

GENE
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RATIONS

70'

Generation 70'

The newest Polish music shimmers with many colors; it is not an aesthetic monolith, an œuvre from which one could derive a set of characteristics comprising a clear, unambiguously-defined idiom. Recent decades have shown that Polish composers have rid themselves of deeply-rooted artistic complexes, freed themselves from the pressure exerted by years of political atrophy, and creatively transformed the musical novelties reaching behind the Iron Curtain from the free world.

The œuvre of the younger generation – artists born in the 1970s – comprises a multicolored landscape of the newest Polish music. It spreads out from the ideas of the Second Avant-garde, of clear Modernist tint, promoting sonoristic qualities, through surrender to rule by the spirit of Romantic expression, intelligent deconstruction of historical sound allusions, to flirtation with popular culture and musical jokes. They consider polystylistic language to be a natural ground for the creative process, and the juggling of idioms to be an obvious opportunity to dialogue and polemicize with the tradition. They are rehabilitating euphonic sounds; they have also returned to an abandoned category of expressivity. Some of them invoke repetitivism and Minimalism; most of them enjoy utilizing the electronic medium as a tool for the mixing of synthetic and natural sounds.

Despite distinctions in attitudes and differing though coexisting aesthetic priorities, there exists one property common to the music of the younger generation. This is the freedom to choose one's own artistic path and consciousness of the advantages and risks following from this choice. Equal artistic rights and qualitative equality of ideas founded upon the political liberation after 1989 permitted young composers to open themselves out to the world and to gain the courage to speak in their own voice. But also to take full responsibility for favoring a selected option, to create without the possibility of hiding behind the label of a generation, center, school or trend. Thus the exceptional accumulation of phenomena, not infrequently standing in opposition to each other, at the turn of the century.

Daniel Cichy



Marcel Chyrzyński

A polystylist with an enormous sense of humour, and a lover of rhythm and jazz improvisation. Bach, Mozart, Schoenberg, and Stravinsky – the greats eye one another in his music. He irritates purists with deconstructions of classical forms, and impresses admirers of alternative music with his sonoric imagination. He seeks inspiration everywhere: in the known (literature) and the unknown (non-European cultures).



Mikołaj Górecki

Respects the past and believes in melody, harmony, and rhythm. A continuator of tradition and custodian of old forms and genres. He is not, however, an epigone, but consciously nurtures ancient artistic values, giving them original characteristics. He seduces listeners with noble phrases, moves them with rich harmonies, and sways them with charming rhythms. Serves beauty.



Maciej Jabłoński

His music is polymorphic, mosaically conceived and multi-threaded, yet remains surprisingly cohesive. Melodic vigour, an orgy of rhythms, harmonic imagination, dynamic contrast and agogic variability serve expression. Because music should reflect human life, its diverse emotional states and shades of expression.



Paweł Mykietyn

A full-blooded postmodernist. He freely juggles stylistic conventions, removes barriers between high and low, and is a mediator between academia and pop culture. He combines familiar melodic gestures with invasive, foreign sounds, microtonal structures, and unreal sonorities on the border of dreams and waking consciousness. He likes to tease listeners and bring their emotions to the boiling point. A master of metaphor and a consummate dramaturgist.



Aleksander Nowak

His music evokes memories, tells stories, amuses with anecdotes, and sketches human portraits. Highly specific telling of life stories rooted in tradition, with narratives close to the romantic ethos, transparent forms, but not lacking in spiky originality and modernistic freshness. He is not afraid of emotions and suggestive gestures. With each new score he becomes more mature and aesthetically expressive.



Sławomir Kupczak

He adores sonic rebuses and intellectual games with musical associations. He flirts with the past, pinching from composers of the older generation. He amuses the listener with subtle humour and occasional irony, while other times he balances on the border of kitsch and grotesque. Occasionally, he introduces folk melodies with a bite, and is also capable of entrancing the listener with obsessive repetitions of his favourite structures. Sometimes he attacks with raw, unpleasant, synthetic computer sounds.



Wojciech Widłak

Synthesizes. In his masterfully constructed forms, one can find a polyphony of melodic gestures, multilevel counterpoint of sonic ideas, and radical sounds which are colouristically sophisticated yet not always pleasant to the ear. He previously paid homage to music with a classical-romantic pedigree, subdivided along traditional architectural models, but he has turned lately to more tonally sophisticated works marked by intellect, inspired by text and images.



