

The music of Paweł Mykietyn

In between
pastiche,
deconstruction
and great narration

by Marta Szoka

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in CANTERBURY

The decade and half after Witold Lutosławski passed, the situation of new Polish music could be diagnosed as a time of strong polarization; polarization between an ostentatious return to the 19th century aesthetics on the one hand and post-modern playing with different sources on the other. This partition did not necessarily coincide with the turn of generations.

Paweł Mykietyn represents the generation of 1970s. The spectacular beginning of his career at the age of 22, and many prestigious prizes, made him the most significant Polish composer of the young generation, worthy to become a successor of K. Penderecki and H. M. Górecki. It is very difficult to characterize the music of the composer who has not yet turned forty, who still remains “permanently searching”. But let’s consider the problem of locating Mykietyn’s output marking out two poles, defined conventionally as “deconstruction” and “great narration”.

From the very beginning it has been clear that to Mykietyn musical postmodernism of-

ten refers to music that interprets other music. According to Adrian Thomas who said: “Mykietyn’s ability to bring fresh insights to found material [...] gives his instinct for humour, parody and deconstruction an extra edge”¹, there are two significant variants of composer’s method: parody and deconstruction. The best examples one could find in his early pieces include: *La strada* combining romantic harmony with baroque rhythmic, and *U Radka* (*At Radek’s*) with the influence of jazz idioms and repetitive music. But sometimes irony gives way to nostalgia, as in *Eine kleine Herbstmusik* or *Piano Concerto*, both with clear allusions to the music by Paweł Szymański. Also *Epifora* (a kind of “romantic nostalgia”) is a piece quite typical of this composer’s method. Then, a “baroque nostalgia” unfolds in the piece *3 for 13*. It is a three-part structure for 13 performers based on elements typical of baroque music as: ornamentation (part II), tonal cadences (part I),

continued on page 2 ▶

Dear Readers,

We are pleased to present a new issue of *QUARTA* – a magazine about PWM composers' activities and the musical life we are living every day. In bringing *QUARTA* back to life after a long silence, we decided to make it full color, to reflect in form and substance the truly colorful Polish music.

Last year we were ear-witnesses to a remarkable success of Paweł Mykietyń, who won the prestigious OPUS Award for his *Symphony No. 2*. The two performances of his *Passion* after St Mark inspired critics call him a direct successor of Witold Lutosławski and Krzysztof Penderecki. We believe that the articles from the first section will help you understand the enthusiastic opinions on Mykietyń's music.

2009 is an important year regarding two outstanding composers who made a strong mark on the history of the Polish 20th century music: 100 years ago Mieczysław Karłowicz tragically died in Tatra Mountains and Grażyna Bacewicz was born. For a few days the musical past and future were symbolically overlapping. We decided to show a different face of Karłowicz, who was not only the composer of wonderful symphonic poems, but also an outstanding mountaineer, and a great photographer.

In the following pages you will also find an excerpt from the newly released book by Mieczysław Tomaszewski about Penderecki, an interview with Paweł Łukaszewski, who told us about his goals, England and avant-garde music, as well as information about recent premieres, events, recordings of Polish music, new PWM publications and repertoire recommendations.

Bogusław Schaeffer – who celebrated this year his 80th birthday – wrote once: "New music, and particularly music of the composers who are ahead of their time, cannot count on a multitude of listeners, on full concert halls – it can count though on the little group of those who are interested in it, no matter for what reasons". We hope that the reading of *QUARTA* will be one of those reasons.

ANNIVERSARIES 2009

Zygmunt NOSKOWSKI 1846–1909
Mieczysław KARŁOWICZ 1876–1909
Grażyna BACEWICZ 1909–1969
Bogusław SCHAEFFER b. 1929

ANNIVERSARIES 2010

Fryderyk CHOPIN 1810–1849
Roman MACIEJEWSKI 1910–1998
Józef ŚWIDER b. 1930
Romuald TWARDOWSKI b. 1930

► continued from page 1

melodic sequences (II, III) or polyphony (II). So called pre-composition – in this case it is a hypothetical fugue – has been transformed into pointillistic (part I) or homophonic texture. Although the tonal harmony of the part I is defracted and baroque motorism swells into repetitive technique, the basic model of baroque style has been only smashed, not destroyed. Mykietyń does not devastate musical styles and idioms of the past music; he just places them in an alternative system.

Also his next important piece, *Shakespeare's Sonnets* from 2000, is very close to this concept. Mykietyń in general is very appreciated as an author of theatrical music.² After several years of theatrical experiences, his extended knowledge of narration techniques, the role of gesture and sense of timing in dramatic art have been put into good use in his autonomous music. His only opera (so far) entitled *The Ignoramus and the Madman* combines elements of classical opera with the aesthetics of the 20th century surrealist art. The musical material in *Shakespeare's Sonnets* is also derived from different sources, but the elements of deconstruction and pastiche have been reduced here in favour of the narration principle.

The piece *Ładnienie* of 2004 sets the poem by Marcin Świetlicki that is opposed to Shakespeare's love sonnets. It represents a poetry of extremely private expression, of the experience of the contemporary world's absurdity and destruction. Formally it is very chary, coarse, rough, stripped of stylistic and poetic grandeur. Mykietyń has created here an unusual atmosphere of claustrophobia, with diluted narration of time, quasi non-substantial sound and very slow tempo. The text of the poem is articulated in a very special way, extravagantly, remaining for a long time on singular words, syllables, or even phonemes. Instrumental intermezzi between successive stanzas are also based on the special current of time, with microtonal sound quality and dissipated energy of syntax. Although the composer explained in an interview of 2007 that "the sound experiments are not a dominant factor to me, nor at the moment, neither in the past",³ *Ładnienie* undoubtedly belongs to his most aesthetically radical works.

In the same interview with Mykietyń one could find another statement: "At present my

research in the area of sound is quite specific since I am still interested in traditionally comprehended harmony".⁴ *Symphony No. 2* is just an example of such a way of harmonic thinking. There are tonal chords with penetrating microtonal harmony, long minor sequences often based on an ostinato, and a sort of tension being a result of linear expansion of the sound substance. Especially, it is worthwhile to pay attention to very sophisticated orchestration with elements of space-composing, dynamic and sonoristic ideas. In the course of this work Mykietyń did not use any ideas of deconstruction, nor did he deform any idiomatic qualities of the symphonic genre into parody. On a contrary, he entered his name into a Mahlerian "building of the world", into the great symphonic heritage.⁵

Also his *Passion after St Mark* confronted modernity with the rich history of the genre. In his vision, however, Mykietyń has been independent. Among contemporary works based on the *Passion* theme, after Penderecki, whose *St Lukas Passion* is regarded as one of the most important contemporary piece,⁶ after Sofia Gubajdulina, after Tan Dun representing the non-European perspective, or even after conceptual *Sankt-Bach-Passion* of Maurizio Kagel, Mykietyń's *Passion* seems to be most closely affiliated with the extremely individual, ascetic music of Arvo Pärt. Although *Passion* is the first religious work of Mykietyń, on the purely musical level we find the continuation of the composer's ideas presented in his earlier works, now developed and synthesized with new impulses.

Excerpts from the paper presented at the conference "Polish Music since 1945", Canterbury, April/May 2009

¹ A. Thomas *Polish Music since Szymanowski*. Cambridge 2005, p. 319.

² Mykietyń collaborates with Krzysztof Warlikowski (more than 20 performances), Grzegorz Jarzyna, Piotr Cieślak and others.

³ A. Kwiecińska *W co gra Paweł Mykietyń?* "Ruch Muzyczny" 2007, no. 10, p. 7-8.

⁴ A. Kwiecińska, *op. cit.*

⁵ As A. Chłopecki in his article *Paweł Mykietyń's Opus, means Symphony No. 2* (published in "Ruch Muzyczny" 2008, no. 17/18) diagnosed: *This work proves that it is still possible in Polish music to write symphonies after Lutosławski* (p. 8).

⁶ Hans Vogt, *Neue Musik seit 1945*, p. 359

Mykietyń's Symphony No. 2

This work proves that the Polish symphony after Witold Lutosławski's III (1983) and IV (1992) can still exist as a fundamental worldforming genre. Without postmodernist irritations, without hollow disbelief in great narrations, but with traces of postmodernist thinking and consent to allow a detailed narrative to exist. This symphony is a great gesture in his – in the sphere of aesthetics – a symbiotic gesture of what is modernist, and what postmodernist. It crosses borders which turn out to be only artificial barriers. [...] By this incredibly precisely written sonic narration, by drawing us – the listeners – through such adventures in sound, textural counterpoint,

micro – and macro durations, speeding up and slowing down, by audio-analogy with the famous strip by August Ferdinand Möbius [...], Paweł Mykietyń builds the world of his symphony. [...] It's obvious. This symphony builds the world. My world. Your world. The world of our Polish music. And European music. It is not a prank of our post-modern culture, it is not an ephemera that will sink into oblivion. It will stay in our culture (not only Polish). For ever and ever. And so – just in case it needs help – God help it. Amen.

A. Chłopecki, *Mykietyń builds the world* (excerpt), "Gazeta Wyborcza" no. 156/2008

Transl. L. Davidson



P. Mykietyń's St Mark Passion, 4th Festival of Polish Music, Kraków 2008:
K. Moś, M. Stuhr, U. Kryger, AUKSO Orchestra, M. Moś (cond.)

Photo: A. Kaczmarski

“ I considered using various texts, even scientific, but finally, for musical-literary reasons I chose a fragment from the Gospel according to St Mark. (...) But our choices sometimes have a deeper source than we imagine. During the composition I discovered that these themes – the problems of suffering, loneliness in facing death, faith or recognising good and evil – touch within me deep and, for me, important spheres. Today I can frankly state that the *Passion* is for me a very personal piece, not from a religious perspective but from a purely human viewpoint.

Passion in the shadow of Fritzel's crime, "Dziennik" 6 Sept 2008 (excerpt)

St Mark Passion according to Mykietyń

[...] Reaching into the past Mykietyń broke ceremonially with the passion tradition. He placed the events in reverse order – just as in the well-known film, *Irréversible*, by Gaspar Noé – from the piercing cry of Jesus dying on the cross to the night still of his apprehension. The Reciter is not the evangelist but Pilate, Christ's role is given to a female mezzo-soprano, other crucified thieves and the narrator are given to four boy's voices, while upon the story of the Lord's Passion he overlaid motives from the old testament showing Jesus' genealogy. In Mykietyń's composition there are neither large orchestra nor monumental choirs. Everything is intimate and built from simple, raw elements [...].

Mykietyń's music is absolutely of our time, employing sounds close to and understood by today's listener. This story presented against such a background is nearly an antique tragedy. The story of the Lord's Passion has been shown in this with such keen simplicity, and Christ himself brought close to us and made deeply human, his suffering – agonising. [...]

