, Darmstadt 1957

Kotoński achieved success, even though he did not entirely submit to the dominant contemporary aesthetics of Darmstadt.

Kotoński sees himself as a moderate modernist – a modernist for whom, he explains, “expression is most important, extending later also to melodic expression, which was especially important in the orchestral poem *Wind Rose* of 1976, although it was also an important element in the earlier works, whether written with aleatoric or sonoristic techniques”. From the late 50s, he wrote both instrumental and electronic pieces. Kotoński would argue that both of these areas are in some ways complementary: “In electronic music, I was interested in finding those colours, which were not obtainable from traditional instruments, and were possible electronically”. An example is the piece *Antiphonae* (1989), created in the EMS Studio in Stockholm, using the CHANT program and the Experimental Studio of Polish Radio in Warsaw. An essential element here is material imitating the human voice; the whole interaction is like two choirs ‘singing’ at a distance of a quartertone. Such an effect would be difficult to achieve with even the best-trained singers.

Kotoński also sought new sounds in instrumental music, though, as he asserts, he never worked against the nature of the instruments, attempting rather to broaden their sound spectrum. In *Music for 16 Cymbals & Strings* (1969) he used an unusual finger placement on the strings, which required the retuning of the instruments. In *Concerto per oboe e orchestra* (1972), the oboe is used interchangeably with the oboe d’amore. Both instruments are wired to a contact microphone, which allows them to change, enrich and strengthen the sound of the instruments through a VCS 3 synthesiser and amplifier. Kotoński has also been interested in rhythm. Here, the range of his techniques is wide – from music contained between barlines, through polyrhythmic relations, changing meters, to aleatorism. In *Pezzo per flauto e pianoforte* (1962) the piano plays in the notated rhythm, while the flute plays in free rhythm.

Solving technical problems, however, was never a priority for Kotoński. “I always took care,” he says, “to write music, and music re-



Włodzimierz Kotoński, Francois-Bernard Mache, Jannis Xenakis, Paris, February 1985

veals itself not in numbers, not in method, but in that selection of the elements that give it some emotional effect. Hence, certain patterns and technical assumptions were only the means; they could not restrict the invention.” Inevitably, the search for new sonic effects had to give way, with time, to an attempt to synthesize old means of expression, especially of form, with a new type of musical narrative, based not on a closed melodic motive, but on the arabesque, shaped according to a template colours or a more expressive melodic line. “At some point, I felt tired of all the dissonant sounds, and I did not see the possibility of further exploitation of new sounds, especially in the field of expression. But a return to traditional tonality never interested me,” confides the composer.

The period of synthesis began with the poem *Wind Rose*, commissioned by the ‘Musikprotokoll’ festival in Graz. After a series of symphonic poems (*Wind Rose*, 1976, *Bora*, 1979, *Sirocco*, 1982), the time came for his *Symphony No. 1* and *Symphony No. 2* (1985, 2001), and concertos – for Guitar, Violin and Clarinet (1994, 1996, 2003) and chamber music compositions. *Speculum Vitae* for orchestra and tape (1996) is a characteristic piece.

Belonging to the forefront of the European avant-garde, Włodzimierz Kotoński developed his own style, which was far from both the sterile expression of total serialism and aggressive bruitism which characterized many

continued on page 12 ►

REPERTOIRE RECOMMENDATIONS

Musica per fiati e timpani (1963), 6'

4444-4441-4tmp (2sec)

Premiere: 20 May 1963, Cologne

Westdeutscher Rundfunk Orchester, J. Krenz (cond.)

Music for 16 Cymbals & Strings (1969), 12'

Premiere: 20 Sept 1969, Warsaw

Warsaw Philharmonic, J. Krenz (cond.)

The Wind Rose (1976), 13'

2232-4231-batt (3sec) ar-archi

Premiere: 14 Oct 1976, Graz

Rundfunk-Sinfonie-Orchester Basel,

M. Tabachnik (cond.)

Sirocco (1980), 15'

3333-4331-batt (4sec) cel ar-archi

Premiere: 4 Apr 1981, Dallas

Dallas Symphony Orchestra, E. Mata (cond.)

Terra Incognita (1984), 17'

3333-4332-batt (4sec) cel ar-archi

Premiere: 30 Sept 1984

Warsaw Philharmonic, M. di Bonaventura (cond.)

