



INTUICJA / INTUITION

1. Agata Zubel Recital for 4	35:47
2. Szabolcs Esztényi Muzyka kreowana 2016 / Creative Music 2016	14:27
3. Anna Zaradny <i>Octopus</i>	10:32
4. Cezary Duchnowski & Paweł Romańczuk <i>HybryDuo</i>	14:08

Nagranie na żywo 19 czerwca 2016 w Narodowym Instytucie Audiowizualnym w Warszawie, podczas koncertu *INTUICJA |*

Recorded live on June 19th, 2016 at the National Audiovisual Institute in Warsaw, during the INTUITION concert by

Piotr Wieczorek & Antonina Wyszyńska, Wytwórnia Filmowa "Grochowska 83"

Mastering: Ewa Guziołek-Tubelewicz

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KONSTRUKCJA / CONSTRUCTION

1. Zbigniew Bargielski	
Kwartet smyczkowy z klarnetem "Po drugiej stronie lustra" /	
String Quartet with Clarinet "On the Other Side of the Mirror"	13:02
2. Krzysztof Meyer Kwartet fortepianowy / Piano Quartet	24:15
3-4. Aleksander Lasoń	
Kwartet smyczkowy nr 4 "Tarnogórski" /	
String Quartet No. 4 "Tarnowskie Góry"	15:54
5. PRASQUAL PERNYAI	09:34

Nagranie na żywo 20 czerwca 2016 w Studiu Koncertowym Polskiego Radia im. Witolda Lutosławskiego w Warszawie, podczas koncertu KONSTRUKCJA / Recorded live on June 20th, 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw, during the CONSTRUCTION concert by Ewa Guziołek-Tubelewicz & Julita Emanuiłow, Polskie Radio

Mastering: Ewa Guziołek-Tubelewicz

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Wydawcą nut utworu Aleksandra Lasonia *Kwartet smyczkowy nr 4 "Tarnogórski"* jest Polskie

wydawcą nut utworu Aleksandra Lasonia *Kwarter smyczkowy nr 4 "larnogorski*" Jest Polskie Wydawnictwo Muzyczne / The publisher of the score of *String Quartet No. 4 "Tarnowskie Góry*" by Aleksander Lasoń is PWM Edition

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LIRYKA / LYRICS

1. Aleksander Nowak <i>Naninana</i>	11:46
2-4. Grażyna Pstrokońska-Nawratilcomo el sol e la mar	14:31
5-8. Marek Stachowski Divertimento	10:18
9. Eugeniusz Knapik Przystępuję do Ciebie / I am Coming to You	10:43
10-12. Andrzej Krzanowski II Symfonia / Symphony No. 2	17:34

Nagranie na żywo 21 czerwca 2016 w Studiu Koncertowym Polskiego Radia im. Witolda Lutosławskiego w Warszawie, podczas koncertu *LIRYKA |* Recorded live on June 21st, 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw, during the *LYRICS* concert by Ewa Guziołek-Tubelewicz & Katarzyna Rakowiecka, Polskie Radio

Mastering: Ewa Guziołek-Tubelewicz

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Wydawcą nut utworow / The publisher of the scores:
Aleksander Nowak – Naninana, Marek Stachowski – Divertimento, Eugeniusz Knapik
– Przystępuję do Ciebie / I am Coming to You, Andrzej Krzanowski – Il Symfonia /
Symphony No. 2
jest Polskie Wydawnictwo Muzyczne / is PWM Edition











METASTYLISTYKA / METASTYLISTICS

1. Paweł Szymański Chlorophaenhylohydroxipiperidinofluorobutyrophaenon	21:45
2. Jacek Grudzień Ad Naan	06:31
3. Stanisław Krupowicz <i>Tempo 72</i>	11:30
4-6. Adam Falkiewicz The Night Home	12:00
7. Marcin Bortnowski Oczekiwanie / Expectancy	20:54

Nagranie na żywo 22 czerwca 2016 w Studiu Koncertowym Polskiego Radia im. Witolda Lutosławskiego w Warszawie, podczas koncertu METASTYLISTYKA/ Recorded live on June 22nd, 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw, during the METASTYLISTICS concert by Fwa Guziołek-Tubelewicz & Julita Emanuiłow. Polskie Radio

Mastering: Ewa Guziołek-Tubelewicz

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dofinansowano ze środków Ministra Kultury i Dziedzictwa Narodowego w ramach programu "Kolekcje" – priorytet "Zamówienia kompozytorskie" realizowanego przez Instytut Muzyki i Tańca / was co-financed by the Ministry of Culture and National Heritage within the "Collections. Priority: Compositional Commissions" programme, implemented the Institute of Music and Dance.













BRZMIENIE / SOUND

1. Sławomir Wojciechowski <i>Blind Spot</i>	13:55
2. Krystyna Moszumańska-Nazar Warianty / Variants	13:49
3. Witold Szalonek <i>Improvisations sonoristiques</i>	09:14
4. Marcin Stańczyk Attorno	14:52
5. Jagoda Szmytka <i>per</i> o	14:53
6. Dobromiła Jaskot <i>Hgrrrsht</i>	07:12

Nagranie na żywo 23 czerwca 2016 w Studiu Koncertowym Polskiego Radia im. Witolda Lutosławskiego w Warszawie, podczas koncertu *BRZMIENIE |* Recorded live on June 23rd, 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw, during the *SOUND* concert by Gabriela Blicharz & Julita Emanuiłow, Polskie Radio

Mastering: Ewa Guziołek-Tubelewicz

Wydawcą nut utworów / The publisher of the scores:

Krystyna Moszumańska-Nazar – Warianty / Variants and Witold Szalonek

— Improvisations sonoristiques
jest Polskie Wydawnictwo Muzyczne / is PWM Edition











ENERGIA / ENERGY

1. Hanna Kulenty Preludium, Postludium i/and Psalm	12:45
2. Jarosław Siwiński Sestetto	15:11
3. Jerzy Kornowicz Dzwony od Nielisza / Bells of Nielisz	16:32
4. Marcin Błażewicz Kwintet fortepianowy "duch łąk, duch pól" /	
Piano Quintet "meadow spirit, field spirit"	11:33
5. Tomasz Jakub Opałka Loca deserta	09:33
6. Bartosz Kowalski Circles on the Water II	07:08

Nagranie na żywo 25 czerwca 2016 w Studiu Koncertowym Polskiego Radia im. Witolda Lutosławskiego w Warszawie, podczas koncertu *ENERGIA* / Recorded live on June 25th, 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw, during the *ENERGY* concert by Jarosław Regulski & Zbigniew Kusiak, Polskie Radio

Mastering: Ewa Guziołek-Tubelewicz

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Wydawcą nut utworu Hanny Kulenty *Preludium, Postludium* i *Psalm* jest Donemus Publishing B.V. The publisher of the score of *Preludium, Postludium* and *Psalm* by Hanna Kulenty is Donemus Publishing B.V.









REDUKCJA / REDUCTION

1.Tomasz Sikorski Autograf / Autograph	05:09
2. Zygmunt Krauze Kwartet smyczkowy nr 2 / String Quartet No. 2	16:22
3. Magdalena Długosz SaxSpiro	15:58
4. Zygmunt Konieczny <i>Wiersz / A Poem</i>	06:03
5. Zbigniew Rudziński Studium na C / Study in C	06:15
6. Weronika Ratusińska <i>Amarcord</i>	09:09
7-8. Tadeusz Wielecki Łagodne kołysanie / Gentle Swaying (fragmenty/excerpts)	06:26

Nagranie na żywo 24 czerwca 2016 w Narodowym Instytucie Audiowizualnym w Warszawie, podczas koncertu *REDUKCJA/*Recorded live on June 24th, 2016 at the National Audiovisual Institute in Warsaw, during the *REDUCTION* concert by
Jacek Guzowski & Krzysztof Kuraszkiewicz, Musicon

Mastering: Ewa Guziołek-Tubelewicz

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Wydawcą nut utworu Zygmunta Krauze *Kwartet smyczkowy nr 2* jest Polskie Wydawnictwo Muzyczne /

The publisher of the score of String Quartet No. 2 by Zygmunt Krauze is PWM Edition









FESTIWAL SIEDMIU **NURTÓW**

CD₁ INTUICJA INTUITION

CD₂ KONSTRUKCJA CONSTRUCTION

CD₃ LIRYKA LYRICS

CD 4 METASTYLISTYKA METASTYLISTICS

CD 5 BRZMIENIE SOUND

CD 6 REDUKCJA REDUCTION

CD 7 **ENERGIA ENERGY**







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Festiwal Siedmiu Nurtów był częścią wydarzenia

FESTIWAL SIEDMIU NURTÓW I KONCERT SIEDMIU PREMIER

na 70-lecie Związku Kompozytorów Polskich pod honorowym patronatem Pana Wicepremiera, Ministra Kultury i Dziedzictwa Narodowego Profesora Piotra Glińskiego

The Festival of Seven Currents part of the event entitled

SEVEN CURRENTS FESTIVAL AND CONCERT OF SEVEN PREMIERES

marking the 70th anniversary of the Polish Composers' Union under the honorary patronage of Deputy Prime Minister, Minister of Culture and National Heritage Professor Piotr Gliński Warszawa / Warsaw. 19-26.06.2016



Recorded during an event entitled

THE SEVEN CURRENTS FESTIVAL and THE CONCERT OF SEVEN PREMIERES

marking the 70th anniversary of the Polish Composers' Union under the honorary patronage of Deputy Prime Minister,
Minister of Culture and National Heritage,
Professor Piotr Gliński,

held in Warsaw between 19th and 26th June 2016

INTUITION – s. 7

CONSTRUCTION - s. 23

LYRICS - s. 35

METASTYLISTICS - s. 49

SOUND - s. 63

REDUCTION - s. 79

ENERGY - s. 95



Ladies and Gentlemen.

In 2016 we completed our celebrations of the 70 years of the Polish Composers' Union (PCU), which, founded in 1945, continued the work of the Polish Composers' Association (est. 1925). All those interested in the PCU's history should read the book Siódma dekada (The Seventh Decade) which the Union published in 2015 for the inauguration of the jubilee events. Let me only remind you that, contrary to its name, the PCU's members are both composers and musicologists. Bringing these two professions together was a political decision in 1948, but we still collaborate successfully today, and this situation has its numerous advantages and effects.

One of the latter is the Seven Currents Festival, which is a joint project of composers and musicologists, and a realisation of Jerzy Kornowicz's idea (which he himself elucidates below) of looking at the last 70 years in Polish music history (assiduously assisted by the PCU) in terms of 'currents'. The Festival's seven concerts held in 2016, as well as the seven CDs in this series, present the most important or perhaps the most distinctive directions in Polish music in the last seven decades.

Those trends, however, are not defined by such traditional notions as neoclassicism, the avant-garde, new romanticism or postmodernism. We have proposed a different, innovative perspective on the output of Polish composers after World War II – the seven currents! Each of the currents in composition represented in our concert programmes was introduced by a different musicologist as its curator. Those seven curators are eminent experts on Polish contemporary music. Each of them has programmed and held 'his' or 'her own' concert, and justifies his or her choice in an essay printed in this booklet.

It has been our hope to make our anniversary events enjoyable to the widest possible Audience, who can listen to and relish in our seven programmes both well-known masterpieces of contemporary music and works unfairly neglected so far, as well as some very recent ones. We have also aimed to offer some satisfaction to our composers and musicologists.

We are grateful to all our Patrons, Partners and Friends for the seventy years that we have spent together in the world of Polish contemporary music, for their help in organising this Festival, and in releasing the albums.

I wish all of you a genuinely moving experience of contact with contemporary Polish music!

Mieczysław Kominek

President of the Polish Composers' Union

THE SEVEN CURRENTS

The conviction that creative ideas and attitudes have their own life, quite independent of the music composers' life and work, has served the organisers of the Seven Currents Festival as a justification for the central programming idea of this event, with which the Polish Composers' Union's 70th Anniversary Seasons have come to an end

Concerts are usually programmed either on the principle of presenting one composer's unique qualities, or of contrasting one artist with others. Our choice has been based on similarities, while the differences have been defined as currents, that is, as shared aesthetic approaches. The concert programmes are therefore the result of approximation and subjective perspectives, verified in the process of team work, but invariably with the awareness that our judgments may be hazardous and to some extent also arbitrary.

How does a composer come to the decision about choosing one specific set of techniques and means, which will locate him or her closer to one aesthetic than to others? This is related both to individual biographies and to shared, collective qualities. The circumstances of the given place and time are probably decisive, as also are the artist's generational experience and psychological profile. Cast into the world, all composers find themselves influenced by what already exists – by the aesthetics that functioned in their environment in their formative period as artists and as humans.

We could certainly propose a different set of currents, or add more of them, such as the mocking-Dadaistic attitude (of Erik Satie, John Cage, partly also of Francis Poulenc, and represented in Poland by Stefan Kisielewski as well as some of Bogusław Schaeffer's works). We could divide some of the proposed currents into subcategories, or include a separate trend comprising pure electronics, which seems to be governed by its own rules. What certainly influenced our classification was the magic of the number seven, reflecting the seven decades of the PCU's activity. This, however, does not change our central tenet: There are dynasties of thought in the history of music. There are similarities and distinctions, determined by some form of artistic choice, which results from... Well, from what, in fact?

Each composer is malleable at an early stage, and may develop in many different directions. What leads to the choice of a specific path (which may not always be the final one, as the cases of Grażyna Bacewicz, Bolesław Szabelski, Krzysztof Penderecki, and Wojciech Kilar can well exemplify) is largely the question of personal preference for what seems to be most important in the world, and what seems most natural since it matches the given artist's mental constitution (consciousness and 'creative mechanism', conceived in somewhat psychoanalytic terms). The number of available options is not very large, since there only are several basic types of temperament and ways of perceiving reality (for instance, as a construction, as lasting in time, as a drama or a process).

What are you heading at?' an alert (and perhaps already slightly alarmed) reader might ask at this point. So I hasten to reply: Culture has its great thematic constants, narratives that can (and, I claim, even must) be viewed as correlated with one another; cultural DNA codes which we carry in us, and which shape our creativity. Ideas have their own life in music, and they travel in space and time. In simple terms, it is not the composers but the ideas that live and grow.

One might complain that we have cut and reduced the composers' rich and unique individualities to adjust them to our Festival assumptions; that we have performed a barbarous surgery on the living organism of Polish music. Why, then, do such ideas overwhelmingly make themselves felt?

In this context I have chosen to hide behind the backs of my illustrious colleagues, musicologists and new music promoters, many of whom have supported and actively joined this jubilee project, and to whom I owe my heartfelt thanks for creatively developing the initial idea. Most of all, however, I need to thank the composers. Our Festival is a kind of thesis. No artists like to be 'pigeonholed' and 'composed' by others because this could lead to questioning their own freedom, to simplifying, reducing, and manipulating their work. We are the more grateful therefore that our composers have permitted this kind of cognitive experiment (albeit not all of them may have been aware of the Festival theses) and that they have not taken us to court for this so far, or even to our own arbitration tribunal.

It would be interesting to extend the Festival programme so as to include music from outside Poland, such as the still too little known Ukrainian works, but also those from Lithuania and Russia, where the divisions and currents are similar to those observed in Poland. There, as in other parts of the world, we will find proven and permanent innovators, structuralists, formalists drawing on tradition, lyricists, and others. We might also attempt to consider whether the attitudes and ideas reborn in another composer need discourse for their existence at all, or whether they can emerge 'from scratch', in total isolation. Should the latter be the case, as some evidence seems to suggest, then our conclusions could be very interesting and positively relevant to our understanding of the nature of culture. But this is a topic for a separate occasion, fascinating especially for those who view music as something more than just sounds.

Let us meet, therefore, in several years' time, for a debate on eight currents in contemporary Polish music, because the show must go on. Every pretext is good to refresh our thoughts about musical thinking.

Jerzy Kornowicz

PC'U President, 2003–2015 author of the concept of the Festival





1. Agata Zubel (b. 1978) Recital for 4 (2016)	35:47
Wojciech Błażejczyk – electric guitar, electronics Adam Pierończyk – saxophone Agata Zubel – voice Cezary Duchnowski – piano, computer	
2. Szabolcs Esztényi (b. 1939) Creative Music 2016	14:27
Szabolcs Esztényi – piano	
3. Anna Zaradny (b. 1977) <i>Octopus</i> (2011)	10:32
electronic music	
4. Cezary Duchnowski (b. 1971) & Paweł Romańczuk (b. 1975) HybryDuo	14:08
Cezary Duchnowski – computer, hybrid Paweł Romańczuk – hybrid, small instruments	

Curator of the current: Rafał Augustyn

The INTUITION concert, subtitled "Artistic action of Composers – Performers – Improvisers" was a multispectacle spanning several hours, which took place on 19th June 2016 at the rooms of the National Audiovisual Institute (currently the National Film Archive and Audiovisual Institute) in Warsaw. Because of limited space on the CD recording, the current edition could include only a small section of that rich programme, with the editor regretfully relinquishing the following points:

sultan hagavik (Mikołaj Laskowski & Jacek Sotomski) POLOCONCERTOVIEC; Marek Chołoniewski Cymatic Brain; Anna Zaradny Go Go Theurgy; ElettroVoce Stories Nowhere From; Agata Zubel, Cezary Duchnowski, Szabolcs Esztényi, Rafał Augustyn & all other curators Improvisations for Today, Tomorrow and after Tomorrow; Rafał Augustyn & Ensemble The First Reading; The Mud Cavaliers Monochromes for the Seventh Decade.