Jacek Marczyński, *Mykietyń Creates History*,
"Rzeczpospolita" 10 Sept 2008

Paweł Mykietyń's *Passion after Saint Mark* [...] is for me a work of unusual cathartic power. It shocks with brightness of conception and paralyses with power of expression. It refers to the archaic sphere, to frozen biblical times, to the sound of spoken Hebrew and at the same time is burningly contemporary. It's about us. Simultaneously personal and universal. The history of the Passion and death of Christ becomes here a stimulus to ask the most difficult existential questions, touching all of us, to convey the "suffering, loneliness in the face of death, faith and recognition of right from wrong". From the first whispering sounds right up to the last notes the composer realises his task in an impressive manner. Reconstructing the drama to the end – from the exceptionally painful death of Christ – growing slowly from phonemes

and isolated sounds, culminating with the words "It is finished". This is a deeply shocking moment. We view the following scenes from the perspective of the last words of Christ, delving deeper into history, through the Way of the Cross, Pilate judging Jesus with its tumultuous rock guitar finale, all the way to the scene with Jesus in the Garden of Gethsemane. The dramaturgical and 'psychological' effect of retrospection has been used superbly. Intimate asceticism dominates the musical level, often rough, unpleasant, tiring microtones, occasional clear tonalism, somehow too beautiful and innocent. The music is completely subordinate to the drama, perfectly augmenting and commenting upon it. [...] Both the acoustic aura of the dramatic setting – cycadas, sounds of the hebrew language – and sound symbols of our times – the noise of a jet engine, camera shutters and ruckling guitars. [...]"

Joanna Grotkowska, 4th Festival of Polish Music
Through the Eyes and Ears of a Warsaw Lady,
"Ruch Muzyczny" no. 1/2009

...I was gripped by powerful, sometimes brutal emotions. Pilate, speaking in Polish, frequently accompanied by aggressive rock (on the border of physical pain) is for me an allegory of today's times, completely indifferent to spiritual matters. The song-like conventions in the boys' vocal parts matched an imaginary film account of Christ's life. The composer tried to grasp an important theme, together with the earthly matters that accompany contemporary religiosity through banal material. Mykietyń's greatness lies not in his musical material, not in his aesthetic, but in his position as a simpleton with a right to talk about the rubbish and dirt hidden deeply inside ourselves.

Maciej Jabłoński, ...*Through the Eyes and Ears of a Cracovian*, "Ruch Muzyczny" no. 1/2009

Transl. L. Davidson

REPERTOIRE RECOMMENDATIONS

St Mark Passion (2008)

100'

2 voci femminili-3 soprani ragazzi-Rec-coro misto
(4S, 4A, 4B)-000(+2 sxf)0-0001-batt 2chit.el-archi

Premiere: 8 Sept 2008, Wrocław
forthcoming performance:

20 Sept 2009, Warsaw Autumn Festival

Symphony No. 2 (2007)

24'

3333-4331-batt (4sec)-2ar cel(anche pf, org el.)-archi

Premiere: 21 Sept 2007, Warsaw Autumn Festival

Eine kleine Herbstmusik (1995)

for chamber orchestra, 12'

1110-1000-batt (1sec) pf-archi (1.0.1.1.1)

Premiere: 17 Sept 1995, Warsaw Autumn
Ensemble Alternance / D. Masson (cond.)

3 for 13 (1994)

13'

011(+1sxf)1-0010-batt(1sec) ar pf-archi (1.1.1.1.1)

Premiere: 3 June 1995, Warsaw

Sinfonia Varsovia / J. Maksymiuk (cond.)

3 for 13, Piano Concerto and Eine kleine Herbst-

musik – pieces which are very easy to listen to,

referring to a variety of musical styles, juggling

conventions. It's a kind of musical puzzle, con-

strued by the composer with a thought for the

listener who will decode as much as their musical

knowledge will allow; pieces are – to use the

terminology of Umberto Eco – the true "inter-

pretation machines". A carefully planned structure

hides beneath an apparently totally spontaneous

layer of musical ideas. In *3 for 13* there is a fugue,

the piano concerto – a dodecaphonic series on

which the entire piece is based. But that is a layer

inaccessible to the listener; moreover, showing

this is not the point. All material generated in

the pre-compositional phase is required only to

provide better organization of the sound material

from which the piece will be created.

[A. Kwiecińska, *W co gra Paweł Mykietyń*,

"Ruch Muzyczny" no. 10, 2007]

String Quartet No. 2 (2006)

12'

Premiere: 11 Nov 2006, 2nd Festival of Polish

Music, Kraków / Kronos Quartet

Cat. no. 10914

The *Quartet* with its complex rhythmical structure

and the use of harmonics of notes with quarter-

tone alterations is a true challenge for the per-

formers... It is a work fascinating the listener with

its novel sonorities, musical ideas and form... The

microtonal world coloured by the peculiar aura of

harmonics interpenetrates here with tradition.

[K. Naliwajek-Mazurek]

Shakespeare's Sonnets (2000)

for male soprano and piano, 22'

Premiere: 20 Sept 2000, Warsaw Autumn Festival

/ J. Laszczykowski, M. Grzybowski

Cat. no. 10443

Shakespeare's Sonnets by Paweł Mykietyń are

thought to be some of the composer's best

works. This composition, along with Paweł

Szymański's three songs to words by Georg Traki,

constitute the greatest achievements in Polish vo-

cal lyric composition since Witold Lutosławski. In

undertaking the task of setting selected sonnets by

Shakespeare to music, Mykietyń wanted to retain

something of the "hermaphroditic" aura of the

literary origin in his composition. He did it through

an appropriate selection of human voice: the

male soprano he requires sounds, after all, very

like a woman in its high register, in contrast with

its low register which resembles a man's voice

(this sexually ambivalent character of the piece is

irretrievably lost if performed by a female singer,

although it is allowed by the composer) [...].

[M. Gmys]

Agata Stawska

In the Labyrinth of Shakespeare's Sonnets



Paweł Mykietyń
Speechless Song
3 for 13 / Shakespeare's Sonnets
/ *Ladnienie / Sonata*
PWA 2008

Shakespeare has always been a part of my life. I knew that I wanted to write a vocal piece so the choice was natural for me. I was aware that I was tackling a masterpiece of literature, but I didn't feel cramped. I let myself go with the rhythm of poetry.¹

Paweł Mykietyń [...] restricts comments on his own pieces to the dates of composition and perhaps a dedication. Therefore the listener's journey is open, my private journey through the labyrinth of meanings and sense, the *Sonnets*, a labyrinth, which in itself is both a metaphysical and a sensual experience, built by the composer-designer, who sees simultaneously all possible solutions and does not exclude any of them.

AT THE BEGINNING, THEREFORE NOWHERE

The beginning of the labyrinth one must define for oneself, the beginning determines the path and the end. The beginning may be the selection of sonnets, the sonnet by itself and its traditions with all its historical baggage of musical rhetoric, the concept of postmodernism, which defines the work of Paweł, and which invites one to the game or a cycle of vocal pieces which constitutes a story about specific individuals and a specific time. However, all of these gateways have the same *raison d'être*. Opening one, I let in a breeze, which opens the other gates a little, and already the space is compromised, with each step I change the architecture of the building [...].

THE FIRST STEP TOWARDS THE SENSES

[...] Both Shakespeare and Mykietyń are balancing on the edge of metaphysics and sensuality denying any literality of both content and form. They use a concept which – particularly the poetry of that time – says much, but “nothing can be proven”. Six love songs composed of seven Shakespeare sonnets does not necessarily have to be a dramatic cycle. Maybe this is a conscious provocation by the composer and everyone

has a task to build their own story with the sonnets selected by him. Is it possible the meaning of the labyrinth is a game with the listener?

MY PATH

The heart of the labyrinth is song V ([135.] and [136.]), where the *conceptus* is threefold, expressing the meaning of the word “will”. The effect of that is the quintessential experience of sensuality given through a variety of musical means, all seemingly familiar. What is a sensual experience, if not a repeat of the first touch? We know it well but every time it is different. Motives, sonic groupings, phrases and sounds, roughness or smoothness of texture – still the same, but somehow in a new context ... It is as if the composer has called upon all musical experience, serving the listener a morsel of Elizabethan lyrical music, a scrap of romantic song, impressionistic glissandi and for dessert ... a light operatic climate, a staged laugh and vocal fermata! But at the end the entire hideous (although musically masterly) structure is broken with one kick – a spoken (sic!) point “Will”!

I have an inkling that the composer deliberately blurs the differences between the past and future. [...] Everything exists simultaneously and though there is no literal translation, we well know what Shakespeare and Mykietyń (simultaneously) are saying. Apparently, they are separated by only a few hundred years. This is a game of elusiveness, in allusion and illusion...

...Two steps back, to Sonnet III ([8.] *Music to hear...*) – the music is the main character. A composer's Paradise! For the words *if the true concord of well-tuned sounds...* it is difficult to hold back from beautiful harmony, but that would be quite banal! The game goes on. Mykietyń denies the lyricism of Shakespeare's poetry, tearing up lines into individual sounds, as in Renaissance hoquetus. No literal translation? Is the end not literal, as if drawn directly from the Italian madrigal tradition – the pointed whispered warning in the vanishing repetitions to the words “single” (*Thou single wilt prove none*)? Maybe the riddle is the echo – as a musical

operation and at the same time a symbol of “sounding out” man in his progeny, as the poet wants.

Perhaps most unmistakable in his expression is song IV ([147] *My love is a fever...*), but it is not as literal as the bitter psychological truth about love as an illness. In this corridor there is no hidden passage, it is straight and dark ... it remains to reach deeper, to the adventures of his own soul and all the “winter journeys” of the world...

DIMENSION OF LOVE

The cycle starts as an apotheosis of love knowing no obstacles, eternal and unchanging ([116] *Let me not to the marriage...*) and ends as a bitter reflection on the immeasurable collection of all types of human *vanitas* ([66] *Tir'd all these, for restless Heath I cry*) – a truly Platonic frame for a garden of senses, in full bloom. An element of this charade is the mysterious young man. It might not be relevant to the value of the piece, but Mykietyń says openly: “I thought about Olga Pasiecznik as the first performer. And at a certain moment Jacek Laszczkowski appeared and with him the idea of a male soprano performing this song. The special nature of this voice ensures that the love of which the *Sonnets* tell gained a fascinating dimension”.²

Paweł Mykietyń built his labyrinth according to the canons of art – the journey is a goal in itself [...]. If we want, a work of art can be a multi-layered game, a puzzle; it can build up and then fall over, or surprise us with cohesion where we have already lost hope. But it is precisely the multiplicity of sometimes-contradictory experiences that testifies to the value of the piece they have provoked. To find a focus for these reflections it is enough to take the dedication on the first page of the *Sonnets*: “For my wife Kasia”.

Transl. L. Davidson

For the full version of the essay:
www.pwm.com.pl/mykietyn

^{1,2} P. Mykietyń talking to E. Szczecińska Szybko, *intuicyjnie* [in:] Mykietyń. *Shakespeare's Sonnets*, programme guide, Teatr Wielki – Polish National Opera 2005/2006.

In 2008 Polish culture lost a great composer, invaluable teacher and a wonderful person – Krystyna Moszumańska-Nazar.



