

An eighty-year-old Wojciech Kilar....

by Andrzej Chłopecki

Photo: M. Makowski

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Looking at the history of Polish music since 1955, Wojciech Kilar comes across an exceptional figure in composition. A figure which is essentially a paradox – exceptional and emblematic at the same time.

When taking into account Polish contemporary composition in the context of the widescreen panorama of aesthetical phenomena leading up to the present day, one should start the diagnosis back in the mid-fifties of the past century. The breakthrough in the history of Polish musical creation was marked by the birth of the international contemporary music festival called the 'Warsaw Autumn' in 1956, opening the Polish musical scene up to the influence of Western European and North American music, as well as creating an interest in Polish music among foreign observers. The Experimental Studio of the Polish Radio, which came to life in 1957, becoming one of the first studios of electro-acoustic music in the world was also

of considerable significance. New aesthetic impulses and exercising new technology caused a general stylistic change in Polish music of the late '50s and '60s. It became wide open to the accomplishments of European modernism as well as the ideas of the avant-garde – such determinants as innovation, progress, exploration as well as the more pronounced areas of inspiration: serialism, aleatorism, and sound quality, often treated as the primary value. This situation led to a noticeable loss of interest in (though not a dogmatic dismissal of) the aesthetic tendencies which dominated Polish music in the inter-war period as well as in the first decade after the war – the late-romantic aesthetic and particularly the neo-classical approach as well as folk inspirations. Music of the rational kind, 'technical' music had come in the foreground, taking precedence and overruling music that illustrated something which is beyond music itself: programme

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Dear Readers,

The new issue of QUARTA is dedicated to one of the most important figures in Polish contemporary music – Wojciech Kilar on his 80th birthday.

Wojciech Kilar describes himself as a man who is „happy-sad, like a minor chord with an added minor seventh” which he likes and often uses in his works. Looking at his achievements as a composer, it is not difficult to see that the music reflects the dual nature of various aspects of its creator: the avant-garde – Neo-Romanticism, rhythmical – lyricism, concert music – film music, religious music – music of the mountains. Leszek Polony, in his monograph about Kilar, captured its essence in two words: elemental and prayer.

The composer gained international fame as the creator of film music, about which we wrote in one of the previous numbers. This time we have focussed our attention on his concert music, which the composer himself values more. In the cover article, Andrzej Chłopecki writes about its aesthetic ‘transition’, about the role it has played in the development of Polish and European music in the second half of the twentieth century and its current place. On the other hand, Maria Wilczek-Krupa’s text is devoted to Kilar’s sacred works, which are an honest and direct expression of his worldview.

Referring to his famous *Orawa*, the composer once said with typical philosophical simplicity, that in this work he satisfies his goal – „to be the best Kilar. Every one of us wants this – Krzysztof Penderecki to be the best Penderecki, Henryk Mikołaj Górecki to be the best Górecki, and only this has true sense.” Following this line, on the following pages of ‘Quarta’ we also look for what is best in the music of Elżbieta Sikora in recent years, including in her opera *Madame Curie*, named in Tri-City as ‘Storm of the Year 2011’ and for which the composer was recently awarded the City of Gdańsk Prize in the Field of Culture ‘Splendor Gedanensis’. We also recommend our interview with Agata Zubel about her latest, intriguing works that will be premiered later this year. U.M.

ANNIVERSARIES 2012

Zbigniew BARGIELSKI *1937
Feliks JANIEWICZ 1762-1848
Wojciech KILAR *1932
Zygmunt KONIECZNY *1937
Andrzej KOSZEWSKI *1922
Bronius KUTAVIČIUS *1932
Juliusz ŁUCIUK *1927
Tadeusz MAKŁAKIEWICZ 1922-1996
Zygmunt MYCIELSKI 1907-1987
Karol SZYMANOWSKI 1882-1937
Henryk WARS 1902-1977

ANNIVERSARIES 2013

Zbigniew BUJARSKI b. 1933
Henryk CZYŻ 1923-2003
Henryk Mikołaj GÓRCECKI 1933-2010
Witold LUTOSŁAWSKI 1913-1994
Krzysztof PENDERECKI b. 1933
Małata PTASZYŃSKA b. 1943
Witold RUDZIŃSKI 1913-2004
Stanisław SKROWACZEWSKI *1923
Stanisław WIECHOWICZ 1893-1963

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music as well as music with religious content. Hence, when one looks at the history of Polish music within this time-frame (1955-2012...), Wojciech Kilar comes across an exceptional figure in composition. A figure which is essentially a paradox – exceptional and emblematic at the same time.

Though born in 1932 (on July 17th in Lviv), Wojciech Kilar has been considered part of a phenomenon called ‘Born in 1933’ of which Krzysztof Penderecki and Henryk Mikołaj Górecki are also a part of (both actually born in ‘33). The debuts of these three composers in the late ‘50s at the newly sprung ‘Warsaw Autumn’ all tasted of sensation. The concept of the ‘Polish School of Composition’ was born, also in reference to older composers as such as Grażyna Bacewicz, Witold Lutosławski, Włodzimierz Kotoński, Kazimierz Serocki, Bogusław Schaeffer and Tadeusz Baird.

Wojciech Kilar made his debut at the first ‘Warsaw Autumn’ in 1956 with his still neo-classical *Little Overture* for orchestra written in 1955. The piece is listed in the composer’s catalogue alongside such works as *Symphony No. 1* for strings (also 1955), *Symphony No. 2 Sinfonia Concertante* for piano and a large symphony orchestra (1956), *Beskidy Suite* for tenor, mixed choir and small orchestra (1956), *Ode to Bela Bartók* for violin, winds and 2 sets of percussion (1957) and the *Concerto* for two pianos and percussion orchestra (1958). Though these pieces don’t really function in concert programmes of today, they do mark an aesthetic ‘transition’ in Kilar’s music from the neoclassical, marked by a marginal interest in folk elements to drawing inspiration from the so-called ‘vitalistic’ music of Bela Bartók. He completed his compositional studies in Katowice (his second hometown to date, after Lviv, lost to Poland after WWII) under the guidance of Bolesław Woytowicz, a rather conservative composer and teacher, and then (in the years 1959-1960), continued his studies with Nadia Boulanger, the mentor of the neoclassical style in Paris. He also participated in the *Darmstadt International Summer Courses for New Music* in 1957.

‘The New Kilar’ was born in mid-sixties, which is when the following works were written and performed: *Herbsttag* for female voice and string quartet (1960), *Riff 62* for orchestra (1962), *Générique* for orchestra (1963), *Diphthongos* for mixed choir and orchestra (1964), *Springfield Sonnet* for orchestra (1965), followed by *Solenne per 67 esecutori* (1967) and *Training 68* for clarinet, trombone, cello and piano (1968). 1958 also marks the beginning of Wojciech Kilar’s career as composer of original film scores for both short and full-length documentary, animated, experimental and feature films. By 1971, marked by his *Upstairs-Downstairs* for two children’s choirs and orchestra, he had composed 70 film scores. This gave him, a composer of ‘concert’ and ‘festival’ music, financial independence as well as served as a workshop yielding results later used for other (non-film) music.

Wojciech Kilar and his music of that period helped create the new image of Polish music, readily called avant-garde. It was mu-

sic that thrilled with an eruption of sound inventiveness, an orgy of clusters, storming cascades of percussion and a romantic gesture of ‘savage’ aesthetics. Among the composers of the ‘Polish School of Composition’ generation, for whom the idea of sonorism became one of the main aesthetic determinants, Kilar was the one to find his own distinct idiom within that Polish musical modernism, which exploded before the very eyes of a European audience both shocked and impressed by the Polish ‘thaw’. This was the ‘60s. The ‘70s on the other hand, were a different epoch.

Back then *Riff 62*, *Générique* i *Diphthongos* all became hits, thanks to Kilar’s infallible intuition. From the beginning, this artistic intuition was applied to feeling out the musical narration, the musical ‘happenings’, the sound story which ruled over the obedient technical means of telling it. References to jazz, simple yet brilliant resolutions in tone colour, a vivid design, often a ferocious persistence in holding on to an *ostinato* until the last possible moment – all of this in Kilar’s music was to grab the fellow human, the listener, by the head only to let go after a few minutes when the piece – which was usually short – came to an end. From the start, it was music of flesh and blood – not the academic kind which, tortured by theoretical dilemmas came down with anaemia. At the time, it was complemented by such achievements of Krzysztof Penderecki as *Threnody to the Victims of Hiroshima*, *Polymorphia* and *Fluorescences*, the *Scontri* and *Refrain* of Henryk Mikołaj Górecki, Witold Szalonek’s *Les Sons* and various scores by Bogusław Schaeffer and Kazimierz Serocki. Their power lay in the rebellion against post-serialism, cultivated by the western modernists. They put emphasis on tone colour (sonorism) and the non-traditional articulation used on traditional instruments rather than interval combinations – clearly referring more to the tradition of Edgar Varese, than that of Anton Webern.

One should note the fact that *Riff 62* with its solo piano, a large group of winds, two sets of percussion and an ample string section (though made up only of violin and double bass) was a piece Kilar dedicated to Nadia Boulanger as a “modest tribute in celebration of her 75th birthday”. The jazzy feeling of the score probably was to the taste of the addressee of the dedication – after all, her favourite, Stravinsky, had flirted with jazz more than once – however, as she was the apologist of the neoclassical, the sonic fauvism of the score must have somewhat perplexed her...

Just as in 1962 through *Riff 62* and *Générique* Wojciech Kilar ‘changes his pace’ and heads for the noisy bruitistic sonorism, in 1972 he renounces his hitherto approach with a score known as *Upstairs-Downstairs* for two children’s choirs and orchestra, and so becomes a part of the minimalist landscape, though perceived individually. An ascetism of technical means and getting rid of all tonal ‘ornamentation’ in mid-sixties became a quality exhibited by the so-called ‘impoverished music’ of Henryk Mikołaj Górecki, whereas Kilar took the notion further. In an



Wojciech Kilar. Katowice 1992

interview, he stated that he had discovered the 'philosopher's stone' of his music, and that "there is nothing more beautiful than a note or chord that lasts an eternity, that **that** is the deepest wisdom, not all those tricks we play with the sonata form, fugue or harmony". And so in the 12-minute composition called *Upstairs-Downstairs* two pitches are heard continuously from beginning to end, transposed over and over. In 1995, a 'ranking' of the most prominent Polish compositions from the years 1945-95 was created at a conference held at the Kraków Academy of Music. *Upstairs-Downstairs* was among composer Paweł Szymański's choices, since, as he put it "Kilar's reductionism is not yet employed to carry content, which can quickly cause damage to the naturally delicate musical constructions, whose fragile joints and bearings can easily break..." One can say that the piece was a 'joint' in Wojciech Kilar's musical style, the music bidding yesterday goodbye and greeting tomorrow. What was this 'tomorrow' to bring, though?