Oboe Concerto for amplified oboe, 6 wind instr. & orch. (1972), 18'

ob solo-3212-2030-concertanti: 2cl fg cr 2tr-batt (4sec)-archi-ampl. Zaltoparlanti

Premiere: 6 Apr 1972, Berlin, L. Faber, Berliner

Rundfunk Orchester, J. Slothouwer (cond.)

Multiplay Instrumental theatre (1971)

for 2 trumpets, horn, 2 trombones & tuba, 17'

Premiere: 12 Feb 1971, Umeå

Stockholm Philharmoniens Brass Ensemble

Sextet for flute, oboe, clarinet, French horn, basson & piano (1998), 9'

Premiere: 19 Sept 2000, Warsaw

G. Zbijowska, S. Sobola, K. Zbijowski, I. Szeligowski,

A. Kasperek, M. Grzybowski

Selection I for 4 jazz performers (1962)

cl 2sxf chit.el

Premiere: 27 Oct 1962, Warsaw

J. Sidorenko (guit.), J. “Ptaszyn” Wróblewski

(clarinet), Z. Namysłowski (sax alto), M. Urbaniak

(sax tenore)

Musical Games for 5 performers (1973), 20'

fl ob cl fg cr

Premiere: 21 May 1974, Oslo,

Den Norske Blæsekvintett

Preludium and Passacaglia (1954), 15'

4343-4331-batt (4sec) ar-archi

Premiere: 5 March 1954, Warsaw

Warsaw Philharmonic, H. Czyż (cond.)

La gioia

for string orch. or 9 string instruments (1991)

Premiere: I: 1992, Warsaw, 15'

“Amadeus” Chamber Orchestra, A. Duczmal (cond.);

II: 6 Apr 1991, Poznań,

Concerto Avenna, A. Mysiński (cond.)

Concerto per quattro (1965), 8'

ar, cemb, chit., pf soli-0000-0000-batt-archi

Premiere: Apr 1961, Venice

Kraków Philharmonic, A. Markowski (cond.)

► continued from page 11

works from the so-called sonorist style. "He showed interest in delicate pastel colours (*Trio, Canto per complesso da camera*), which through limiting dynamics and agogics creates a specific sound idiom. Avoiding tutti and a predilection for voiced instruments gives his aesthetic a "neompressionist" aura, writes Krzysztof Baculewski in the PWM Music Encyclopedia.

A second, important area of Kotoński's activity was teaching. His pedagogical career began in Cologne, where he was asked by Mauricio Kagel to give a six-month course in electronic music at the Rheinische Schule für Musik. After returning to Poland in 1967, he taught a composition class at the State Higher School of Music in Warsaw (now the University of Music), which he headed until 1995. He also founded the electronic studio there. He educated many current prominent composers, including: Hanna Kulenty, Paweł Szymański, Paweł Mykietyn, Jarosław

"Teaching composition is not teaching a craft, it is nurturing and rearing plants, for which you need care, you help them grow, but never by force".

Kapuciński, Krzysztof Knittel and Tadeusz Wielecki. He tried to develop their natural predispositions, not pushing them to anything. "Studying composition is not learning a craft, it is nurturing and rearing plants, for which you need care, you help them grow, but never by force" is Kotoński's pedagogic creed. He also has given guest lectures at the Royal Academy of Music in Stockholm (1971), the State University of New York in Buffalo (1978), University of Southern California in Los Angeles (1982), and the Rubin Academy of Music in Jerusalem (1990).

In 1974-76, he served as chief music director of Polish Radio and Television. Along with Zygmunt Krauze he reactivated the Polish Section of the International Society for Contemporary Music, where he was president from 1983 to 1989. He organized the International Summer Courses for Young Composers, to which outstanding creators from Poland and around the world are invited. His academic achievements, apart from his work on folklore, include the *Lexicon of Contemporary Percussion* (PWM 1999), which has been translated into several languages, and his work *Electronic Music* – a compendium of knowledge about this field (PWM 1985, 2002). Although he no longer holds any public function, Kotoński is still active as an artist. A new piece by this composer, written for Les Percussions de Strasbourg, will be premiered during the 'Warsaw Autumn' festival in 2010.