Foto: M. Fabrowski

In Memoriam: Krystyna Moszumańska-Nazar (1924–2008)

... it is a great gift to meet a person embodying the values to which we should aspire if our lives are not to be filled with the negative suggestions and temptations of the labyrinth of the world. To not stagnate on one level – vegetation which is sometimes quite showy. Professor Moszumańska-Nazar was a figure who radiated warmth, kindness, understanding, directness. She was a person whose way of being brought relief. Relief from the burden of artifice, formalism, superficiality, savoir-vivre

etc., from the suffocating burden of embryonic sincere conversation; an authentic experience of genuine human contact. It was obvious for her, she was an aristocrat of the spirit. Not put-on, not played aristocracy – which brings relief, allows one to breathe – opened the prospect of freedom, restored the dimension of dignity. This aristocracy was also encrypted in Krystyna Moszumańska-Nazar's work.

www.pwm.com.pl/moszumanska-nazar

Roman Berger

Transl. L. Davidson

Aleksander Nowak and Justyna Kowalska joined PWM Edition



Photo: M. Sobalika

Aleksander Nowak
Fiddler's Green
i.a. *Last Days of Wanda B.*, *Sonata 'June-December'*
Śląskie Tow. Muz.,
PRK CD 0104, 2009



Aleksander NOWAK (b.1979)

Studied composition under Professor Aleksander Lasoń at the Karol Szymanowski Academy of Music in Katowice and continued his studies with Steve Rouse at the University of Louisville, USA. His works have been performed at several festivals and concerts in Europe and the USA and last year his piece *Last Days of Wanda B.* was nominated for an OPUS Award, given by Polish Public Media.

His collaboration with PWM Edition began last year with the publishing of *Sonata 'June-December'* for violin and piano.

Through a PWM initiative, The Polish Music Festival commissioned a new piece by Aleksander Nowak. *Quantemporette* for clarinet, violoncello, trombone and piano was premiered on 16th of November 2008 by the London Sinfonietta in Kraków. The score is available on sale as an electronic file printable directly from the PWM website.

His new piece – *Dark Haired Girl in a Black Sports Car* – was commissioned by the Warsaw Autumn Festival 2009 and will be premiered on 19th of September by the London Sinfonietta. His opera *Sudden Rain* will be premiered in May 2010 at the National Theatre in Warsaw.

Sonata 'June-December'

for violin and piano, (2005), 21'
Cat. no. 10949

The main impulse to write the Sonata was the need to meet the challenge of classical form. The second impulse, equally important, was the urge to destroy this form and go beyond it. These two drives, the first to be consistent, to create, develop and sum up, and the other to be unpredictable, to create, contrast and destroy, meet and compete with each other as themes in a classical sonata. The title can be understood in two ways. On the one hand it simply reflects the time when the two movements were finished, but on the other hand it also indicates the conflict present in the piece.

[A. Nowak]

Quantemporette

for clarinet, trombone, violoncello and piano (2008), 12'
Cat. no. 10998

Other compositions:

- String Quartet No. 1** (2009)
- Sudden Rain**, chamber opera (2008)
- Frisk** for symphony orchestra (2007)
- Last Days of Wanda B.** for string orchestra (2006)
- Fiddler's Green and White Savannas Never More** for chamber orchestra and male voices (2006)
- Hit** for piano solo (2005)



Photo: S. Gdowicz

Justyna KOWALSKA (b.1985)

Composer, flute player, pianist and improviser. She has just completed her studies in Professor Aleksander Lasoń's class at the Karol Szymanowski Academy of Music in Katowice (graduating with honours), but she has already tasted her first success.

In 2006 she received a distinction for her piece *Cierń (Thorn)* for 2 voices, viola and piano to words by Tadeusz Różewicz (2006) in the T. Różewicz National Composition Competition. In 2008 she received first prize for *Obraz 1929 (Zdzisław Beksiński in memoriam)* for symphonic orchestra (2008) at the A. Malawski Composition Competition in Rzeszów. This year this piece has been nominated for the prestigious Polish Public Media OPUS Award.

As an improviser she collaborates with instrumentalists, composers, improvisers and jazzmen such as Matthias Mainz and Richard Ortman. In 2006 she co-founded the electronic-improvisation music group AI Players.

Justyna Kowalska's pieces have been performed during the II International Days of Young Composers and Performers, "New Music, New Faces" in Kraków, at the Polish-Lithuanian open air fine arts-compositional meeting in Istebna and the "Dialogues" International Festival in Minsk in Belarus, "Forum Młodych" Festival in Kiev (Ukraine).

She collaborates with, amongst others, the Katowice Academy of Fine Arts investigating the possibilities of linking the two fields of music and art. She also creates computer graphics.

In 2008 she received a stipendium from the Ministry of Culture and National Heritage.

One of her newest compositions **These phrases... These songs... These arias...** for string orchestra (2009) was commissioned by Marek Moś and the AUKSO chamber orchestra. It was premiered on March 29th during this year's 3rd Festival of Premiers in Katowice.

This piece is a combination of that which is vital, youthful, released from the imagination, uninhibited, and that which is transparent, logical, relief and peace giving, calming... says the composer.

As a motto the artist has taken words by Walt Whitman:
*These carols sung to cheer my passage through the world I see,
For completion I dedicate to the Invisible World.*
This is Justyna Kowalska's first piece in PWM's catalogue (Cat. no. 11034)

Other compositions:

- Pięć błogosławieństw (Five blessings)** for organ (2008)
- Palimpsest** for orchestra (2008)
- Missa Cathedralis** for mixed choir and organ (2008)
- 21st century – screw's factory** for tape and 2 bass guitars (2007)
- Psyche** for accordion (2006)
- Cierń** for 2 voices, viola and piano (2006)
- String Quartet No. 1** (2004)
- A Light exists in Spring** for string quartet (2005)

Transl. L. Davidson

New PWM book by Mieczysław Tomaszewski

Penderecki. Rebellion and Liberation

The phenomenon known as Penderecki may be called many different ways. This is what happened at the very beginning and what is happening at present. The terms used for him rhyme one with another or pass each other by, standing either on the same side or the opposite. Consequently, you will find anathemas, cast also by those who formerly admired, facing words of admiration. Since the way of the author of *Threnody*, *Passion* and *Lost Eden* is of an expulsive character. It changes, surprising with the spontaneity and dynamism of responses towards the world and life. Responses that express a personality, gifted not only with talents, but also with creative temperament and personal character with unique tone and strength. Most of all, the one that dares to be oneself. In each and every situation.

The words used in the title have not been invented. Both the first and the second one may be found in the metaphor, with the use of which the author himself, in his doctoral speech at the University of Warsaw, tried to grasp the shape and nature of his own creative path, running, as he said, between Troy and Ithaca. The stage of avant-garde activities was called a “youthful rebellion” by him. They involved the “liberation” of a young generation “hindered by socrealistic aesthetics, prevailing in the country [...]”¹

SPIRIT OF INDEPENDENCE

Among the characteristic qualities which Krzysztof Penderecki’s personality is composed of, this feature seems to be the most dominant. The spirit of independence is created from current and clearly visible tendencies, from fashions, standards and principles of a given time and place. However, independence does not correspond here to internal confinement towards contemporary currents of time and place. It is to the con-



Krzysztof Penderecki and Mieczysław Tomaszewski in Lusławice, December 2004.

the structuralism of the author who composed *Improvisation sur Mallarmé*, he did not get into the orbit of its influence. “Boulez and I think in a completely different way”.² Initially treating Darmstadt as the Mecca of avant-garde music, he was not asphyxiated by its influence. He stuck to his own ideas, boiling down the difference to the following statement: “they are mainly interested in points, while I prefer lines”. The Franciszek Skolyszewski and Artur Malawski School was not outdone by those of Karlheinz Stockhausen. He might have ascertained without excessive exaggeration that “as far as the Darmstadt school is concerned, I have

not yet against the mainstream – at least far from the main path followed by the majority of composers belonging to his generation.

It was the time when “the unabated impetus with which the 37-year old composer entered into history frequently causes attacks and envy, but it also evokes admiration and amazement”.⁴ Passing from one success to another, Penderecki seemed not to notice the attacks at all. If he had the temperament and self-confidence similar to that shown by Friedrich Nietzsche, he could say to the author of *Thus Spake Zarathustra* (*Also sprach Zarathustra*): “I am as I am; I want to stay like I am: damn you!”⁵ Of course, he did not say it. However, when at the turn of 1970s and 1980s, he offered a series of scores resuming the abandoned motive of late-Romantic symphonic music, one could assume that he was overwhelmed with a similar self-confidence. Knowing what he was exposing himself to – he “wrote his own thing”.

Zygmunt Mycielski noticed this characteristic feature of the author of *Dies irae* many years earlier, as far back as in 1967. Ironically speaking, he elaborated a list of the composer’s offences and grievances posed towards him: “Analysts have to hurry up: Penderecki is programmatic, literary, expressionistic, static, opportunistic, he betrayed avant-garde, abstraction, aleatorism, experiment, pure music, he repeats himself – etc... Everything is possible, but you must hurry up, because Penderecki keeps composing and I will add that he is composing him-

Everything is possible, but you must hurry up, because Penderecki keeps composing and I will add that he writes his own thing, and a man is – as you surely know – as unpredictable as a gas particle

trary. He finds his foundation in an openness towards everything that is different, at the same time keeping to himself a full, unrestricted right of choice – the right to accept or reject. A broad openness towards everything that the wind from the West brought after 1956 is without doubt. Fascinated with the boldness of the composer’s imagination of Luigi Nono, Penderecki rejects the specific radicalism of his world-view. Interested in

actually never had any contiguous elements with it”.³ He also showed enough instinct to distance himself from the stochastic method of Iannis Xenakis, based on modern pitagorism, or from the radical aleatorism of John Cage. He touched all of them, only to remain himself.

At one time, following the global success of *Threnody* and *Passion*, it was easier for him to realise his own creative ideas, going – if

self, and a man is – as you surely know – as unpredictable as a gas particle”.⁶ At the end Mycielski states: Penderecki left his unique fingerprints in all he has composed so far. He calls it “tone”: “a certain sounded tone is something permanent, something that will be read by grandchildren in many different variants, but still, the tone exists – you may try to define it now [...]”.⁷

SOLITUDE OF THE ARTISTIC PATH

Everything has a price. Despite the fact that there were stages in the composer Krzysztof Penderecki’s path, when he could feel a member of a certain artistic group, acting in the name of a common motto, he covered the longest and the most significant sections of this path alone.

It is said that the common moments were, first of all, those moments when, immediately after the unveiling of the Iron Curtain, in the mid-1950s, a so-called “Polish school” was distinguished. Slightly later, at the beginning of the 1960s, Penderecki was able to feel one of the leading co-artists from among the so-called “second European avant-garde”. Finally, in the 1980s, he somehow happened

How can we achieve an artistic target in the labyrinth of roads, in this chaos we experience today?

to lead a group of composers from Central and Eastern Europe, who shared a more or less common idealistic engagement – in the battle against the totalitarian system.

Choosing to go against the flow, the only one acceptable for his self-realisation, he assumed, consciously and without protest, the status of lonely wanderer, avoiding mainstream drove-roads. He liked and still likes interpreting and justifying his activities, most frequently *ex post*. He made the following comments when accused of the variability of his style: “Real creativity must be a journey, a permanent quest”.⁸ He liked to express it by using metaphors and it must be underlined that he could hit the nail on the head his way. He acknowledged his reference to late-Romantic symphonic music, shocking for many critics, by a later famous remark commenting on the situation, in which sometimes “the most creative act turns out to open the door behind you”.