Together the CD's programme, the curator's essay also had to be abridged, with apologies from the editor to both the author and readers. The full version is available in the programme book of the Seven Currents' Festival and Concert of Seven Premieres (Polish Composers' Union / POLMIC Polish Music Information Centre. Warsaw 2016).

(rehearsal of a rehearsal)

As all curators, the undersigned also has an issue with this term; he also opposes the identification and naming of both the intuitive "group" and "thread" in Polish¹ – actually, any – music. It is a truism that intuition is one of the necessary composing blocks of creation in general; how much of it is needed versus calculation, routine, necessity, chance, and so forth, is each time open to examination. Nonetheless, let us delve deeper into this issue. While I am not able (and I doubt anyone could honestly claim they are) to clearly distinguish between "intuition" and other intellectual powers that govern the process of music creation, we certainly can discern between the procedure of, say, Witold Lutoslawski, researching and composing twelve-tone chords, and the intuition of Karlheinz Stockhausen, who aimed at stimulating the performer (or rather the *medium*) to open to cosmic impulses. Does this mean Lutoslawski was a constructivist or rationalist in nearly all his music, while Stockhausen was in intuitionist in those projects (while in his "mainstream" work, he emphasised composing music from formulas)? Yes and no, but if we ponder seriously over the matter, we will inevitably entangle ourselves in questions overly philosophical, ontological, or epistemological for today's occasion.² Let us thus leaves the "isms" and "ists," focusing instead on empirism.

It is quite impossible to present the entire spectrum, even limited to one country, within the scope of on concert; it is mightily difficult to present it in a short essay, as it needs to include a great number of technical, aesthetic, psychological, social, and historical phenomena in a single discussion. The point of view adopted here – consistently with the entire series – focuses particularly on those phenomena that genetically and functionally relate to the community of "classic—modern," "academic," or similarly tagged musicians, particularly those directly connected to the Polish Composers' Union. But the issue cannot be exhausted with a union's attendance list, since communities that may be foreign and oblivious to each other *en bloc*, often do intertwine, enlighten each other, and cooperate.

Historical perspective

The issue is both straightforward and difficult. On the one hand, the spirit of creating *all'improvviso* is arguably present throughout performative art – at least, but not exclusively, of the European circle – since Antiquity; it is only in very recent times that it was replaced by the exclusive ternary division into "compos-

¹ The term is used nonetheless: see e.g. R. Księżyk, Intuicjoniści – pierwsze 15 lat polskiego off jazzu, "Dwulygodnik", http://www.dwutygodnik.com/artykul/5072-intuicjonisci-pierwsze-15-lat-polskiego-off-jazzu.html (accessed 3 November 2019).

² Umberto Eco analyses a number of these issues in his classic *The Open Work* (Harvard University Press, 1989), though he does not address the term "intuition."

er (text)-performer (concert)-listener." The end of the nineteenth and first half of the twentieth century were thus rather an intermezzo on the long time axis; a rationalistic intermission, seeking the ideal of the most precise notation. The greatest composers of the late Baroque era: Bach and Handel, were famous improvisers, So were Mozart, Beethoven, Chopin, and Liszt, But Brahms, Wagner, Mahler, Strauss, and Debussy were not, not to even mention Stravinsky, Szymanowski, and the composers of the Second Viennese School. They might have - and sometimes did - improvise in private (for fun or as a warm-up before conceptual work proper), but did not do so in public and programmatically. Improvisation remained the domain of virtuosi, who were increasingly seen as old-fashioned; as a widespread practice, improvisation survived only with organists. (Though is the lightning speed of composing, reached by Schoenberg in his "free atonality" period, not a practice verging on improvisation?). Of course we need to remember that at that time, the spirit of intuition made itself at home in jazz, which inevitably occupied ever larger circles of artistic life, spreading simultaneously into "popular," "entertainment," and "academic" spheres.3 It is obvious that improvisation became a purely formal reaction to the hypercontrol of serialism, thus the situation that arose with the emergence of electronic music and musique concrète, with its characteristic dichotomy of detailed technical parameters on one hand and liberation from thinking in terms of traditional "elements of music" on the other.

What do we hear of this in Poland? Our musical window on the world, the Warsaw Autumn Festival, opened rather cautiously to the various manifestations of "free." In its first years, Warsaw Autumn was dominated by traditional symphony and chamber ensembles and conventional music theatre. Against this background, the performances of John Tilbury, Karl-Erik Welin, Michael Vetter, Kulturkvartetten, the Cunningham ballet, the first productions of Mauricio Kagel and Sylvano Bussotti, and within Poland, the ideas of Zygmunt Krauze, Bogusław Schaeffer, or Leoncjusz Ciuciura were rather points than constellations. A stronger entry of "intuition" can be dated to the early 1970s; in the same period, radical free jazz started conquering the stages of the Jazz Jamboree and Jazz On the Oder festivals; hybrids emerged, such as Krzysztof Penderecki and Don Cherry's Actions (1971), improvising and paratheatrical groups regularly visited Poland, the independent theatre movement (called "student theatre" and then "open theatre" in Poland); also in mainstream theatre, live music, sometimes with improvised elements, played an ever more important role [...].

**

³ We need to remember that the evolution and expansion of jazz did not necessarily include an extension of "intuition": jazz in musicals, the big band era, and the "third stream" limited the role of spontaneous improvisation.

Amongst pioneers of "intuitive" art, we must mention the Warsztat Muzyczny (Musical Workshop), founded as early as 1963, which in its expansive years, was noted to audiences mostly as a group of performers rather than a traditional instrumental quartet. Yet looking at the repertoire of this famous group, it transpires that open forms, happenings, performative actions were rather imports, while Polish authors – with the relative exception of the ensemble's founder Zygmunt Krauze and Bogusław Schaeffer – brought mainly ready-made scores. Suffice it to look at the works of Serocki, Dobrowolski, Górecki, Kilar, Penherski, Meyer, or Knapik. In this context, the performances of works by Cage, Kagel, or Christian Wolff looked like objects from another planet, even if, admittedly, the timbral effects are not always so very different.

A more important role is played by Polish "open" propositions in the actions of the Cracow-based MW group and two individuals: the group's *spiritus movens*, pianist and teacher (sometimes also composer) Adam Kaczyński (1933–2010), and the group's regular composer Bogusław Schaeffer (1929–2019), who [...] remained faithful to his friends until the actual end of the ensemble's existence [...].



In all its uncompromised character, the avant-garde activities of the Warsztat and MW2 belonged to a trend that can be termed "black tie." Impulses moved topside down, and references to popular culture, where they existed, were at most persiflages. (Jazz, especially modern and free jazz, were by then played at philharmonics). On the other hand, the following generation, strongly driven by contestation, with broadly conceived rock and folk music as its main artistic media, was not ashamed of temporary flirts but also durable marriage with popular music, although antisystemic in premise.

The central figure of this movement was Andrzej Bieżan (1945–1983), formally a graduate from the composition class of Piotr Perkowski, initiator of groups that explicitly defined themselves as "intuitive": Materials Service Co., Grupa Muzyki Intuicyjnej (Intuitive Music Group), Sesja 72, Super Grupa Bez Fałszywej Skromności (No False Modesty Super Group), Cytula Tyfun da Bamba Orkiester, and Niezależne Studio Muzyki Elektroakustycznej (Independent Electroacoustic Music Studio). Perceived by academic musicians (in both meanings of the term) as an *enfant terrible*, Bieżan eventually gained recognition for his series of electronic compositions led by *The Archangel's Sword* and *Isn't It?*, as well as his work for theatre; it seemed he would eventually enter the mainstream of contemporary musical life [...].

The question remains open to what extent Bieżan wanted and would have been able to enter that "main thread," as well as what he would do within it [...]. In any case, his rich artistic imagination and charismatic personality allowed him to build relationships with several artistic circles simultaneously: representatives of radical free jazz such as Władysław Jagiełło, Helmut Nadolski, Andrzej Przybielski and the most famous of all, Tomasz Stańko; voyagers from the electroacoustic sphere such as Krzysztof Knittel and Tadeusz Sudnik; experimental instrumentalist Zdzisław Piernik; "classic" composers such as Stanisław Krupowicz and Paweł Szymański; crossover artists such as the visual artist, musician and writer Jacekk Malicki; as well as Szábolcs Esztényi, independent from any schools and tendencies [...].

Born in Budapest but settled in Warsaw, Esztényi is a real borderline artist (not only in the political and historical sense). He speaks of his "created music" (which is both a genre and a series of titles) as a combination of three planes: performance, composition, and oratory in one creative act and one individual. In his youth, Esztényi played jazz, but later abandoned it. He does not notate his projects (apart from a few traditional compositions): he "keeps them in the head" as a fundamental outline, but during performance, he also incorporates spontaneous ideas which are immediately rationalised and effected. "If something is badly performed, it sucks." Thus the rational element is at least as important as openness to external impulses [...].

Both the Musical Workshop and MW2 had successors. But the process of inheritance (if it is one at all) was different in both cases. Musical Workshop only received its replica in the 1990s, i.e. two generations later. Nonstrom, a reactivation of the final cast of the Workshop [...], was brought to life by musicians born in the 1970s, including Maciej Grzybowski and Paweł Mykietyn. (The Workshop's original cast met again after five decades to play at Huddersfield and Warsaw). But the profile of Nonstrom leaned heavily towards traditional performance, while its individual members followed their own various artistic careers more intensely than those of the Workshop (apart from Krauze).

On the other hand, MW2 did have successors – they actually trained them themselves. Until his untimely death, Adam Kaczyński lectured at the Cracow Academy of Music, using his experience in creating non-standard musical genres and situations. An important role – though largely ignored outside Cracow – was also played by writer and critic Adam Walaciński. Most importantly, MW2 was succeeded by Muzyka Centrum, animated by a pupil of Schaeffer, Marek Chołoniewski, and a number of initiatives in Poland and abroad centred around that musician

The position of the "1950s generation" in this context is particularly interesting; it is usually defined as traditionalist, not only on the stylistic level but also in terms of artistic ontology and pragmatism. If we restrict the 1950s generation to a group of composers from Upper Silesia born in 1951, with the immortal trio of Krzanowski, Knapik, and Lasoń, we will essentially end up with a group of authors strongly linked to tradition, with its "composer-performer-listener" threesome and clear concept of the work as central object of art. (The performance practice of those three composers does not negate this premise: Knapik as pianist, Krzanowski as accordionist, and Lasoń as pianist and conductor play a clearly defined, traditional role).

But if we define that generation more broadly, it will encompass expansive, omnivore travellers such as Krzysztof Knittel and Marek Chołoniewski; the introverted Tadeusz Wielecki; the continuous contester Lidia Zielińska, fitting in no trend; and the seemingly coherent Paweł Szymański. Each of these authors has to varying extent ventured into the domain of undetermined music, aesthetic and cognitive peripherals.

Here, another technical invention enters the stage – literally and metaphorically – called at first "electron brain" or "calculating machine." In the first phase, as a large cabinet, it took part in creating or organising sounds in the studio or laboratory environment. We almost never experienced this stage in Poland, merely watching the achievements of American composers or Xenakis from afar. On the other hand, the global



career of the personal computer (even when it was still restricted to the studio) is another story. Today's automatisation of sound processing allows for a much stronger participation of intuition in highly precise effects. But even the classic analogue studio, if handled well, allows for real-time improvisation [...].

For the next generation, computer has already become a close co-worker. Stanisław Krupowicz, with his additional education in mathematics and IT, introduces technical novelties of his own design or borrowed from America. In Wrocław, the Computer Composition Studio is created, quickly led by Cezary Duchnowski, a generation younger than Krupowicz. Duchnowski's work is an excellent example of coexistence of thorough calculus and direct impulse. As he says, he adheres to Artur Rubinstein's saying that the best improvisation is the one that is thoroughly prepared (that pianist, by the way, improvised all but rarely). Duchnowski flirted with jazz and entertainment music, he is a good pianist and classic improviser. but he starts composing a new piece by designing an algorithm that generates the musical structures. On the other hand, as a performer, he intensely explores the phenomenon of "performative gesture," often understood literally as a gesture liberating, through sensors, various sound and non-sound artefacts. From this previously existing idea, he and his associates can create fresh-sounding, fairly non-technological effects. It is worthwhile to compare his approach to the ideas and practices of Marek Chołoniewski; the latter composer emphasises primarily the conceptual dimension and strategic relevance of actions. whereas Duchnowski starts with the effect. This is best seen in his cooperation with Agata Zubel, whose main performing medium, by all means "analogue" - the human voice - becomes a virtuoso obbligato. seamlessly merging with Duchnowski's electronic basso continuo.

The 1990s and 2000s brought essential changes to Poland's entire artistic life, though importantly – not everywhere and not for everyone. The liberalisation of social life and opening to the world had a different dimension in music (and art in general) than politics or economics. We need to be careful with diagnosing relationships between various spheres of social life, technology, and art, or issuing blanket statements such as "so much has changed, yet those traditionalists in 'artistic syndicates' and mainstream media haven't noticed," or "we are experiencing a cultural collapse and total crisis of values and authority," or "today, anyone can buy a laptop and compose anything." Nonetheless, it is a truism that the relatively centralistic or axis-based system that governed our musical life until the 1980s has morphed into a multi-layered, colourful labyrinth. If we drew a map of the mutual relationships between various musical (and non-musical) "stages" in today's reality in Poland and internationally, it would be fairly complex. It would feature classical, jazz, and rock territories, but also folk and ancient music (thus jumping through the "intermezzo of the perfect invariant" mentioned at the beginning), the whole area of "club" electronics,

techno, ambient, and various forms of sonosphere. Some areas would focus on a single art, with occasional excursions to neighbouring areas (such as the Polish Composers' Union and its festivals) or even one type of action (such as the increasingly numerous initiatives of improvisers such as the Wrocław Improvising Orchestra, which primarily gathers immigrants from other arts); at the opposite end of the spectrum, there would musical undertakings organised by visual arts galleries and groups (such as the numerous Łaźnie/Baths in various cities or Poznań's "Penerstwo") [...].

Amidst all this confusion, three basic tendencies are obvious. Firstly, the rigid division between "serious/ professional/artistic" music and "entertainment/popular/commercial" music is under question (theoretically and practically) [...]. Secondly, consistently with the law of generational change, younger artists relate to the generation of their grandfathers and even great-grandfathers: roughly, the great postwar avant-garde and its Polish reflections, including the "Polish school," but most of all the independent composers (therefore, an important role is now played by Tomasz Sikorski and Eugeniusz Rudnik as patrons of the youngest composers). On the other hand, the approaches (or at least the understanding of these) of the 1950s generation are consciously rejected. Additionally, an interest has emerged in the archaeology of sound inventions and early electric instruments. Thirdly, a relatively coherent whole is now made of various aspects of technology: the ease of recording and copying; the ease of sound transformation thanks to the multitude of available software; the ease of emission into various acoustic spaces; the ease of existence in the web (or webs) of electronic communication: all this triggers the question of new paradigm(s) and, the initial reservations of this article notwithstanding, ontological issues: who creates what, offering to whom and how [...].

The theoretical perspective

I promised to limit speculation, but would now like to discuss the broader context (independently from specific historical and social actualisations), which I suggest to divide into several selected dichotomies:

- The relation between what is "notated" and "created" (Marek Chołoniewski, acknowledging the simplification, sees this as a fundamental distinction within the various threads of today's music);
- The relation between tool and result, with special emphasis on music determined by a medium: this includes all the subgenres of music created with ancient instruments, acoustic or electric, tape recorders, gramophones, laptops, "small" instruments, incomplete or marginal;

- The relation between "musical" and "natural" sound: I do not mean the older distinction between sounds emitted by traditional instruments especially pitched ones and those used in musique concrète, but rather the relation between all sounds, including concrete ones, used with a musical function, as well as sounds that are symbols of situations in which they were created or recorded: conceptual situations, "social" events, audiospheres, field recordings and a large proportion of installations;
- The relation between "programme" and "absolute" music, understood as a nearly literal repetition of the nineteenth-century dichotomy, today often overlooked but in my opinion, still largely alive and relevant;
- A slightly different perspective of the same issue: the relation between music expressing a community / group / orientation and music that consciously abstracts from it;
- The relation between the "focused" and the "extended," or music that gravitates towards music (even when using paramusical or non-musical means) and music that wants to be something different: theatre, cinema, happening, architecture, or political act;
- . The relation between the "invented" and "found":
- The relation between the "artful" and "degraded," ranging from the entire gamut of "primitive" solutions from punk rock through the vivid modern echoes of arte povera:



 And finally, getting back to the beginning, the relation between what Andrzej Panufnik (thinking about a very different music: his own) defined as "impulse and design."