In 1971, Henryk Mikołaj Górecki composes *Ad Matrem*, opening up a new path for his later works: one leading to religious proclamation and emphasis on the word as a higher value, to the vivacious, nostalgic

and folk (especially highland folk) soundscape, rooted in old Polish musical traditions (such as that of renaissance master Wacław of Szamotyły – in Latin known as Venceslaus Samotulinus) as well as the tonal ecstasy of Karol Szymanowski's music. Here he takes the road that eventually leads to the *Copernicus Symphony*, *Symphony No. 3* *Symphony of Sorrowful Songs*, a piece called *Beatus Vir* followed by, among others, the *Recitatives* and three string quartets. In 1972 Krzysztof Penderecki writes a short symphonic piece called *The Awakening of Jacob* which leads the

As for the '70s, it was then that after fifteen years, Wojciech Kilar had once again found himself among those who shook up the existing state of aesthetic of modern music

way towards his Violin Concerto and *Paradise Lost*, a manifesto of the Polish version of the 'New Romantic', resulting in more monumental symphonies, post-modernist operas such as *The Black Mask* and *Ubu Rex*, as well as chamber music and concerto-style pieces.

Włodzimierz Kotoński writes *Róża Wiatrów* [Wind Rose] and through debuts a new so-called generation of composers, the 'Stalowa Wola generation' (Eugeniusz Knapik, Andrzej Krzanowski and Aleksander Lasoń) is born. Paweł Szymański makes his debut with a gesture of 'surconventionalism'. In all these approaches there is an element of an attitude of opposition: turning away from the avant-garde, radical modernity, a refusal to place all that is new, progressive and revealing on a pedestal. For we can place ourselves where there is and had been beauty. It has not evaporated or been out to waste, like an expired product carelessly bought at the supermarket.

In 1972 Wojciech Kilar writes *Prelude and Carol* for 4 oboes and strings. In 1974 – the symphonic poem *Krzesany*, in 1975 – *Bogurodzica* for mixed choir and orchestra, in 1976 – the symphonic poem *Kościół* 1909, in 1979 – *Hoary Fog* [or *Grey Mist*] for baritone and orchestra and in 1981 he finishes *Exodus* for orchestra and mixed choir. It is followed by *Victoria* for mixed choir and orchestra in 1983, and by the *Angelus* for soprano, mixed choir and symphonic orchestra, completed in 1984. 1986 brings *Orawa* for chamber string orchestra, 1988 – the *Choralvorspiel* [Chorale Prelude] for chamber orchestra. From 1972 till the present day Kilar has composed about

80 film scores, collaborating, among others, with Hollywood since 1992, becoming one of the main figures of film music in Poland and on the international scene.

As for the '70s, it was then that after fifteen years, Wojciech Kilar had once again found himself among those who shook up the existing state of aesthetic of modern music. The performance of *Krzesany* at the 'Warsaw Autumn' in 1974 caused a sensation: one of the most radical composers of that 'new wave', which caused such a spectacular surge in Polish music of the late '50s and early '60s wrote a folk-inspired symphonic poem – something which was just like the pieces against which he had composed his *Générique*, *Riff 62* and *Diphtongos*. From a stage so used to post-serial, sonorist and minimalist music, illustrative music was heard. Music employing highlander motifs, folk modality and evocative of typical indigenous highlander playing. Here Kilar references the vivid folk element directly, creating a folk fresco, embracing the folklore and all that it has to offer: melodic motifs, harmony, rhythm, performance practice, and the so-called characteristic, fiery playing style known as 'sparking'. And though the piece was written with brash inventiveness for a fully modern (or even – ingeniously treat-



Camerata Silesia sings Kilar
Paschal Hymn; Lamento; Dona nobis pacem from *Missa pro pace; Agnus Dei* from the film *König der letzten Tage; Apotheosis* to words by Shakespeare from the film *A Week from a Man's Life; Veni Creator*
AUKSO Chamber Orchestra, Camerata Silesia,
A. Szostak (cond.)
DUX 0856, 2012



Wojciech Kilar Katowicom
Solemn Overture; Paschal Hymn; Symphony No. 5 "Advent Symphony"
Silesian Philharmonic Choir & Orchestra, M.J. Blaszczyk (cond.)
DUX 0781, 2010



Piano Concerto; Choral Prelude; Orawa
P. Jablonski; Polish Radio Orchestra,
W. Rajski (cond.)
DUX 0708, 2009



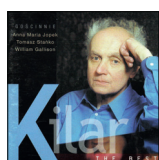
Magnificat; Victoria
I. Klośńska, T. Krzysica, P. Nowacki,
Silesian Philharmonic Choir & Orchestra, M.J. Blaszczyk (cond.),
W. Stryk (cond.)
DUX 0592, 2007



Missa pro Pace
Wrocław Opera Choir,
Ch. Daniels, Z. Kilanowicz,
J. Rappé, P. Nowacki, Wrocław
Philharmonic Symphony Orchestra,
M. Pijarowski (cond.)
DUX 0434, 2004



The Triptych
Bogurodzica; Angelus; Exodus
I. Klośńska, Warsaw Philharmonic
Choir, PNRSO, A. Wit (cond.)
DUX 0484, 2004



Kilar. The Best
Orawa; Krzesany; Exodus; Victoria;
film music
Universal Music 524 396-2, 2000
[2CD]

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ed!) orchestra, there came to a life a piece intentionally popular and emotional.

This score insulted the subtle connoisseur of music of the day. It seemed to treacherously whisper: isn't this what you like best? Don't be ashamed to publicly admit to it! What was shocking was the sensual hedonism of a colourful, brash and entertainingly composed musical vista, it's full-blooded musical realism. This type of musical narration was easily explained – Wojciech Kilar at the time had already become the greatest Polish composer of film music. And so the music of *Krzesany*, as well as later works like *Exodus*, *Orawa* and *Angelus*, almost defiant of the main new music aesthetics (it is a choral recitation of the rosary to the Virgin Mary, a sort of a text-composition), as well as the 1997 Piano Concerto all affected the audience in a way film music would, except that there was no film.

The last phase of Wojciech Kilar's output is directed mostly, though not completely, towards expressing religious content, things generally metaphysical, omitting the highlander folk motifs so characteristic of his music from the '80s (inspired by the works of Mieczysław Karłowicz and even Karol Szymanowski). Recent works include, among others, the *Agnus Dei* for mixed choir *a cappella* (1997), *Missa pro pace* for soprano, alto, tenor, bass, mixed choir and symphony orchestra (1999-2000), *Symphony No. 3 – September Symphony* (2003), *Lamento* for mixed choir (2003), *Symphony No. 4 – Sinfonia de motu* for soprano, baritone, mixed choir and symphony orchestra (2005), *Ricordanza* for

string orchestra (2005), *Magnificat* for solo voices, choir and orchestra (2006), *Symphony No. 5 – Advent Symphony* for mixed choir and orchestra (2007), *Te Deum* for solo voices, choir and orchestra (2008), *Paschal Hymn* for mixed choir (2008), *Veni Creator* for

In a post-modernist and pluralist world, in which everything is allowed, a post-modernist is free to take his inspirations seriously and shape them in an honestly artistic manner

mixed string orchestra (2008), and the Piano Concerto No. 2 (2011). They are pieces that function well in the area of philharmonic repertory, but poorly in new music festival programs, so the presence of Kilar's works at the 'Warsaw Autumn' is gradually declining. This however does not mean that it is music unattractive to listeners. His creative output has returned to its starting point – tradition: at first rejected in an radical innovator's gesture, now embraced upon return, having rejected former fascinations. Kilar is not alone in this, when compared to such composers as Arvo Pärt, John Tavener, John Adams or John Corigliano.

The more recent music of Wojciech Kilar – for instance, the original score for Francis Ford Coppola's *Dracula* will be detested by someone for whom aesthetics are dogmatic, because of an overall hate for the post-modernistic approach. However, one must note

one thing. In what is allowed, Wojciech Kilar has set apart a set of ideas (regarding content and aesthetics) that are not treated in a populist manner, which post-modernism allows; he does not juggle them with turpistic glee, which can be a post-modernist mannerism; he does not manipulate

his listeners or beguile them like television pop-culture does, which can become a recipe for life or even for a career in a post-modernist paradise; he has not created a couple of grimaces to build his image for the mass-media as post-modernists often do. However, in a post-modernist and pluralist world, in which everything is allowed,

a post-modernist is free to take his inspirations seriously and shape them in an honestly artistic manner. Therefore, he is free to glorify Tchaikovsky's *Symphony No. 6* and Maurice Ravel's *Bolero* through his own creative output. He is allowed to write music that combines a minimalism of technical means with a tone that's not even newly romantic, but simply – romantic. When we listen to Kilar's latest works, mentioned above, we may feel that the composer, after much aesthetic voyaging has returned to some childhood arcadia, which he bid goodbye for decades, but now lifts up and glorifies in later works after some time, or perhaps even has done so at the time of the aesthetic farewells. He no longer has to prove himself as a modernist, a member of the avant-garde, innovator or even post-modernist. He doesn't have to, because he is free. Free of all vogues and dominant trends. Wojciech Kilar has put this freedom to fascinating artistic use. And has been doing it... And may he continue for years to come...

Transl. J. Trafas

Premiere of Wojciech Kilar's Piano Concerto No. 2

Wojciech Kilar returned to this musical form 14 years after composing his Piano Concerto No. 1, writing his second work for piano and orchestra. The composer started work on the Piano Concerto No. 2 in 2010. Although Kilar does not say directly, one can imagine that the impulse to write the piece was the catastrophe in Smoleńsk.

Piano Concerto No. 2 was first performed in Katowice 14th October 2011 by Beata Bilińska and PNRSO conducted by Jacek Kasprzyk. On March 16th this year the piece received its international premiere in Latvia. Beata Bilińska played the Concerto accompanied by the Liepajas Simfoniskais Orkestris conducted by Tadeusz Wojciechowski in Liepaja, during the 20th International Piano Star Festival.

"Wojciech Kilar's Piano Concerto No. 2 is a work whose quality is not measured by the



Wojciech Kilar and Jacek Kasprzyk after the premiere of Piano Concerto No. 2. Katowice, 14 Oct 2011

number of notes. The composer retreats from the virtuosic element to the absolute extreme of concentration and metaphysical contemplation. The repetition of the motifs is intended to induce a trance in both performer and listener. The obsessiveness in these repetitions refer to eternity... In this concerto one can hear the seriousness of a funeral march at the beginning, in the second part the rhythmic vitality of a wildly energetic octave – chordal ostinato that demands extraordinary physical stamina from the pianist. The third part is a rest for the pianist and the listener. Here one can hear soft angelic choirs. The holding on to long sounds is reminiscent of a lullaby and spreading harmony in the universe. The most 'earthly' is part is the fourth movement, which recalls the sounds of a highlanders' band, its exuberance, energy,

rather primitive melody drawing you into the dance. Everything moves towards the closing bells, triumphant fanfares, which is a kind of liberation of the soul and opens the gates to the eternal world."