Transl. L. Davidson

Musica Polonica Nova 2010

King of the Cosmos disappears by Aleksander Nowak, *Masques* by Piotr Moss and *Suite* from the 5th Programme by Andrzej Krzanowski were premiered during the 'Musica Polonica Nova' festival of Polish contemporary music in Wrocław.

After 'Warsaw Autumn', 'Musica Polonica Nova' is today the oldest festival of contemporary Polish music, which gathers artists, performers, critics and audiences together in Wrocław every two years.

The festival ran from 8th to 16 May. This year, 'Polonica' offered listeners a rich and varied experience – not only music in great performances, but also a sound installation, instrumental theatre, films, discussion panels, meetings with composers, book presentations; not only the latest music, but also reminders of older, rarely or never performed pieces. Each of the three new pieces from PWM rental catalogue, premiered during the festival, clearly represents completely different aesthetics, as their composers have/had a different life – and musical experience.

"*Masques*" – concerto for flute and orchestra (2009) by Piotr Moss is a one-movement-piece, its form a result of short, contrasted sections of music, moments musicaux, of very diverse character. This piece, difficult from a performance point of view, was inspired by a young virtuoso, Łukasz Długosz, and was dedicated to him. The soloist is accompanied by the Wrocław Philharmonic Orchestra conducted by Radosław Szulc.

Aleksander Nowak is consistently developing his compositional style, though in an intuitive, spontaneous manner. He seems to draw inspiration from everywhere. He has already developed a technical competence and can now be carried away by ideas. In his works he reaches back to the musical past, but does so in a clever, youthful, swashbuckling way. "*King of the Cosmos Disappears*" is a concerto for piano, threads and orchestra. The composer used Igor Szorenkova's idea here in the preparation of the piano. Nowak explains the intriguing title of the piece in the commentary set out 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.

Oksana Rapita performed the solo part and the Polish National Radio Symphony Orchestra was conducted by Michał Klauza.

"*The 5th Programme*" (1978) is a youthful work by Andrzej Krzanowski. In the composer's mind it was conceived as a



Ł. Długosz, R. Szulc and Wrocław Philharmonic Orchestra



A. Nowak after the premiere of *King of the Cosmos disappears*, O. Rapita on the left



Grażyna Krzanowska (A. Krzanowski's widow) and S. Bywalec after the premiere of the *Suite* from the 5th Programme

hybrid form: something between theatre, opera, happening and concert, with the texts intended for recitation and singing, with instruments, traditional and less traditional, such as a flexatone and siren. It was performed during the festival for the first time, 20 years after Krzanowski's death, in its incomplete version – without the visual and theatrical layers, with no slides or staging.

"The poeticism [of the 'microhistory' presented in the piece] does not rise to great heights, does not lead to abstraction, though it does not lack grandeur. It most frequently reaches back to the earth, the facts, human experience from the Polish provinces in the last years of communism, just before the liberation uprising by "Solidarity"; a man who lives between the shabby railway waiting rooms and a roadside tree blossoming in the spring; between listening to church song of rural women and the thin stream of innovations flowing from the West [...]"

Ewa Szczecińska, "Dwutygodnik" no. 31/2010

Transl. L. Davidson

Voyage de Chopin during the Crazy Music Days



Zygmunt Krauze's new piece was premiered during the festival *La Folle Journée* – *Chopin Open* in Warsaw.

La Folle Journée ("Crazy Music Days") music festival was conceived and is led by the French musicologist Rene Martin. It first took place in Nantes, France in 1995. Shortly after the festival moved to Lisbon (2000), Bilbao (2002), Tokyo (2005), Rio de Janeiro (2007), and this year, Warsaw. Every year, musical patrons are selected for the festival – this

year it was Fryderyk Chopin, which is why the Warsaw festival was subtitled 'Chopin Open'.

The festival lasted from June 11th till June 13th. In those days, concerts were held from morning to night simultaneously in a few rooms of the Grand Theatre. During the 120 concerts, the complete works of Chopin were performed, but not only Chopin's music – on June 12th, the world premiere of Zygmunt Krauze's piece, *Voyage de Chopin* for chamber choir with a group of folk instruments took place. The composer used passages from Chopin's letters to his family and friends. The Camerata Silesia choir led by A. Szostak and the ensemble Warsztat Muzyczny performed it. Four soloists, E. Borowiak, M. Łopacki, C. Palkowski and M. Straszewski, played the authentic folk instruments from different regions of Poland: hurdy gurdies, bagpipes, fifes and so-called *złóbcoki* (folk violins).