Of course, these dichotomies need not be limited to "intuitive" music, but are particularly vivid in that area. It would be relevant to check and possibly modify them, based on documented facts, impartially and with no prejudice. If someone has already done that, please let me know and forgive my ignorance. If not, I encourage all to take action.

About [...] the programme

[...] Our concert is neither a systematic historical overview nor an exhaustive representation of a "trend." It is a selection – a painful and inevitably subjective one, based on extensive curatory experience, but also on a basic knowledge of things that I have directly not experienced. It takes into account historical, territorial, and stylistic diversity. It is not fully "composed," but nor is it a mere menu.

Thinking about our programme, we (because it was not me alone) pondered over a "map" – also in the direct geographical sense. Little was left of it, for prosaic reasons. We realise that the great, colourful community of Poznań (not only the "spring" Poznań and not only that of "Penerstwo") is fully lacking, and that Upper Silesia and Szczecin are merely represented by lone "honorary consuls" (Adam Pierończyk and Anna Zaradny, respectively). Łódź is also absent, as is the Tri-City and Pomerania in general, which would deserve a separate presentation. Crouching Lublin is also not on the map. A more thorough exploration of regional Poland would be necessary, as would one of our borderlines (Polish–German, Polish–Czech, Polish–East Slavic, for example Denis Kolokol [...]), as well as Polish–American links (Jarosław Kapuściński, his friends and relatives) and similar connections.

Rather, the starting point for our programme were individuals and communities rather than "trends" and tendencies. [...] Esztényi, with his idea of "created music," is a phenomenon in himself, difficult to imitate for fear of plagiarism. He is undoubtedly a soloist and while he does not eschew partnerships, as well as having serious teaching ambitions, his most significant achievements are individual.

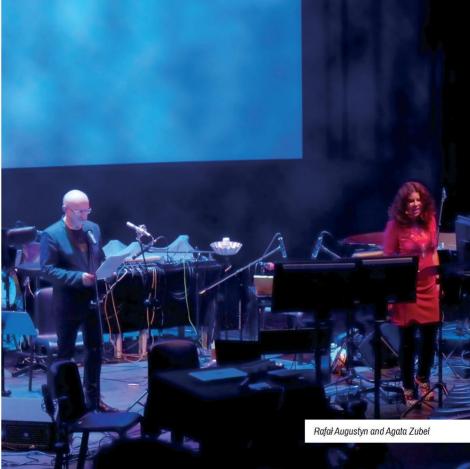
At the intersection of individuality and common action stands the Wrocław scene, where a leading role is played by the ElettroVoce duo and its constituents taken individually. Agata Zubel and Cezary Duchnowski lead a thriving artistic, compositional, and performing activity, cultivating genres large, medium and small and engaging in numerous community projects: Duchnowski is primarily active in the Phonos

ek Mechanes trio with Paweł Hendrich (also a guitarist) and Sławomir Kupczak (also a violinist), for whom the tools in hand are "merely" triggers of sounds from the eponymous machine.

Agata Zubel's Recital for 4 addresses the question of possibly reversing the relation between improvisation and notation: performers only have their own instructions, the realisation of which is partly determined. The first performance of the Recital took place [...] at the Musica Polonica Nova festival in Wrocław, featuring [...] Cezary Duchnowski and Wojciech Błażejczyk, as well as violinist Adam Bałdych and vocalist Kuba Badach.

Anna Zaradny, independently of her vivid personality as an instrumentalist, composer, and visual artist, is a sign – sadly only a symbol – of her generation's non-dogmatic, outward-looking thinking (and similarly, of the Musica Genera ensemble she founded with Robert Piotrowicz). On the other hand, Adam Pierończyk brings in the ethos and logos of noble jazz, as well as the readiness to cooperate and listen to partners, even when they come from another world. Wojciech Błażejczyk, using one of the most popular instruments of today's sound world, expands its use without damaging its specificity. Finally, Paweł Romańczuk, author of the Little Instruments project, is such a vivid character that his childlike joy of creating new or discovering unexpected sounds and arranging them into colourful compositions could only be spoilt by "serious" analysis. [...]

Rafał Augustyn







1. Zbigniew Bargielski (b. 1937) String Quartet with Clarinet "On the Other Side of the Mirror" (1985)	13:02
Roman Widaszek – clarinet SILESIAN QUARTET: Szymon Krzeszowiec – 1 st violin Arkadiusz Kubica – 2 nd violin Łukasz Syrnicki – viola Piotr Janosik – cello	
2. Krzysztof Meyer (b. 1943) Piano Quartet (2009)	24:15
Piotr Sałajczyk – piano Szymon Krzeszowiec – violin Łukasz Syrnicki – viola Piotr Janosik – cello	
34. Aleksander Lasoń (b. 1951) String Quartet No. 4 "Tarnowskie Góry" (2000) 3 I. misterioso 4 II. deciso e energico	07:44 08:10
SILESIAN QUARTET	
5. PRASQUAL (b. 1981) PERNYAI na clarinet, piano and string quartet (2010/2016)	09:34
Roman Widaszek – clarinet Piotr Sałajczyk – piano SILESIAN OLIARTET	

Curator of the current: Beata Bolesławska-Lewandowska

The CONSTRUCTION concert took place on 20th June 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw

Because of the space constraint on the audio CD and the need to select compositions, the present edition does not include the concert performance of the most classic works, well-known and widely available on the market and the internet: Andrzej Panufnik's String Quartet No. 2 "Messages" and Witold Lutosławski's String Quartet.

Together the CD's programme, the curator's essay also had to be abridged, with apologies from the editor to both the author and readers. The full version is available in the programme book of the Seven Currents Festival and Concert of Seven Premieres (Polish Composers' Union / POLMIC Polish Music Information Centre. Warsaw 2016).



The word "construction" almost immediately evokes notions such as form or structure. With reference to musical works, tracing the constructivist trend as one of the developments in Polish music of the last seven decades encourages us to look closer at those composers who put most importance to issues of perfection of form and constructive logic. It is not so much about a simple and direct following of traditional genre or musical form solutions, but original ideas through which composers have been able to follow their own path, offering individual formal solutions filled with original musical content. Apparently, in post-1956 Polish music, elements of the musical work other than form drew the attention of composers. These threads constitute the six remaining lookouts on Polish music since the establishment of the Polish Composers' Union.

The perspective presented here, on the other hand, is aimed at an aspect perhaps less associated with the greatest achievements of the so-called Polish compositional school; at closer scrutiny, however, it discloses enduring values of perfection and precision of structure, combined with original musical content. In an era of programmatic erosion of traditional notions and genre models, there were composers in Poland who perfected their musical language not only with reference to musical tradition but also through creative dialogue both with that tradition and with modern achievements of musical language. For this reason. I have purposefully opted for including a musical genre apparently deeply rooted in music history; the string quartet. 'Apparently,' as the string quartet has indeed proved the most lively genre in Polish music of the last seven decades, as pointed out by Krzysztof Droba who designed a marathon of this genre at the 2006 Warsaw Autumn Festival, Back then, Droba wrote in the Festival's programme book about the 'phenomenon' of the Polish quartet in the second half of the twentieth and early twenty-first century, estimating the number of works within that genre to several hundred. Indeed, the string quartet pops up in the work of Polish composers belonging to all threads identified at the present festival, assuming the most diverse shapes. In our analysis of Construction, six selected string quartets by composers of various generations will hopefully allow to identify the most relevant and insightful concepts, through which this genre has remained at the centre of Polish music in the last seven decades; not only through its timbre, but also original formal solutions and the musical content they host. In each case, the composer has constructed his or her work in a thoroughly precise way. At the same time, each time that structure transcends a mere focus on the formal aspect of the composition and details of the design, being inextricably linked to the power of the musical message and the depth of its expression [...].

Zbigniew Bargielski String Quartet with Clarinet "On the other side of the mirror"

Zbigniew Bargielski (born 1937) and Krzysztof Meyer (1943) [...] have composed eminent works for orchestra as well as string quartets, sometimes combined with other instruments as well. For both composers, a focus on the formal shape of compositions has always been important, as well as rooting in a century-old tradition that is creatively and individually reworked. Bargielski more strongly adheres to a "romantic" inspiration in his work, especially in the melodic aspect, or more broadly, the presence of the lyrical element. Indeed, his Violin Concerto of 1975 is perceived as one of the leading works foreboding a retreat from avant-garde tendencies towards a "new romanticism." It should be noted, however, that Bargielski did not invest in that path – or indeed any other specific stylistic trend – maintaining as he did an autonomous, expressive musical language, in which the constructive element, with regard to both pitch (with a leading role of central pitches in each section of the form) and the formal shape of the composition (including his own "brick form"), plays a central role. Interestingly, having lived and worked for many years in Austria, Bargielski appears much closers in his music to Latin culture. Violetta Przech, a scholar who researched Bargielski's music, writes:

This is probably the source of Bargielski's tendency, observed on various levels of his musical *métier*, to use logic, clear-cut designs, often enlivened by musical humour, simplicity on the one hand, and on the other, refined lyricism and striking sensual sensitivity to sound, timbre, and colour (*Forum Muzykologiczne*, 2010).

All these characteristics can be found in the work heard tonight: On the other side of the mirror for string quartet and clarinet, composed in 1988 and slightly revised in 2003, on the occasion of its first performance at the Warsaw Autumn Festival, when the composer added a few bars at the beginning and end of the work. A few years later, Bargielski returned again to this composition, rewriting the clarinet part for flute, for a performance by Elżbieta Gajewska and the Wilanów Quartet. Andrzej Chłopecki termed the composition a "mini concerto for clarinet and mini string orchestra." Indeed, this is reflected by the sheer gestural and timbral panache, distant from the focused intimacy often associated with the string quartet. The entire ensemble, not just the soloist, shows true bravura, with a beautiful blend of clarinet and strings. Written in one movement but with solistinctive episodes, the work develops from a tranquil mood through a gradually more intriguing interplay of musical colours and figures, creating an extraordinary sound world, evocative — also because of the work's title — of the adventures of Alice in Wonderland. Bargielski does not refrain from jazz rhythms, filtered as they are through his own refined sensitivity; the repetitions and developments of short phrases and motifs build a logical, clear-cut whole that is simultaneously colourful and expressively saturated with nuances.

Krzysztof Meyer Piano Quartet

A few years younger than Bargielski, Krzysztof Meyer has from the onset of his compositional career shown a strong link to traditional musical genres, including the string quartet in prime position. Currently, he has fourteen works of this genre in his output, drawing near to Dmitri Shostakovich (a composer very close to Meyer) who wrote fifteen. Add to this works for string quartet with one other or added instruments, including the Piano Quartet of 2009, presented here. The clear neoclassical character, in which a care for transparency and logic of the musical construction is emphasised, became over the years Meyer's veritable signature, already discernible in his early works, which were still rooted in sonorist techniques fashionable in that time (including the String Quartet No. 1 of 1963 and Symphony No. 1 of 1964). In fact, the composer himself acknowledged his familiarity with all contemporary techniques, but he always chooses from them what is consistent with his own musical language and what he wishes to express in his music. Symphony, concerto, sonata, quartet: the use of these genres undoubtedly situates Meyer amongst constructivist-oriented composers, primarily in terms of precisely designed form, always understood as a logical flow of the musical narrative. This does not mean, however, that by using titles referring to a centuries-old tradition, Krzysztof Meyer inscribes his output into the framework of classical



formal models. On the contrary, each time he strives to shape his structures – including multi-movement ones – individually, seeking an internally coherent structure and musically convincing dramaturgy. Often, Meyer's works are broadly designed in several movements, unfolding along an extended timeline. In this context, the *Piano Quartet* we present here is a relatively concise chamber work (duration ca. 25 minutes). It is essentially in a single movement, although the composer describes the work's form as follows:

The form of the *Quartet*, performed from the beginning to the end with no intermission, can be read in a dual way. On the one hand, it can be treated as an extensive single-movement work in several phases, with a long way towards the climax and slightly shorter resolution after that climax. On the other hand, since the work abounds in dramatic twists – accelerations and decelerations of development, varying tempi, timbral contrasts, and to the mindful listener, references to earlier sections – it can also be understood as a cyclic construction, with five movements played *attacca*. Each section is longer than the preceding ones, linked to the others through similar head motifs and endings, but with a different main material.

In this work, the piano keeps the construction together: in its isolated sound "signals" (similarly to Lutosławski's Quartet, these are repeated octaves), it triggers the opening or closing of subsequent phases. It also largely determines the character of each fragment, as in the motoric perpetuum mobile of the second episode or the atmospheric third episode. Its material is essentially opposed to that of the string instruments. Thus there is no homogeneity and blending of the piano and strings medium into a whole. On the contrary. Mever bases the dramatic axis of his Piano Quartet on the contrast and opposition of the piano and strings, developing the work's narrative, gradually intensified and densified, with the climax located in the fourth episode. The subsequent finale brings a calming rarefaction of the sound material; first, there is a tranquil, slowly unfolding, deeply expressive melodic line, followed by echoes of the preceding piano signals and violins phrases, though toned down, less expressive than in their initial appearances; finally, the ending brings more energetic, motoric passagework on the piano, underlined by chords in the strings, eventually uniting with the piano. The continuity of the narrative, the vivid opposition of two elements as a base for the development of musical action, and finally, the logic and transparency of form all are important elements of this and other works by Krzysztof Meyer, an unchallenged heir to the great classical tradition, enriching it with his own, highly intellectual musical language (he is also a leading theorist and author of many highly esteemed publications).

Aleksander Lasoń String Quartet No. 4 "Tarnowskie Górv"

While the above-presented composers firmly belong to the "constructivist" thread in the Polish music of the last seven decades, the presence here of Aleksander Lason (born 1951) is more controversial. His closest colleagues from the 1951 Stalowa Wola generation: Eugeniusz Knapik and Andrzei Krzanowski, belong to the "lyrists," while in Lason's output, many characteristics link him to lyricism on the one hand. and "reductionism" on the other. Yet the clear classical character of Lason's music, linked to an emphasis on the formal shape of the work and logic of the inner narrative, as well as a clear preference for absolute music, substantiate the inclusion of this composer in the "constructivist" trend. Indeed, amongst the Stalowa Wola composers. Lasoń remained most faithful to the symphony genre (he wrote five) and string quartets (eight), as well as "chamber music" (six compositions). The composer himself stated that in music, "intellect and emotion are equally important to me," although he went on to add: "perhaps with a slight preference for emotion, a miniscule swing towards the heart." However, this does not hinder Lason's tendency to meticulously construct musical form, which he considers a very important element of the work. In each composition, he strives to develop a unique formal model. In the case of the String Quartet No. 4 "Tarnowskie Góry" presented here, the form is binary, with two movements similar in duration but different in expression. The first movement is a tranquil and atmospheric misterioso, while the second. deciso e energico, is based on energetic repeated chords, which in the middle section (largamente e tranquillo) give way to a calmer, more euphonic melody. The quartet's title refers to a commission from the Tarnowskie Góry Lovers Association and is not programmatic in character. On the contrary, the composer acknowledged that while the association's members tried to inspire him, showing him the local attractions, including exploring a local mine, he simply wrote "his own music." This music echoes with references to gipsy tunes (in the nostalgic phrases of the first movement) and highlanders' rhythms (in the energetic chords repetitions of the second movement), embedded into the composer's autonomous musical language.

Prasqual PFRNYAI

A focus on the construction of his own musical structures, treated sometimes as elaborate musical architectures combining many different elements, is also characteristic of the youngest author discussed here: Prasqual (born 1981). He has for many years authored works that largely reflect his deep philosophical reflection, often touching on the difficult topics of death and parting. Despite his young age, Prasqual is not afraid to address fundamental issues in his art, including love, loneliness, and death. He has written

several operas, a genre particularly close to him, but also orchestral and chamber compositions, the latter including *PERNYAl* for clarinet, piano and string quartet, presented here.