Beata Bilińska

"In terms of technical and stylistic solutions, the composer presents his well-known face in the Concerto No. 2, and his individual language is recognizable from the first bars. Kilar gathered almost everything characteristic of his mature style in this composition, and so limited, carefully selected musical material (scales, chord types), repetitive texture, melodies with a choral and folk (highlander) character, the broad harmonic-textural sweep, sonic intensification are all present. The piece presents a type of virtuosity similar to the Piano Concerto No. 1; it is based primarily on a demanding condition requiring fast and precise multiple repetitions or alternating chords.

The Concerto also confirms the thesis that in Kilar's recent works he has increased the role given to melodic sections, although the melody is often quite ascetic and does not compare to the composer's melodies famous from film music."

Stanisław Będkowski

Music in Prayer – Prayer in Music On Kilar's sacred works

„There's one occupation – apart from composing – that I would like to have, that is to be a priest. Not only for the sake of faith, but also because of my fascination with the sacrifice the clerics bear for us”¹, said Wojciech Kilar a year before the beginning of the new millennium. This confession reflects one of the most important life attitudes of the composer, this, which is less fashionable in the contemporary world and surely the one that associates the least with the vampiric sounds illustrating the film frames of Coppola's *Dracula* which were awarded by American Society of Composers, Authors and Publishers.

Maria Wilczek-Krupa

Kilar is not ashamed of his views. He reads the Bible every day and doesn't leave home without rosary beads. If this attitude, full of humility and modesty suits a show-business man and a master from Hollywood – it's a secondary consideration. Besides, even in his film music there are examples of compositions of sacred connotations, e.g. the soundtrack to the German television film *The King of the Last Days*, constructed in a form of a small Mass, or *Requiem for Father Kolbe* from Krzysztof Zanussi's film *A Life for Life*. The influence of the artist's views on an opus itself, as well as the power of inspiration and the creative embodiment of an idea seem to be more interesting than their complexity.

Wojciech Kilar's devoutness deepens gradually – just like his composing activity. In its early phase, first of all filled with film, piano, chamber and orchestral works, the sphere of *sacrum* practically doesn't exist. The first great religious composition appears only in 1975, that is in the period of creative maturity. Kilar, with his breakthrough symphonic opus *Krzysztof* behind him, has, in his mind, the birth of the first motives of a poem dedicated to the memory of Mieczysław Karłowicz, *Kościół* 1909. Through the next thirty-few years, both in the composer's life and in the history of the Polish nation, a lot will happen – these changes will be followed by Kilar's sacred works, starting with *Bogurodzica* (1975) up to *Veni Creator* and *Te Deum* (2008.).

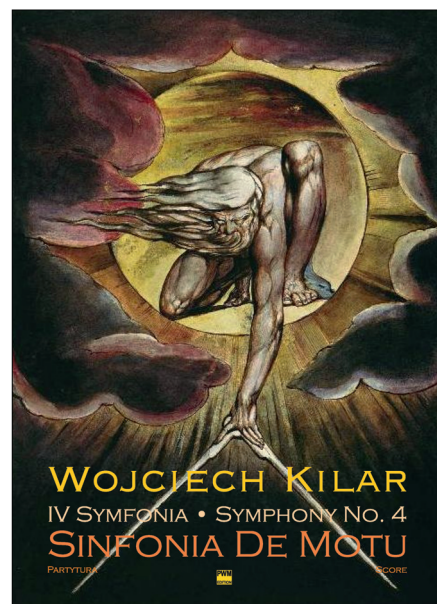
AROUND HISTORY, IN THE HEART OF POLITICS

The works of a religious message appear in Kilar's composing in some measure in two stages. The first of them, from *Bogurodzica* to *Angelus* (1984) is closely connected with the history of Poland and contemporary political events. Several dozen years after the 'sacred debut', the composer himself confirms the existence of such a dependency: "Religious matters intertwined somehow with the national matters, and also with some changes

of my techniques"². Thus, *Bogurodzica*, which initiated the religious works, was written with the 75th jubilee of the Warsaw Philharmonic in mind, but also to commemorate the 30th anniversary of the Warsaw Uprising, which had been celebrated the year before. The prevention of its first performance is associated with the only repression that the Communist authorities carried out against the composer. "I have written *Bogurodzica* for the Philharmonic, and then I composed *Kościół*. The second composition was performed during the jubilee celebrations, however, the authorities didn't allow *Bogurodzica* to be staged"³, the composer recalls.

Bogurodzica is Wojciech Kilar's first such complex vocal and instrumental composition – in the cast we hear quadruple brass and quadruple woodwind, two harps, a piano, 12 first violins, 12 second, 10 of each: violas, cellos, double basses; fortified percussion and a mixed choir. The beginning of the opus, a characteristic drum sequence of increasing dynamics, bears testimony to the national and historical intentions of the composer. During the narration, however, we find out, that we deal with something more than a composition of a military character: with an expressive and zealous musical prayer. A direct quote from the *Bogurodzica* hymn appears not till the epilogue; a musical incipit of this oldest of Polish songs also constitutes the beginning of *Victoria*, which was composed six years later under the influence of the public mood following the introduction of Martial Law, but also connected with the emotions accompanying the preparations for the visit of John Paul II to Poland.

However, before the score of *Victoria* will see the light of day, Kilar finishes another national and religious poem, *Exodus*. On the 30th anniversary of the composition's first performance he says: "I was writing this opus a very long time – two years. I consider it, however, to be one of my most successful works, disregarding certain technique shortcomings"⁴. One of these 'shortcomings' is, according to Kilar, the end of the composition itself – abrupt, sudden, with a short cry of the word *Hosanna* by the choir. "My mistake lies in the fact that I didn't let the



Score published by PWM. On the cover: *The Ancient of Days*, frontispiece to *Europe a Prophecy*, by William Blake

cry sound out", the composer explains. "After all these years I think that a traditional form of ending an opus, such a one that unequivocally suggests that no more is bound to happen, is best. But then I was driven by a metaphorical, in a sense, thinking – this cut cry was, for me, something like a noose or a sword swing which was to bring the Communist system to an end"⁵. In 1979, when Kilar starts working on *Exodus*, the anxiety connected with the political situation of the country starts growing within Polish society. A similar gradation of tension – soon Kilar's trademark – can be also observed in the course of the poem. The musical narration of *Exodus* to some extent accompanies the actual events – the dynamics and emotions grow with each time, so that the end (in 1981, the year of Martial Law introduction) is cut with the choked cry of the choir, dies under the metaphorical swing of a sword. The title, flight of the Jewish nation from Egyptian slavery therefore gains a symbolic meaning, and the religious and national references intertwine with one another creating a significant musical hybrid – a testimony of the social anxiety of those days. The aforementioned *Victoria* becomes a supplement to this dramatic history told with sounds, as it is an opus born of optimism and hope for better times to come. "I knew that sooner or later the system, which resorts to such repressions, will come to an end"⁶, the composer explains.

The stylistics of the work solidified Kilar's position as an artist connected to the minimalism trend. Although *Exodus* is considered to be a result of the composer's fascination with Ravel's *Bolero*, the manner of processing the main motive, however, its modifications and the gradation of the dynamic allow the assumption that the aesthetics of American minimalism is closer to him, especially the works of Steve Reich. The melody of the poem (drawn from Jewish cantor recordings containing a track of a melodious reading of

continued on page 6 ▶

► continued from page 5

the Book of Esther) is persistently repeated in the course of narration and – following the rule of the gradual growth of the sound volume – it wanders around particular instruments of the large orchestra. Its nearly ecstatic finale belongs to the choir. The Latin text “Hosanna homini, Hosanna ei qui venit hodie in nomine Domini” here is put to a melody connected to the Old Testament tradition, and these two religious elements collide with the contemporary inspiration constituted by the political events of the 1970s and ‘80s.

The period of Martial Law Wojciech Kilar spends within the walls of Jasna Góra monastery. This is where we can find the sources of the ‘new’ *sacrum* sphere of a private, truly mystical significance. The time of spiritual calming and collective prayer results with an opus which closes the national and religious trend in Kilar’s works and at the same time signals the coming of the new era born of prayer, sense of communion and the professed faith. “*Angelus* originated from saying the rosary and participating in a community,” the composer recalls. “My greatest life achievement is understanding the sense of participation in the Church, the pleasure and the joy of being in communion”⁷⁷. Therefore, the year 1984 is the turning point in the history of Wojciech Kilar’s sacred works – *Angelus* slowly slips from the religious concept of an opus of an earthly and perhaps even of a human dimension and reveals the artist-mystic stepping to the next level of spiritual existence. Word is at the centre of musical events here. The rosary passes numerous transformations and modifications, it is also subjected to persistent repetitions, both in the whole and in the form of single verses. Therefore Kilar emphasises the significance and meaning of the text in harmony with the Christian philosophy, for which word is a source of spiritual power and its recurrence magnifies the impression of mysteriousness,



KILAR

EXODUS
PER ORCHESTRA E CORO
PARTITURA
HENRY LUTOUFF'S VERLAG / C. F. PETERS

Score published by PWM. On the cover: Jerzy Duda-Grac, *Exodus*
(You may recognize the face of the composer in a right down corner)

doubles the strength and releases the energy. The composer, at the same time, gives his ‘musical Rosary’ a different word context – from a recitative part of the choir, through transformation of the recitative into singing and plea, up to a desperate call for Mary.

MUSICAL MYSTICISM

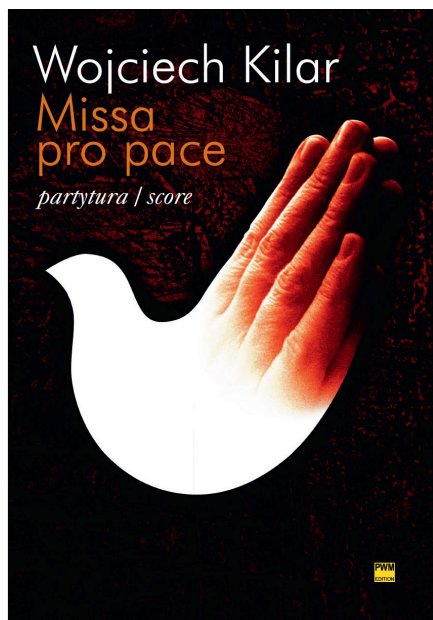
Fifteen years passes from the spiritual katharsis, which is *Angelus*, to the musical profession of faith, that will be *Missa pro pace*. At that time the world knows such masterpieces as *Orawa* for Strings (1986) or Piano Concerto No. 1 (1997), about which the composer speaks as his musical self-portrait and to which he also gives a characteristic spiritual message. During these fifteen years Kilar’s greatest film masterpieces are also created, among others, the music for the film *Korczak* directed by Andrzej Wajda (1990), whose significance is compared by the composer to *Exodus*, or Francis Ford Coppola’s *Dracula* (1992). While working with the film crews Wojciech Kilar, however, dreams about composing a cyclic monumental sacred opus. The proposition of writing a mass comes at the end of the century – the work honouring the occasion of the 100th anniversary of the Warsaw Philharmonic and initiating the new millennium is commissioned by its the then director, Kazimierz Kord.