At one moment in time, probably at the beginning of the 1990s, he came across the metaphor of a labyrinth: “I realised, that a labyrinth is something I identify myself with the most of all”. And he further explains: “The broadly understood labyrinth means searching, wandering around, reaching the destination indirectly, along a roundabout way. It never means searching for the very sake of searching itself”.⁹ He used this metaphor several times in his statements and it kept recurring in his texts. He even directly used the title *Artist in a labyrinth* for his doctoral speech in 1994 at his home University of

Music in Kraków. “We are in a labyrinth”, he persuaded, “we take up many roads, go back and return with a vague sense of destination. We would like to make an assessment, to understand – not only our individual way, but also the whole, soon finishing century”.¹⁰ And then a question is posed, completed with the following conclusion: “How can we achieve an artistic target in the labyrinth of roads, in this chaos we experience today? You may find comfort when we realise that the labyrinth – a metaphor of our life – is always a combination of irrational, incalculable and estimable elements, which we can control. We can find fulfilment only through wandering around, through roundabouts”.¹¹

It seems to be without doubt that the metaphor of the labyrinth appeared at the very moment the composer moved from the period of dynamic activities to the period of contemplative ones. When a “streak of shadow” passed across his artistic way. Following the metaphor of the labyrinth, other metaphors were also used: Arcadia and Ark.

Lusławice became his Arcadia in real life, both metaphorically and in reality. Here you can really feel as if you are paradise, in the Garden of Eden, where you are able to fully enjoy family life and planting trees. Here, when you separate yourself from the world, metaphorically and physically, you do not feel its hustle and bustle. “In Lusławice”, Penderecki revealed in his quoted speech, “I surrounded my property, my garden with a high wall, believing that this wall would strengthen its internal powers. Such *hortus conclusus* is a world on its own, my universe, the harmony of which I can shape myself. While marking the avenues of trees, forming lawns and flowerbeds I feel aware of building my own Arcadia, at the same time I am sure that [...] I give myself over to a virtuous and pleasant art”.¹² You do not have to have a sensitive ear to hear a tone of reflection in this statement, coupled with experienced bitterness. Maybe Tadeusz A. Zieliński was right when he called Penderecki’s world “a deserted island, surrounded by the ocean of strange attitudes and ideologies [...]”.¹³

This is an excerpt from the first chapter: “Structure of personality”.

¹ K. Penderecki, *Labyrinth of time, Five lectures at the end of the century. Internal tree*. Warsaw 1997, p. 11

² K.P. 1973 [acc. to L. Erhard, *Meetings*, p. 13]

³ K.P. 1973 [acc. to L. Erhard, *Meetings*, p. 13]

⁴ L. Erhard, *Poniżej muzyki*, 1971, p. 169

⁵ F. Nietzsche, *Aphorisms*, selected by S. Licheński, p. 463, p. 138, Warsaw 1973

⁶ Z. Mycielski, *Dies irae by Penderecki...* RM 1967/14, p. 3

⁷ Z. Mycielski, op. cit.

⁸ *Passio artis...*, *Labyrinth*, p. 72

⁹ *Discussions at Lusławice*, p. 197

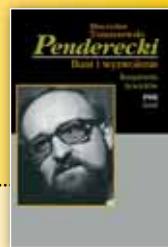
¹⁰ *Artist in a labyrinth in: Labyrinth of time*, Kraków 1997, p. 19

¹¹ *Ibid.*, p. 21

¹² *Labyrinth of time*, op. cit., p. 20-21

¹³ Tadeusz A. Zieliński, *Penderecki’s instrumental drama*, p. 6, 2003

Mieczysław Tomaszewski: Penderecki. Bunt i wyzwolenie



vol. I
Rozpętanie żywiołów
[Rebellion and Liberation]
 PWM 2008, Series: Polish Composers of 20th Century, hardback, 328 pp., A5, [Pol.], ISBN/ISSN 978-83-224-0894-3

vol. 2
Odzyskiwanie raj
[Recovering Eden]
in preparation

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This book is available at www.pwm.com.pl



MIECZYŚLAW TOMASZEWSKI (b. 1921)

– musicologist and editor, long serving editor-in-chief and director of PWM, professor at the Academy of Music in Kraków. He initiated the publication of PWM’s Encyclopedia of Music. He was the initiator of numerous academic conferences, as well as the interdisciplinary Musical Encounters in Baranów Sandomierski. He conducts research on romantic music and the romantic tendencies in contemporary Polish music, mainly that by Krzysztof Penderecki, also about the theory of European songs and related arts. At the centre of his interests is the work of Frederic Chopin. His monograph “Chopin: Man, Work, Resonance” received the Polish Science Foundation Award in 1999, and the J. Długosz publishers’ prize. In the year 2000 he was distinguished by the International F. Chopin Foundation for his lifetime’s research into the work and character of Fryderyk Chopin.

Music and the Tatra

Mieczysław Karłowicz (1876–1909)

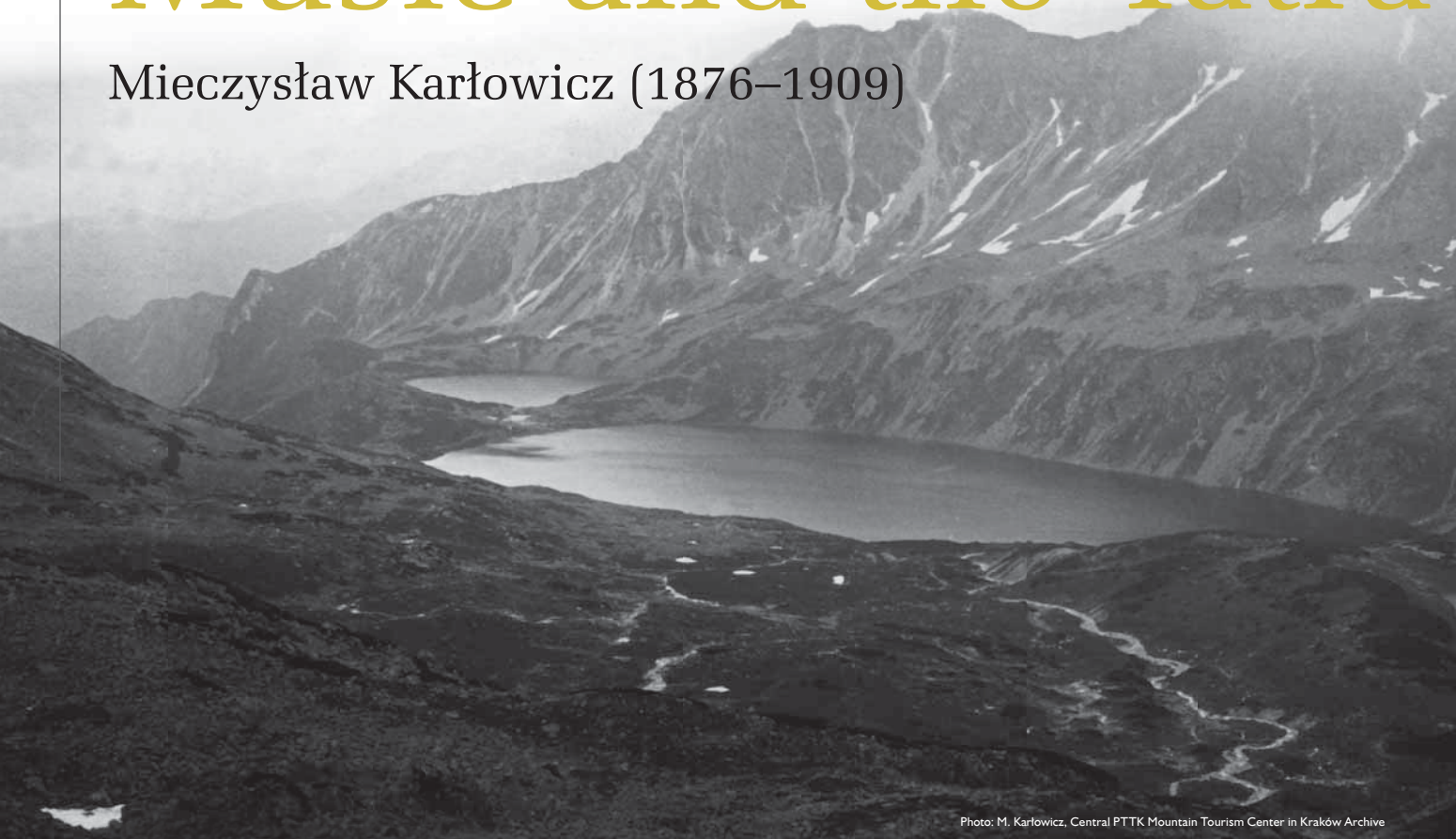


Photo: M. Karłowicz, Central PTTK Mountain Tourism Center in Kraków Archive

To commemorate the 100th anniversary of the tragic and premature death of Mieczysław Karłowicz, PWM Edition has prepared a very special exhibit which presents a photographic history of the legendary composer. This unique exhibition explores the composer's artistic and personal life: his parents, friends, and – above all – the inspiration he derived from nature. It is an illustrated story of a man whose music was closely entwined with a fascination for the Tatra Mountains. Karłowicz was not only an outstanding mountaineer (and co-founder of the Tatra Voluntary Rescue Team), but he was also a passionate skier and a talented amateur photographer. Most of the photos in the exhibition were taken by the composer. These include prints of the few surviving glass plates from Karłowicz's camera.

8 February 1909 – only a few days after a great success with his *Eternal Songs* performed in the Warsaw Philharmonic – the composer died under Mały Kościelec in an avalanche.



Photo: M. Karłowicz, Central PTTK Mountain Tourism Center in Kraków Archive

“ Fate was throwing me around the world a great deal: I saw the bodies of Alpine Giants frozen in the ice, I admired the bleak ferocity of Montenegro, I stared at the white robes of majestic Etna. But none of these mountains were for me what the Tatra Mountains are. These Tatras that are surrounded by curtains of mist for weeks, making you wait endlessly for a smile like the most capricious woman. But when the curtains fall away and the blue eyes of ponds shine, when the snow blushes and the crags sigh with the fresh wind of the east, then a mysterious hand reaches out to me from the heights and captures me, drags me away with it. And when I find myself alone on the peak of a steep mountain, having only the blue cupola of the heavens above me, and all around me congealed peaks of waves drowned in a sea of plains – then I start to dissolve in the surrounding myself infinity I cease to feel as an individual, I am blown by the eternal breath of the universe. This breath passes through all the fibres of my soul, filling it with gentle light and reaching to the depths where memories of past worries and pain lie, healing, curing and polishing them. Hours, passed in this semi-consciousness are like a momentary return to nonexistence, give peace when faced with life and death, speaking of eternal serenity melted into the never ending universe...