The piece was commissioned by the Orange Foundation and the Polish Institute in Paris to celebrate the Chopin Year in 2010. The next performances will take place on July 24th in Warsaw and September 15th in Paris.

Zygmunt Krauze and the Polish Perspective in Toronto

New Music Concerts entered 2010 with a four-day Polish festival, which ran from 10th till 13th January, with *Zygmunt Krauze and the Polish Perspective*.

Distinguished pianist/composer Zygmunt Krauze has curated a program of Canadian premieres by Paweł Szymański – *Concerto à 4*, and young Polish composers: Paweł Mykietyn – *3 for 13*, Agata Zubeł – *Cascando* and *Parlando*, Wojciech Błażejczyk – *M.A.D.*, and Cezary Duchnowski – *Dishevelled Grasses*. As part of the mini-Polish festival, Zygmunt Krauze offered a special benefit recital for New Music Concerts, in which he improvised on the music of Chopin and Lutosławski, as well as a Public Lecture at the Faculty of Music, University of Toronto. The Polish celebration ended with contemporary vocal recital with Agata Zubeł.

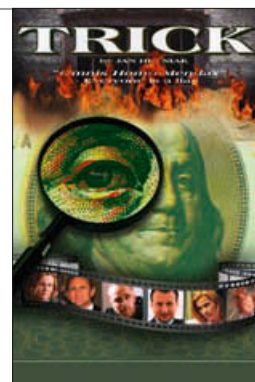
A poster for New Music Concerts. It features a stylized 'N' logo with the text 'new music concerts' and 'Robert Aitken artistic director'. Below this is a black and white portrait of Zygmunt Krauze. To the right of the portrait, the text reads: 'Sunday January 10, 2010 Zygmunt Krauze & the Polish Perspective Glenn Gould Studio, 250 Front Street West NMC Ensemble, Robert Aitken, direction Zygmunt Krauze, piano and curation Agata Zubeł, soprano • music by Paweł Mykietyn • Paweł Szymański • Wojtek Błażejczyk • Agata Zubeł • Zygmunt Krauze'. At the top right, it says 'Concerts @ 8:00 | Introductions @ 7:15 \$30 regular | \$20 senior / any workers | \$10 students Reservations 416.961.9594 www.NewMusicConcerts.com'.

January Polish festival events were sponsored by the Consulate General of the Republic of Poland in Toronto.

New Music Concerts was founded in 1971 by the internationally acclaimed Canadian musicians, flutist and composer Robert Aitken and composer Norma Beecroft, to promote interest in the art of music and contemporary music in particular. This mandate has resulted in the presentation of over 300 Toronto concerts of the music of our time by Canadian and international composers.

Mykietyn in the film industry

In May this year, Paweł Mykietyn received an award for his music for the film *Trick* by Jan Hryniak.



Film music is not Paweł Mykietyn's main line of artistic activity – in his career so far he has composed music for only a few movies, but – interestingly – the majority of this work has been noticed and appreciated by the judges of the most important film awards in Poland. This year the composer was nominated for the prestigious 'Eagles': Polish Film Awards for his music for the film by Andrzej Wajda, *Tatarak*, and recently he was given an award at the 35th Polish Film Festival in Gdynia for music in the movie *Trick*, directed by Jan Hryniak. We also note that he previously received awards for his music for films by Małgorzata Szumowska, *Ono [It]* (2004) and *33 Scenes from Life* (2008).

Mykietyn at the 'Other Minds' Festival of New Music

San Francisco, March 4-6, 2010



In its 15th year, the annual 'Other Minds' Festival of New Music invited nine of the most innovative artists from around the World to the San Francisco Bay Area for a four-day residency at the Djerassi Resident Artists Program in Woodside, California, and three days of concerts, panel discussions, and symposia in San Francisco in March.