Missa pro pace, therefore, is not only of a sacred, liturgical and occasional character, it is also an intimate profession of faith, an expression of a personal prayer of the composer. Wojciech Kilar quotes here a traditional mass cycle in the whole, like in *Angelus* applying the recurrence of chosen parts of the text. The most interesting technical treatment is the pursuit of form towards the finale, not only from the point of music, but also from the point of the stylistics. In *Missa pro pace*, the aesthetics of the musical Middle Ages, Baroque and Romanticism are voiced. This formal and stylistic wander is started by *Kyrie* in a form of *passacaglia*, in the centre of the cycle appears a choral *Credo* – an orga-

num corresponding to liturgical antiphonal and responsorial singing, then *Sanctus-Benedictus*, which is the most beautiful Baroque aria da capo with a soprano part, and the finale *Agnus Dei*, which is a monumental cantata in the Romantic style, with variations on the words *Dona nobis pacem*. According to Leszek Polony, the composer’s biographer, in *Missa pro pace*, through the medium of the three aforementioned stylistic idioms, the key symbols of Christianity, the Trinity, the cross and the opposition of heaven and earth, were included. “This is a story about God, who settled among man and about man being called to emulate him”⁷⁸, claims Polony.

With this longed-for mass Kilar begins the second stage of his sacred creativity being a particular kind of musical mysticism. In 2005 he composes another monumental, vocal and instrumental work - *Sinfonia de motu*, dedicated to the “Polish Physicists” on the occasion of the World Year of Physics. The musical metaphysics takes its own direction here – from the chaos and darkness of hell to the gates of paradise and everlasting light and love. The text again appears in the centre of events – Kilar spins the musical threads of *Sinfonia* around the song of Dante’s *Divine Comedy*. Particular parts receive titles symbolising the successive stages of this metaphysical journey: *Selva* (forest), *Cammino* (way), *Luce* (light) and at the end *Amor* (love).

The year 2007 brings Kilar the proverbial ‘shadow line’ – in November, after over forty years of having been together, his beloved wife passes away. Supported by his deep faith, the composer creates two opuses – *Te Deum* and *Veni Creator* (2008), which are dedicated to her memory and of which the first particularly is an expression of his deep gratitude to God for the time spent with his wife. Similarly to *Missa pro pace*, in the five-part monumental *Te Deum* Kilar applies stylistic borrowings, however, this time he goes a bit further: in the course of narration we meet musical innuendos, references to com-



Score published by PWM.
Cover: Marek Repetowski

posing techniques characteristic of other artists, quotations and themes or motives drawn from religious songs. In relation to the performance, we observe a return to the tendencies of the 1970s – the expanded cast includes solo voices, a choir and an orchestra.

Te Deum also has its occasional origin – the first performance of this work honoured the celebration of the 90th anniversary of Polish independence. Therefore the history of the sacred works of Wojciech Kilar has come full circle: after thirty years since *Bogurodzica* was created, the composer goes back to the historical and national stage of his *sacrum* sphere. However, it is a weightier stage when it comes down to expression and much richer: of a religious experience, suffering and the metaphysics of faith being deepened.

Transl. A. Ó hAlmhain

REPERTOIRE RECOMMENDATIONS

Orawa

for chamber string orchestra (1986), 9'
Premiere: 10 March 1986, Zakopane
Polish Chamber Orchestra, W. Michniewski (cond.)

Kościelec 1909

Symphonic Poem (1976), 18'
4444-4441-batt (6sec) 2ar pf-archi (16.14.12.10.8)
Premiere: 5 Nov 1976, Warsaw
Warsaw Philharmonic Symphony Orchestra, W. Rowicki (cond.)

Krzesany

Symphonic Poem (1974), 17'
4444-4440-batt (6sec) org (ad lib.)-archi (12.12.10.10.8)
Premiere: 24 Sept 1974, Warsaw
Warsaw Philharmonic Symphony Orchestra, J. Krenz (cond.)

Exodus

for mixed choir & orchestra (1981), 23'
coro misto-4444-6661-batt (6sec) cel 2ar 2pf-archi (16.16.14.12.10)
Text: Lat.
Premiere: 19 Sept 1981, Warsaw
PNRSO, J. Kasprzyk (cond.)

Symphony No. 3 'September Symphony'

(2003)
40'
3333-4441-batt (5sec) cel ar pf-archi
Premiere: 2 Sept 2003, Warsaw
Warsaw Philharmonic Symphony Orchestra, A. Wit (cond.)

Symphony No. 4 'Sinfonia de motu'

for soprano, baritone, choir & orchestra (2005)
50-55'
S Bar solo-4444-4441-pf ar cel-batt-archi
Text: Dante Alighieri, It.
Premiere: 12 IX 2005, Warsaw
I. Hossa, J. Bręk, Warsaw Philharmonic Choir & Orchestra, A. Wit (cond.)

Symphony No. 5 'Advent Symphony'

for choir & symphony orchestra (2007), 45'
coro misto-3333-4332-batt(3sec)-pfte-archi
Text: St John, Lat.
Premiere: 16 Nov 2007, Katowice
Silesian Philharmonic Orchestra & Choir, M.J. Błaszczyk (cond.)

Dracula

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

The Ninth Gate

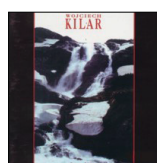
The Vocalise from R. Polański's film (1999), 4'
S solo-0000-0000-pf cemb-archi

Pan Tadeusz

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

The Pianist: Moving to the Ghetto

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



Krzesany; Bogurodzica; Riff 62; Kościelec 1909; Exodus
Choir of Polish Radio & TV in Kraków, Warsaw Philharmonic Symphony Orchestra and Choir, W. Rowicki (cond.), A. Markowski (cond.), PNRSO, A. Wit (cond.)
Sound-Pol SPB 034, 1993



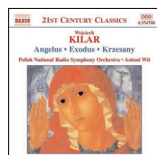
Angelus; Exodus; Krzesany
Hasmik Papian, PNRSO, A. Wit (cond.), Kraków Philharmonic Choir, J. Mentel (cond.)
Naxos 8.554788, 2002



Muzyka gór. Korzenie i.a. W. Kilar: Orawa, Krzesany
Silesian Philharmonic Symphony Orchestra, M.J. Błaszczyk (cond.)
Pol Music PMCD 113, 2003



Bogurodzica; Piano Concerto; Hoary Fog [or Grey Mist]; Kościelec 1909
W. Malicki, W. Ochman, Warsaw National Philharmonic Choir & Orchestra
H. Wojnarowski (choirmaster), A. Wit (cond.)
Naxos 8.557813, 2006



Exodus; Kościelec 1909; Przygrywka i kołęda; Angelus
D. Ambroziak, Choir of the Polish Radio & TV in Kraków, PNRSO, A. Wit (cond.), Warsaw Philharmonic Symphony Orchestra, W. Rowicki (cond.)
Olympia OCD 308, 1988



Kilar. Moś. Aukso Orawa; Choral Prelude, Przygrywka i kołęda; Ricordanza
AUKSO Chamber Orchestra, M. Moś (cond.)
Polish Radio Katowice PRK 070, 2005



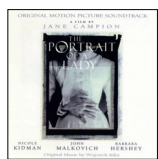
September Symphony; Lamento
Warsaw Philharmonic Symphony Orchestra, A. Wit (cond.); Warsaw Philharmonic Choir, H. Wojnarowski (chorusmaster)
CD ACCORD ACD 130-2, 2003



Dracula (OST)
A. Coppola (cond.)
Sony 53165, 1992



Death and the Maiden (OST)
English Chamber Orchestra, H. Rabinowitz (cond.)
Erato 9842-2, 1994



The Portrait of a Lady (OST)
S. Konicek, N. Raine (cond.)
Decca Records 1996



Requiem for Father Kolbe; Choral Prelude; Orawa; Kościelec 1909; Krzesany
Warsaw Philharmonic Symphony Orchestra, K. Kord (cond.), PNRSO, A. Wit (cond.)
Milan Records 73138 35779-2, 1996



Fantôme avec chauffeur (OST)
City of Prague Philharmonic Orchestra, S. Konicek (cond.)
Auvidis Travelling K 1024, 1996



Zemsta (OST)
Warsaw Philharmonic Symphony Orchestra, A. Wit (cond.)
Warner Music Poland, 2002



König der Letzten Tage
Pavel Kühns Mixed Choir, Prague Philharmonic Orchestra, S. Konicek (cond.)
Decca 443 253-2, 2003



Le Roi et l'Oiseau (OST)
PNRSO, S. Wislocki (cond.)
FGL Music, PL0908156, 2011
(LP Gatefold – 1980/ CD – 1999; 2011)

Agata Zubel,
a composer and vocalist,
on her new compositions
and immediate plans in
conversation with Agnieszka
Malatyńska-Stankiewicz.



Put an equals sign between *a piece of paper and a violin*

How do you feel as a resident of the Cracow Philharmonic?

Great. It's a very nice function and an unusual project. Very useful, because it promotes a composer, but not in the city where they live. The residency lasts two years and for me it will finish along with this season. A lot of my compositions were performed in Cracow through this time. It's a phenomenon, because no other contemporary creator has had so many presentations during two seasons. I also cooperated with the orchestra as a performer of other works. So I was often present in the Cracow Philharmonic. The first performance of my new composition commissioned by the Cracow Philharmonic will coincide with the end of my residency in April. It will be published by PWM Edition.

What is the composition?

It's called *Percussion Store*. It is intended for a percussion band and an orchestra.

So, what is your percussion store going to be like? Rich?

Quite strange. In the sense it's even going to be a store with percussion toys. There will be all possible instruments in it. Both those we know and also those quite unusual.

Such as?

Everyday objects: pieces of paper or those that emit interesting sounds. I won't reveal more.

Are you fascinated by everyday sounds?

A lot. Because all the sounds of everyday life fit in well in the world of percussion timbres both use- and sound-wise.

What do you mean?

A drummer plays on the 'normal' instruments in a very similar way as to how they would on those 'others'. And those 'others' more and more often supplement concert instrumentation.

What led you while choosing paper for the composition?

Its thickness and substance. It can be foil, which has a piercing sound, or small pieces of cardboard or even cardboard with low sound emission.

Were the colours important?

They were insignificant to me, although the stage will be colourful as each piece of paper will be different.

How are you going to tell the story of the percussion store?

Through four drummers and a symphonic orchestra. In the 15 minute long story, as that was the commission, there will be a lot of improvised fragments. The drummers, by using rich instrumentation, can give vent to their imagination, but all of that within the confines that I determined. The solo instruments will cooperate with the orchestra, although there will be combinations of different rhythms all at once or of surprising tone situations.

What do you want to direct attention at with this composition?

An interesting question... A composer, while writing an opus, always wants to present something, but a musical idea is so abstract that it's difficult to talk about it. Because if it were possible to talk about it, it would have been better to write a book or a poem instead of a piece of music. Even if I say that in a way I wanted to attract attention to a different tone world, to the world which very often surrounds us on an everyday basis, it would only be one element of the composition.

It seems that tone is important to you.

Yes, because percussion is dear to me and I like to use its tone world and instrumentation in compositions. More than ten years ago, when I was in primary and secondary conservatory, I played drums. Percussion carries a lot of phenomena in itself. When playing drums I was performing compositions using, among other things, cutlery, tables, etc. All these sounds had already been present in music really. It comes down to treating them as equally as the others and to including them in the composition as partners.