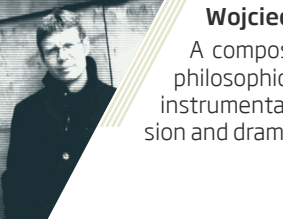
Maciej Zieliński

A creative schizophrenic. He is equally at home in brilliant artistic creation and communicative music for everyday use. In the former, he fascinates with his constructivistic thinking, intellectual play with idioms of the past, a superb sense of instrumentation, expressive contrasts, unbridled optimism, and a potent charge of energy. In the latter, he is adept at setting moods and creating atmospheres to envelop characters in film.



Agata Zubeł

Transcends boundaries and exudes aesthetic radicalism. She searches for new sounds, discovers unknown performance techniques, explores regions of expression not yet uncovered by others. Likes the voice (she is a singer) and percussion (she was a percussionist). She creates music with sonoristic roots and theatrical dramaturgy, and is possessed of an uncommon sonic imagination, while creatively reprocessing the discoveries of the most progressive figures of the twentieth century avant garde. An encounter with her music changes one's perception of the world.



Wojciech Ziemowit Zych

A composer-intellectual. He is developing a contemporary musical alphabet which serves to describe natural beauty, illustrate philosophical truths, and transmit expressive clarity. His music combines impeccable craftsmanship, formal discipline, and flawless instrumentation with melodic inspiration, rhythmic vitality, harmonic depth, and surprising hues. Striking works full of expressive tension and dramaturgical plot twists.

Vocal-instrumental works

Mikołaj Górecki

Radiating Brightness. Little Mystery for Soprano and String Orchestra (2012), ca 16'

S solo-0000-0000-archi

Cat. no. 11378

Paweł Mykietyn

Becoming Fine for Baritone, Cembalo and String Quartet (2004), ca 21'

Cat. no. 11091

Ignoramus and the Madman. Chamber Opera after Thomas Bernhard for Soprano, Tenor, Countertenor, Bass, Actress, Extras, Children's Choir and Chamber Orchestra (2001)

S T CT B solo-Att-coro ragazzi-1111-0010-batt ar pf sint-archi (1.1.1.1.1)

Cat. no. 11088

King Lear. Musical in 2 Acts (2012), ca 93'

voci solo-1121-1210-batt (2esec) pf synth-archi (1.1.1.2.1)

Cat. no. 11305

Shakespeare's Sonnets for Male Soprano and Piano (2000), ca 22'

Cat. no. 10443

St Mark Passion (2008), ca 100'

MS, voce bianca, 3S ragazzi-Rec-coro (4S 4A 4B)-000(+2sxf)0-0001-batt (3esec) chit el. chit el.b.-archi (5.4.3.6.2)

Cat. no. 10995

Symphony No. 3 for Alto and Orchestra (2011), ca 50'

A solo-3021-2220-batt (8esec)-archi

Cat. no. 11225

Aleksander Nowak

Fiddler's Green and White Savannas Never More for Male Voices and Chamber Orchestra (2006), ca 15'51"

coro (TB)-1111-1110-batt (3esec) pf-archi (3.3.2.2.1)

Cat. no. 11201

Agata Zubel

Aphorisms on Miłosz (2011), ca 20'

S solo-1010-0100-batt (2esec) acc-archi (1.1.1.1.1)

Cat. no. 11227

In Between the Ebb of Thoughts and the Flow of Sleep for Voice, Pianoforte and String Orchestra (2013), ca 14'30"

Cat. no. 11437

Labyrinth for Voice and Four Instruments (2012), ca 10'

Cat. no. 11323

Lentille for String Orchestra, Voice and Accordion (2001), ca 13'

Cat. no. 10171

Of the Songs for Sopran (Mezzosopran), Cello Solo, Mixed Choir and Orchestra (2007), ca 40'

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

Cat. no. 10841

What is the Word for Voice, Flute, Violin, Cello and Pianoforte (2012), ca 10'

Cat. no. 11298

Vocal works

Marcel Chyrzyński

Psalm 88 for Unaccompanied Mixed Choir (1996), ca 10'

Cat. no. 9833

...similes esse bestiis for Unaccompanied Mixed Choir (1997), ca 5'

Cat. no. 10076

Mikołaj Górecki

The Guest, Sit under My Leaf. The Song to Words by Jan Kochanowski for Unaccompanied Mixed Choir (2000), ca 9'