M. Karłowicz
Transl. L. Davidson

All the pictures from the exhibition:
www.karłowicz.art.pl



Mountains

A character on the scale of Greek Tragedy: he lost everyone in life, one after the other and when at last he began to recover his meaning, serenity and enthusiasm – he lost everything.... He had an unhappy life and his music is strikingly sad. During his lifetime, Karłowicz's work was under-appreciated and not understood; after his death his work was usually dressed up in mourning clothes and spruce, and discussed more frequently than played. Alone for most of his life – after dying he became (in Poland) widely known mainly due to the circumstances of his death.... Today, almost everyone knows his name – only a few people know his pieces. Today, almost all are familiar with the course of the accident on the slopes of the Mały Kościelec – few people know of his life...

He was one of the most eminent Polish symphonists of the beginning of XX century, but his popularity was brought by songs performed to this day on Polish stages. Songs which he considered as "sins of youth", that he unjustly considered worthless. First trained as a virtuoso violinist it is therefore not surprising that through combining his compositional talent and great mastery of the violin he created one of the best Polish violin concertos, certainly the best in the period from Wieniawski to Szymanowski. Mieczysław Karłowicz, however, primarily expressed himself in symphonic poems. Creative invention,

compositional technique, perfect knowledge of orchestration and playing techniques of each instrument meant that Karłowicz's last pieces in this genre are among the most valuable works of the Polish symphonic tradition.

He was one of the precursors of modern Polish music. His musical journalism fought with the obscurantism of the contemporary management of the Warsaw Philharmonic in the interests finding a place for young Polish composers on Polish stages. Brought up with the best models of European music from the late nineteenth century, firmly educated musically and generally, he created works which could open a new era in Polish music. He ran out of time before he could finally form his artistic voice; he did not have time to say everything. The avalanche at the Mały Kościelec cut his life at a critical turning point in his artistic journey; if you believe biographies and friends contemporary to him – his last, unfinished, symphonic poem *Episode at a Masquerade* was to be the end of a cycle. Then apparently Karłowicz's work was to go in a new direction...

Maciej Pinkwart

Transl. L. Davidson

This is an excerpt from the book "Zakopiańskim szlakiem Mieczysława Karłowicza" [Mieczysław Karłowicz's Zakopane Trails], PWM 2008.

REPertoire RECOMMENDATIONS

Violin Concerto in A major

Op. 8, (1902), 30'

vno solo-2222-4231-batt-archi

This piece crowns the first phase of Karłowicz's oeuvre, preceding the writing of his six symphonic poems. Despite the fact that the work was intended for a phenomenal virtuoso, Stanisław Barcewicz, it does not at all dazzle the listener with excessively overloaded pyrotechnics, with the exception of the initial measures of the first movement. In their opening, brisk fanfare, one can recognize the beginning fragments of Tchaikovsky's *Piano Concerto* in B flat minor, with the difference, however, that the soloist in Karłowicz's work is presented with a task more difficult than that of the pianist: s/he must negotiate the trial of playing with clean intonation the massive chords comprising the primary theme. [...] Music of exceptional charm flows with a natural ease that is rare among such young composers. The second movement – a *Romanza* in the key of F major and in the spirit of Tchaikovsky's music – is no doubt a distant memory, but at the same time a not at all unsuccessful attempt to compete with earlier famous Polish romances – Chopin's *Concerto No. 1* in E minor and Wieniawski's *Concerto No. 2* in D minor. On the other hand, the optimistic *Vivace assai* served up as a finale, in contrast to the vast majority of Polish concerto works of that time, is devoid of even the faintest echo of folk motifs.

[M. Gmys]

Eternal Songs

Symphonic Poem Op. 10, (1906), 22'

3333-4331-batt (3esec)-archi

The symphonic triptych, *Eternal Songs*, is the most complete manifestation of the composer's pantheistic creed and a musical expression of his philosophy and his apotheosis of Nature/Eternal Being. The manuscript of the work, which was lost in the World War II, had a number of quotes which revealed the poetic inspiration of the work. The motto in Part I was, "Here I stand before you to complain about my faith..."

[L. Polony]

Stanisław and Anna Oświęcimowie

Symphonic Poem Op. 12, (1907), 24'

4444-6331-batt (3esec) Zar-archi

"The tragic beauty of a legend about unhappy love of brother and sister made me take up the theme", said Karłowicz. The inspiration to write *Stanisław and Anna Oświęcimowie* may have come from the composer's own experience, i.e., from his teenage ardent love for his cousin, Ludka Śniadecka. [...] In his short story of the legend for the Vienna listeners of the work the composer wrote: "They both fell in ardent love with each other but realizing that their love was full of sin tried to suppress their passion in vain. [...] A little shrine in Krosno is the place where both of them are buried and reunited after their unhappy life on earth".

[L. Polony]

Serenade Op. 2

for string orchestra, (1896), 23'

Returning Waves

Symphonic Poem Op. 9, (1904), 21'

3333-4331-batt (3esec) ar-archi

Lithuanian Rhapsody

Symphonic Poem Op. 11, (1906), 19'

3332-4230-batt (3esec) – archi

Sorrowful Tale

Symphonic Poem Op. 13, (1908), 10'

4444-6331-batt (2esec)-archi

An Episode at a Masquerade

Symphonic Poem Op. 14, (1909), 21'

4444-6331-batt (4esec) cel Zar-archi

Information concerning lending the exhibition can be obtained from PWM Promotion Department. The project was implemented by the Ministry of Culture and National Heritage in collaboration with the Central PTTK Mountain Tourism Center in Kraków.

Interview with Paweł Łukaszewski

I choose the young face

Natalia Sukiennik: In interviews you often speak about the internal need for transmission of the truth. Your words are thought provoking: "It is not only about the depth of faith, but its authenticity and accuracy. I think that, especially in sacred music one must write the truth. Composing, I would like to become an intermediary in transmitting the truth". Am I correct in asserting that your creative work is set within these thoughts?

Paweł Łukaszewski: Yes, but philosophy itself has never been the guide of my creative activities. [...] The most important thing is belief in the rightness of what I do, and to feel a sense of mission. My mission is to write sacred music.

Does your fascination with this type of music and at the same time, your mission, have its roots in your family home and upbringing, or perhaps are they also connected with Częstochowa – the city where you born and grew up?

[...] At home there was always talk about music and I had real contact with it from my earliest years. My father was a composer. He died in his prime – I was then a 10-year-old boy. After years of studying composition, I browsed the works left by my father and found his last unfinished piece. It was the only sacred piece composed by him, *Litany of Our Lady of Treblinka*. It was his testament. I had the conviction that, if he has been able to live longer, this was the path he would have taken. Let us remember that those were the times of socialist realism, when nobody wrote religious works. Only Penderecki did this, but he was allowed to do everything.

You say openly that "The sacred is both the target and the greatest inspiration"...

Expression through music should be sincere, and music true. I write for myself and for God. Of course, it is nice to know that my music gives pleasure and is enjoyed by listeners. My desire is to convey a message of reflection and to encourage the listeners to give themselves over to concentration and contemplation, to slow down for but a moment from today's hectic life.

Do you agree with the assertion that composition is self-expression?

Absolutely. It is also expressing one's freedom. I am a believer, and composing is my prayer. I don't know how to pray differently, but it is precisely in this way that I can express myself, my faith in heaven; I am trying to be better. [...]

You are a composer, instrumentalist, conductor, animator of musical life. Is it possible to unite all these roles, so that one does not interfere with another?



Photo: H. Makowski



Łukaszewski: Via Crucis
Polyphony, Britten Sinfonia, Stephen Layton (cond.)
Hyperion CDA67724, 2009

Łukaszewski, though little known in the West, is clearly a composer to be reckoned with; his wide ranging imagination and formidable compositional technique have

equipped him to write a stunningly dramatic *Via Crucis*... The rich variety of his choral writing, which draws on traditional polyphony as well as an array of contemporary techniques, allows him to vividly convey the high dramatic profile of the texts. Another striking element is the structural sophistication of his handling of this large scale text... The brilliantly calibrated architecture of the piece makes it easy to follow, and provides an ideal balance between familiar musical material and astonishing new ideas.

[Stephen Eddins, Allmusic.com]



Łukaszewski: Choral Music
Beatus vir; Two Lenten Motets; Ave Maria; Antiphons; Psalmus 102; Nunc Dimittis
Trinity College Choir Cambridge, Stephen Layton (cond.)
Hyperion CDA67639, 2008

We live in a renaissance of sacred choral music, epitomized by the highly expressive, intensely devotional compositions of Part, Tavener, Górecki, MacMillan, Lauridsen, and others... It is clear that Polish Composer Paweł Łukaszewski belongs

in this company of titans... The intensely rapturous building of climaxes, the unerring amplification of the text, the use of tonality in non-standard ways are all shared attributes. But Łukaszewski is more inventive harmonically than any of them and, seemingly unwilling to repeat himself, explores new expressive means in every one of these 15 a cappella works. I found myself amazed at each subtle harmonic surprise, at each stunningly apt underlining of a phrase. My notes for this review are a mess, as time and again I simply stopped writing, frozen in place by the sheer otherworldly beauty of what I was hearing.

[Ronald E. Games, 'Fanfare', USA]

Certainly, these different experiences are very useful, and teach a great deal. Contact with live music is necessary for any composer. I composed a lot but I also promoted my own work. For a period of several years, I played in chamber music groups as a cellist. Thanks to this chamber music experience I was able to thoroughly understand the work of the whole compass of European culture. Thanks to my work with choirs I could thoroughly "examine" the most important vocal and vocal-instrumental works [...]. Rarely, I conduct my own works – only when it is necessary. I believe that being the creator of a piece, and then preparing it for performance and appearing in the role of conductor is too much, although recently I have been conducting my own compositions more frequently [...].

Have you already composed a piece you think is ideal or close to your goals?

No. [...] I think that on the creative path, the constant journey to your goal is most important because it is very easy to lower your expectations. It's not difficult to be yourself in difficult times, but it is difficult to not become self-absorbed in easy times. I am careful to ensure that I am in agreement with myself and to not cheat myself, nor the audience in the process. I am far removed from the duplication of ideas, which is sometimes, unfortunately, an easy path to success. This would cheat not just the audience but also myself.

Hyperion recently released a recording of *Via Crucis* which gained many favourable reviews, but this is not the beginning of your success in the UK?

Among the many performances of my works in England, I consider the greatest achievements in that market to be two concerts at the Temple Church in London, during which the Holst Singers ensemble conducted by

Stephen Layton gave the premiere of my *Messa per voci e fiati* and performed the *Antiphonae* cycle. Other successes include: the premiere recording for the BBC of *Concertino for Piano and Brass* at London's Wigmore Hall and in Birmingham (and other British cities); two concerts from *Via Crucis* in Cambridge and Norwich, performed by Polyphony and Britten Sinfonia last year in March; the recording of two CDs for British company *Hyperion*; as well as signing a subpublishing contract with *Chester-Novello* for 15 compositions.

Your music has found a favourable audience in England. Why do you think that your works have been so well received in the Islands?

[...] The English understand vocal music and choirs in general. Classical music is an important element of life, which unfortunately is lacking in Poland. [...] On the street, in the shop or the pub, people talk about it, the choir of the day, what and where they will sing. You can easily say that people go to church because there is great music there. England is a completely different country and culture, different from ours. It is characterised by a kind of elitism, which is generally felt there. [...]