So you put an equals sign between a rattle and a piece of paper?

Definitely. I'd even go a step further and would like to put an equals sign between a piece of paper and a violin.

Therefore we should look forward to you composing for a piece of a paper and a violin.

Who knows, who knows. Maybe even for a whole notebook.

How long have you been working on Percussion Store?

I'm still working... It takes a lot of time. Symphonic compositions always require time.

How are they born?

First, I always think about the whole in order to know what will be at the beginning, middle and end of the opus. I try to think form, because form is very important to me. However, it's not about the classical form and filling it, I just try to invent a frame for the need of a particular composition. So, the construction first, and then I can write from any place, because I know what will be happening in the composition.

Does it happen that you change the form you'd established earlier?

Yes, although these are not radical changes. Composing is a work on a living organism. I get ideas to different solutions when I work and if they are attractive one should submit to them.

Do you compose regularly, at set times? Do you work systematically?

No. It is impossible with the amount of different activities. I travel too much as a performer. I have many concerts during which I sing and more often than not each of them is in a different city, country or continent. Composing has become a constant struggle against time for me. I've already learnt to write while travelling: in trains, on planes and in hotels. In every spare moment. First, I fought with it, because it's neither comfortable nor pleasant. I'd prefer to sit down and write at home and be able to focus on composing alone. Unfortunately, I have less and less of such time and the conditions for composing are becoming less and less comfortable. So I put my composing obligations in a queue and carry them out wherever I can.

The queue is long, at least for this year. Because also in April in the Polish National Opera at the Teatr Wielki, there will be the premiere of your opera *Oresteja* [Oresteia].

It was an idea of the director, Maja Kleczewska. The performance is a coproduction of the National Opera and the Teatr Wielki. It's a challenge, because apart from the choir and the musicians, theatrical actors also take part. For our own use we called it a drama-opera. Now we have to balance the entirety so it'd really be between an opera and a drama. The choir sings, but most of the dialogues are spoken, frequently accompanied by a musi-

cal layer. The rehearsals continue. The performance is only at the stage of being born. I'm curious about the result.

What sort of music is it?

I can't tell. Just mine. You're welcome to the premiere on the 14th of April.

This spring is unusually rich for you in the relation to the number of first performances. Also in April, a famous ensemble, Klangforum Wien, will perform your composition *What is the Word* for the first time, which will also be published by PWM Edition.

I've just finished it. The composition was created to Beckett's poem of the same title. I'm very happy because of this commission. The concert will take place in the Austrian Cultural Forum of New York, an institution celebrating its 10th anniversary. It's a chamber composition for voice and four instruments (flute, violin, cello and piano).

Will you perform the vocal part during the premiere?

Yes. That was the proposition of the Viennese musicians.

The month of May will bring another first performance...

...the commission of the Polish Institute in Tel Aviv, a composition for voice and a local band (bass flute, bass clarinet, trumpet and double bass). It was created to Wisława Szymborska's poem *Labirynt* [Labyrinth]. It's ready, but unfortunately it coincided with the poet's death.

Milosz, Szymborska, Beckett. Are they your biggest inspirations?

Yes.

What are your future plans?

I have to check my calendar... A few concerts, e.g. in Siberia, we also sing my own compositions there. Then, in May, as part of the residency, my 1st Symphony will be performed in Kraków. In summer I have time to catch my breath. In September, at the Sacrum Profanum Festival, Klangforum Wien, which is preparing their own monographic concert for the event, will perform for the first time my *Not I* opus, that will be published by PWM Edition; it's a composition to a Beckett play. In the program there will be other compositions, e.g. *Labyrinth* - a commission for Tel Aviv, a chamber composition *Odcienie lodu* [Shades of Ice], written for London Sinfonietta, and also the *Ulicami ludzkiego miasta* [By the streets of a human town] opus, whose first performance took place during last year's 'Warsaw Autumn' festival.

(February 2012)

Transl. A. Ó hAlmhain

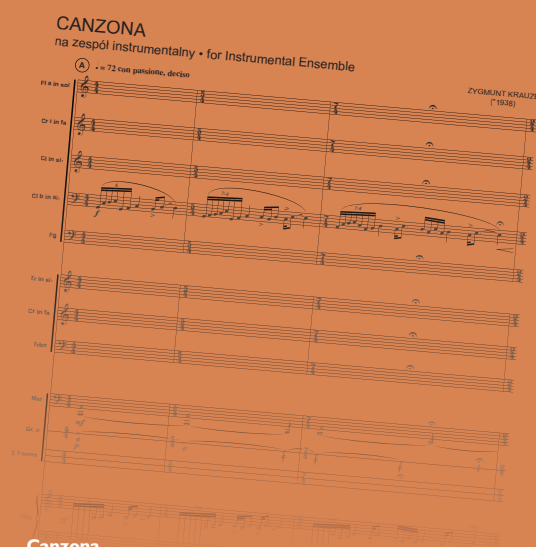
World Premiere of Zygmunt Krauze's *Canzona*

Zygmunt Krauze presented his latest work at the Muziekgebouw aan 't IJ, performed by the Dutch Asko|Schönberg Ensemble led by conductor Reinbert de Leeuw.

Following the recent success of Zygmunt Krauze's opera *The Trap*, the time had come for his next premiere – his *Canzona* for instrumental ensemble has been performed in Amsterdam's Muziekgebouw aan 't IJ on January 12th. The piece was commissioned by the Asko|Schönberg, a leading ensemble of seasoned and young musicians performing music of the 20th and 21st centuries. The ensemble played under the baton of Reinbert de Leeuw.

Canzona, written for woodwind instruments, brass, percussion, piano and strings, is a one-movement piece, within which several sections can be identified. The rhythmical factor plays an important role in the piece: lots of movement and liveliness are opposed to large planes of sound. The last part of the piece, using characteristic rhythmic groups (sextuplets, 7:4 or 9:8) is a clear reference to its beginning, which makes the structure of the composition succinct and transparent.

The programme on the evening of the 12th of January 2012 also included Louis Andriessen's *La Girò* (Dutch premiere) with a solo by Monica Germino, as well as Steve Reich's *Double Sextet* and Andries van Rossem's *Concerto* (world premiere). The concert was broadcasted live on Radio 4 (NTR).



Canzona

for instrumental ensemble
(2011), 15'

1121-1110-batt (2sec: mar, gr.c., 3 toms) pf-archi

Premiere: 12 Jan 2012, Amsterdam

Asko|Schönberg Ensemble,

R. de Leeuw (cond.)

ZYGMENT KRAUZE

PUŁAPKA / THE TRAP

opera in 1 act (2011), 100'

Libretto based on the play by Tadeusz Różewicz:

Grzegorz Jarzyna, Zygmunt Krauze

Premiere: 17 December 2011, Wrocław Opera



Photo: M. Grotowski / Wrocław Opera

The premiere of Zygmunt Krauze's opera in the Wrocław Opera was one of the most anticipated events connected to the celebrations of the great poet's 90th jubilee. *The Trap*, from 1979 (publ. in 1982), is regarded as the best play in Różewicz's output. The play is based on themes from the life of Franz Kafka. Grzegorz Jarzyna and Zygmunt Krauze, authors of the libretto, retained the structure of the drama and the characters' dialogues, reducing only the descriptive elements and commentary. Krauze's *Trap* is an opera in one act which is made from 15 pictures. The work is intended for several solo voices, mixed choir and symphony orchestra. In the orchestra the composer uses electric guitar, accordion, piano and untuned piano amongst other instruments.

"I realized that this is a phenomenal subject for opera. It contains images of man in different situations and at the same time carries a message that after World War II we should look differently at Kafka's works."

Zygmunt Krauze

"For Franz, the trap is his body, place in history, environment, and finally his mind. To me this is a story about the desire to reach the unnamed. Kafka wrote that no one touches the world as deeply as he, but his tragedy was that he still could not reach the bottom, to the crux. *The Trap* is an attempt to break through the next boundaries to that something."

Ewelina Pietrowiak

"Zygmunt Krauze's music successfully emphasizes the grotesque incompatibility of the characters and the situation in which they are caught by time, and delusion. Using a Weberian motif, the composer worked like an animator of the rhythm of the existence of the heroes trapped in events, social stereotypes, apparent male-female-family relationships, individual longings-needs. The people of the drama behave like participants in a ball of mannequins, which the operatic convention perfectly captures. The unnatural singing fits perfectly to the "epic of being out of place" as has been written about Różewicz's *Trap*."

Grzegorz Chojnowski, Polish Radio Wrocław

Orchestra and Choir of the Wrocław Opera

Musical Direction: Tomasz Szreder

Director and Production Designer: Ewelina Pietrowiak

Choreography: Bożena Klimczak

Costumes: Małgorzata Słoniowska

Chorus Master: Anna Grabowska-Borys

Cast: Franz – M. Godlewski, Ł. Rosiak, Father – W. Gorelikow, Mother – B. Bagińska, E. Kaczmarzyk-Janczak, Ota – A. Kubas, Max – J. Jaskuła, Felicia – J. Moskowitz, Greta – K. Haras, and others

ELŻBIETA SIKORA

MADAME CURIE

opera in 3 acts (2011), 100'

Libretto: Agata Miklaszewska

Adaptation: Elżbieta Sikora, Gregor Blumstein

Premiere: 15 November 2011 (world premiere), Paris, UNESCO Hall

19 November 2011 (Polish premiere), Gdańsk, Baltic Opera



Photo: S. Cwikła / Baltic Opera

"A strong Maria, but also a Maria torn by doubts, Maria devoting herself unboundedly to work, but also a loving Maria, a Maria deeply determined to help others, and also a Maria with a decidedly strong ego, Maria sure that when she wants something she wants it, and a resigned Maria; thus, in the contradictions, my Madame Curie appeared to me more clearly. [...] I wanted the intensity of Maria's character to pass into the entire opera. Intensity, which is often hidden in the pianissimo of peace, in held notes, in murmurs, to explode in sharp colour elsewhere."

Elżbieta Sikora

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

Marek Weiss

"Elżbieta Sikora created very emotional music for Curie. This opera is written with entirely contemporary language (it also contains electronic sounds, discreetly woven into the fabric of the orchestra), but in a sense, it is traditional - it does not have a plethora of resources, multimedia aspects, the impression is to be made quite simply by the music."

Dorota Szwarzman

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

Orchestra and Choir of the Baltic Opera

Musical Direction: Wojciech Michniewski

Producer and Director: Marek Weiss

Scenography: Hanna Szymczak

Choreography: Izadora Weiss

Chorus Master: Robert Nakoneczny

Cast: Maria Skłodowska-Curie – A. Mikołajczyk, Pierre Curie – P. Skaluba, Paul Langevin – T. Rak, Einstein – L. Skrla, Loïe Fuller – J. Wesolowska (voice), E. Czajkowska-Klos / I. Lavrenowa (BTT), and others

Transl. L. Davidson

Interviews with the composers, directors and creators of the main roles of the two performances can be viewed on PWM Edition YouTube channel:

► www.youtube.com/user/PWMEdition

Elżbieta Sikora. Experimenting with Tradition?