Cat. no. 10109

Wojciech Widłak

The Prayer to Mother of God in Guadalupe for Unaccompanied Mixed Choir (1999-2000), ca 7'

Cat. no. 10318

Psalmus CL per coro misto (1996), ca 3'20"

Cat. no. 9782

Maciej Zieliński

Domine, quis habitabit for Unaccompanied Mixed Choir (1995), ca 4'31"

Cat. no. 9983

Tractus for Unaccompanied Mixed Choir (1996), ca 3'30"

Cat. no. 10098

Agata Zubel

Birthday for Unaccompanied Mixed Choir (1998), ca 4'

Cat. no. 10259

Lullaby for Unaccompanied Mixed Choir (2013), ca 7'30"

Cat. no. 11423

Works for orchestra

Marcel Chyrzyński

Extended Perception of Echo for Strings (1992), ca 7'30"

0000-0000-archi (8.8.8.8.4 ossia 6.6.5.4.4)

Cat. no. 10069

Ukiyo-e for String Orchestra (2012), ca 12'

Cat. no. 11392

Mikołaj Górecki

Anamorphoses for Symphony Orchestra (2006), ca 17'

4343-4331-batt (4esec)-cel 2ar pf-archi (8.7.6.5.4)

Cat. no. 10601

Divertimento for String Orchestra (2009), ca 12-13'

Cat. no. 11209

Three Episodes for Symphony Orchestra (1999), ca 17'

4343-5331-batt (3esec) ar pf-archi

Cat. no. 10189

Zan tontemiquico for Orchestra (2006), ca 20'

4343-4331-batt (4esec) cel 2ar pf-archi

Cat. no. 11189

Sławomir Kupczak

Hummingbirds for Orchestra (2012), ca 16'

3333-4441-batt (3esec)-cel ar-archi

Cat. no. 11405

Paweł Mykietyn

3 for 13 for 13 Instruments (1994), ca 13'
011(+1sxf)1-0010-batt (1esec) ar cel/pf-archi (1.1.1.1.1)

Cat. no. 9716

Blood. Symphonic Poem (2003), ca 15'

3323-4331-batt cel pf 2ar-archi

Cat. no. 11089

Eine kleine Herbstmusik for Chamber Orchestra (1995), ca 12'

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

Cat. no. 9737

Krzyki for String Orchestra (2002), ca 15'

Cat. no. 11090

Symphony No. 2 (2007), ca 24'

3333-4331-batt (4esec)-2ar cel/pf/org-archi

Cat. no. 10868

Aleksander Nowak

Dark Haired Girl in a Black Sports Car (2009), ca 10'

1111-1110-batt (2esec) ar pf-archi

Cat. no. 11060

Hit 2 for Chamber Orchestra (2012), ca 6'

Cat. no. 11369

Last Days of Wanda B. for String Orchestra (2006), ca 8'30"

0000-0000-archi (6.6.4.4.2)

Cat. no. 11143

Night Transit for Chamber Orchestra (2012), ca 20'

Cat. no. 11370

Wojciech Widłak

Festivalente for Orchestra (2010), ca 11'

3333-4331-batt (7esec) cel ar-archi (9.8.6.5.4)

Cat. no. 11427

PostScriptum for Orchestra (2006), ca 12'

2222-4220-batt (3esec) pf acc-archi (6.4.4.4.2)

Cat. no. 10483

Maciej Zieliński

Musica per archi A. D. 1993 (1993), ca 10'

Cat. no. 9852

Wojciech Ziemowit Zych

Stirrings of the Will for Orchestra (2006), ca 11'

333(+3sxf)3-4331-timp batt (4esec) cel 2ar pf-archi (8.7.6.5.4)

Cat. no. 11053

Symphony No. 1 for Twenty Instruments (2002), ca 32'

222(+1sxf)2-1111-archi (1.1.2.2.1)

Cat. no. 11051

Works for solo instruments and orchestra

Marcel Chyrzyński

Concerto 2000 for Clarinet and Symphony Orchestra (2000), ca 26'

cl solo-3333-4221-batt (3esec) ar pf-archi

Cat. no. 10137

Mikołaj Górecki

Capriccio for Piano and Orchestra (1998), ca 11'

pf solo-2222-2110-batt (2esec)-archi

Cat. no. 9939

Concerto-Notturmo for Violin and String Orchestra (2000), ca 14'