Composed in 2010, the work is inspired, as is YMORH for 22 musicians of the same year, by the external world of the protagonist of Joanne Greenberg's I Never Promised You a Rose Garden: the sixteen-year-old Deborah Blau, suffering from schizophrenia. In the girl's private dictionary, pernai means nothingness, a state she describes thus: "Even in pernai – nothing – I had to have a little something." It is this very quote that inspired Prasqual to write PERNYAI, with the "y" added to the title symbolising the combination of dualism into a whole and merging of opposites. Prasqual shapes the construction of his works very precisely, acknowledging the fundamental importance of the work's architecture, its form and dramaturgy. He often uses more or less complex formulas or mathematical series (such as the Fibonacci sequence), though without the use of computers. In the last few years, Prasqual has modified his artistic thinking, moving towards more elaborate spatial–musical works he terms "musical architectures." He identifies the turning point as 2012, with the first work representing the new approach being Architecture of Light of 2013, part of an extensive opera project, inspired by the achievements of Karlheinz Stockhaus-



en. In this context, the chamber work *PERNYAI* appears of modest dimensions, with a duration of ca. 10 minutes, yet fully reflecting the composer's ambition of constructing a formal structure that is transparent and logic and at the same, strongly loaded with expressive element. In this sense, Prasqual is inspired by the same values as the other composers of this thread: building a clear formal structure, filled with individual, expressive musical language, with microtonality as an important element.

"Construction": the trend discussed above is merely a sketch of a broader panorama of constructivist interests of Polish composers in the last seven decades. Undoubtedly, the main position was occupied by composers unapologetically using traditional genres and referring to tradition, but also filling classical formal models and genres with new content. Each of the composers presented here has undoubtedly created his own, recognisable musical language - one where clarity and logic of construction, often designed with the use of mathematical formulas as well as principles of symmetry and geometry, plays a fundamental role, while remaining a mean leading to an end. The end is to achieve a valuable musical work, as the most perfect combination of the intellectual and emotional (or expressive) layer, the most perfect individual utterance of each author, "Constructivists" can indeed flirt with other trends: lyricism. reductionism, timbralism, energetic music, metastylism, or even intuitionism. Moreover, each of these trends also includes composers who use highly structured constructive devices; this tendency is obvious especially amongst younger composers, who increasingly often write with the use of computers, enabling the most complex computations of the different compositional parameters. Such constructivism can be obviously observed in the music of Woiciech Ziemowit Zych (born 1976) and Paweł Hendrich (1979). though the results are seen less in the clarity of form (which is sometimes actually obfuscated) and more in the extension of the work's timbral palette, thus belonging the category of timbralism. On the other hand, constructivist tendencies in the music of composers such as Paweł Szymański (born 1954), Paweł Mykietyn (1971), or Aleksander Kościów (1974), can be interpreted as elements of metastylism and creative reinterpretation, given the final character of their works. In terms of careful formal structuring. some women composers are also worth citing, who belong to the energetic music trend because of their musical temperament: Grażyna Bacewicz (1909-1969), Hanna Kulenty (born 1961), and Justyna Kowalska-Lason (1985) who is also at home in lyrical music. These are only selected names; other types of composers could also be identified who to a lesser or greater extent adhere to each of the seven major trends discussed above

How to recapitulate the constructivist trend? What really sets it apart and determines its creative power? The simplest answer is that compositions belonging to Construction are timelessly classic. Their classicism is expressed through creative reinterpretations of traditional genres and formal models and the shaping of composers' own sound worlds, based on solid compositional métier instead of blindly following temporary trends. They are also powerful through their tendency for maintaining a balance between modernity and tradition, intellect and emotion, form and content. The perpetuation of these traditional values has consistently borne Polish music some outstanding and variegated fruits, such as in the compositions of the authors presented at this [...] concert.

Beata Bolesławska-Lewandowska







Aleksander Nowak (b. 1979)

Naninana

for amplified keyboard instrument and string orchestra in two groupsh (2015)

Piotr Orzechowski – Fender Rhodes Stage Piano AUKSO Chamber Orchestra of the City of Tychy Marek Moś – conductor Woiciech Błażeiczyk – sound projection

2.-4.

Grażyna Pstrokońska-Nawratil (b. 1947)

...como el sol e la mar...

for flute and chamber orchestra (2008)

from the "...thinking about Vivaldi" (Summer) cycle

2. I. la playa	03:30
3. II. la hondura	06:03
4. III. el viento dorado	04:58

11:46

Łukasz Długosz – flute AUKSO Chamber Orchestra of the City of Tychy Marek Moś – conductor

Marek Stachowski (1936–2004) Divertimento for chamber string orchestra (1978)	
5. I. Sinfonia 6. II. Pezzo giovale 7. III. Canzonetta notturna 8. IV. Pezzo finale	01:54 02:58 03:01 02:25
AUKSO Chamber Orchestra of the City of Tychy Marek Moś – conductor	
9. Eugeniusz Knapik (b. 1951) I am Coming to You for voice and string orchestra to the words by Edward Stachura (2001)	10:43
Urszula Krygier – soprano AUKSO Chamber Orchestra of the City of Tychy Marek Moś – conductor	
1012. Andrzej Krzanowski (1951–1990) Symphony No. 2 for 13 string instruments (1984)	
10. I. Con vigore 11. II. Comodo 12. III. Lento appassionato	03:11 04:11 10:12
AUKSO Chamber Orchestra of the City of Tychy Marek Moś – conductor	

Curator of the current: Marcin Trzesiok

The LYRICS concert took place on 21st June 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw

Because of the space constraint on the audio CD and the need to select compositions, the present edition does not include the concert performance of the most classic work, well-known and available on the market and the internet: Tadeusz Baird's Four Love Sonnets.

Together the CD's programme, the curator's essay also had to be abridged, with apologies from the editor to both the author and readers. The full version is available in the programme book of the Seven Currents Festival and Concert of Seven Premieres (Polish Composers' Union / POLMIC Polish Music Information Centre. Warsaw 2016).



I struggle for a while, but I already know I will give in. How not to surrender in front of the fatal sentence which (for a reason) became an emblem of school pedantry: "Already Ancient Greeks ..." And yet we shall begin with the Greeks. It is inevitable: without them, the humanities, even today, would be simply impossible, as it is ancient Greeks who bequeathed "lyricism" upon us, or poetry sung to the sound of the lyre, the instrument dedicated to Apollo. Lyricism had its classical period: two centuries between Homer's epics and the great tragic authors. Epic and drama expressed what was common, social, and cosmic; lyricism was the voice of the individual.

Now for another academism: "Greek lyrics and the issue of Polish music." How to handle this? Maybe as follows: let us remember the (in)famous reserve of Plato towards poets. Not all poets, mind you. Plato hated lyrical poets. He hated their subjectivism, and more specifically, the despicable drowning in emotions (significantly, lyrists included great female poets, such as Sappho and Corinna). Lyricism made you feeble, hence threatened the public order. Now let us recall what Schumann wrote of Chopin: his works were cannons hidden among flowers. This is the power of lyricism: it flows from the heart, expressing something beyond mere subjectivism. It is also an expression of the intangible field of sensitivity that Charles Ives called *over-soul*, the superindividual, collective soul.

Charles Ives was also the patron of the "lyrical turn" in postwar Polish music, linked to the so-called Stalowa Wola generation. During the Young Musicians to a Young City festival in the industrial city of Stalowa Wola, surrounded by forests similarly to Walden Pond, where Henry Thoreau built his modest cabin, new Polish music of the late 1970s coincided with Ives, who embodied the spirit of American transcendentalism to Polish authors who discovered his music at that time

Now to another point of view: twentieth-century Polish music is marked by Karol Szymanowski. Significantly, Tadeusz Zieliński titled his monograph of Szymanowski *Lyricism and Ecstasy*. When Witold Lutosławski attempted to grasp the difference between postwar Polish and Western avant-garde, he pointed out the dominance of the constructive element on the West, and the expressive element in Poland. Does this mean that the Polish *over-soul* is lyrical in character? This premise is not fully authorised, but Polish culture is indeed built on poetry and music.

This concert could have been composed in different ways. Eventually, its shape was determined by the lyrical aura of the string orchestra. Another digression comes in: under the influence of antiromantic tendencies in the two avant-gardes of twentieth-century music (prewar and postwar), strings were often "silenced," especially those with high pitch. A new ideal of dehumanised art, according to its theorist José Ortega v Gasset, demanded experience in cold aesthetism; irony instead of expression, "atranscenden-

tality" instead of mystery. Hence the preference for "objective" and "geometric" winds and percussion (and the percussively treated piano): see Stravinsky, Bartók, or Varèse. In Poland, significantly, these ideas had relatively little resonance. At our lyrical concert, strings will be mostly fluid and hot.

Apart from strings, the voice will also take centre stage. Lyricism, in fact, speaks with the voice, as opposed to deconstructivists who question the voice, instead inserting an impersonal written text [...].

Aleksander Nowak

Andrzej Chłopecki once wrote about Aleksander Nowak (born 1979): "He might be the most sensitive lyrist of his generation." His lyricism is special. There is nothing sentimental about it, even when he (sparingly) uses female poetry (in Songs of Caress, 2007). He is also never affirmative, full, or serene. Nowak's two operas: Sudden Rain (Grand Theatre, Warsaw, 2010) and Space Opera (Grand Theatre, Poznań, 2015), are psychological studies of loneliness à deux, in the case of Space Opera set in a nunusual context: a voyage to Mars staged as a TV reality show. A special intensity creeps in when Nowak discreetly embeds autobiographical threads into his works (see notably Last Days of Wanda B, 2006; 3, Spokojna Street, 2010).

His music uses the whole gamut of compositional techniques, including microtonal (starting with the String Quartet No. 1, 2009), but it does so through collage, not synthesis. This fusion happens primarily on the "higher" level of narrative: Nowak is the composer of suspense; he confuses the listener, guided by an acute sense of form psychology.

In 3, Spokojna Street, a tendency is visible to simplify the meanders of narrative, compensated by a multilevel construction plan. Naninana (2015), composed for the National Audiovisual Institute, continues that thread. It is striking in its refined aestheticism: the elegant geometry of the sound space, the interactions between instrumental groups, the jazz-rock nostalgia of the Fender Rhodes piano (an instrument recommended by the composer). Yet it is still paradoxical epic lyricism: coldly distilled, glassy as a river in winter. It is reminiscent of what a critic once wrote about Stéphane Mallarmé, comparing the poet to a "jeweller who dreams of preserving the shine of gemstones, having removed the gemstones themselves."

Nowak included a "programme note" in the score:

Where, oh where is the cat, which is and is not? (Unknown author)

Grażyna Pstrokońska-Nawratil ...como el sol e la mar...

Grażyna Pstrokońska-Nawratil (born 1947) belongs to the Stalowa Wola generation, both chronologically and through her works performed in that city. The friendships she forged there are expressed in the *Lydian Quartet – Thinking About Andrzej* (1994), dedicated to the memory of Andrzej Krzanowski. To a greater extent than that of other composers of her generation (with the exception of Knapik), her



work was inspired by French music. She attended the lectures of Olivier Messiaen and Pierre Boulez. Her tendency to use different scales or "rational" structures, e.g. palindromes, is thus not surprising. But "irrational" impulses are at least as important to Pstrokońska-Nawratil: the vivid feeling of sound magic, in an almost Cagean sense, shown notably by her preference for percussion, and the Debussy-like intuition of "mysterious relations between nature and imagination" – hence her harmonious combinations of music and landscapes (often exotic ones).

The cycle ...thinking about Vivaldi includes four works for different ensembles. The composer wrote thus about the second movement, Summer:

It unfolds in three phases: preludium la playa (the beach); passacaglia la hondura (the depth); fuga el viento dorado (the golden wind). It is a musical sketch from the Gulf of Mexico (where the sun and the sea pulsate in the rhythm of a samba).

The genres cited by the composer should not be understood traditionally; for example, "fugue" has a more etymological meaning. In all movements, which follow each other attacca, the musical figure of the wave can be heard: flat or risen, lone or in a group, lazy or fast. The rhythm is fundamental here, creating a paradoxical combination of evolving variation and repetitive music ("passacaglia"). The metal-lophone section evokes the sound of the gamelan, eventually pulsating "in the rhythm of the samba." The mood is vivid of a "dialogue of wind and sea," often evoking suggestive images. Yet the score is explicit only once, at the end of *la hondura*: "as a fresh blow of wind, a breeze, on the still surface of the water." The flute should sometimes sound "as a Pan flute."

It is music of a luminescent space, ravishing and immense. Is it lyrical music? Yes, but this lyricism is devoid of autoexpression; of the weight of the "I." The spiritual state is grasped here without hindrance from the visible world, engulfed in a glittering dance.

Marek Stachowski Divertimento

The work of Marek Stachowski (1936–2004) is articulated in two major chapters. In the first phase, Stachowski (a student of Krzysztof Penderecki, despite being just three years his junior) joined the Polish avant-garde of the 1960s, combining serialism and sonorism. In the second phase, post-1975, his music became purer, eventually reaching a level of simplicity and prayer-like contemplation that evokes the late works of Henryk Mikołaj Górecki or even minimal music (see, for example, Recitativo e preghiera,

1999). But Stachowski followed his own path: he nurtured his individual, vitalistic, lyrical tone, with an imagination rooted in Mediterranean culture, as shown notably by *Choreia* (1980), *Madrigali dell'estate* (1984), or *Sapphic Odes* (1985). He could also evoke the aura of romantic night, for example in the cycle of three nocturnes for orchestra after Rilke: *From the Book of the Night* (1990, 2000).

Divertimento for string orchestra (1978) belongs to Stachowski's pivotal compositions, at the intersection of avant-garde and "new romanticism." Only aleatorism and the proportional notation of rhythmical values are retained from modernist music – there is no trace of extended instrumental techniques or even approximate pitch notation. The four movements are grouped in pairs: Sinfonia + Pezzo giovale and Canzonetta notturna + Pezzo finale. The narrative looks first like a mosaic, based on contrasts. Gradually, a different logic is unveiled, based on continuity. The smooth transitions encompass not only musical events within the movements but also between movements. The sharpest closure happens between Pezzo giovale and Canzonetta notturna. Here, the music reaches its expressive depth: despite



its title, the *Pezzo giovale* evolves towards the grandiose, whereas the "night song" is one of the nocturnes in which Stachowski excelled (in his Rilke cycle, there are similar "night sounds," including hiss tremolandos). Both outer movements are lighter in character: sometimes motoric, sometimes intricate. Their framing nature is emphasised by symmetrical reflections, though the *Pezzo finale* also includes references to other movements, being a classic finale of the synthetic type.

Eugeniusz Knapik I am Coming to You

From the beginning, the music of Eugeniusz Knapik has followed a lyrical path. Even his purely instrumental works strive to reach the expression of the human voice, as best exemplified by the String Quartet (1980), composed of two movements: The Thick and Song. After 1985, Knapik has mostly composed large vocal—instrumental works, including four operas and a monumental song cycle with orchestra.

I Come Upon Thee (2001) is one of the few smaller works in his output. It is dedicated to Mieczysław Tomaszewski. The neotonal harmonic narrative, full of touching nuances, evokes the process of casting metal: it is continuous, intense, and hot. The aura is of a Mahlerian Adagio, interspersed with short but intense outbursts of not fully contained energy. In his idiosyncratic way, Knapik reaches a climax, after which tensions and struggle give way to sweet bliss ("now I have a house in divine mountains"): ecstatic though not devoid of shadows ("I am just back from the final war"). The minor mode dominates, emphasised in the epilogue, which ends this song with a classic closure.

The words are excerpts from the long poem of Edward Stachura, based on a series of apostrophes to a "merciful sister." With Knapik, the addressee of the confessions is not defined:

I come upon thee – through mists and incense: these zones because I would to again write a very clairvoyant thing

now I have a house in divine mountains in a valley with plentiful food fish trouts divine fare

I am just back from the final war and I am just lightly wounded

Andrzej Krzanowski Symphony No. 2

From amongst the composers of the so-called Stalowa Wola generation, Andrzej Krzanowski (1951–1990) was most related to the avant-garde tradition. He could be tagged an expressionist sonorist. His monumental *Symphony No. 1* (1975) for large orchestra (notably including five accordions) was premiered only in 2011 at the opening concert of the Warsaw Autumn Festival, creating a sensation.

The Symphony No. 2 (1984), commissioned by Elżbieta and Krzysztof Penderecki and premiered soon after, is very different in style, not only through its chamber cast. The explosion of youthful energy gives way here to sublimated, controlled expression, though no less intense. The work is composed of three movements, briefly summarised in a liner note included in the PWM Edition catalogue:

The first movement, *Convigore*, is a colourful introduction; the second one, *Comodo*, is written in a free sonata allegro form (three themes); the third one, *Lento appassionato*, begins with a violin solo and is a *concerto grosso*, in which the concertino is composed of two violins.