The recent concertante compositions of Elżbieta Sikora do not enter into a dialogue with tradition, but rather stem directly from it. Certain ideas are incorporated into their musical discourse and made an integral part of it, which is a result of the composer's previous experience. To a great extent they are a reflection of the composer's attitude, which she herself referred to as "a personal pact with tradition".

Ewa Cichoń

Elżbieta Sikora embarked on her composing career in an unconventional manner, by graduating in sound engineering. In the early 1970s, before her composing studies at the Academy of Music in Warsaw, she took part in a course organized in Paris by the Groupe de Recherches Musicales, where she wrote her first compositions and was introduced to experimenting with new sounds by Pierre Schaeffer and Francoise Bayle. Writing tape music – known today as electro-acoustic music – has remained an important area of her work until the present day, as evidenced by compositions from 2002: *Grain de sable*, *Rouge d'été* and *Eine Rose als Stütze* (a radio-play with fragments of recordings from rehearsals of the composer's song cycle with the same title), as well as *Chicago al fresco* written in 2009. The composer, however, does not restrict her creative work exclusively to this medium, nor does she take the avant-garde assumptions as being the only one correct way.

Apart from her interest in tape sounds together with computer-processed sounds and sounds created electronically in a studio she was, and still is, interested in the clash of this new world of sounds with the traditional world of the instrumental medium. This can be heard in her compositions from the period 2004-2008, such as the *Axe rouge* combining saxophone with other instruments and tape, and the *Reflets irisés* for piano and electronic sounds (her first experiments with this arrangement took place in 1981, during her internship at IRCAM, where she composed *Głowa Orfeusza II* for flute and tape). Another important part of her work is made up of pieces composed in a traditional manner, without the use of electronics, including instrumental, vocal and vocal-instrumental

compositions. They often contain references to traditional forms and genres, like for example opera.

During her studies the artist adopted a searching and rebellious attitude, at the time when she was active as a member of the KEW composers' group which she formed together with Krzysztof Knittel and Wojciech Michniewski and which contested the dominance of the 'Polish School of Composition'. Over time her attitude gave way to the need of searching for her own world and becoming independent not so much from tradition, but rather from the music environment, its conventions, trends and the pressure to be 'innovative'.

She started taming the music of the past from its early stages, in a cycle of suites for instruments and tape and in the *Canzona* for viola da gamba and small orchestra in which appear, among others, allusions to the forms and distant echoes of baroque style, though not just. The *Piano Concerto* from 2000 enters into a dialogue with a slightly more familiar convention which is romantic and Chopin-like, although it also brings back the spirit of the music of Bartók and Stravinsky.

Elżbieta Sikora greatly values the achievements of composers like Iannis Xenakis, Edgar Varèse and Pierre Boulez. She was strongly influenced by György Ligeti's *Continuum* when she was writing her *Suite II* for harpsichord and tape: "I brought his concept down to a trill, a symbol-trill which here is a starting point". The trill was, for her, a "synonym for the harpsichord" at that time, but it became an almost indispensable characteristic of the composer's style; the element dynamizing the sound, giving it movement and vibration, which conquers staticism. Those vibrating sounds, ready to burst the tissue of Sikora's music, paradoxically, became its material.

The recent concertante compositions – *Michelangelo* for saxophone and orchestra (2006), *Oliwa Concerto* for organ and orchestra (2007), *South Shore Concertino* for harp blue and orchestra (2008) and the opera *Madame Curie* (2010-2011) – do not enter into a dialogue with tradition, but rather stem directly from it. Certain ideas are incorporated into their musical discourse and made an integral

part of it, which is a result of the composer's previous experience. To a great extent they are a reflection of the composer's attitude, which she herself referred to as "a personal pact with tradition".

MICHELANGELO

Elżbieta Sikora's latest compositions reveal inspiration from Witold Lutosławski's music, particularly with the compositions from his mature period. In an interview, the composer herself admits to these influences: "Maybe you can even hear it in my music"¹ – she says. In the *Michelangelo* concerto for saxophone and orchestra, in the slow melody of the saxophone at the beginning of the first movement, which is developed against the background of nervous, abrupt interventions (using Lutosławski's definitions) made by various orchestral sections, one can find a similarity to the Cello Concerto or the last Symphony by Lutosławski. Analogies can also be drawn between harmonic language and significance attached to certain figures and intervals seen as elements creating the form. It has to be emphasised that as far as systematically forcing the course of her compositions into strict rules and combinatorics is concerned, the composer rather tries to trust her creative impulses.

OLIWA CONCERTO

Among Elżbieta Sikora's most recent concertante compositions, two explore sound worlds that are new to her – the organ and a new form of the harp. In one of the interviews from 1991 the artist confessed that she never felt the urge to write a piece for the organ². However, after some years she changed

continued on page 12 ►





Photo: P. Arheil

Elżbieta Sikora in studio *La Muse en Circuit*, Vanves, in 1980s

ELŻBIETA SIKORA (b. 1944 in Lviv) studied composition in Warsaw under the direction of Tadeusz Baird and Zbigniew Rudziński and in Paris under Pierre Schaeffer, François Bayle and Betsy Jolas. Together with Wojciech Michniewski and Krzysztof Knittel she founded the composers' group KEW, with whom she performed in the years 1973-1976. Since 1981 she has lived in France. For many years she has lectured in electroacoustic music at the Conservatory in Angoulême and the School of Fine Arts there.

She is the winner of numerous awards, including the Weber Competition in Dresden (1978), Competition for Electroacoustic Music in Bourges (1980, 1999), competition for female composers in Mannheim (1982), SACD (Société des Auteurs et Compositeurs Dramatiques) 'Nouveau Talent Musique' prize in Paris in 1996 for the opera *L'Arrache-cœur*, two SACEM prizes (1994): Prix Pédagogique for the piece *Chant'Europe*, and Prix du Printemps for her lifetime achievement. In 1997 she was decorated with the Knight's Cross of Merit of the Republic. In 2000 she received the 'Künstlerinnenpreise' awarded by the city of Heidelberg, in 2003 Special Distinction of the Jury de l'Académie du Disque Lyrique in Paris for *Le Chant de Salomon* and *Eine Rose als Stütze* (CD Chant du Monde). In 2004 she received the title Chevalier dans l'ordre des Arts et des Lettres from the Minister for Culture in France.

Her output includes more than 50 works, including operas, ballets, symphonic works, concertos, chamber music, electroacoustic music and mixed media works. She is the artistic director of the 'Musica Electronica Nova' Festival, held in Wrocław, Poland.

► continued from page 11

her mind and first wrote *Short Stories*, a short solo composition for organ (2001), to prepare for the challenge of composing a concerto for this instrument with its rich tradition and huge potential (2007). A commission from the International Festival of Organ Music held in Gdańsk Oliwa, the city in which she spent her entire childhood (since 1945) which she often visits, undoubtedly helped her. "The Oliwa organ is not a single instrument, but rather three independent instruments joined through a manual: the grand organ with a beautiful prospectus, the choir organ in the transept and a positive organ in the arc of the nave"³, form a triple challenge and inspiration for any composer.

In the *Oliwa Concerto* the composer places more emphasis on the sound qualities of the solo instrument rather than virtuosity. The orchestra becomes an equal partner, competes with the organ, although at times it joins in with its tone to form one organism. At the beginning of the composition, which opens with a micro-fugato derived from the trill in the wind section, the organ part appears as one of orchestral groups, antiphonally set against the others, with different motivic material. After the culmination of the first fragment the organ introduces a new fragment based on similar material. The first movement is developed through the contrast between static and dynamic elements and the opposition of the upward and downward scale movement. It is characterised by returning to the same sound in the motives derived from the trill, 'pendulum figures' (going from the main sound in small intervals and returning to it), repetitions, frequent accumulations and halts in the musical progression, holding long chords or individual sounds forming bands of sound.

The sounds grow into a broad consonance, only to return to unison. The middle, slow movement starts with a cheeky major seventh motif in the part of the xyloimba against a background of static pedal notes in the cellos and double bass. The organ acts more as a harmonic complement, while the orchestra carries out the main musical action. Quickly repeated insertions in the part of the brass section and horns together with appoggiatura figures are reminiscent of corresponding figures in Lutosławski's compositions. As in the first movement, the sound of the organ persists alone at the end with in single, slowly ascending notes, coloured by a quiet roll on the timpani, after which the dynamic third movement begins. The wind section introduces a dance-like motif that is characteristic for this movement, although repetitions, trills and appoggiatura figures from the previous movements return. The organ gains an increasingly important role as it initiates successive fragments with solo entrances. The composition ends with a bravura climax and a pause on a dense chord, which is extinguished to a single note.

SOUTH SHORE

South Shore by Elżbieta Sikora explores the sound of the 'blue harp', a modern instrument produced by CAMAC, which thanks to its electronically amplified strings can compete with an orchestra and offers the possibility of adding extra sound effects and computer processing in real time. The desire to demonstrate the full range of tones and ways of making sounds on the new harp is visible in the composition through its unusual richness of tone, surprising variability, as well as the 'expressive lyricism' (as called by the composer) characteristic for Sikora. The title is a reference to the place where the composition was written – the southern shore of Lake Michigan. At the same time it seems to bring round the atmosphere of southern Europe, through the sound of the harp reminding us of the story of Orpheus, which moved Sikora so deeply at the beginning of her career. All the musical material of the composition is presented in the first movement (*Allegro*). Unlike in the organ concerto, the harp plays the leading role while the orchestra only gives colour to its sound, gradually becoming its equal partner. The second movement (*Lento possibile*) the tonal possibilities offered by the harp are presented, while in the third movement (*Vivo*), in which rhythm becomes most important, the virtuosic potential of the harp is shown, including various techniques of eliciting the sound. On top of all of this, processed sounds add successive layers to the harp part. The composition's musical language makes reference to the music of the second half of the 20th century – to the stylistics of Witold Lutosławski and impressionist music. The orchestral texture is more transparent than in the *Oliwa Concerto*, although it is shaped in a similar manner, through small micro-fugato, adding layers of various musical 'actions', long bands of persisting sounds, halts and accelerations in the musical action. It is a bright composition, rich in sound nuances, although there is no striving to be impressive.

MADAME CURIE

Madame Curie is the fulfillment of Elżbieta Sikora's long-cherished dream of composing an opera „about threat, [...] danger in a very general sense, with a woman being the main character”⁴. Indeed, it tells a story about a woman, Maria Skłodowska-Curie and the main motive is a threat, hidden in a small vial containing elements – polonium and radium, isolated for the first time in history by the Polish scientist.