Known for featuring illustrious guest performers, a significant number of world premieres, and productions that incorporate new technologies and multidisciplinary collaborations, the Festival brings together composers, who represent all points of the musical spectrum and push the creative possibilities of their respective disciplines. This year Paweł Mykietyn was one of them. His *Epiphora* (1996) for piano and pre-recorded media and *String Quartet No. 2* (2006) were presented on March 5th by Eva-Maria Zimmermann (piano) and Del Sol String Quartet.



Marta Ptaszyńska: Guggenheim Award Laureate

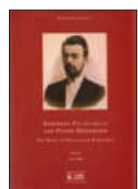
Marta Ptaszyńska has received a Guggenheim Fellowship. This is one of the most prestigious awards given to artists in America.

cians and artists in the U.S. and Canada who have demonstrated exceptional achievements in science, art and culture. The Foundation has singled out 180 artists and scientists this year who were selected from among three thousand nominees. Seven of these prestigious prizes were awarded in the category of 'Composition'. We are pleased to announce that Ms. Ptaszyńska is also among the winners.

Ms. Ptaszyńska is currently working on two new pieces dedicated to Fryderyk Chopin – an opera and a multi-media work.

The Guggenheim Foundation was established in 1924 by Olga and Simon Guggenheim. The prize is awarded annually to writers, scientists, musi-

European *Fin-de-siècle* and Polish Modernism. The Music of Mieczysław Karłowicz, ed. by Luca Sala



Ut Orpheus Edizioni,
Bologna 2010,
series: Ad Parnassum
Studies 4, hardback, 416 pp.,
It., Engl.,
ISBN 978-88-8109-467-7

I first listened to *Epizod na maskaradzie* and to the 'triptych' *Odwieczne pieśni* in their entirety many years ago, almost by chance, and I experienced a particularly intense feeling. Beyond the emotional impact, within those scores I sensed a depth of thought which would compel me to come back to them again and again, in order to probe their roots and thoroughly explore the work of a composer who was (and still is) largely unknown – as he was to me at the time.

In this volume I aim to examine the figure of Mieczysław Karłowicz in the broader sociocultural context which fostered his work. The attempt to contextualize an immense in-

tellectual patrimony – despite being restricted to a tiny number of works when compared to more prolific authors, especially in the context of the 19th and the 20th centuries – is always a complex and hazardous task. My primary intention in organizing the volume has been to explicate Karłowicz the man as well as Karłowicz the composer, against the complex background of the European *fin-de-siècle*. The various essays aim to present the reader with an exhaustive reconstruction of Karłowicz's intellectual work. This includes symphonic music, *Lieder*, a violin concerto, but also sketches for musical theatre. There are also writings on the music and the cultural reality of his time, published in magazines, gazettes and essays, providing an important framework for understanding the personality and intellectual character of the Polish composer.

Karłowicz's oeuvre offers a broad artistic portrayal of Poland at the end of the 19th cen-

tury as a fast-evolving country, politically divided and filled with contradictions. Hence the necessity to investigate the *fin-de-siècle* context with its social and historical implications, showing the influence of the European cultural milieu on the composer's poetics and on his thought. We shall examine the spectrum of relationships and affinities linking Karłowicz's works to the Polish cultural world (on the wave of the rising 'autochthonous' avant-garde movements) and to the wider cultural life pulsating beyond its borders, with special reference to German Wagnerism and Symphonism. Essentially, we are striving to define the uniqueness of his oeuvre, which – in relation to the manifold influences co-existing in Poland, an insubstantial nation from the political viewpoint and divided along three socio-cultural fronts – could be defined as distinctively Polish, yet ultimately *European*.

Luca Sala, excerpt from the Preface

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Jadwiga Paja-Stach: Polish Music from Paderewski to Penderecki



Musica lagellonica,
Kraków 2010,
series: Acta Musicologica
Universitatis Cracoviensis
XVII, softback, 356 pp.,
Engl.,
ISBN 978-83-7099-175-3

The book contains a review of the most important movements in 20th-century Polish music. It also presents profiles of those composers who are judged to have made valuable contributions to both Polish and world musical culture.

Part 1 contains a sketch of the development of Polish musical culture in the context of historical changes, and presents the major musical ideas operating in the *oeuvre* of 20th-century Polish composers, set against the background of contemporaneous composition in Europe and the United States, both of which exerted an influence on Polish culture. The author examines two particular aspects: the musical ideas which were widespread in the circles of composers at a given time, and the musical thought of distinguished artists from the Modernist and Postmodernist eras, whose ideas 'turned the wheel of history', or whose music, by virtue of its originality and beauty, made a valuable contribution to the history of 20th-century music.