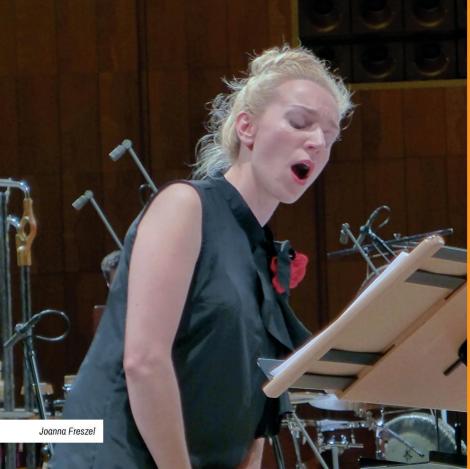
Technically speaking, the work includes two types of rhythmic notation: ordered in bars and freely proportional but with repeated aleatoric sections (notwithstanding one passage: the climax of the third movement). The latter texture dominates in the third movement, in its extreme form spanning thirteen staves and making the music sound like a homogeneous, continuous, increasingly powerful stream. The global narrative principle is of amalgamating initially disparate splinters, as if through a magnet, which introduces order – not so much spatial as temporal.

Reading through the scores unveils an extraordinary richness of nuances. Yet the composer's focus on detail is coupled with a sense of unity. How vivid are the melodic lines appear here and there, to be reintegrated in the hot harmonic mass! Witold Lutosławski paid special attention to the harmony in his review of Krzanowski's Symphony No. 2:

It is a particularly valuable characteristic at a time when a great number of works show the disintegration of harmony as a key parameter of the musical discourse. With his work, Krzanowski confirms he is one of the rare exponents of harmonic sensitivity; it is the highest time that such sensitivity precluded the reduction of harmony to a few primitive, endlessly repetitive chords. It is worth adding that Krzanowski's harmony owed much to Lutosławski himself: the *Symphony No. 2* opposes "cold" harmonies (semitone and tritone) to "warm" ones (based on thirds). Yet differently from Lutosławski, Krzanowski also embraced diatonicism, especially in the ending of the second movement, where echoes of Henryk Mikołaj Górecki can be heard: Krzanowski had studied with Górecki at the State High School of Music in Katowice.

Marcin Trzęsiok







Paweł Szymański (b. 1954) Chlorophaenhylohydroxipiperidinofluorobutyrophaenon 21:45 for ensemble and other sounds (2002) NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ) Szymon Bywalec - conductor Jarosław Mamczarski - sound projection 2. Jacek Grudzień (b. 1961) Ad Naan 06:31 for cello and computer sound processing (2002) Andrzei Bauer - cello Jarosław Mamczarski - sound projection 3. Stanisław Krupowicz (b. 1952) Tempo 72 11:30 version for amplified harpsichord and chamber ensemble (1981/2016) Aleksandra Rupocińska - harpsichord NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ)

Szymon Bywalec - conductor Jarosław Mamczarski - sound projection

4.-6.

Adam Falkiewicz (1980-2007)

The Night Home

for voice and ensemble (2001)

4. I. I dream that	03:46
5. II. My sight moves	02:08
6. III. Like that I dream	06:06

Joanna Freszel – soprano NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ) Szymon Bywalec – conductor

7.

Marcin Bortnowski (b. 1972)

Expectancy for cello and chamber orchestra (2016)

20:54

Cofinanced by the Ministry of Culture and National Heritage within the "Collections. Priority: Compositional Commissions" programme, implemented by the Institute of Music and Dance.

Andrzej Bauer – cello NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ) Szymon Bywalec – conductor Curator of the current: Katarzyna Naliwajek-Mazurek

The METASTYLISTICS concert took place on 22nd June 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw.

Because of the space constraint on the audio CD and the need to select compositions, the present edition does not include the concert performance of the most classic works, well-known and available on the market and the internet: *Credentials or «Think, Think Lucky»* by Roman Haubenstock-Ramati and 3 for 13 by Paweł Mykietyn.

Together the CD's programme, the curator's essay also had to be abridged, with apologies from the editor to both the author and readers. The full version is available in the programme book of the Seven Currents Festival and Concert of Seven Premieres (Polish Composers' Union / POLMIC Polish Music Information Centre. Warsaw 2016).



Metastylistics – the plural seems particularly appropriate here – refers to a clash of apparently irreconcilable contexts, bound in this case by a certain metaconcept or metanarrative... Importantly, it is not about composing music in neostyles: referring comprehensively and integrally either to a historical style (e.g. neoclassicism, new romanticism, and so forth) or to the style of a historical composer (e.g. Johann Sebastian Bach or Gustav Mahler); remaining and flourishing in that style... On the contrary, it is about a partial or total disintegration of a selected style(s) to create a new quality, originally foreign to that style(s).

The perfect musical embodiment of metastylistics in Polish music is the surconventionalism of Paweł Szymański and Stanisław Krupowicz. This neologism (as an analogy to surrealism) was coined by one of these authors in the early 1980s. It denotes a style and also a technique... Paweł Szymański described it as follows:¹

I am under the impression that lately, more and more composers try to combine several different musical realities. [...] Elements of reality are replaced by existing stylistic conventions, governed by their own rules. Yet when we place them in a new context, a new quality is created. In the paintings or Magritte or in dreams, all elements are taken from reality. The relationships between those elements are abnormal from the point of view of that reality, although from another point of view, they might make sense. The same can happen in music, if for example we section a Frescobaldi-style ricercar and then reassemble it contrarily to the original intentions, for example by length, from the longest to the shortest. I am not sure it will be a good composition, but it will be a typical example of "surconventionalism." However, inventing a name for a phenomenon is not quite the same as understanding its essence.

Examples of this trend include numerous works by Szymański and at least several by Krupowicz, as well as a number of compositions by Paweł Mykietyn who followed that path for some time. References to ancient music — especially baroque — used to create new sound and narrative qualities are characteristic metastyles used by these authors. Jacek Grudzień is another author who sometimes references music from the distant past; although he is not a surconventionalist in the strictest sense, he occasionally uses this approach, combining or contrasting the idea of Renaissance dance (which continued to be used in the Baroque as a suite movement) with Wagner's "Tristan chord" in the work *Gagliarda* (version for string quartet. 1996: for string orchestra. 2008). Similarly, Adam Falkiewicz experimented during his short life

¹ This article uses [...] fragments of interviews published in the *Glissando* magazine and conversations with Paweł Szymański by Marta Ługowska ("Rozwiązać łamigówkę...," *Ruch Muzyczny* 1986 no. 18). I thank Anna Falkiewicz for drawing my attention to the work *The Night Home*, as well as Justyna Rekść-Raubo.

with various styles and techniques (his textures are sometimes similar to those of Jacek Grudzień), including baroque counterpoint in 2001, which he used in some brilliant works: Counterpoint Seven for twenty-one musicians, performed at Warsaw Autumn, and Spatial Counterpoint for three brass groups and percussion. The Night Home for voice and chamber orchestra was composed in the same year.

The compositions of today concert's first part are contrasted with two works from its second half, which can be termed at metatextual. References to other texts and aesthetics are less obvious on the perceptive surface; instead, they rather exist on the precompositional, conceptual level. These works are not only very different, but also most distant in time from all composition in this programme: Roman Haubenstock-Ramati's work Credentials or "Think, think Lucky" (1960) to a text borrowed from Samuel Beckett's Waiting for Godot and the newest composition by Marcin Bortnowski, Oczekiwanie (Expectancy, 2016) [...].

Paweł Szymański Chlorophaenhylohydroxipiperidinofluorobutyrophaenon

[...] The non-musical neuroleptic substance C21H23CIFNO2, known notably under the commercial brand of haloperidol, is effective against psychosis, mania, delirium, but comes with significant adverse effects (dyskinesia and akathisia being just the mildest...). Overdose can lead to death. Paweł Szymański's composition of 2002 is closely tied to music written for the award-winning documentary. Schizofrenia (2001), written and directed by Vita Żelakeviciute-Drygas; the music is dedicated to her. This stunning documentary narrates the horrific reality of "psykhoushkas," closed psychiatric wards in the Soviet Union. For years, political prisoners were detained here with a diagnosis of "symptomless schizophrenia" and with neuroleptics administered forcefully.

The first instrumental sounds in the documentary follow samples of street noise (so liked by Cage), when Russian words quoted from the record of a "patient" with head of the Kashchenko Psychiatric Ward in Moscow. in 1974:

My views, whatever they are, have nothing to do with psychiatry. If your views were not a threat to society, you would not be detained in a psychiatric ward for the fourth time. Why do you need this? I...1

² In this paragraph, the author addresses a work performed at the concert but not included in the recording: Roman Haubenstock-Ramati's *Credentials or «Think, think Lucky»*. At the end of the introduction, she also referred to another work not included in the recording: Paweł Mykietyn's 3 for 13 [editor's note].

In Paweł Szymański's work, processes such as leaving reality and immersing in another can be observed, the merging of different orders and blurring of boundaries (what is reality, what is a state of detachment?), return to reality... Although the work is superficially less "metastylistic" than many other compositions by this author, in its conceptual layer it addresses the fundamental aspect of metareality, surrealism, and surconvention. If surconventionalism in music is the embodiment of music's typical principle of existing above reality and constructing that existence from incongruent elements originating from ther dimensions or worlds, this principle is actualised here on many levels of the work. At the same time, the presence of the aleatoric element (uncontrolled randomness) happens through the inclusion of sounds from the "objective" or "external" world: when heard outside their natural context, they begin to gradually deform, lose their real contours, assume a surreal dimension...

The work was premiered on 29 November 2006 during the 1st Paweł Mykietyn Music Festival organised by Polish Audiovisual Edition.

Jacek Grudzień Ad Naan

This hypnotic work by Jacek Grudzień, termed by critics as "postrock" music, was also composed in 2002. It is not only the essence of the best imaginable rock drive, but also a timbrally, formally, and conceptually refined composition. As in the Paweł Szymański's music, the musical narrative becomes unreal and deconstructed: it engulfs the listener; loops, disco-like; moves into theatricality then returns to its conciseness; at the same moment, it ironically embraces folk music, leading to the ecstatic aesthetics of Kapela ze Wsi Warszawa... Although it is a "reflection on the soundscape that surrounds us," it is not a simple mosaic or collage; rather, it resembles a kaleidoscope. The composer's mastery lies in deforming the contours so that for a moment, they resemble each other in a series of metamorphoses, lending a striking dynamism to the composition. In 2003, the work received a recommendation at the UNESCO Rostrum of Composers in Vienna I...I.

The composers thus spoke of Ad Naan:

I have long entertained the idea of writing a piece that would be a reflection on the soundscape that surrounds us. As do most composers, I consider composing as a sort of autobiography, processing my memories, experiences and perceptions: I believe this is obviously graspable in this work. The multitude of sounds that surround us, produced by our civilisation, which bombard us against our will – when we go to the shop, listen to music in the elevator, switching



on the radio or TV – this is our experience and my work is a sort of record of a slightly irritated man of the early twenty-first century. Fortunately, we can still leave this disco. I do not think the majority of these sounds are aggressive or depressing; I accept them and process them and there is no irritation. Rather, it is a state of autoirony and tongue-in-cheek, selecting something characteristic from this world, which is sometimes fascinating.

In the tape part, I have used a fragment of text from Shakespeare's *The Tempest*: the monologue of Prospero from Act Four, which runs as follows: "We are such stuff as dreams are made on, and our life is rounded with a sleep." These words are said by my English friend Owen Leech, a composer who offered his wonderful Oxford English to me. Simultaneously, there are fragments of Lent songs recorded in a Warsaw church. All this is mixed with a very strange, simple ostinato figure, a sort of conduct: something that gives order to these fragments. The work was composed in 2002 on a commission from cellist Andrzej Bauer, to whom it is dedicated. I have recorded the tape in my own studio. The composition was premiered at the Warsaw Autumn Festival on 23 September 2002 [...].

Stanisław Krupowicz Tempo 72

Stanisław Krupowicz, the coauthor of the term "surconventionalism," earlier wrote a work that could serve as the motto for today's concert: *De metamusicae*, to excerpts from the writings of Plato, Aristotle, Epicurus and other authors, for soprano, bass and chamber ensemble (1977), performed by Paris's Ensemble Intercontemporain.

In an interview for *Glissando* (September 2006), Krupowicz spoke to Jan Topolski about examples of surconventionalism in his own output: "For example in *Thus Speaks Bosch*, there is a harpsichordish fragment in a baroquish style, 'improvised' by the computer according to three rules." He also jokes about the change in his approach to surconventionalism:

At the onset, the concept was striking to me. Then various other meanings were applied to it and I felt I did not belong with various self-proclaimed surconventionalists. For a while, I even contemplated the concept of surconventional surconventionalism, or "metasurconventionalism," but I still do not know what it would consist of (laughs). But speaking seriously, I still believe that music is in essence the art of creating contexts. Context determines what is what and the meaning; the elements themselves are nothing. So I thought about extrapolating that

contextuality to larger structures, such as stylistic blocks. To play with context, of course you need history, the past: convention is not born overnight, although the ideal would be to create individually, within the course of a work, several transparent, readable conventions to make their clash noticeable. In the 1980s, I heard criticisms such as "I've heard that somewhere," to which I consistently responded: "but you've never heard one next to the other: listen to that." Of course, the collage technique is very similar to that, but I strive to avoid direct quotation and opt instead for alluding to a certain convention.

Krupowicz thus commented on the composition itself [...]:

You cannot make something out of nothing, unless you are the Creator. We say of composers that they create. This linguistic ennoblement has always intrigued me. Create? So they do not require material, matter? They are like the Creator, making something out of nothing? Yet composers do speak of starting material, themes, ways of working those themes; on the other hand, they do usually create those themes. So where is the pre-matter from which music is made?

Tempo 72 is a parasite composition. It grows by devouring another work. A few days before writing Tempo 72, I wrote a little pastiche on Chopin, a waltz for piano. Then I decided to destroy it musically. Variational treatment of a theme, which is, firstly, a finished musical composition, and secondly, is to be totally destroyed. So my intention was not to deform but to destroy. Cannibalistic variations, you could say with some right. Fortunately, that cannibalism is purely metaphorical, since the waltz survived on paper and can be performed at any time.

Yet the metaphor of the victim is something dear to me. Destroy something to create something. This is how composers work. Perhaps they are not creators, but rather priests who sacrifice things. Sometimes, the boundary between victim and priest is blurred – terrifyingly blurred so as to be painful [...].

Adam Falkiewicz The Night Home

Composed in 2001, a very intense year in Adam Falkiewicz's creative biography, with many outstanding works. The English text was written by the composer himself, under the influence of reading Olga Tokarczuk's book *House of Day, House of Night*. A work in three movements. Includes self-quotations

(especially in the second movement) from the composer's other works of that period: Single Line for amplified violin, saxophone quartet, piano, percussion and electric guitar (2001), dedicated to Nigel Kennedy, and Fearful Symmetry for orchestra (2001/2003).

The Night Home

I dream that I'm a pure vision that I don't have a body or a name. I watch from indefinable point above, I can see everything or almost everything. I can see

П

My sight moves but I do not. The world I see lets me enter it so I can see it all in one moment or just the smallest details.

III

Like that I dream, it seems to me, for eternity. There is no past and no future no future. I don't expect anything new. I cannot gain or lose anything. Night never ends. Nothing happens. Time doesn't change what I see. I don't recognize and don't forget what I see. The end.

Adam Falkiewicz was born on 4 January 1980 in Warsaw and died tragically, also in Warsaw, on 21 May 2007. [...]

Marcin Bortnowski Expectancy

Marcin Bortnowski's *Expectancy* is a work which, similarly to Beckett's "waiting for," is a reflection about time and existential issues. Simultaneously, on the precompositional level, it has a metatextual character. The composer discussed this aspect when asked about his creative thinking:

A decade ago, when reading the poetry of T. S. Eliot, I noticed I compose my music in a similar way — all the difference between poetry and music notwithstanding. The main similarity is about referring to the works of others. Eliot does it by juxtaposing various quotes or paraphrasing the words of others. I do it by "paraphrasing" (filtering through my own listening) small elements of music I like. And while those devices are not perceivable by the listener, similarly to Eliot, they enrich the context, creating another metalayer. With Eliot, a good example is The Waste Land. In one passage of the poem, he writes: "To Carthage then I came / Burning burning burning burning." After lengthy analysis, you can realise that the second book of St Augustine's Confessions ends with the following sentence: "And I became to myself a wasteland," while the third book begins with "I came to Carthage, where a caldron of unholy loves was seething and bubbling all around me." When you read this context, Eliot's poetry extends its meaning. I think it is similar with my music. Of course, in music it is hard to expect the same type of direct meanings, so everything is less obvious.