Where, in your opinion, is the limit of the performer's autonomy?

[...] It's never quite so that the idea the composer has in his mind is reflected one hundred per cent in the performance. However, I am open to suggestions of performers. [...] With a clear conscience I can say that the English are the masters of recreating art. With regard to conductors, I can only say that the less they give of themselves the better, and this is the secret of their strength. The ideal for me is the conductor Stephen Layton – an uncommon personality, a genius. [...] Returning to your question about the probable reason for the popularity of my music on the Islands: I have reasons to believe that maestro Layton helped me, but he wouldn't have done this if he had not believed that my music was worthy. He worked on three performances with three great choirs; there are dozens of reviews to be found in the press, and I have in my account almost 60 performances of my works in England. [...]

According to music theorists, your compositional technique "moves in quasi-tonal material, now com-

monly called *new tonality*". You describe your musical language as renewed...

My language is a natural and authentic part of my compositional workshop and has evolved in a certain, natural way. I hope this is not perceived as the attitude of a stubborn man. Once upon a time this process began and I am constantly trying it out, and learning [...]

Why are you inclined towards reductionism? Do you think that simplicity leads to sanctity?

Thanks to these operations one may gain an extraordinary and unique expression. Much – even too much – has been said in contemporary art. It is not necessary. Information can be conveyed to the listener quickly, effectively and directly. [...] My music is not technically complicated, but herein lies my freedom.

Paulina Bednarz-Łuczewska wrote about you: "His music is characterized by profound simplicity, the simplicity of two joined beams, and on the other hand, the great wealth of hundreds of years of tradition. Łukaszewski spent some time thinking about the tradition of counterpoint, but chose not to reject it in a youthful rebellion, (Oh My! Enough of that already...), but in order to annul it in the Hegelian manner. Therefore it is not surprising that the masters of choral music, the Islanders, reach ever more frequently for Łukaszewski's music." What is your relationship to the activities of the avant-garde of the second half of the twentieth century?

[...] Till today many composers take this path – they are seized by achievements most suitable today for museum shelves. For me, most important is the conviction that what I do is appropriate. Creativity should be something particularly free and in it we should not be inhibited. You cannot do anything by force. Objectively speaking, it would be difficult to admit that in listening, avant-garde music is pleasant to the ear. It's quite simply ugly ... Without its philosophy, the results of the avant-garde lose their meaning [...]

[...] Proponents of the avant-garde have accused audiences of continuing to understand beauty as the determinant of pleasant experiences. Helmut Lachenmann encouraged us to try to seek beauty of a different quality in modern art, to investigate it always as new, as if for the first time, depending on the situation in which it is located. He compared the beautiful face of a young

REPertoire RECOMMENDATIONS

Symphony No. 1 "Symphony of Providence"

for soprano, mezzosoprano, baritone, mixed choir and orchestra (1997-2008)

I – Gaudium et spes, 12'

II – Exsultet, 7'

III – Terra nova et caelum novum, 9'

IV – Et expecto resurrectionem mortuorum, 12'

Premiere: 17 Sept 2009, Białystok
The Podlasie Opera and Philharmonic Orchestra,
M. Nałęcz-Niesiołowski (cond.)

Each movement may be performed separately.

Symphony No. 2 "Festinemus amare homines" (2005)

25'

25 solo-SATB-SATB-0000-4431-batt (5-6esec) 2pf-archi (12.12.10.8.6)

Premiere: 25 Apr 2005, Poznań
Johannes Paulus II in memoriam

Via Crucis (1999), 60'

CT T Bar. soli-Rec-coro misto-1111(+11 whistles)-4031-batt (5esec) org-archi

Premiere: 8 March 2002, Białystok
P. Olech, K. Szmyt, W. Gierlach, K. Kolberger,
Białystok Philharmonics, P. Wajrak (cond.),
Białystok Chamber Choir 'Cantica Cantamus',
V. Bielecka (cond.)

Miserere

for Soprano, Mixed Choir and Orchestra (2009)

12'

Premiere: 3 May 2009, Częstochowa
Talia Or, Polish Chaber Choir, Morphing Vienna
Chamber Orchestra, M. Dworzyński (cond.)

Concertino

for Piano and Brass (2007),

9'

2 tr, 3 trbni, tb, pf

Premiere: 9 March 2008, Kraków
Britten Sinfonia

girl with the face of an old woman, full of wrinkles, carved by the labours of life, and beautiful in its own way...

I choose the young face [smiles]. For me, beauty is the goal I seek. My aim is sacred.

Transl. L. Davidson

For the full version of the interview:
www.pwm.com.pl/Lukaszewski



Elżbieta Dziębowska
cutting her birthday cake

80th birthday of Elżbieta Dziębowska

Dr Elżbieta Dziębowska – the Editor of the *Encyclopedia of Music PWM* – celebrated her 80th birthday on 16 April. A cosy birthday celebration took place at the PWM Salon in Kraków. "The *Encyclopedia of Music* is not only a great and pioneering work of Polish musicology, but also your opus vitae, and the most important publication in the history of PWM" – said Andrzej Kosowski, PWM's Editor-in-chief – "We're delighted to have the pleasure of working with you in its creation. Our joy is so much greater, that your birthday coincides with the release of the next volume of the *Biographical Encyclopedia of Music*. For every author, editor and publisher there is prob-

ably no more delightful day than the day on which the result of long, arduous work is crowned with the scent of freshly printed books. However, we wouldn't be able to celebrate if it weren't for your determination, dedication and erudition – for this, today we are extremely grateful".

Dziębowska was honored with Poland's highest military decorations Order *Virtuti Militari* and The Cross of Valor for her contributions during the Warsaw Uprising and the Order of Polonia Restituta for her outstanding achievements in the field of culture. She is the *Encyclopedia* Editor-in-chief since 1971.

Grażyna Bacewicz (1909-1969)

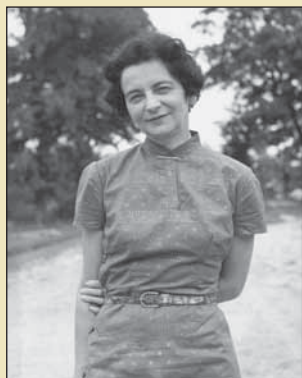


Photo: A. Ziobski



Grażyna Bacewicz
Violin Concertos Nos 1,
3 and 7
J. Kurkovicz (violin),
Polish Radio Symphony
Orchestra, Ł. Borowicz
(cond.)
CHANDOS 10533, 2009

REPERTOIRE RECOMMENDATIONS

Concerto for String Orchestra (1948), 15'
Perhaps Bacewicz's most frequently performed work. It is the peak achievement of her neo-Classical style. It shows Bacewicz as a master of creating an attractive blend of various concertante forms: the ensemble manner rooted in the Baroque concerto grosso and the classical, in which the part of the soloist is juxtaposed with the tutti sections. Timbral explorations and a harmonic language full of 'raw' modalisms and thick polytonal coils play an important role in constructing the work's dramaturgy.

[M. Gąsiorowska]

Desire (1969), 84'
2232-4330-batt (4-5sec) cel ar pf-archi-nastro
The ballet *Desire*, based on Pablo Picasso's play, *Desire Caught by the Tail*, was created as a tribute to a great artist and modern art. Bacewicz's music is characterized by a wide range of expression – from sharp dynamism, through grotesque, secretive fantasy, dramatic accents, to liberating joy in the finale. It is also characterized by continuous variation in rhythms, phrases, accents, figures, contrasting moods and tensions, and whilst so doing the composer turned to avant-garde sonic resources, bold instrumental colours, also introducing traditional melodic motifs next to aleatoric sections and quotes from her own earlier works.

[I. Turska]

Music for Strings, Trumpets and Percussion (1958), 20'
0000-0500-batt cel-archi

Pensieri notturni (1961), 8'
1131-1110-batt cel ar-archi

Symphoniette
for string orchestra (1929), 7'

Simfonietta
for string orchestra (1935), 11'

Symphony
for string orchestra (1946), 27'

” She was born with an incredible wealth of musical talent, which she succeeded to bring to full flourish through an almost fanatic zeal and unwavering faith in her mission.

The intensity of her activities was so great that she managed, in such a cruelly-shortened life, to give birth to such treasures that any composer of her stature with a considerably longer life span could only envy. [...] When I think of Grażyna Bacewicz, I can not limit myself to her music alone. I was fortunate to belong to that group of people who were bound with her by virtue of professional friendship. Thus I was privileged to know her closely for many years. It allowed me to observe and admire her character first hand – her integrity, honesty, compassion and her willingness to share and sacrifice for others. This image of her as an artist and human being ought to be an inspiration to the succeeding generations of composers in Poland and throughout the world.

Witold Lutosławski

[Foreword to *Grażyna Bacewicz: Her Life and Works*, Judith Rosen, 1984, Los Angeles]

Grażyna Bacewicz was a renowned violinist and one of the most accomplished composers of the 20th century. In her centenary year three youthful compositions for string orchestra were included in the PWM hire catalogue: *Symphoniette* (1929), *Simfonietta* (1935) and *Symphony* (1946). They were performed during the 13th Lutosławski Forum by the National Philharmonic Chamber Orchestra on 16th of February in Warsaw. Two of these works, *Symphoniette* and *Symphony*, were premiered during that concert. *Simfonietta* was performed for the first time after over 70 years at this event. All three pieces will be recorded this year for Sony by the Chamber Orchestra of the National Philharmony.

The New London Orchestra is engaged on a project to celebrate Grażyna Bacewicz. In February 2009 the orchestra recorded Bacewicz's music for its 21st CD on Hyperion Records with works to include *Music for Strings, Trumpets and Percussion*, *Symphony* for strings, *Divertimento* for strings, *Simfonietta* and *Concerto* for string orchestra. The New London Orchestra conducted by Ronald Corp will perform the *Simfonietta* for strings alongside one of the great Polish choral works of the 20th century, Szymanowski's haunting Polish setting of the *Stabat Mater* on 14th October 2009 at Cadogan Hall in London.

More about the composer, full list of works, discography and bibliography at:
www.pwm.com.pl/bacewicz



Krystian Zimerman playing Bacewicz in Kraków, 10th Feb 2009

Photo: A. Kuczmarsz

Krystian Zimerman's Polish tour on the occasion of the 100th anniversary of the birth of Grażyna Bacewicz

The concert programmes were entirely dedicated to the music of Bacewicz. The tour started on the 5th of February in Łódź.

This was the pianist's first concert tour in Poland for ten years. Krystian Zimerman performed the Sonata no. 2 and two piano quintets by Grażyna Bacewicz. He performed with renowned Polish musicians: Kaja Danczowska (violin), Agata Szymczewska (violin),

Ryszard Groblewski (viola) and Rafał Kwiatkowski (cello).

The concerts took place in February in the Philharmonic Hall in Łódź, next in the Auditorium Maximum of Warsaw University, in the Adam Mickiewicz University Hall in Poznań, the Auditorium Maximum of the Jagiellonian University in Kraków, and in the Katowice Music Academy. The pianist requested his honorarium and proceeds from ticket sales be donated to charity.