In Part 2 the author uses the L.B. Meyer's methodological approach in an attempt to show what factor unites the *oeuvre* of Polish composers, enabling us to assign them to the same musical movement. By trying to capture the idiomatic characteristics of their music, we will be better placed to determine the originality of their style, not to mention

their enduring contribution to music history. Part 2 does not present detailed analyses of individual works but refers the reader to literature where such analyses may be found. When discussing individual works, the focus is restricted to those characteristics which attest to the original musical thought of the artist in question.

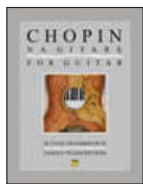
In the chapters of the book devoted to composers born at the end of the 19th century, and whose *oeuvre* falls within the 20th century, three composers stand out: Paderewski, Karłowicz, and Szymanowski. Among the generation of composers whose artistic careers took off in the Inter-war period, space is devoted to Aleksander Tansman, Józef Koffler, Grażyna Bacewicz, Roman Palester, Andrzej Panufnik and Witold Lutosławski. From the next generation, Tadeusz Baird, Kazimierz Serocki, Henryk Mikołaj Górecki and Krzysztof Penderecki are presented in more detail.

The aim of the volume is to present a broad panorama of phenomena in the music of the Modernist and Postmodernist eras, and to refer the reader to a wealth of literature that has already been produced on the topics touched upon in the present work.

The volume represents a synthetic musicological treatment of themes central to 20th-century music as well as the author's individual judgment on this topic. Additionally, the reader is frequently directed to a work where a more detailed description of a given period or style in music can be found. It was written chiefly with musicology students in mind, although it may also be of use to other readers with an interest in cultural studies.

Jadwiga Paja-Stach, excerpt from the Preface

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Marcel CHYRZYŃSKI
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for solo harpsichord
Cat. no. 11100

Reflection No.2 was written in 2005. Though it consists of one movement one can see a clear division into the slow part (with the chords), the fast part (with

the sixteenth notes) and the coda connected with the first part. The harmony was diminished to five chords only. This piece was dedicated to prof. Marek Stachowski.



Krzysztof KNITTEL
Tanie Imitacje
/ **Cheap Imitations**
for chamber ensemble
Cat. no. 11119

The score of *Tanie imitacje* [*Cheap imitations*] consists of five movements-pieces written for flute, clarinet (bass clarinet),

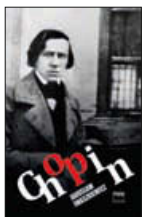
piano, string quartet and environmental sounds played back from a CD or computer. The title imitates John Cages title of the piece *Cheap imitation* based on the composition *Socrate* by Eric Satie. In some movements of *Tanie imitacje* there is used notation derived from signs introduced by Helmut Lachenmann. The work was dedicated to Vladimir Tarnopolski and the Studio for New Music ensemble and premiered at the Moscow Autumn Festival on November 27th, 2008.



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that have overgrown the biography of the composer. It is based primarily on correspondence to and from Chopin and statements by his contemporaries. The selection and evaluation of people and situations presented are subjective to the author, whose goal was to create a real picture of Chopin's life and the internal development. Chopin's profile is firmly embedded in the environment in which his life turned at given moments. There is no hard musicological analysis; there are anecdotes, interesting, sometimes very brief characteristics of people and events. His love for music and great respect for Chopin and his works are striking.



Basia JAKUBOWSKA
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1200 pp., B5, hardback,
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Basia Jakubowska's book is a collection of reviews of first nights and performances of one of the most famous opera houses of the world, published in the monthly magazine "Muzyka21" over the last ten years. The author, who lives in New York, had the opportunity to personally follow the artistic fate of many singers, directors, conductors, and fascinating productions of this operatic Mecca. The author, with great imagination but also immense knowledge, describes and analyzes all the performances of the period, during which many Polish singers 'invaded' the stage, including Małgorzata Walewska, Mariusz Kwiecień and Piotr Beczala. They performed together with the world's most prominent artists such as Renée Fleming, Plácido Domingo and Luciano Pavarotti. The book is richly illustrated with wonderful pictures from fantastic sets from the Metropolitan Opera. Compulsory reading for any music lover!