Cat. no. 11101

Concerto for Flute and Orchestra (2004), ca 15'

fl solo-1232-3120-batt (4esec) cel ar pf mand-archi

Cat. no. 10395

Maciej Jabłoński

Fuori. Concerto for 2 Pianos, Orchestra and Electronic Layer (2010), ca 37'

2 pf solo-333(+2sxf)a3-4331-batt (4esec) chit b.el. 2acc-archi (6.6.4.4.4)

Cat. no. 11190

Paweł Mykietyn

Concerto for Cello and Orchestra (1998), ca 15'

vc solo-2222-2220-timp-archi

Cat. no. 11086

Concerto for Piano and Orchestra (1996), ca 22'

pf solo-3333-0330-batt (3esec) ar-archi

Cat. no. 11084

Klave for Cembalo and Orchestra (2004), ca 16'

cemb solo-1110-1000-batt (1esec) ar-archi (4.0.2.2.1)

Cat. no. 11092

Aleksander Nowak

Concerto for Guitar in Peculiar Tuning and Chamber Orchestra (2011/2012), ca 20'

chit solo-1111-1110-batt (2esec)-archi (2.2.2.2.1)

Cat. no. 11331

Cry Little Baby, Cry. Miniconcerto for Violin and Chamber Orchestra (2011), ca 14'

vno solo-0111-1110-batt (2esec)-archi (6.5.4.4.1)

Cat. no. 11191

King of the Cosmos Disappears. Concerto for Orchestra, Threads and Piano (2009-2010), ca 23'

2222-4331-timp batt (3 esec) pf prep.-archi

Cat. no. 11099

Wojciech Widłak

Earthsumption for Symphony Orchestra and Organ (2004), ca 15'

3233-4331-batt (4-6esec) 2acc org-archi (8.7.6.5.4 a 5 corde)

Cat. no. 10346

Maciej Zieliński

Concerto inquieto for Clarinet and Symphony Orchestra (2010), ca 22'30"

cl solo-3333-4331-batt (6esec) cel pf ar-archi (6.5.4.4.3)

Cat. no. 11170

Agata Zubel

Percussion Store (2012), ca 15'

batt solo (4esec)-3233-2221-ar-archi

Cat. no. 11302

'Ragantela' Bassoon Concerto (1999), ca 12'

fg solo-0000-0000-archi

Cat. no. 10191

Symphony No. 3 for a Double Bell Trumpet and Symphony Orchestra (2010), ca 25'

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

Cat. no. 11145

Wojciech Ziemowit Zych

Concerto for Bass Clarinet and Orchestra (2003), ca 28'

cl solo-333(+3sxf)3-4331-timp batt (5esec) cel 2ar pf-archi (8.7.6.5.4)

Cat. no. 11052

Soliloquy No. 2. Landscape of Frozen Thoughts for Bassclarinet and 20 Strings (1999/rew. 2007)

Chamber music

Marcel Chyrzyński

Ferragosto per tromba, pianoforte e batteria (1997), ca 17'

Cat. no. 9830

In C for Clarinet, Viola (Cello) and Piano (1996), ca 6'

Cat. no. 9925

Reflection No.1 for String Quartet (2003), ca 8'

Cat. no. 10420

Three Preludes for Clarinet and Piano (1990), ca 3'30"

Cat. no. 10271

Mikołaj Górecki

Dispersions for String Quartet (2006), ca 8'

Cat. no. 10916

Sonata for Clarinet and Piano (1993/94), ca 25'

Cat. no. 9240

Tocatta for 2 Pianos (1996), ca 12'

Cat. no. 9765

Variations for Flute and Piano (2002), ca 9'

Cat. no. 10360

Sławomir Kupczak

Res facta for Flute and Piano (2004), ca 18'

Cat. no. 11440

Paweł Mykietyn

La strada for Oboe/Saxophone, Piano/Harpsichord and Cello/Viola da gamba (1991), ca 10'

Cat. no. 9692

String Quartet No. 1 (1998)

Cat. no. 11085

String Quartet No. 2 (2006), ca 12'

Cat. no. 10914

Though Dedalus Reached for Clarinet, Cello and Piano (1990), ca 9'30"

Cat. no. 9615

Aleksander Nowak

From the Upper Floor for Violin and Percussion (2013), ca 16'

Sonata 'June-December' for Violin and Piano (2005), ca 21'

Cat. no. 10949

Undertows for Cello and Piano (2010), ca 6'