Bortnowski thus commented on the composition itself [...]:

Expectancy for cello and chamber orchestra (2016) was intended as the third and last movement in a cycle that started to take shape many years ago. Though after completing And Night Will Be No More for accordion and chamber orchestra (2010) I did not plan any musical cycle, I knew I wanted to write And the Sea Is No More for harpsichord and chamber orchestra (2013), and then I knew I had to complement what came out of it with another work.

All the three works are "concertos" of sorts (though not named as such) for solo instrument and chamber orchestra – this is their first common characteristic. The other is that some musical motifs and gestures recur throughout all three compositions. But what unites these works into a cycle happens more on the level of ideas. All three, in fact, refer to the *Apocalypse of John*. In the first two cases, this link is emphasised by the titles borrowed from the *Apocalypse*.

In the case of my new work, I have long struggled to find an appropriate title. While I knew from the beginning that the title should be a "continuation," I later realised the music led me elsewhere. I was inspired by words found in a book by Joseph Ratzinger, *Death and Eternal Life.* In one passage, referring to Heidegger, the future Pope writes the following statement:

The 'readiness to expect' is itself transforming. The world is different, depending on whether it awakens to this readiness or refuses it. Readiness, in its turn, is different, depending on whether it waits before a void or goes forth to meet the One whom it encounters in his signs such that, precisely amid the ruin of its own possibilities, it becomes certain of its closeness.

[...]

Katarzyna Naliwajek-Mazurek





1.	
Sławomir Wojciechowski (b. 1971) Blind Spot for amplified string quartet (2013)	13:55
Members of SEPIA ENSEMBLE: Olga Winkowska, Ostap Mańko – violins Anna Podsiadły – viola Anna Szmatoła – cello	
2. Krystyna Moszumańska-Nazar (1924–2008) Variants for piano and percussion (1979)	13:49
Members of SEPIA ENSEMBLE: Tomasz Sośniak – piano Aleksandra Dzwonkowska – percussion	
3. Witold Szalonek (1927–2001) Improvisations sonoristiques for clarinet, trombone, cello and piano (1968)	09:14
Members of SEPIA ENSEMBLE: Szymon Jóźwiak – clarinet Wojciech Jeliński – trombone Anna Szmatoka – cello Tomasz Sośniak – piano	

Marcin Stańczyk (b. 1977) Attorno 14:52 for alto flute, cello and piano (2013) Members of SEPIA ENSEMBLE: Paulina Graś-Łukaszewska – alto flute Anna Szmatoła - cello Tomasz Sośniak - piano 5 Jagoda Szmytka (b. 1982) per._o 14:53 for three performers (2007) Fwa Liebchen - flute Ania Karpowicz - flute Tomasz Sośniak - piano 6 Dobromiła Jaskot (b. 1981) Harrrsht for two amplified flutes and throats (2015) Fwa Liebchen - flute Ania Karpowicz - flute

65

Rafał Zapała – electronics, curator, sound projection

Artur Kroschel - curator

Curator of the current: Iwona Lindstedt

The SOUND concert took place on 23[™] June 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw

Because of the space constraint on the audio CD and the need to select compositions, the present edition does not include the concert performance of the most classic works, well-known and widely available on the market and the internet: *Quartetto per archi no.* 1 by Krzysztof Penderecki and *Fantasmagoria* by Kazimierz Serocki.

Together the CD's programme, the curator's essay also had to be abridged, with apologies from the editor to both the author and readers. The full version is available in the programme book of the Seven Currents Festival and Concert of Seven Premieres (Polish Composers' Union / POLMIC Polish Music Information Centre, Warsaw 2016).



The catchword of this concert, 'sound', may be confusing. It can refer to the very act of sound production, but is also frequently used as a synonym for sound colour or texture. If we accept that sound is not a mere combination of the timbres of various textures or registers, but depends on a much larger set of qualities characterising a given music progression – then the problem turns out to be highly complex. In Polish tradition, sound is usually associated in music with two key terms, which I therefore need to discuss before we can progress any further.

These are: the adjective 'sonoristic' and the noun 'sonoristics', used already in the late 1950s by the Polish musicologist Józef Michał Chomiński to describe those phenomena in 20th-century music which gave sound "the priority as the main means of expression, and therefore also as the principle for the construction of purely sonic qualities." Chomiński derived these terms from the French sonore (= sonorous, producing sound). He could hardly suspect that his concepts would provoke such a heated and vigorous debate concerning their range, significance, and applicability. "For what does 'sonoristic' mean? Naturally, related to sound. Music can sound good or rather poor, interesting or delightful, but the very fact of it sounding is nothing special. How can it *not* sound is it is music? Why the hack should we stress this fact, then?" commented Bogusław Schaeffer ironically while discussing Zdzisław Jachimecki's views².

All in all, however, the notions introduced by Chomiński undoubtedly proved very 'catchy'. Not only did they find their way to countless publications in the fields of musicology and music criticism, but they underwent further mutations, forming a wide palette of terms derived from the same root, but with additional markers. The most important of these derivative terms is undoubtedly 'sonorism' — an ideal label for the entire direction or style in music history, applied in order to distinguish and elevate the achievements of the generation frequently referred to as 'the Polish school of composition' to a higher status³. The adjective 'sonoristic', on the other hand, has become a universal 'buzzword' applied instinctively whenever

¹ J. M. Chomiński, Muzyka Polski Ludowej [Music in the People's Republic of Poland], Warsaw 1968, p. 127.

² B. Schaeffer, Sonorystyka współczesna (Contemporary Sonoristics)[typescript], p. 1, http://www.aureaporta4schaeffer.pl/uploads/docs/84c30059524afb16ec005e8973c78305993623af.pdf (accessed: 14 May 2016).

³ This topic has been comprehensively discussed by, among others, Krzysztof Szwajgier, 'Sonoryzm i sonorystyka' ['Sonorism and Sonoristics'], "Ruch Muzyczny" 2009 no. 10, http://www.uchmuzycznypi/PelnyArtykul.php?Id=1127), and by Zhigniew Granat (Sonoristics, Sonorism, "Grove Music Online" 2008, http://www.oxfordmusiconline.com/subscriber/article/grove/music/2061.689?q=sonorism:Search=quickEpos=12_stat=1#firsthit). The former author defines sonorism as an 'artistic direction' (or trend, movement, group, genre, phenomenon, idea, and attitude) which possesses "its own style, aesthetic, technique, impact, type of expression, qualities, set of musical works; was established by Polish composers in the early 1960s, and lost its current relevance late in the same decade, along with the whole modernist tendency. It was one of modernism's last great 'sisms'." Granat in turn defines modernism as "a style in the Polish music of the 1960s that explored contrasts in texture instrumentation, sound colour, articulation, dynamics, movement and expression as the leading form-building elements."

composers exhibit a more-than-average sensitivity to sound colour or a fascination with 'pure sound' in various forms. In the Polish contemporary music scene as well, commentators frequently come up with such remarks as that the young generation of composers have a predilection for "refined work in the sphere of sound colour," "sensitivity to sound, ingenious juxtapositions and energy," all of which they sum up with such labels as 'neosonorism' or 'new sonorism'. The question is, can the category-forming power of both these '-isms' suffice to sanction the juxtaposition in our concert programme of pieces written several decades ago with those composed virtually in front of our eyes, by composers who principally do not admit to having anything in common with the traditions of the 1960s?

Let me say at once that I am far from convinced, and this for at least two reasons. First of all, only one of the protagonists of today's concert applied the term 'sonorism' to his own music, and even this - in a sense that is far removed from the stereotypical use of this word. The other composers featured in our concert programme either did not refer to this notion at all, or distanced themselves from it, even if commentators attempted to involve them in sonorism. This is symptomatic of the state of composers' self-awareness, which we will inevitably need to assess further in this essay. Secondly, the concept of sonorism triggers strong associations with spectacular but purely ornamental displays that have little to do with a genuine reform of musical language (whether this view is correct is a question for a separate discussion). For this reason, sonorism has rather little potential to retain its attractiveness and relevance after the experience of postmodernism in music, even though it remains a relatively recent phenomenon. Sonorism places too much emphasis on the primacy of sound colour, in comparison to which all the other elements of music appear insignificant; it also carries overly strong connotations with the past. If we agree with Harry Lehmann (as the vast majority of authors now do) that maintaining the principles of negative, shock-provoking aesthetic is impossible today, and that the possibilities of a revolution in music material have been all but exhausted - then the notion of sonorism becomes quite useless. For the current situation in new music, the diagnosis concerning a "turnaround in content aesthetics" seems to be much more adequate, because it effectively discourages the further multiplication of '-isms', and encourages relational thinking instead⁵. Taking all this into account, I am convinced that sound as the

^{*}These notions were used by Maciej Jabloński ('Młodzi polscy kompozytorzy na "Warszawskiej Jesieni" 2010' ['Young Polish Composers at the 2010 Warsaw Aufumn"]. "Ruch Muzyczny" 2010 no. 24), Dorota Szwarcman ('Dzień pełen niespodzianek ['A Day Full of Sumpises"], 27.09.2014, http://szwarcman.blo.polityka.pl/2014/09/27/dzien-pelen-niespodzianek (accessed: 14 May 2016), and Beata Bolesławska-Lewandowska ('Druga młodość sonoryzmu, czyli o muzyce polskiej na festiwalu' ['Sonorism's Second Youth, or about Polish Music at the Festival"]. "Ruch Muzyczny" 2012 no. 22).

Cf. H. Lehmann, 'Conceptual music: Catalyst of the tumaround in confent aesthetics in the new music', January 2014, published in Polish as: 'Muzyka konceptualna jako katalizator zwrotu treściowo-estetycznego w nowej muzyce', trans. M. Zamięcka, P. J. Wojciechowski, T. Biemacki, and M. Pasiecznik, 'Glissando' 2013 no. 22. The Polish music world has regularly been familiarised with Harry Lehmann's highly interesting and topical concepts thanks to Monika Pasiecznik. Cf. https://pasiecznik.wordpress.com/

leitmotif of this night's concert cannot simply be explained away by applying the 'label' of (neo)sonorism to all the compositions, though admittedly each of them has its individual sound-related or, as some might say, its 'sonoristic' idiom. Let is therefore attempt a different approach.

The works selected for this concert, composed at different moments in the dramatic history of 20*- and 21*-Century new music, all attach a major role to the qualities of sound as perceived by the human senses. Those qualities function as one of the components of the composers' musical language and as individual artistic strategies, which stem from different aesthetic-philosophical foundations. In order to help the audience more fully to experience the specific sound qualities of each individual piece, and to contextualise its perception, I will group the presented works into pairs scored for the same or similar performing forces. Instruments serve here as the media that transmit the musical and aesthetic message, from a string quartet to a duo of piano and percussion, to a small chamber ensemble, to a flute duo (with an 'extension'). Each has a different type of sound potential, determined by the nature and possibilities of the individual instruments and their combinations on the one hand, and by the recollections of their past uses on the other. [...]

Sławomir Wojciechowski Blind Spot

The piece is the result of the composer squaring accounts with his previous experiences, as he himself says—"a farewell to the negative aesthetic, and an attempt to develop a new concept of form and sound" at the same time. The title reflects the idea that the most important sound phenomena take place in the 'blind spot', which can be made audible to the listeners if the instruments are amplified. At the centre of the composer's interests is the materialisation of sound and its 'mobility', attained by means of precise notation on the one hand and instrument preparation, which reveals their hitherto unknown sound possibilities, on the other. The whole of *Blind Spot* is a mobile model "which, depending on the level of amplification, the types of microphones applied, the acoustics of the hall, and the standards of interaction between the instrumentalists—make take on a slightly different shape at each performance." It should be remembered that the perceivable form of this composition results from an experiment in improvisation.

harry-lehmann (accessed: 14 May 2016).

P. Krzaczkowski, Wyzwolony playback. Wywiad ze Sławomirem Wojciechowskim [Playback Liberated. An Interview with Sławomir Wojciechowski, https://slawomiremjciechowski.wordpress.com/2014/05/17/wyzwolony-playback-wywiad-ze-slawomirem-wojciechowskim (accessed: 14 May 2016).

⁷ S. Wojciechowski, composer's note on this piece, at: https://slawomirwojciechowski.wordpress.com/2014/01/22/blind-spot (accessed: 14 May 2016).

selection and 'taming' of various types of sound, as well as from the composer's fascination with the blurring of boundaries between the virtual and real sound, which is a phenomenon typical of the digital era. That formal concept flows, among others, from the consideration of performative gestures, of physical contact with the instruments, and of music as a system of communication. The eccentric sound of *Blind Spot*, abounding in microtonal oscillations, noises, creaking and tapping, in subtle alterations of sound colours which depend on the combinations of stopped notes and open strings, and on the point at which the string is plucked – derives from many, mutually interdependent components of the creative process. Sławomir Wojciechowski not only composes sounds and music'as speech', but also, in line with the new aesthetic, he shapes music's relation to the world outside.

Krystyna Moszumańska-Nazar Variants

The works that make up our second pair⁸ have been scored for piano and percussion, a duo that looks back to Béla Bartók's Sonata for Two Pianos and Percussion. Both pieces belong to the same aesthetic sphere of sound exploration, typical of 20th-century modernism. Both represent, however, a highly original approach to this subject. "I did not write a catalogue of effects applied by other composers, but have been inspired by them to carry out my own individual vision."8, said Krystyna Moszumańska-Nazar. commenting on her own style of composition in the period which led up to Variants. [...] This composition combines diversity of sound colours with an extremely vivid sound narration based on the principles of contrast and variability (hence the title). The dialogue between percussion and piano makes use of many unconventional performance techniques, such as rim-shots and iété in the timpani part (strongly hitting the middle of the drumhead, with the mallet shifting and bouncing off the rim of the instrument), gradual shifts with regard to where the drumhead is hit (from the centre to the rim and back), glissandi, tremolos (also ones performed with the fingers on the piano's wooden frame), irregular repetitions, clusters. and many others. All of these contribute to different, changing types of expression, from drammatico to tranquillo, to misterioso. The dramatic-expressive character of Variants is undoubtedly influenced by the presence of sections (improvisando, ad libitum) in which the composer leaves the performers some freedom with regard to how the approximate notation in the score is to be interpreted. Importantly, Moszumańska-Nazar treats the percussion instruments of indefinite pitch in a unique way, "not only as elements

⁸ The essay author refers here to works performed at the concert, some of which have been left out of this CD release. The first pair were S. Wojciechowski's Blind Spot presented here, and K. Penderecki's Quartetto per archi no. 1, while the second was made up of K. Moszumańska-Nazar's Variants and K. Serocki's Phantasmagonia for piano and percussion feditior's note].

M. Woźna-Stankiewicz, Lwowskie geny osobowości twórczej. Rozmowy z Krystyną Moszumańską-Nazar [The Lviv Gene of Artistic Personality. An Interview with Krystyna Moszumańska-Nazar], Kraków 2007, p. 159.

of rhythm, but to produce a quasi-cantilena." Such a solution is made possible by the use of groups of one kind of instruments (metal, wooden, or with membranes), but diversified with respect to register. This type of thinking is, one might suspect, a conscious reference to the composer's beloved Bartók, who in the already mentioned *Sonata* juxtaposed the piano in its innovative percussive function with a melodic treatment of the percussion instruments. [...]

Witold Szalonek Improvisations sonoristiques

The third pair of compositions , like the first, contrasts the 'old' with the 'new' concepts of music composition, as well as two historical and aesthetic spaces. This pair represents the small but varied chamber ensembles (including instruments of different types: wind, strings, and piano) as an expression of the

11 Altogether, six works were performed during this concert [editor's note].



Liu K. Moszumańska-Nazar, Autorefleksja kompozytorska [The Composer's Self-Commentary] in: K. Kasperek, K. Moszumańska-Nazar, Katalog tematyczny utworów [A Thematic Catalogue of Works], Kraków 2004, s. 150.

typical 20"-century and more recent tendency not to afford a privileged and central place to any single medium or music genre. Such a solution gives rise to two other types of exceptional musical idioms. Witold Szalonek's *Improvisations sonoristiques* exemplifies [...] music that goes beyond any dictionary definitions and delineations of sonorism in Polish music, which in this composition takes on a different, highly original meaning.