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S. Bywałec (cond.)
DUX 0725, 2009



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the Doorstep of the Sistine Chapel; Passacaglia
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Juliusz Łuciuk
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Concerto for double bass & orchestra
R. Smendzianka (piano), M. Kalinowski (double bass), Orchestra of Polish Radio & TV in Warsaw, Orchestra of Polish Radio & TV in Kraków, J. Pruszek (cond.), S. Kawalla (cond.)
Acte Préalable AP0227, 2009



Juliusz Łuciuk
Lamentazioni Grażyna Bacewicz in memoriam; Wings & Hands / Skrzydła i ręce; Warsaw Legend quasi-lullaby
J. Artysz (baritone), PNRSO, Orchestra of Polish Radio & TV in Kraków, J. Katlewicz (cond.), R. Czajkowski (cond.), J. Przybylski (cond.)
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pf solo-2222-2010-batt-archi [NATIONAL EDITION]

Also available orchestral materials for both piano concertos, based on the National Edition scores!

MIĘCZYŚLAW KARŁOWICZ

Zawód / A Letdown

for voice and piano, transcr. for voice & orchestra
(transcr. J. Młodziejewski), [Pol.], 2'
2222-2000-Archi

WOJCIECH KILAR

Death and the Maiden, Suite from Roman Polański's film (1994)

2220-4331-tmp pf ar cemb-archi

Suite from Krzysztof Zanussi's Films:

Iluminacja: cmb-archi(12.4.4.4.4)

Kontrakt: 0000-0300-tmp tmb c.c. 2gng-pf-archi(12.12.8.8.8)

Bilans kwartalny: 1100-0100-2ar-cel cmb pf-archi(12.8.6.6.4)

Hipoteza: 2(picc)111-4331-batt(4esec) cmb 2ar
cel(anche pf)-archi(6.4.4.4.2)

Uwertura uroczysta / Solemn Overture (2010), 15'

3333-4441-tmp batt-pf-archi

Premiere: 16 Sept 2010, Katowice
Silesian Philharmonic, M.J. Błaszczyk (cond.)

JUSTYNA KOWALSKA

Obraz 1929 (Zdzisław Beksiński in memoriam), 14'

3333-3331-batt(3-5 esec)-pf-archi

Premiere: 26 Sept 2008, Rzeszów
Rzeszów Philharmonic Orchestra, M. Pijarowski (cond.)

ZYGMUNT KRAUZE

Voyage de Chopin

for chamber choir & 4 folk instruments (2010)

Premiere: 12 June 2010, Warsaw
Camerata Silesia, A. Szostak (cond.), Warsztat Muzyczny

ANDRZEJ KRZANOWSKI

Suite from the 5th Programme

S solo-coro misto-200(+sxf bar)0-3220-6batt-2acc pf-nastro (2)

Premiere: 15 May 2010, Wrocław
A. Patrys, Cantus Floridus, Orkiestra Muzyki Nowej,
S. Bywalec (cond.)

ALEKSANDER LASOŃ

hyMMny (2010), 14'

2222-2321-batt(3esec)-archi

Premiere: 22 May 2010, Mikołów
Polish Radio Orchestra, Ł. Borowicz (cond.)

PAWEŁ ŁUKASZEWSKI

Magnificat & Nunc dimittis (2007)

sxf soprano, sxf alto-batt(2 esec)-coro misto-archi
18'

Premiere: 3 May 2008, Częstochowa
P. Gusnar (saxophones), Polish Chamber Choir,
Sinfonietta Cracovia, S. Dayton (cond.)

Five Funeral Kurpian Songs

[2. ver.] for choir & orchestra

Premiere: (2 songs) 30 May 2010, Płock
Warsaw Philharmonic Orchestra, Pueri Cantores
Płocensies, A. Wit (cond.)

ROMAN MACIEJEWSKI

Widoki znad morza / Scenes from the Seaside

Suite for small orchestra (1972)

1(+ fl dolce)1(+ c. i.)2(+ cl basso)1-2111-batt (2esec) ar
pf(anche cmb cel)-archi(0.4.4.2)
9'

Premiere: 9 Sept 2010, Göteborg
PNRSO, J. Kaspczyk (cond.)