Later this year a CD with a recording of the entire tour programme will be released by Deutsche Grammophon.



World Premiere of the Concerto for Percussion & Orchestra *Drum of Orfeo* by Marta Ptaszyńska

Evelyn Glennie at the Łódź Philharmonic

To God through the Arts

On 8th June Wojciech Kilar received the medal of the Pontifical Council for Culture "Per artem ad Deum".

"Per artem ad Deum" – to God through the arts – is the medal of the Pontifical Council for Culture, whose president is His Excellency Archbishop Gianfranco Ravasi. The venue for awarding this prestigious prize was chosen to be the SACROEXPO in Kielce – one of the most important religious exhibitions in Europe. The Pontifical Council for Culture was established in 1982 at the initiative of Pope John Paul II. In establishing it, the Pope stressed that "the Church's dialogue with the cultures of our time is a vital field of action, in which these last years of the twentieth century the fate of the world is being played out."

Accepting the award Wojciech Kilar said: "I recall the words of the great Primate of the previous millennium, Cardinal Wyszyński, who said that a person only feels happy when they serve. I'd like to hope (and today's great distinction gives me, I think, the right to hope, not to be sure) that what I do, in some sense, in even the smallest of ways gives people a little faith, a little hope, a little bit of love ... because without this, I would admit, that my work is senseless".

The award ceremony was graced with a concert of Wojciech Kilar's music. The Świętokrzyska Philharmonic Symphony Orchestra under the direction of Jacek Rogala performed the popular symphonic poems *Kościelec 1909* and *Krzesany*.

Transl. L. Davidson



Photo: Iargi Kielce Archive

Orpheus's Journey through Hades

On 22nd May in the Łódź Philharmonic the premiere of the Concerto for Percussion and Orchestra *Drum of Orfeo* took place. This was a meeting of two fantastic percussionists and giant individuals of the musical world: the composer – Marta Ptaszyńska, and performer – Evelyn Glennie, for whom the piece was written. The Symphonic Orchestra of the Łódź Philharmonic was conducted by Wojciech Michniewski.

"This piece, which combines the features of classical virtuoso concerto with elements of theater, I understood in the strictest sense. The percussionist is not only a musical performer, but is also an actor who "plays" their role on the stage. As an actress-percussionist, Evelyn Glennie, wandering around the stage with a drum, symbolizes the Orpheus's mythical journey through Hades. Lighting plays an important role in this theatrical work. Suggestions for lighting are in the score. In performing the concerto it is recommended to use the proposed ideas about lighting, but the piece can also be played where the lighting possibilities are limited, adapting the lighting to the situation.

The array of percussion instruments is extremely rich and in addition to the traditional percussion instruments such as marimba, vibraphone,

crotales, drums, cymbals, gongs, triangle, solo percussion includes a number of oriental percussion instruments, such as hand drums, Bodhrans, Japanese Odaiko drum, a Peking opera gong, Thai Gongs, Japanese temple bells, agogo steel pan (metal drum) and Sarna bells.

The concerto consists of five contrasting parts, and each has a different set of percussion, which is located on another part of the stage. This gives the opportunity to showcase virtuoso soloist on various sets of instruments, and brings the listener many interesting visual experiences". [M. Ptaszyńska]

Transl. L. Davidson

NEW WORKS BY MARTA PTASZYŃSKA

Lumen
for orchestra (2007), 12'
Premiere: 30 March 2008, Chicago
Cleveland Chamber Symphony, S. Smith (cond.)

Concerto
for Flute, Harp and Orchestra (2008), 24'
Premiere: 18 May 2008, Katowice
A. Sikorzak-Olek (flute), J. Kotnowska (harp), PNRSO,
K. Urbański (cond.)

More about the Composer at:
▶ www.pwm.com.pl/ptaszynska

Henryk Mikołaj Górecki received the Order of Saint Gregory the Great

This is the Pope's highest award for a secular person's contribution to the Church.

The presentation ceremony "De Ordine Equestri S. Gregorii Magni" given by the Holy Father Benedict XVI was held on 2 February 2009 during the Feast of the Presentation of the Lord (Candlemas), in the Palace of the Archbishop, 3 Franciszkańska Street, Kraków. The eminent composer and teacher received the award from the Metropolitan Cardinal of Kraków, Stanisław Dziwisz. The proclamation in honor of the Order laureate was made by Fr. Dr Robert Tyrała. Moved, the

composer admitted that perhaps the most important day for him was 6th June 1979, when the premiere of his composition *Beatus Vir*, written at the request of the Pope to celebrate the 900th anniversary of the death of St Stanisław, was held in Kraków's Franciscan Basilica in the presence of John Paul II.

The ceremony included a performance by the combined choirs of the Polish Radio, the Kraków Academy of Music and the Pontifical Theological Academy who performed two pieces by prof. Henryk Mikołaj Górecki, *Totus Tuus* and *Under Your Shelter*.

Transl. L. Davidson

NEW WORKS BY WOJCIECH KILAR

Symphony No. 5 "Advent Symphony"
for choir and symphony orchestra (2007)
coro misto-3333-4332-batt(3esec)-pf-archi, 45'
Premiere: 16 Nov 2007, Katowice, 8th G. Fitelberg
International Conductors' Competition
Choir and Orchestra of the Silesian Philharmonics,
M.J. Błaszczak (cond.)

Te Deum
for solo voices, mixed choir and orchestra (2008), 30'
SATB solo-coro misto-0000-4331-timp or pf-archi
Premiere: 9 Nov 2008, Kraków
PNRSO, Polish Radio Choir, Choir of the Silesian
Philharmonics, I. Hossa, E. Marciniak, R. Bartmiński,
P. Nowacki, W. Michniewski (cond.)

Veni Creator
per coro misto ed archi (2008), 15'
Premiere: 13 Sept 2008, Saragossa
AUKSO Chamber Orchestra, Camerata Silesia,
M. Moś (cond.)

More about the Composer at:
▶ www.pwm.com.pl/kilar



Krzysztof Penderecki's *St Luke Passion* at the Canterbury Cathedral

Photo: U. Mieszkielo

themes and trends to detailed analyses of selected works. Speakers were drawn from the strong and experienced academic community in Poland and others mostly from the United Kingdom and United States who have developed a special interest in Polish music. With the concerts interleaved between the sessions, there was ample opportunity to reflect on the interaction between the musical performances and the spoken papers. The keynote speeches set the tone perfectly: in the opening one, Charles Bodman Rae (now based in Australia), whose outstanding studies of Lutosławski are justly famous, probed the Polish musical psyche in a way that alerted the delegates to some of the national issues that were to be addressed in many of the papers; in conclusion, Adrian Thomas of Cardiff University tackled the tricky question of the essential nature of Polish music and how it can be located in an international context. As the author of an excellent study of Polish music since the death of Szymanowski, he was able to offer some very informed insights.

It is possible to give only a small sample of the other papers, but the value of the wide perspective offered by all the papers cannot be overstated. Marek Podhajski and Ruth Seehaber painted a broad context for Polish music and Christopher Cary gave some good pointers to the new generation of composers. Vivid film music in Polish costume dramas was portrayed effectively by Urszula Mieszkielo from PWM Edition. Iwona Sowińska discussed the seminal use of jazz in Polish films, and influential Polish jazz trends were reflected in two papers. From the byways of 20th-century Polish music came a well researched study by Violetta Kostka of the little known Tadeusz Kassern who spent important years in New York. Inevitably, though, the emphasis was on the better known figures: Stanisław Będkowski cast light on the nature of Kilar's late symphonies, as did Teresa Malecka on the *Second Symphony* of Kilar's contemporary Górecki. The latter symphony also formed the basis of a revealing comparison by Beata Bolesławska with the *Second Symphony* of Lutosławski, whose work also featured strongly in papers by Zbigniew Skowron, José Oliveira Martins, and Amanda Bailey. Lutosławski's symphonies were discussed by Ewa Siemdaj together with those of Panufnik in a quest for an ideal form.

The climax of both concerts and conference was a series of papers on Krzysztof Penderecki and a landmark performance of his *St Luke Passion*. The operas *Paradise Lost* and *The Devils of Loudun* were very capably addressed in papers respectively by Agnieszka Draus and Lisa Cooper Vest. The *St Luke Passion* was analysed with insight by Tim Rutherford-Johnson and was pointedly related by Regina Chłopicka to the more recent *Eighth Symphony*. This proved the perfect preparation for the magnificent performance of the *St Luke Passion*, in the ideal acoustic of the medieval Canterbury Cathedral, performed by soloists, choirs from Warsaw, Katowice and Kraków and the Polish National Radio Symphony Orchestra under the inspired direction of the composer.

Festival and Conference of Polish Music in Canterbury

Sounds New – Polish Connections

A celebration of Polish music of the last fifty years was the theme of a richly rewarding festival and conference held in the historic city of Canterbury in South East England in late April and early May. It was also a tribute to the high regard that Polish music is held in the United Kingdom.

Niall O'Loughlin

A wide range of concerts was arranged by the Sounds New organisation under the excellent direction of the composer Paul Max Edlin in partnership with Canterbury Christ Church University's Music Department. The concert series entitled "Polish Connections" was well planned with music selected from a wide range of tastes and directions. As well as the major figures in Polish music of the period, Lutosławski, Panufnik, Górecki and Penderecki, numerous other less well-known composers were featured. Most prominent was the talented Marta Ptaszyńska, whose outstanding and wonderfully atmospheric *Un Grand Sommeil Noir* ("A Great Dark Sleep"), her charming *Variations* for flute, *Touracou* for harpsichord and *Space Model* for percussion were all receiving their United Kingdom premieres. Other British first performances included the concise *Three Preludes* for clarinet by Marcel Chyrzyński, played with brilliance by the talented Dawid Jarczyński, whose own *Uni-*



Canterbury during the Festival

Photo: U. Mieszkielo

*lateral*ity proved a virtuosic tour-de-force, as well as Maciej Zieliński's *Oratio*, Paweł Mykietyn's ...*Although Daedalus Reached*, Zygmunt Krauze's keyboard pieces *Commencement* and *Refrain* and Tadeusz Wielicki's *Collage Tango* for piano. The music was set in an international context with works also by Stockhausen, Globokar, Cage, Ligeti and others, as well as two British composers with a strong Polish connection, Paul Patterson and John Casken. The performances that I heard were of a uniformly high standard that did full justice to the music, performed by leading professionals from both Britain and Poland.