I conceive of sonorism as a logical manifestation of such a way of musical thinking that depends on an absolutely unrepeatable, single-time quality of the given sound generators (i.e. the given set of instruments) [...] Sonorism is the soul of the instrument as expressed in music,



Szalonek explained¹², thus emphasising not the stylistic components of a presupposed 'trend', but the musical 'sonoristic' content, expressed through sound colours as perceived by the senses. *Improvisations sonoristiques* attracts attention to the coloristic identities of four instruments which belong to Music Workshop, the ensemble for which this work was composed. The title points to the two main principles of the work's construction – structural freedom (suggested, among others, by approximate time indications and by graphic elements in the score) and innovative elements of sound, which we would refer to nowadays as 'extended instrumental techniques', but for which the composer himself seems to have preferred the term 'still unexploited sonoristic qualities'. The cello plays creaking but pure tones akin to flageolets; the clarinet produces multiphonics and enharmonic trills; the trombone is a source of all kinds of glissandi; the piano has prepared strings and a lid which the clarinettist uses at times as a resinvention box. These are the main actors in a 'spectacle' which is not so much an experiment as a re-invention of sound as an independent entity, a carrier of varied emotions and extramusical content. *Improvisations sonoristiques* is not only a highly radical work, but also one that possesses "the power to evoke a curious impression of contact with nature." ¹³

Marcin Stańczyk Attorno

Juxtaposed with the former, we have *Attorno* by Marcin Stańczyk, a composer who has found special inspiration in the idea of 'aftersounds', derived from the paintings of Władysław Strzemiński and his set of *Afterimages*. An afterimage is an image that continues to appear in the eyes though the exposure to the original visual stimulus has ended. This optical phenomenon is musically represented in Stańczyk's works in different forms – as specific ways of shaping the sound material (bringing out all that can be heard after, and sometimes also before a given sound), but also metaphorically, on the level of psychology and of creative inspiration¹⁴. If we add to this the composer's consistently exploratory stance and his special sensitivity to sound qualities – no wonder that *Attorno* represents a complex relational musical concept. Its characteristic musical language is based on extended instrumental techniques and on introducing theatrical gestures in the performance, while both the origin and functions of this piece were closely inspired by Witold Lutosławski. Stańczyk's creative idea is a rethought version of Lutosławski's

¹² W. Szalonek w rozmowie z Iwoną Szafrańską [Witold Szalonek Talks to Iwona Szafrańska"], cf. Sonoryzm, muzyka i dusza [Sonorism, Music and the Soulj, "Kwarta" 2002 no. 10.

C. Humphries, "Witold Szalonek – choreograf dźwięku' [Witold Szalonek – A Choreographer of Sound'], "Opcje" 1998 no. 2, p. 92.
 Cf. M. Tabakiemik, "Marcin Stańczyk's Afterimages and Aftersounds – Reflections and Self-Reflections', "Musicology Today" 2015, vol. 12, pp. 137–146, https://www.degruyter.com/view/j/muso.2015.12.issue-1/muso-2015-0014/muso-2015-0014/muso-2015-0014.xml (accessed: 14 May 2016).

chain form and his controlled aleatoricism. Sections "of precisely notated rhythm and melody, but without ensemble synchronisation" coexist here with others, where the instruments follow the same pulse, but "where the sound material itself is partly unstable, though in a sense controlled." The composition also makes use of excerpts from Henri Michaux's poem From Afar. Stańczyk's Attorno is thus a piece 'about' and 'around' Lutoskawski, applying metaphorically understood 'aftersounds' of that latter composer, while the rhythmically organised stage gestures performed by musicians after entering the stage function as 'foresounds' for the music that smoothly follows upon them, and in which all the technical elements applied are subordinated to one supreme idea – that of a 'total performance'.

Jagoda Szmytka

per._o

In our last pair of pieces, the vehicle for artistic demonstration of sound possibilities is the flute – an instrument for which the 20th century proved to be the 'golden age' when its technical and expressive potential was explored and new works were created by such masters as Pierre Boulez, Luciano Berio, Brian Ferneyhough, and others. The repertory of extended performance techniques for the flute is truly impressive. and constantly growing. Though these techniques are also present in the works by Jagoda Szmytka and Dobromiła Jaskot, they by no means constitute an artistic aim in themselves, Szmytka's Per. o is, as the composer herself explains, an important "stage in the process of discovering the body's energy and movement as music material," as well as an experience liberating that artist from "pitch-oriented thinking," 18 Fascinating with its austere sound, abounding in more or less 'air-filled' hisses performed by the flute in combination with an eccentric piano part, the piece is in fact a musical introduction to the composer's concept of 'a music of gestures', grounded in the idea of reduction. In the music material, the traditional elements "are reduced to the basic impulses; articulation points, glissando lines and more sustained notes. breath circulation and the exchange or circulation of stones."17 and this reduction is also applied to the instruments themselves (only the flute mouthpieces and the extreme, lowest and highest piano registers are used). It is those fundamental gestures (the point, the line, and the circle) encoded in the work's title and performed by musicians - the strengths, directions and speeds of those gestures - that make up the essence of this composition, opening up a new stage in Jagoda Szmytka's output, in which her earlier aesthetic determinants underwent a transformation. From that moment on, the sound-related originality of her music was permanently linked to its philosophical context and to a search for the boundaries of music.

¹⁵ M. Stańczyk's commentary in the score of Attorno (2013), kindly made available by the composer.

¹⁸ Jagoda Szmytka's commentary in the score of per _o (2007), http://www.editionjulianeklein.de/files/works/commentaries/szmyt-ka_per-o_werkkommentar.pdf (accessed: 14 May 2016).

¹⁷ Ibid.

Dobromiła Jaskot Harrrsht

Dobromika Jaskot's *Hgrrrsht* is likewise the fruit of a highly intriguing idea. The flutes play very fast, hurriedly, with rapid changes of articulation. The flutists additionally also use their voices, which "imposes changes, to some extent uncontrollable, onto the flute sound," consequently "creating the impression of sudden shifts and violent force." ¹⁸ Sound has always been at the centre of the composer's attention; in her works she regularly explores sound qualities and colours. "The complexity of sound colour constitutes for me the entire potential of sound not defined by specific pitches notated on the staves. This is what drives my creative process," she told Ewa Schreiber¹⁸. This is also true of her composition bearing the onomatopoeic title *Hgrrrsht*, which attracts attention with unusual types of sound produced by means of no-less-unusual articulations, which depend on specific lip shape, head movement, type of breath, position of the tongue, as well as sound coming from the throat. Just as *per*._o for Szmytka, *Hgrrrsht* marks for Jaskot a new direction in her work – this time related to the study of how and to what extent the course of a purely instrumental action / narration can be disturbed by the bodily expression of the performer "as a person making use of both breath and vocal articulations in the same manner." Dobromika Jaskot's explorations of sound material are thus closely related to the search for new types of message and meaning in music. [...]

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The eight²¹ pieces selected for this concert programme are, naturally, only one of the many possible ways in which the 'sound-oriented current' in the Polish music of the last 56 years could have been represented. Nor did the programmers aspire to present the full spectrum of phenomena. It is possible that a great symphony orchestra would be the most suitable medium for this purpose. The profiles of orchestral sound, their points of gravity and various 'spices' would give the programmers a chance to show this trend at its loveliest. It has not been the programmers' intention to pigeonhole the composers selected for the concert. Since the time of the postwar avant-garde, sound exploration has become part and parcel of new music, and even proving that it is crucial to the musical structure

¹⁸ The quotations come from the preface to the score of Hgrrrsht (2015), kindly made available to me by the composer.

¹⁹ E. Schreiber, "Wizyłówka Dobromiły Jaskot" ['Dobromiła Jaskot – A Profile'], http://meakultura.pl/publikacje/wizyłowka-dobromiły-jaskot-806 (accessed: 14 maja 2016).

²⁰ This information comes from mail correspondence with the composer.

²¹ Apart from the works released on this CD, the other pieces performed during that concert were Krzysztof Penderecki's Quartetto per archi no. 1 and Kazimierz Serocki's Phantasmagoria [editor's note].

of a given piece does not exclude the possibility of interpreting that composition as belonging to an altogether different 'current'.

It is my hope that the selection of chamber music presented here to illustrate problems of sound exploration in 20th- and 21st-century music may well serve to demonstrate the complexity of the subject, to study the ways in which sound can be shaped (for which the composers' imagination is the only limit) and to what extent this aspect can dominate a music work. It will make me happy if my essay also provokes the audience to think, and perceive in sound exploration something more than a mere pursuit of novelty, of ever new still undiscovered 'sound effects'; to refrain from separating the various sound-related events from the other components of the music and from the overall artistic concept; to treat the many visions of sound as an expression not so much of collective tendencies or generational preferences as of creative freedom. It is a challenge for the intellect, but a genuine feast for the senses.

Iwona Lindstedt







1. Tomasz Sikorski (1939–1988) <i>Autograf</i> for piano (1980)	05:09
Martyna Zakrzewska – piano	
2. Zygmunt Krauze (b. 1938) String Quartet No. 2 (1970)	16:22
ANTARJA QUARTET: Barbara Mglej — 1 st violin Elżbieta Mudlaff — 2 nd violin Magdalena Chmielowiec — viola Jakub Gajownik — cello	
3. Magdalena Długosz (b. 1954) SaxSpiro for saxophones and electroacoustic layer (2011)	15:58
Krzysztof Guńka – saxophones Magdalena Długosz – sound projection	
4. Zygmunt Konieczny (b. 1937) A Poem for string quartet (2016)	06:03
ANTARJA QUARTET	

5. Zbigniew Rudziński (b. 1935) Study in C for any instrumental group (1964)	06:15
members of ANTARJA QUARTET and SPÓŁDZIELNIA MUZYCZNA CONTEMPORARY ENSEMBLE Maciej Koczur – conductor	
6. Weronika Ratusińska (b. 1977) Amarcord for violin and piano (2000)	09:09
members of ANTARJA QUARTET and SPÓŁDZIELNIA MUZYCZNA CONTEMPORARY ENSEMBLE Barbara Mglej – violin Martyna Zakrzewska – piano	
78. Tadeusz Wielecki (b. 1954) Gentle Swaying dramatised form for bass brass instrument, viola, two small choral groups, and speaker (2016) – excerpts 7. Whispering 8. Silver-Tongued Malefactor	01:57 04:29
members of ANTARJA QUARTET and SPÓŁDZIELNIA MUZYCZNA CONTEMPORARY ENSEMBLE: Krzysztof Guńka – saxophone Magdalena Chmielowiec – viola WESPÓŁ GROUP Tadeusz Wielecki – reciter	

Maciej Koczur – conductor

Curator of the current: Krzysztof Szwaigier

The REDUCTION concert was a multimedia spectacle which took place on 24th June 2016 at the rooms of the National Audiovisual Institute (currently the National Film Archive and Audiovisual Institute) in Warsaw. Because of limited space on the CD recording, the current edition could include only a small section of that rich programme, with the editor regretfully relinquishing the following points: The Rise of a Dancing Sun by Dorota Dywańska, Progression for piano and x hands by Kazimierz Pyzik, Already It Is Dusk (String Quartet No. 1) by Henryk Mikołaj Górecki.

Together the CD's programme, the curator's essay also had to be abridged, with apologies from the editor to both the author and readers. The full version is available in the programme book of the Seven Currents Festival and Concert of Seven Premieres (Polish Composers' Union / POLMIC Polish Music Information Centre, Warsaw 2016).



What is this reduction all about? What is to be reduced? Should we reduce at all? Music develops, after all, it grows, rather than shrinking. New ideas and techniques are born all the time. Composers and performers constantly discover brave new worlds of sound and emotion. The tendency is to add, not to take away. Why should we take a step backwards?

Reduction is nothing new or special in the world of art. Adding and taking away has been going on for ever, and more manuscript paper has ended up in the dustbin than on the publisher's desk. "It doesn't matter what we write; what matters is what we throw away," Witold Lutosławski is reported to have said. "I take all the sounds that I know, throw out those that I do not want, and make use of those that are left," explained Debussy, alluding to Michelangelo's claim that "the sculpture is already complete within the marble block [...] I just have to chisel away the superfluous material." In the 20th- and 21st-century minimal music, this self-limitation led to the extremes of pure musical essence.

reduction

Reduction is the opposite of expansion. Non-avant-garde by nature, rather than pushing forward reduction reaches deep inside. This does not preclude the possibility of the final product being extreme and radical. There are many ways in which reduction can be effected. It may have many aims and results, and the aim need not always be the same as the end result. In a great many cases, it is the work that 'tells' the composer what it wants to become and what proves ultimately important in it. Minimal music (rooted in the reductionist stance) particularly abounds in examples of compositions which became something different from what their authors originally intended. Most of all, the initial, rational premises had to give way when confronted with the suggestive expressive force which the music acquires based on those early assumptions. For instance, what proved important was not the observation of the gradual shift between sound layers (Steve Reich), but the hypnotic repeatability of the melodic pattern; not the principle of textural unity (Zygmunt Krauze), but the expressive power of harmonies meeting each other and disintegrating; not the mental image of a long sustained note as an infinite line (La Monte Young), but the disturbance in the perception of time that takes place in an eventless space; not the acoustic representation of an echo (Tomasz Sikorski), but the esoteric aura of sound delay liberated from its source; not the montage and juxtaposition of chord progressions (Philip Glass), but a new type of harmonic expression.

In order to reduce, we first need to have something at our disposal. The scope of musical possibilities is enormous. The first stage of reduction consists in selecting the appropriate field. Only then can we begin our search for the simplest, musically indispensable and sufficient elements. If the field that we have selected for reduction is wide enough, the results of such a procedure should clearly be felt. If the field was

excessive, it is even better, since in such a case we perceive the limitations as a remedy. Excess is frequent in music; we notice it usually when the first fascination is over, and when our craving for the grandiose has been satisfied. The need for a change and purification actually becomes obvious at this point.

Self-limitation normally results from a reflection on the sense of the composer's work, not necessarily from cool speculation. That 'less means more' and 'small is beautiful' is often a conclusion that springs from the composer's personality. The inspirations acknowledged by reductionist composers are frequently striking. Zygmunt Krauze points to his fascination with Strzemiński's two-dimensional painting, and La Monte Young —with the incessant buzs of the transformer. It is most likely our inborn qualities that make us receptive to such peculiar revelations. The essentialist stance of some composers stems, to a large extent, from their personalities. This is another reason why the process of reduction triggered by personal factors will lead to a different final result in each individual case.

Provided this process has been accurately carried out, selection begins to make sense. Artistic endeavour turns out to have the value of giving birth to a new important quality — not through the addition of new ingredients, as is usually the case, but through their limitation. The aim, however, is not to trace back our steps through the history of music, because this would lead to a mere repetition of what existed in the past. Reductionists do not excavate history, but seek condensation. They dig not for coal, but for diamonds. Their ideal is the essence reduced to a single point.



That model point may also be attained in a different manner, not through gradual concentration, but all at once, as a consequence of the composer's decision. There is no reduction and no selection here. Artists begin with a kind of *tabula rasa* (naturally, we know that in reality such a state does not exist), and arbitrarily define their starting point. This method is called elementarism, and can be viewed as the opposite of reductionism. However, though the direction we take to reach the essence is different in either case, the condensed matter is later utilised in the same fashion, through its dissemination in musical space, either by way of repetition or by modifying the initial structure and its derivatives. In this way, the transformations of music material are limited by the qualities of the original element.

essence

The hidden potential of accumulated ideas and structures, be they reductionist or elementarist – is of many different types. They may become exhausted fast or gradually, exert a strong or a feeble impact, be more or less universal, suggestive, etc. The original essence remains comprised in the music and fills its space with its qualities, endowing it with its own individual taste regardless of the form that the composition will take, just as tea brew tastes the same in every cup regardless of its shape.

Compression / decompression is an idealised model of the process of music composition, which brings together the germinal motif, texture and form. In practice, this process takes countless different shapes. The reductionist elements in music may frequently concern not the whole work, but only its part, and may not be strictly applied. The large number of individual approaches makes for the wealth of forms and shapes in the works of such composers as Giacinto Scelsi, Steve Reich, Wim Mertens, Meredith Monk, Karlheinz Stockhausen, Laurie Anderson, Zoltán Jeney, John Cage, La Monte Young, Simeon ten Holt, Robert Ashley, Peter Michael Hamel, Phillip Glass, György Ligeti, Luis Andriessen, John Adams, Terry Riley, Jonathan Harvey, David Lang, Alvin Lucier, Klaas de Vries, Robert Moran, Phil Niblock... (I will not list the Polish ones here). Their output has variously been described as minimal, meditative, contemplative, processual, phasic, pulse, trance, repetitive, unistic, natural, standing, static, ambient, new age, new simplicity, etc. All these labels refer to the type of impression received and to the possible meaning or composer's intention. Despite terminological differences, their semantic fields strongly overlap, and they can therefore frequently be used interchangeably. The word 'minimalism' has gained the greatest popularity, owing to its intuitively comprehensible sense and the attractiveness of its model example in the form of American modal-repetitive music.