In her most recent composition Sikora on one hand sums up her experience in writing for traditional instruments, but on the other she repeats and elaborates upon ideas from her previous operas – *Ariadna* (1977) and *L'Arrache-Coeur* (1984-86, 1992): the choir acts as a commentator like in an ancient tragedy, using smooth transitions from singing to recitation with music and speech, elements of ballet are introduced (in the character of the dancer-friend) and there are also swift, cinematographic transitions between scenes. In addition, the composer adds an electronic layer. The musical language of *Madame Curie* refers to the style of Elżbieta Sikora's works in recent years, especially in the orchestral part, in which, in addition to an extended percussion section, an accordion and electric guitar also appear. The melodies of the voice parts may be associated with expressionism, though actually come from a different aesthetic. To a much greater extent than in earlier vocal compositions, we have here lyricism in the voice, especially in the solo title character. The work certainly goes beyond the convention of

classical opera; it should be understood more specifically as musical drama.

In pieces from recent years, the composer uses the achievements of the 20th and 21st century, limiting however the means deployed to a selected set, different for each composition, continuing to a large extent the ideas from her work to date and developing them. A field for exploration for her is shaping orchestral sounds and instruments that she has not previously used – both traditional, such as organs and accordion, and modern, like a blue harp or an electric guitar. Elżbieta Sikora's "pact with tradition" continues, although the composer still draws new conclusions from it.

Transl. L. Davidson

- ¹ *Fale tsunami powoli ustępują* [The tsunami waves are slowly retracting], D. Cichy's interview with E. Sikora, "Ruch Muzyczny" no. 8/2006
- ² *Między muzyką instrumentalną a elektroakustyczną* [Between instrumental and electroacoustic music], E. Frołowicz talks to E. Sikora, "Ruch Muzyczny" no. 23/1991
- ³ A. Szadejko *Złoty Jubileusz Międzynarodowego Festiwalu Organowego w Gdańsku Oliwie* [Golden Anniversary of the International Festival of Organ Music in Gdańsk Oliwa], "Ruch Muzyczny" no. 16/2007
- ⁴ *Elżbieta Sikora mówi* [Elżbieta Sikora Speaks], conversation with Michel Pazdro, "Ruch Muzyczny" no. 17/1987

REPERTOIRE RECOMMENDATIONS

Koncert Oliwski [Oliwa Concerto]

for organ and orchestra (2007), 25'

3333-4301-batt (4esec) ar-archi

Premiere: 29 June 2007, Gdańsk

R. Perucki (organ), Polish Baltic Philharmonic Symphony Orchestra, J. Maksymiuk (cond.)

South Shore

Concertino for harp blue and orchestra (2008), 25'

ar solo-2222-2220-batt(3 esec)-archi

Premiere: 17 May 2008, Katowice, 2nd International Harp Festival

I. Perrin (harp), Orkiestra Muzyki Nowej,

S. Bywalec (cond.)

Work commissioned by Camac Harps France and Polish Harp Society.

Ariadna

Chamber opera in 1 act (1977), 30'

IS IMS-2020-0020-batt (2esec) cel pf-archi (7.0.0.2.0)

Premiere: 12 March 1979, Warsaw

Warsaw Chamber Opera, J. Kasprzyk (cond.)

Michelangelo

Concerto for saxophone(s) and orchestra (2006) 33'

3333-3431, batt (4esec), ar,sax, archi (16.14.12.8.6)

Premiere: 7 March 2006, Ulm, Germany

D. Kraus (saxophone), Orchestre Stadt Ulm, J. Gaehres (cond.)

Stoklosa Editions / Le Chant Du Monde

Paweł Mykietyn in Oslo

The music of one of the most recognized Polish composers was heard for the first time in Norway. Paweł Mykietyn's chamber works were performed during a concert in Oslo of only his works.

...though *Daedalus reached...* trio for piano, clarinet and cello (1990), *Shakespeare's Sonnets* for male soprano and piano (2000), *Four Preludes* for piano (1992) and *Epiphora* for piano and tape (1996) were included in the monographic concert of Paweł Mykietyn's chamber music which took place in the concert hall of the Norwegian Academy of Music in Oslo 13 November 2011.

The pieces were presented to the Norwegian public for the first time by Aleksandra Soboń (piano, Poland), Maria Berglund (soprano, Norway), Kari Ulfesnes Kleiven (soprano, Norway), Nina Dolginsteva (cello, Russia), Karolis Kolakaukas (clarinet, Lithuania).

The event was organised by the Polish Embassy in the Kingdom of Norway and the Norwegian Academy of Music as part of the Polish EU Presidency Cultural Programme.

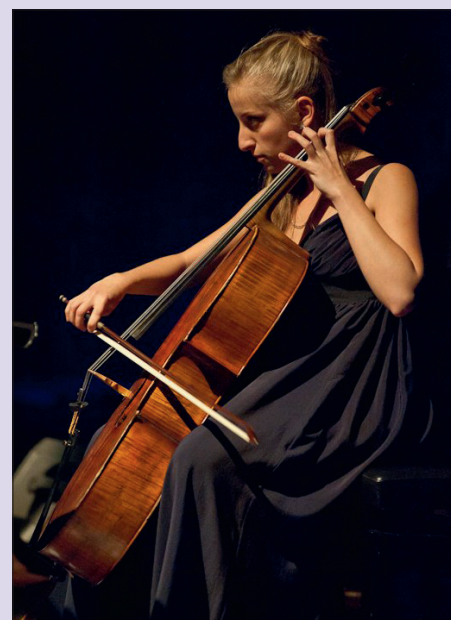
Paweł Mykietyn's work also brought success for the *Daedalus Trio*, founded by pianist Aleksandra Soboń, who, performing the finale ...though *Daeda-*



Photos: P. Arczewska

lus reached.... in January of this year, won the Norwegian Chamber Music Competition. As a prize, the musicians were invited to the largest chamber music festival in Norway, the Oslo Chamber Music Festival 2012.

Transl. L. Davidson



Aleksandra Soboń, Karolis Kolakaukas and Nina Dolginsteva, Oslo, 13th Nov 2011



Photo: M. Filipczyk

Restraints and Creativity

Maciej Zieliński's *V Symphony*

MACIEJ ZIELIŃSKI (b. 1971 in Warsaw) graduated with distinction from the Warsaw Academy of Music where he studied composition with Marian Borkowski and postgraduate studies at the Royal Academy of Music in London under the direction of Paul Patterson. His further refined his skills in international courses for composers under the direction of masters including L. Andriessen, O. Balakauskas, M. Bresnick, M. Finessy, Z. Krauze, H. Kulenty, W. Szalonek, J. Yuasa.

He has received many awards in composition competitions, including: II Prize at the International Synthesised and Computer Music Competition in Germany (1995), Josiah Parker Composition Prize and Alan Bush Composition Prize in Great Britain (1999), main prize for the Polish Society for Contemporary Music Competition for a Multimedia Project (1999)..

His works have been performed at many festivals and concerts including at 'Warsaw Autumn', Festival of Electronic Music in Prague, Synthesizer-Musik-Festival in Braunschweig in Germany, Musica Polonica Nova in Wrocław, International Festival of Contemporary Music 'Two Days and



Maciej Zieliński
Across the Millenniums
Musica per archi A.D. 1993;
Lutosławski in memoriam; Trio for
M.B.; Shining II; Concerto Inquieto
A. Pachlewski, T. Strahl, Polish Radio
Orchestra, Ł. Borowicz (cond.),
M. Nałęcz-Niesiołowski (cond.),
Trio Consonare per Varsovia, Duo
T. Wojnowicz & G. Gorczyca
Polish Radio PRCD 1435, 2011

Two Nights in Odessa', Lutosławski Forum in Warsaw, Musica del Novocento in Rome, Park Lane Festival in London, Commemorative Concert for Witold Lutosławski in London (1999), AudioArt in Warsaw, World Music Days in Romania, Warsaw Musical Meetings. From 1997 they are published by PWM Edition. Additionally, recordings of his music have appeared with DUX, Acte Préalable, Polskie Nagrania, Polskie Radio, EMI Music Polska and Universal Music. He also composes music for films, theatre, popular music hits, music for advertising films and television and radio programmes.

Transl. L. Davidson

In his *V Symphony* Maciej Zieliński has shown that limiting the composer's artistic freedom can only increase his creativity. 29th January, the new piece was performed by the Polish Radio Orchestra, conducted by Łukasz Borowicz.

"I tend to create a certain framework, because defining this framework makes it possible to increase creativity. Full freedom in my opinion, restricts creativity" Maciej Zieliński said in an interview with Beata Stylińska of Polish Radio Programme II. The composer's inspiration and idea for the piece came from the letter V – its double meaning as a number and a letter with a symmetrical shape. "The letter V in this case has a very important role in creating form and material" said the composer before the premiere. "V appears in many incarnations. For example, the symmetry affiliated with the letter V is revealed in this work through the fact that the fourth movement is a mirror image of the second movement, the fifth movement a mirror image of the first movement and the third movement is the main part and the culmination of the arms of the letter V; it is not subject to symmetry, but it is the point of symmetry of the work. In addition, there are many details connected with the letter V or the number of five. Most of the work is in the time signature 5/4. The musical material is a series whose construction creates symmetry in the form of the letter V. There are many references. I think there are references that will escape listeners' ears, but there are also those that are obvious and possible to hear."

This season Maciej Zieliński is Composer-in-Residence with the Polish Radio Orchestra. This piece was commissioned by his host orchestra and performed by them on 29th January 2012 in the Witold Lutosławski Concert Studio in Warsaw conducted by Łukasz Borowicz. *V Symphony* is intended for a large orchestra. It consists of five movements and lasts about 40 minutes.

Transl. L. Davidson

Kiss plays Serocki at the Night of Brass

The Concerto for Trombone and Orchestra by Kazimierz Serocki was heard in a great performance by Zoltan Kiss and the Netherlands Symphony Orchestra conducted by Thomas Trachsel during the Night of Brass in the Dutch city of Enschede.

The Night of Brass on 10th December 2011 in the Enschede Music Centre was one of several concerts of the Lättsch Trombone Festival. The festival is held every two years and aims to prepare young musicians for auditions and solo performances. Experienced and renowned trombone soloists are invited as lecturers. During the last festival these were Chris Houlding, Zoltan Kiss, Csaba Wagner and Jiggs Whigham. Kazimierz Serocki's Concerto for Trombone and Orchestra was performed by a young Hungarian trombonist, Zoltan Kiss, a graduate of the Fryderyk Chopin Music University in Warsaw,



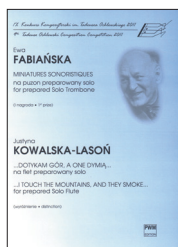
Photo: H. van Klink

and currently a member of the ensemble Mnozil Brass.

Premiered in 1954 by Julius Pietrakovich and the Warsaw Philharmonic Symphony Orchestra under Witold Rowicki, this neoclassical concerto is one of the first real virtuosic concerti from an eastern european country. The piece has a highly virtuosic first movement, a slow and powerful second, a scherzo as the third, and finally a very fast last movement with the trombone ending on a high D.