Pieśni Bilitis / Songs of Bilitis

[2. ver.] for soprano & orchestra (1932)

S solo-2342-4230-tmp ar pf-archi

12'

Premiere: 16 March 2010, Poznań
M. Michałowska, Poznań Philharmonic Orchestra,
M. Sompoliński (cond.)

PIOTR MOSS

Masques

for flute & orchestra (2009)

fl solo-2222-2220-tmp batt(4esec)-ar-archi
30'

Premiere: 14 May 2010, Wrocław
Ł. Długosz, Wrocław Philharmonic Orchestra,
R. Szulc (cond.)

ALEKSANDER NOWAK

King of the Cosmos disappears

Concert for orchestra, threads & piano (2010)
2222-4331-4tmp batt(3 esec) pf archi

23'

Premiere: 8 May 2010, Wrocław
O. Rapita, PNRSO, M. Klauza (cond.)

Last Days of Wanda B.

for string orchestra (2006)

8'30"

Premiere: 16 July 2007, Rajcza
AUKSO Orchestra, M. Moś (cond.)

ROMUALD TWARDOWSKI

Canticum Canticorum

per soprano e gruppo d'istrumenti (1994)

S solo-1010-0000-archi

11'

Exegi monumentum (2008)

S B soli-coro misto-2222-3330-batt-ar org-archi

27'

AGATA ZUBEL

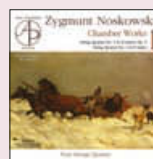
Symphony No. 3

for double bell trumpet & orchestra

25'

tr solo-3333-3431-xf mar batt-archi

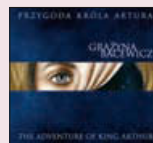
Premiere: 21.09.2010, 'Warsaw Autumn'
M. Blaauw (trumpet), Sinfonia Iuventus,
R. de Leeuw (cond.)



Zygmunt Noskowski. Chamber Works I
String Quartet No. 1 in D minor Op. 9;
String Quartet No. 2 in E major
Four Strings Quartet
Acte Préable AP0234, 2009



Violin Solo vol. 5 - The Solo Violin in
Eastern Europe
Grażyna Bacewicz - Polish Caprice
no. 1, Caprice no. 2; Sonata (1941);
Prokofiev; Marić; Tübin; Denisov
R. Eggebrecht (violin)
Troubadisc TRO-SACD 01436, 2010



Grażyna Bacewicz - The Adventure of
King Arthur (radio opera)
Choir of the Polish Radio in Kraków, Polish
Radio Orchestra, Ł. Borowicz (cond.)
Polskie Radio PRCD 1189, 2010



Roman Maciejewski - Requiem
Z. Donat (soprano), J. Rappé (alto),
J. Knetig (tenor), J. Niziolek (bass),
Warsaw Philharmonic Symphony
Orchestra and Choir, T. Strugała (cond.),
H. Wojnarowski (choirmaster)
Polskie Nagrania, PNCD 039, 1989/2009

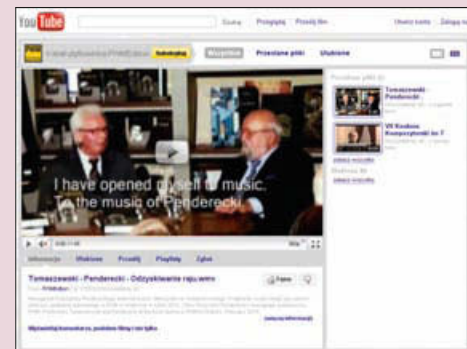


Elżbieta Chojnacka. Tribute to Wanda
Landowska
H.M. Górecki; Krauze; Szymański;
Kurylewicz; Kornowicz; Mykietyń
Polskie Nagrania PNCD 1271, 2009



Karłowicz - Kościelec - Kilar
Mięczyński Karłowicz - Violin Concerto
in A major; Eternal Songs; Wojciech
Kilar - Kościelec
W. Wilkomirska (violin), Warsaw
Philharmonic Orchestra
Polskie Nagrania PNCD 1277, 2009

Watch PWM channel on YouTube!



► www.youtube.com/user/PWMEdition



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