Cat. no. 11173

Quantemporette for Clarinet, Trombone, Violoncello and Piano (2008), ca 10'

Cat. no. 10998

Wojciech Wiślak

Aria e Danza for Cello and Piano (1999), ca 10'

Cat. no. 10273

Concerto for 9 for Flute, Clarinet, Bassoon, Trumpet, Piano, Harp, Violin, Viola and Cello (1995-97), ca 24'

1011-01(ossia oboe)00-ar pf-archi (1.0.1.1.0)

Cat. no. 10082

Salve Regina. An Allegory for Reed Trio (2004/05), ca 7'30"

Cat. no. 10384

Shortly on Line for Flute, Clarinet, Piano, Violin and Double Bass (2001), ca 5'

Cat. no. 10176

Two Pictures without an Exhibition for Percussion, Cello and Piano (1996), ca 9'

Cat. no. 9844

Maciej Zieliński

Capriccio for Clarinet and Piano (1993), ca 3'

Cat. no. 10106

Lutosławski in memoriam for Oboe and Piano (1999), ca 10'

Cat. no. 9959

String Quartet No. 1 (1994), ca 12'

Cat. no. 10101

Agata Zubel

Lumière pour percussion (1997), ca 10'

Cat. no. 10006

Photographs from an Album for Marimba and String Quartet (2000), ca 17'

Cat. no. 10104

Streets of a Human City for Instrumental Ensemble (2011), ca 16'
100(+1sxf bar)1-0210-batt pf chit b.-vn vc cb

Cat. no. 11326

Trivellazione a percussione (2000), ca 8'

Cat. no. 10130

Wojciech Ziemowit Zych

Postgrammar by Miłosz for 15 Instruments (2011)

Instrumental solo pieces

Marcel Chyrzyński

ForMS... for Solo Cello (2001), ca 7'

Cat. no. 10262

Quasi Kwazi for Clarinet Solo (1994/5), ca 2'45"

Cat. no. 9768

Quasi Kwazi II for Clarinet Solo (1997), ca 4'45"

Cat. no. 9828

Quasi Kwazi III for Clarinet Solo (1998), ca 7'

Cat. no. 9870

Reflection No. 2 for Solo Harpsichord (2005), ca 4'22"

Cat. no. 11100

Mikołaj Górecki

Transfigurations for Solo Clarinet (2004), ca 6'

Cat. no. 10421

Paweł Mykietyn

Four Preludes for Piano (1992), ca 11'

Cat. no. 9688

Sonata for Cello (2006), ca 14'

Cat. no. 11428

Wojciech Widłak

Chromatic Fantasy ('The Son Is Scrumptious') for Harpsichord (2003), ca 8'30"

Cat. no. 10293

Reflected Art Gallery. Room No. 6 B for One Pianist (2000), ca 9'30"

Cat. no. 10266

Sonata minore per organo (1998), ca 13'15"

Cat. no. 9884

Maciej Zieliński

Oratio for Solo Organ (2000), ca 7'

Cat. no. 10375

Sololis for Piano (2004), ca 7'

Cat. no. 10435

Sonata for Accordion (1993), ca 10'

Cat. no. 9755

Music with tape or electronic

Sławomir Kupczak

Anaphora VI for String Quartet and Electronics (2005), ca 12'25"

Cat. no. 11439

Paweł Mykietyn

Commencement de siècle for Chamber Ensemble and Live Electronics (1999), ca 12'

2fl cl sxf a. sxf ten 2synth chitt ptti vn vc

Cat. no. 11087

Sonatina für Alina for Alto Saxophone and Tape (CD) (1994), ca 5'20"

Cat. no. 10132

Aleksander Nowak

Breaking News for Symphony Orchestra and Synthetic Voice (2011), ca 10'

313(+3sxf)3-4331-batt (4esec)-archi

Cat. no. 11249

Maciej Zieliński

Alone in A Crowd for Alto Saxophone and Tape (1994), ca 7'

Cat. no. 10132

Fallen Angel for Percussion and Tape (+CD) (2003), ca 11'

Cat. no. 10200

Agata Zubeł

Not I for Voice, Instrumental Ensemble and Electronics (2010), ca 21'

S/MS solo-1010-0000-batt pf synth- vn vc-CD

Cat. no. 11312

Shades of Ice for Clarinet, Cello and Electronics (2011), ca 9'

Cat. no. 11322



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