► Selected Sheet Music Editions

Jerzy BAUER (b. 1936)
Passacaglia almost in Old Style
for cello & piano
Cat. no. 11187



Ewa FABIAŃSKA (b. 1989)
Miniatures Sonoristiques
for prepared solo trombone
Justyna KOWALSKA-LASON (b. 1985)
...dotykam gór, a one dymią... [I Touch the Mountains, and They Smoke]
for prepared solo flute

Laureates of the 9th Tadeusz Ochlewski
Composition Competition 2011
Cat. no. 11269



Wojciech KILAR (b. 1932)
Film Music for Piano 1
Love theme from *Dracula*;
Vocalise from *The Ninth Gate*; Theme from
The Pianist; Prologue from
The Portrait of a Lady; Phantasms of Love from
The Portrait of a Lady; Music of the Cruise from
The Shadow Line; Waltz from *The Promised Land*
Cat. no. 11275

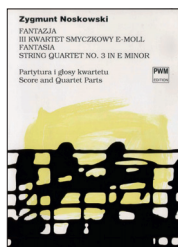


Film Music for Piano 2
Theme from *Bilans kwartalny*; Polonaise from *Pan Tadeusz*; W stepie szerokim from *Przygody Pana Michała*;
Theme from the TV series *Rodzina Połanieckich*; Waltz from *The Leper*
Cat. no. 11281

Zygmunt KRAUZE (b. 1938)
Pour El for solo harpsichord
Cat. no. 11185

Aleksander LASON (b. 1951)
String Quartet No. 5 "7,5"
score + parts
Cat. no. 11270

Roman MACIEJEWSKI (1910-1998)
Lamentatio IV de Requiem
for soprano & piano
Text: Lat.
Cat. no. 11263



Zygmunt NOSKOWSKI (1846-1909)
Fantasia. String Quartet No. 3 in E minor
score + parts
Cat. no. 10432



Sounds of Poland.
Selected pieces for violin & piano *
Grażyna Bacewicz;
Fryderyk Chopin; Romuald Twardowski; Henryk Wieniawski
Cat. no. 11283



Sounds of Poland.
Selected pieces for piano *
Fryderyk Chopin; Witold Lutosławski; Roman Maciejewski; Stanisław Moniuszko; Ignacy Jan Paderewski; Karol Szymanowski
Cat. no. 11282

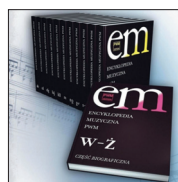
* These two collections contain virtuosic works which refer stylistically to Polish folk music: dances (kujawiak, oberek, mazurka) and folk songs. These are original works by outstanding Polish composers of the 19th and 20th centuries.

E-SCORES

Füsun KÖKSAL (b. 1973)
Five Miniatures for marimba
Cat. no. 11259

Marta PTASZYŃSKA (b. 1943)
Blue Line for marimba
Cat. no. 11214

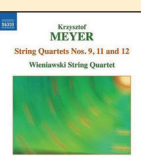
► New books



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"W-Z"
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ISBN 978-83-224-935-0 [Pol.]
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Encyclopedia of Music PWM: Górecki
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Krzysztof MEYER
Mistrzowie i przyjaciele [Masters and Friends]
392 pp., B5, hardback
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Cat. no. 20714



Krzysztof Meyer
String Quartets, Vol. 2
Nos. 9, 11 and 12
Wieniawski String Quartet
NAXOS 8.572656, 2011



Witold Szalonek
Medusa
Poseidon and Medusa; Medusa's Dream of Pegasus; The Head of Medusa
Trio Soli Sono
DUX 0880, 2012



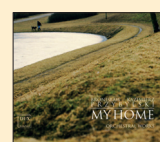
Camerata Silesia Sings Kilar
Hymn Paschalny; Lament; Missa Pro Pace; Dona nobis pacem; Agnus Dei from the film *König der letzten Tage*; Apotheosis to words by Shakespeare from the film *A week from a man's life*; Veni Creator
AUKSO Chamber Orchestra, Camerata Silesia, A. Szostak (cond.)
DUX 0856, 2012



Polish Chamber Music for Wind Instruments
I. F. Dobrzyński – Duo na klarnet i fortepian op. 47; W. Kilar – Sonata na róg i fortepian (1954); F. Lessel – Grand Trio na fortepian, klarnet i róg op. 4
J. Domańska (piano), T. Tomaszewski (horn), R. Widaszek (clarinet)
DUX 0857, 2011



Bogusław Schaeffer
Assemblage
Assemblage (2nd simultaneous version); **Electronic Symphony** (performed by B. Mazurek); **Heraklitiana** (U. Mazurek, harp); **Project** (Z. Piernik, tuba); **Project** (M. Pędzalek, cor anglais); **M.P. listens to Heraklitiana** (M. Palosz, cello); **Electronic Symphony** (performed by Wolfram); **Assemblage** (1st simultaneous version); o.t. dec. 2011 (T. Lehn)
DUX 0881-82, 2012 (2CD)



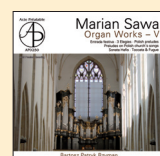
Bronisław Kazimierz Przybylski
My Home – Orchestral Works
Cztery nokturny kurpiowskie; In honorem Nicolai Copernici; Concerto polacco; Sinfonia da Requiem; A Varsovie; Folklore; Sinfonia polacca; Return
J. Gadulanka (soprano), PNRSO, Z. Szostak (cond.), A. Wit (cond.), J. Oberbek (guitar), Polish Radio and Television Orchestra in Kraków, B. Dawidow (cond.), J. Katlewicz (cond.), S. Kawalla (cond.), A. Wit (cond.), P. Paluch (acc.)
DUX 0866-67, 2012



Karlłowicz - Hiolski - Songs
A. Hiolski (baritone), E. Podlęś (contralto), J. Marchwiński (piano)
Polskie Nagrania PNCD 1402, 2011



Debussy, Szymanowski
Debussy – Pour le Piano; Estampes; L'Isle Joyeuse; Szymanowski – Prelude and Fugue in C Sharp Minor; Sonata in C Minor; Op. 8
R. Blechacz (piano)
Deutsche Grammophon 4770548, 2012



Marian Sawa: Organ Works V
3 Elegies; Polish Preludes; Preludes on Polish Church Songs; Sonata Hafis; Toccata & Fugue
B. P. Rzyman
AP0250, 2011



Maria Szymanowska
Ballades & Romances
B. van Oort (piano Broadwood 1825), E. Zapolska (mezzo-soprano)
AP0260, 2012



Polish Violin Sonatas
W. Zellerński – Sonata in F major Op. 30; Z. Noskowski – Sonata in A minor
W. Promiński (violin), K. Makal-Żmuda (piano)
Polskie Nagrania PNCD 1403, 2011

► Selected Hire Titles

GRAŻYNA BACEWICZ (1909-1969)

The Adventure of King Artur

radio comic opera (1959), 12'
libretto: Edward Fiszer [Pol.]
SS 3MS 1A 2Bar 1B solo-Rec-coro misto-2232-4320-timp batt
cel 2ar-archi
Premiere: 10 Nov 1959, Warsaw
Warsaw Philharmonic Chamber Choir, Polish Radio
Symphony Orchestra, S. Rachoiński (cond.)

JACEK DOMAGAŁA (B. 1947)

Two Pieces for Strings (2010/2011)

18'
0000-0000-archi (6.5.4.3.1)
Premiere: 27 March 2012, Poznań
'Amadeus' Polish Radio Chamber Orchestra, A. Duc-
zmal (cond.)

EUGENIUSZ KNAPIK (B. 1951)

Introduction to Mystery (2005)

40'
text: Krzysztof Koehler after Herman Melville [Engl.]
T solo-coro misto-3343-4331-batt (Teseq) pf-archi (8.8.6.6.4)
Premiere: 24 Apr 2005, Katowice
M. Marzec (t), Silesian Philharmonic Symphony
Orchestra and Choir, M. J. Błaszczyk (cond.)

ZYGMUNT KRAUZE (B. 1938)

Canzona (2011)

15'
for instrumental ensemble
1121-1110-batt (Teseq:mar, gr.c., 3 toms) pf-archi
Premiere: 12 Jan 2012, Amsterdam
Asko|Schönberg Ensemble, R. de Leeuw (cond.)

PAWEŁ ŁUKASZEWSKI (B. 1968)

Symphony No. 3 'Symphony of Angels' (2010)

27'
S solo-coro misto-3333-4331-batt cel ar pf-archi (7.6.5.4.3)
Premiere: 28 Aug 2012, Riga

Adagietto (2009), 8'

0000-0000-archi (min. 6.5.4.3.2)
Premiere: 2 July 2010, Białystok
Symphony Orchestra of the Podlasie Opera and
Philharmonic, P. Borkowski (cond.)

ALEKSANDER NOWAK (B. 1979)

Fiddler's Green and White Savannas Never More

for male voices and chamber orchestra (2006)
15'
text: John Connolly (Engl.)
coro (TB)-1111-1110-batt (Teseq) pf-archi (6.5.4.3.1)
Premiere: 11 Oct 2006, Lviv
Orkiestra Muzyki Nowej, Camerata Silesia,
S. Bywalec (cond.)

WITOLD SZALONEK (1927-2001)

Pastorale (1952/1965) 9'

ob solo-2022-2210-batt (Teseq)-archi

KAROL SZYMANOWSKI (1882-1937)

Symphony No. 1

in F minor Op. 15 (1907), 21'
3343-6331-batt (Teseq) 2ar-archi
Premiere: 26 March 1909, Warsaw
Warsaw Philharmonic Symphony Orchestra,
G. Fitelberg (cond.)
NEW EDITION!

Symphony No. 2

in B Flat Major Op. 19 (1910, 1926), 32'
3343-6331-batt (Teseq) ar archi
Premiere: 7 April 1911, Warsaw
Warsaw Philharmonic Symphony Orchestra,
G. Fitelberg (cond.)
NEW EDITION!

HENRYK WIENIAWSKI

Fantaisie brillante sur des motifs de l'opéra

'Faust' de Gounod op. 20 (1835-1880), 19'
vno solo-3222-2230-batt (Teseq)-archi
Premiere: 29 March 1865, Petersburg

ALEKSANDER ZARZYCKI (1834-1895)

Piano Concerto in A flat major Op. 17 (ca. 1860)

18'
pf solo-3222-2230-timp-archi
Premiere: 30 March 1860, Paris

AGATA ZUBEL (B. 1978)

Percussion Store (2012)

Premiere: 20 Apr 2012, Kraków
Haba Percussion Group, Cracow Philharmonic
Symphony Orchestra, P. Przytocki (cond.)

WŁADYSŁAW ŻELEŃSKI (1837-1921)

Piano Concerto in E flat major Op. 60 (1903)

31'
pf solo-3222-4230-batt (Teseq)-archi
Premiere: 4 Dec 1903, Kraków



New website dedicated to Wojciech Kilar and his music:

► www.wojciechkilar.pl

This site shows the composer's published works available from PWM's rental and sales catalogues, together with fragments of scores. The website includes, among other things, a constantly updated calendar of concerts of Wojciech Kilar's music, a discography and news related to the composer's activities and his music. We also encourage you to watch interviews with leading cultural figures who talk about their collaboration with the composer.

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



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Edited by
Urszula Mieszkieleo
Layout
Pracownia Register
Deadline 1.03.2012