The International Musicological Conference, simply entitled "Polish Music since 1945", was expertly planned and organised by Eva Mantzourani of the University's Music Department. Some forty papers were given over the three days of the conference, ones which covered issues from broad

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KEYBOARD



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(b. 1981)
Sonettino
for harpsichord
Cat. no. 10922
Laureate of the 6th
T. Ochlewski Com-
position Competi-
tion 2008

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for violin and piano
from "K. Szymanowski – Works"
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Karol **SZYMANOWSKI**
– Roman **PADLEWSKI**
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Operetta
text by J. Krzewiński-Maszyński
score
Series: "K. Szymanowski – Works"
Dz. 26, GA/CE, s. D Vol. 17
(Ed. by T. Chylińska)
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CHAMBER MUSIC



Fryderyk **CHOPIN**
(1810-1849)
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brillante Op. 22
transcr. for piano
and string quartet
(transcr. by
B. Kominek)
score + parts
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Mikołaj **GÓRECKI** (b. 1971)
Dyspersje / Dispersions
for string quartet (2006), 7'
score + parts
Cat. no. 10916

Aleksander **LASOŃ** (b. 1951)
String Quartet No. 6
score + parts
Cat. no. 10385

Paweł **MYKIETYN** (b. 1971)
String Quartet No. 2 (2006), 12'
score + parts
Cat. no. 10914

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Zygmunt **KRAUZE** (b. 1938)
Five Songs
for baritone and piano
Text: Tadeusz Różewicz
Cat. no. 10987

Witold **LUTOSŁAWSKI**
Chantefleurs et chantefables
for soprano and piano
Text: Robert Desnos
(transcr. by E. Knapik)
Cat. no. 10997

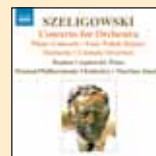
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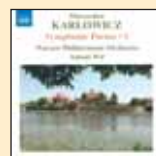
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Piano Concertos
by Kazimierz Serocki, Tadeusz Baird
and Jan Krenz
J. Wodnicki (piano), National Polish Radio
Symphony Orchestra, T. Wojciechowski,
J. Swoboda (cond.)
DUX 0651, 2008



Tadeusz Szeligowski
Concerto for Orchestra; Piano
Concerto; Four Polish Dances;
Nocturne; Comedy Overture
B. Czapiewski (piano), Poznań
Philharmonic Orchestra, M. Smolij (cond.)
NAXOS 8.570371, 2007



Mieczysław Karłowicz: **Symphonic**
Poems Vol. 1
Stanisław and Anna Oświęcimowie;
Lithuanian Rhapsody; Episode at
a Masquerade
Warsaw Philharmonic Orchestra,
A. Wit (cond.)
NAXOS 8.570452, 2008



Mieczysław Karłowicz: **Symphonic**
Poems Vol. 2
Returning Waves; Sorrowful Tale;
Eternal Songs
New Zealand Symphony Orchestra,
A. Wit (cond.)
NAXOS 8.570295, 2008



Mieczysław Karłowicz
Symphony in E minor 'Rebirth' Op. 7
Warsaw Philharmonic Orchestra,
J. Salwarowski (cond.)
DUX 0656, 2008



Mieczysław Karłowicz
Symphony in E minor 'Rebirth' Op. 7
Sinfonia Varsovia, J. Maksymiuk (cond.)
SACD
BeAr-Ton CDB042, 2008

Gośka Ispording
– harspichord
DUX 0605 / PWM
10926



H. Kulenty (b. 1961)
E for E (1991)
Z. Bargielski (b. 1937)
Le cristal flamboyant
(2002)
M. Ptaszyńska (b. 1943)
Touracou (1974)
W. Widlak (b. 1971)
Chromatic Fantasy (2003)
M. Chyrzyński (b. 1971)
Reflection No. 2 (2005)
A. Gryka (b. 1977)
Nonstopping (2000)
Z. Krauze (b. 1938)
Commencement (1982)
W. Kotoński (b. 1925)
Aurora borealis (1998)

Per Clavicembalo Moderno

The harpsichord became a dominant musical instrument during the 17th and 18th centuries. In the next centuries it started to lose its position. Its short and dry sound was unsuited to the romantic aesthetic. It was rediscovered at the beginning of the 20th century thanks to the renowned Polish performer, Wanda Landowska and she brought it to the attention of contemporary composers. The following generations of creators took the instrument to their hearts for both solo and chamber works, a fact demonstrated by over 5000 compositions during the last 100 years. It is important to mention that a significant part of this repertoire has been created by Polish composers.

It is also worth noting that there are now many harpsichordists in the world today establishing their own widened repertoire, continuing the tradition of two famous Poles – Landowska and Chojnacka. To these we must add the extraordinarily talented and original Gośka Ispording, the star of this recording. [...]

On this recording we find compositions by contemporary Polish composers for harpsichord and for harpsichord and tape. There are contributions by the older generation – Włodzimierz Kotoński, Zbigniew Bargielski, Zygmunt Krauze, through the middle generation – Marta Ptaszyńska, Hanna Kulenty, the younger generation – represented by Marcel Chyrzyński and Wojciech Widlak, right to the youngest – Aleksandra Gryka. Some of the composers discarded the historical tradition and took on the sharp sound and wealth of the modern pedal instrument. In some of the other pieces they chose the simple colours of the baroque copy.

The CD "Per clavicembalo moderno" released by PWM/DUX is the first collection of harpsichord compositions by Polish composers, firmly rooted in a near century of deep tradition.

Magdalena Chmielowska
Transl. L. Davidson



Grażyna Bacewicz – **Violin Concerto**
No. 3; Mieczysław Karłowicz – Eternal
Songs
K. Jakowicz (violin), Orchestra of the
Podlasie Opera and Philharmonic in
Białystok, M. Nalecz-Niesiolowski (cond.)
DUX 0685, 2009



Karol Szymanowski
Harnasie; Mandragora; Prince Potemkin
Warsaw Philharmonic Orchestra and
Choir, A. Wit (cond.)
NAXOS 8.570723, 2009



Andrzej Krzanowski in memoriam
Krzanowski – 6th Programme; String Qrt.
No. 1; Widlak – Sottovoce; Augustyn –
Dedication; Lasoń – Relief for Andrzej
A. Zubeł (soprano), Silesian String Quartet
FMPB CD003, 2009



Aleksander Lasoń
String Quartets Nos. 1, 3, 7
Silesian String Quartet
FMPB CD001, 2007

► Selected Hire Titles

ZBIGNIEW BARGIELSKI (b. 1937)

Concerto for Trumpet & Orchestra (1991/2006), 15'

Premiere: 20 June 2007, Katowice
W. Heinrich (trumpet), PNRSO, Ruben Silva (cond.)

ZBIGNIEW BUJARSKI (b. 1933)

Games, 15'

for wind instruments ensemble (2007)
Premiere: 13 Dec 2007, Kraków
Wind Instruments Ensemble "Harmonia Nova", S. Welanyk (cond.)

This piece for nearly forty performers proved to be masterful. Delicacy and power of sound, almost impressionistic colour and classically engraved details, and at the same time an interesting musical narration and general atmosphere of good fun; these are the basic features of the Kraków composer's most recent compositions, who has shown a quite different face from that to date, less serious and focused, but never the less very interesting.

[A. Woźniakowska, "Dziennik Polski", no. 293, 15 Dec 2007]

Do przestrzeni / To the Space

for orchestra (2009), 15'
Premiere: 17 March 2009, Kraków
Orchestra of the Academy of Music in Kraków, P. Przytocky (cond.)

3333-4441-4tmp batt(mar vbf pttto gr.c. tam-tam)-archi (14.12.10.10.8)
Krzyszyna Moszumańska-Nazar in memoriam

It is a sort of Ode to space, although I did not want to use the words of o d e. The music determined the title. During the composing I was thinking all the time about how the space would be in this piece. Space, which is a mystery, space in the philosophical and eschatological sense. I could have divided the orchestra into three parts and set them in different locations. But I did not do this, because I was not thinking of such a space, but rather of the mystic space. And anyway, every person has their own space.

[Zbigniew Bujarski]

MIKOŁAJ GÓRECKI (b. 1971)

Anamorphosis

for orchestra (2006), 17'
Premiere: 20 Apr 2007, Katowice
PNRSO, R. Silva (cond.)

Concerto for Flute and Orchestra

(2004), 15'
Premiere: 12 June 2005, Katowice
J. Kotnowska, PNRSO, S.A. Wróblewski (cond.)

WOJCIECH KILAR (b. 1932)

Orawa

for 8 violoncellos (arr. by Z. Łapiński)
for 11 saxophones (arr. by C. Gadzina)

KRZYSZTOF KNITTEL (b. 1947)

Tocatta

for orchestra (2007), 8'
Premiere: 20 Apr 2007, Katowice
PNRSO, R. Silva (cond.)

ZYGMUNT KRAUZE (b. 1938)

Hymn do tolerancji / Hymn for Tolerance

for orchestra (2007), 13'
Premiere: 15 Sept 2008, Jerusalem
Camerata Orchestra, A. Biron (cond.)

This piece was composed for the unveiling of the Tolerance Monument in Jerusalem.

JAN KRENZ (b. 1926)

Katyń Elegy

for cello and orchestra (2008), 8'
vc solo-0000-0100-batt(2esec) pf-archi
Premiere: 29 March 2009, Katowice
R. Kwiatkowski, AUKSO Chamber Orchestra, M. Moś (cond.)

The tragedy in Katyń, and other crimes in the East, in relation to civilians, clergy, and Polish soldiers, deeply upset me. On top of this there was the murder of my father-in-law by the NKWD, a great man and honourable officer. We don't even know his grave.



Premiere of Aleksander Lasoń's *Called Back*.
The Hilliard Ensemble, AUKSO Orchestra, M. Moś.

Andrzej Wajda's film *Katyń* was an additional impulse to write *Katyń Elegy*. I chose cello solo and small orchestra. Cantilena cello and expression can well reflect the mood of sadness and pain. But in this work there are also elements of drama, just as the events at Katyń were dramatic.

[J. Krenz]

Requiem

for choir, Baritone & orch. (2007), 40'
Bar solo-coro misto-333(+1 sxf ten.)3-4431-
tmp batt 2ar pf-archi
Premiere: 23 Nov 2007, Kraków
A. Kruszewski, Kraków Philharmonic Choir and Orchestra, J. Krenz (cond.)

Triptych

for oboe & string orchestra (2008), 12'
Premiere: 28 Nov 2008, Kraków
M. Pędziałek, Kraków Philharmonic Orchestra, J. Krenz (cond.)

ALEKSANDER LASOŃ (b. 1951)

Called Back: Sacrificial Chanting and Playing to ANNA

for 4 voices solo and string orchestra (2008)

Premiere: 23 Nov. 2008, Katowice
The Hilliard Ensemble, AUKSO Chamber Orchestra, M. Moś (cond.)

This piece, to the words of American poet Emily Dickinson, is dedicated to the memory of the composer's wife.

ELŻBIETA SIKORA (b. 1943)

Koncert oliwki / Oliwa Concerto

for organ & orchestra (2007), 25'
org solo-3333-4301-batt (4esec)-ar-archi
Premiere: 29 June 2007, Gdańsk
R. Perucki (organ), Polish Baltic Philharmonic Orchestra, J. Maksymiuk (cond.)

South Shore

Concertino for harp blue and orchestra (2007), 25'
ar solo-2222-2220-batt (3esec)-archi
Premiere: 17 May 2008
I. Perrin, Orchestra of New Music, S. Bywalec (cond.)

ROMUALD TWARDOWSKI (b. 1930)

Concerto breve

for string orchestra (1998), 9'

Serenade

for string orchestra (2003), 11'

Concerto for Violin & String Orchestra, (2006), 20'

Hebrew Melodies

for clarinet and orchestra (1997), 12'



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