When reductionist and elementarist compositions suddenly emerged in the music scene, they offered a type of impression that was radically removed from audience expectations in those days. They were

perceived in terms of lack; first of all – the lack of differentiation, and the composers themselves were criticised as inept. This obvious misunderstanding resulted from one banal misconception. Critics assessed those fundamentally new and distinct artistic phenomena using criteria which were not suited to describing them. Discussing the 'current of essence' in the same terms as the avant-garde, Romanticism, Baroque, Classicism, or popular music is simply pointless. Reduced types of sound call for a reduced way of listening. Only after we have freed our expectations of this balance will the state of perception specific to this music become accessible to us. It is a state that could be called 'dynamistatic'.

Dynamistatics is a coinage that describes how our perception works in contact with 'essential' objects. When they are monolithic (as in minimal music), our imagination or the careful observation of minute changes will make up for the missing diversity. When they are dual (double-sided, as when dynamic melody is presented against a static ostinato), perceptive activity will focus on the effort of bringing together those incongruent layers. The process works similarly when the music alternates between static and dynamic, as when loud sound units are separated by silences.

precursors

In Poland the idea of musical reduction began to be explored even before the modernist/postmodernist turning point which came in 1968. The first pieces belonging to a current that openly rejected the serial-ist-aleatory complexity were written in Poland in 1963–1964 by five composers: Tomasz Sikorski (1939-1988), Zygmunt Krauze (b. 1938), Zbigniew Rudziński (b. 1935), Zygmunt Konieczny (b. 1937), and Henryk Mikołaj Górecki (1933-2010). All these artists represent the 'minimalist generation' of composers born in the mid-to-late-1930s (only Górecki belonged to the 'sonorist' generation born in the first half of the same decade). Generational divisions do play a role since they indirectly demonstrate the influence of 'the spirit of the age' on fundamental changes in music.

Each of the composers solved the problem of musical 'superfluity' in his own individual manner. Interestingly, even Krauze and Sikorski, despite being close friends from their youth and maintaining regular contacts, developed two quite separate, radically different models of elementarism in music. Krauze's *unism*, with its calm type of expression, emphasis on continuity and avoidance of repetitions, is the very opposite of Sikorski's violent and obsessive recurrent dissonances separated by long fermatas. Konieczny's tond music stands in an even stronger contrast to Górecki's dissonant idiom, and Rudziński's piece based on just one sound is far removed from all the other fob. The US minimalists (all of them) likewise belong to the generation of the mid-to-late-1930s. Striking coincidences concern not only their dates of birth, but also the dating of their first compositions, their titles, the preferred performing forces, the shaping of mu-

sical time and textures - all this on both sides of the ocean. Because of the 'iron curtain', which enclosed the inhabitants of communist Poland in the ghetto of the socialist Fastern Bloc, and owing to the free world not being interested in our country at that time, one can hardly talk about mutual influences here. Rudziński's Study in C, a free form to be performed by any instrumental group, was written in the same year (1964) as Terry Riley's In C (also a free form for any ensemble), which became more widely known thanks to being released on an LP in 1968. In Riley's piece, the note C, pulsating in octaves, becomes the basis for a complex patchwork made up of segments of the C scale, which provided the model for the later modal-tonal mono-textures of the American minimalism. Rudziński's concept is more economical since it does without melody, harmony or scale. Expansion of the single note is made possible by multiplying it in octaves, by differentiating timbre, dynamics, and possibly also topophonics. An even closer analogy to such an approach than in Riley can be found in La Monte Young's Dream House (1962), which exclusively explores one pitch. Similarly, the technique of gradual shifts between motivic units (phasing) was discovered independently by Sikorski (Echoes II. 1963) and Reich (Its gonna Rain, 1966); both these works are based on tape recordings. There is also a significant resemblance between the modal-chordal ostinatos in Konjeczny (Such a Landscape, 1963) and in Glass (Music in Twelve Parts, 1974). Despite all these similarities, it is a fact that "[...] minimalism in American music was a current categorically opposed to both aleatoricism and serialism, that is, to directions characteristic of the US and European avant-gar-



de. In Polish minimalism, this opposition is not so strongly felt," as Joanna Miklaszewska claims¹. Let us have a closer look at the earliest Polish works representative of this new trend.

Zygmunt Konieczny's *Such a Landscape* for voice and ensemble (1963) is a highly unusual piece. At that time, it stood out from both contemporary classical style and the popular music that Konieczny began to write, having interrupted his composition studies. Its harmonic language only has counterparts in the music of the minimalists written more than a dozen years later. The process of chord formation is based on an elementary unit consisting of the two lower notes (A and G) only, which are performed alternately at the distance of a major second. The other element which decides about the essentialist character of this music is its duration, which systematically increased in the successive performances, until it more than doubled. At Ewa Demarczyk late recitals, the sense of maximum duration went well beyond the objective perception of time. This was signalled by the way in which the extremely stretched-out phrases were performed, on the verge of breathing possibility and expressive breakdown.

Zygmunt Krauze's Five Unistic Pieces for piano (1963) inaugurated the unistic period in his output. Unism as the idea of uniformly filling in the surface of the painting was initiated by Władysław Strzemiński. In order to translate this idea into music, Zygmunt Krauze developed his own technique of composition based on flat melodic lines subsequently assembled into a multi-layered structure. As the germ for the generation of such lines he used the succession of the smallest intervals available (seconds), while the first and central sound (recurring in transposition in the other parts) is a note situated centrally on the keyboard. In this particular cycle, Piece IV comes the closest to the postulate of a unified texture. Musical unism is not reductionist; conversely, it is projectional, because it starts with a central element and later elaborates on the consequences of this choice.

Tomasz Sikorski's *Echoes II* for 1–4 pianos, percussion and tape (1963) represents in a nutshell the idea, technique and style which would remain fundamentally unchanged until the end of the composer's life. Just as Krauze had a 'revelation' when visiting an exhibition of Polish constructivist paintings, so for Sikorski the powerful experience of the echo in the Tatra mountains was an inspiration for his music. This is reflected in the title of the work he chose as his opus one. For a sound, echo acts as its resonance, is shadow, aura or spectre. This elementary acoustic phenomenon here becomes the point of departure for a static presentation of successive forms of sound, attacks, decays, and silences. "On the whole, Sikorski's technique of composition is characterised by a radical limitation of components, and simplicity of all the means applied. Sound with its decay and reverb was for him the most important element.

¹ J. Miklaszewska, Minimalizm w muzyce polskiej [Minimalism in Polish Music], Musica lagellonica 2003, p. 152.

This is why his music is static and subdued, though not entirely devoid of dramatic accents," wrote Ewa Wóitowicz².

Zbigniew Rudziński's *Study in C* for any instrumental group (1964) condenses the musical essence down to just one pitch. One could hardly imagine greater self-limitation. Radical self-restraint with respect to pitch allows him to play in a more clear-cut manner with the other sound parameters. The composer stipulates that the last sound unit must not comprise the C note. *String Trio*, from the same year, operates in the 1st movement with a unified modal texture, notated in unison, but interpreting depending on the clef used for the given instrument.

Choros I Op. 20 for strings (1963–1964) by Henryk Mikołaj Górecki opened a new chapter in that composer's work. From that moment on, he would strive to perfect his own, autonomously developed tools of composer's self-discipline, based on the simplest components. The piece is distinguished by the precedence of uniform sound material, which is gradually extended from unison to complex clusters. The new elements are periodicity and evident unity of sound throughout the piece (which remains uniform despite the complex material). "His time scale and the severely pruned timbral and motivic resources perhaps have their closest counterparts not in the medium of music but in that of meditation or contemporary abstract painting," commented Adrian Thomas³. The performing forces used to produce this massive sound are ideal for sonoristic modelling. Nonetheless, the composition proves to be a confession of faith in essentialism.

In later years, with the expansion of American minimalism and the popularisation of computer software, the reductionist style was taken up by several composers of the younger generations, some of whom wrote functional music for the theatre, film, television, and the radio. Now, more than half a century after the essentialist trend was initiated in Poland, it still goes nearly unnoticed. Not only do we have no monograph publication discussing this trend, but also no detailed description has been printed in the press, no major CD release has come out, no festival or concert of elementarist-reductionist music has been held (this concert is therefore the first). The consequences of this state of affairs are quite serious. Focused on the outdated belief that talent is superior to ideas, we give up of our own accord what appears to be the most important to external observers; namely, the conceptual dimension of music composition. Polish music cannot boast such inventions as polyphony, open forms, the motet, the opera, polyphonic techniques, dodecaphonic and serial music, the sonata form, etc. Nevertheless, Polish composers have

E. Wójtowicz, 'Sylwetka Tomasza Sikorskiego (1939-1988)' ['A Profile of Tomasz Sikorski (1939-1988)'], in: Muzyka polska 1945-1995 [Polish Music 1945-1995] (eds. K. Droba, T. Malecka, K. Szwajejer), Akademia Muzyczna w Krakowie 1996, p. 284.

³ A. Thomas, *Górecki,* Clarendon Press 1997, p. 51.

made significant contributions in two areas of the world's music history: essentialism and sonorism. These two trends have not gained due appreciation in our own country, though sonorism has acquired a certain status thanks to the attention dedicated to this phenomenon by foreign critics. Meanwhile, reductionist essentialism still functions on the margins of barely elementary presence.

the concert

To reduce Polish reductionism to just one event is a difficult task, not only because of the number of existing works, but also due to their specific character. Minimalist compositions tend to be long, while the concert is rather short, which meant that duration became one of the criteria for selecting the music. The other ones were: to include works by the pioneers of essentialism, written 53 years ago; to make our selection representative of the Polish variety of this trend, expressively diversified, and non-hierarchical (which means we chose not to assess any elements apart from technique). Of the founders of the current, only one early work (by Zbigniew Rudziński) has been included in the concert programme. The pieces by the other four composers were written later, whereas the compositions by Dorota Dywańska, Magdalena Długosz, Kazimierz Pyzik, Weronika Ratusińska, and Tadeusz Wielecki provide a significant complement for those early ones. [...]

Tomasz Sikorski Autograph

The composer's concise musical autograph, forming an arch that bridges the only two long-sustained pitches, C and G flat. These two are complemented by fast repetitions of dissonant echoes. The result are alternating states of sound attacks and decays, separated by fermatas. *Autograph* confirms the qualities of Sikorski's personal style, such as maximum reduction of musical means, repetitions, static character, the use of echoes, silences, formal returns, and the specific timbre of the piano.

Zygmunt Krauze String Quartet No. 2

This composition was first drawn on paper. The composer's archive contains sketches of four lines, pulsating with one common oscillation that reflects the fluid changes in ambitus, amplitude, and tempo. This geometrically conceived music retains the elementary character of the means applied, which was characteristic of the earliest pieces of unistic music. Development of form is governed here by the principle of mirror symmetry, applied both vertically (along the successive axes of vertical harmonies) and hori-

zontally (along the central pitch axis of a¹). The music builds up and recedes in a non-schematic fashion, representing ever new configurations of dynamics, pitches and tempi, but without losing its fundamental quality, that of continuity (an obligatory *legato sempre*). The texture expands and shrinks in turns, which shapes the oscillating profile of a potentially infinite sound progression.

Magdalena Długosz SaxSpiro

The uniformity of this music depends on the vibrations of the reed. The samples submitted here to electronic transformations were recorded by Daniel Kientzy on seven different types of saxophones, from sopranino to contrabass. During the concert, the soloist plays two saxophones, a soprano and a tenor one. The saturated sound of the electroacoustic layer is, despite its wealth, an expression of self-restraint. The music contains none of the effects with which many composers of electronic works attempt to attract our attention, such as vrooms, acoustic feedback, beats, errors, etc. This non-repetitive music consists of continuous streaks encrusted with the sonoristics of a live instrument. The dominant qualities are: the diversity of fluctuations, the 'breathing' element suggested in the title, and continuity as a principle of development. During live performances, Długosz adds what she calls 'interpretative enlivenment', derived from spatial sound projections personally controlled by the composer.

Zygmunt Konieczny A Poem

Konieczny's music invariably starts with text and singing, even in the case of textless instrumental works, such as this one. The piece is an adaptation for string quartet of one movement from his *Quartet for Four Violas da Gamba* (commissioned by Forte Foundation) of 2011. Its characteristic language was first applied by the composer in his music for Stanisław Wyspiański's drama *November Night*, staged at Cracow's Stary Theatre in 1974. He operates with alternating dynamistatics, with successions of sound an silence, using the musical components in a highly ascetic manner. The collective expression is laconic; the composer applies parallel chord shifts, and creates uniform a texture. The short jagged phrases divided by pauses build up a strange aura of tension, more lyrical than dramatic.

Zbigniew Rudziński Study in C

One could hardly imagine more radical self-limitation. The pitch material in Rudziński's *Study* consists (with one exception) of just one note, that of C. Diversity is introduced by changing registers, types of articulation, dynamics, tempi and the durations of each of the 13 sections. It is only toward the very end that we find in the score the symbol of a crossed-out C, which means that one can play any pitch here except for the eponymous C.

Weronika Ratusińska Amarcord

The ethereal character of the tonal figural motifs, repeated and subtly transformed, is diversified at two places by the use of an echo effect produced by an audio delay device. "In Rhaeto-Romance, amarcord means something like 'I recall' [...]. However, this is not a programmatic piece, and it contains no references to Fellini's eponymous movie. The music represents separate images that appear in our subconscious, and may be enhanced by repetitive music," wrote the composer in her commentary to a CD of her own chamber music³. The composition was dedicated to Patrycja Piekutowska.

Tadeusz Wielecki Gentle Swaying

The stage action is economical here, and the its aim remains mysterious. The music balances and alternates between several opposites: the left and right sides, movement and motionlessness, meaning and nonsense, instrument and voice. The text layer brings in additional dynamistatic illusions. *Gentle Swaying* is an adaptation of *Subjective Model. Dramatised Form* for tuba, viola, tape and an informal group of performers, written in 2012. There are several versions differing in performing forces, and the music can variously be assembled on the basis of about a dozen spoken, played or mixed sections. The notation consists of music notes, text (description and content), as well as recorded sound (tape). At this concert, the following sections will be performed: *Time Machine, Whispering, Silver-Tongued Malefactor*, and *Gentle Swaying*⁵. Both the text and the dramatic development have been designed by the composer himself.

⁴ Weronika Ratusińska - Chamber Music, DUX 0580.

⁵ Of the above, only Whispering and Silver-Tongued Malefactor have been included in our CD programme.

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Whispering
Whisper, Whisper, Whispering,
Whisper, Whispering.
Whispering. Whispering.
Whisper, Whisper, Whisper,
Silver-tongued malefactor
Oh, gee, what a Jura - gianormous!
oh gee
oh gee
oh gee
geeiura
iura
jura [...]
Gentle swaying
GEN - TLE
SWAY - ING
-JUST
NICE - A
GILE
[...]
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Krzysztof Szwajgier





1. Hanna Kulenty (b. 1961) Preludium, Postludium and Psalm for cello and accordion (2007)	12:45
TWOgether Duo: Magdalena Bojanowicz – cello Maciej Frąckiewicz – accordion	
2. Jarosław Siwiński (b. 1964) Sestetto for string quartet, double bass and piano (2013)	15:11
Polonika Quartet (formerly: Opium String Quartet): Agnieszka Marucha – 1 st violin Anna Szalińska – 2 nd violin Magdalena Małecka-Wippich – viola Olga Łosakiewicz-Marcyniak – cello	
Małgorzata Kołcz – double bass Julia Samojło – piano	
3. Jerzy Kornowicz (b. 1959) Bells of Nielisz (from the cycle Time is Glowing)	16:32
for two pianos (2011)	
DUO APPASIONATO: Dominika Grzybacz & Klara Kraj – pianos	

Marcin Błażewicz (b. 1953) Piano Quintet "...meadow spirit, field spirit..." (2004) 11:33 Julia Samoiło - piano Polonika Quartet Tomasz Jakub Opałka (b. 1983) Loca deserta 09:33 for classical guitar and string quartet (2012) Aleksander Wilgos - guitar Polonika Ouartet 6. Bartosz Kowalski (b. 1977) Circles on the Water 07:08 for harp, vibraphone, piano and string quartet (2011) Ilina Sawicka - harp Krzysztof Niezgoda – vibraphone Bartosz Kowalski - piano

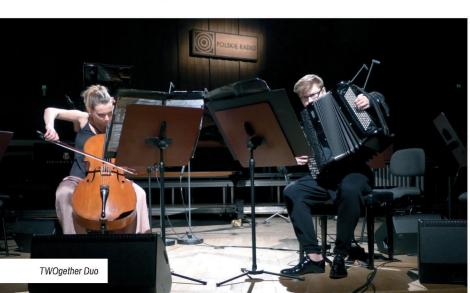
Ilina Sawicka – harp
Krzysztof Niezgoda – vibraphone
Bartosz Kowalski – piano
Katarzyna Denkiewicz – 1st violin
Iga Wasilewska – 2nd violin
Jerzy Sawicki – viola
Karolina Pływaczewska – cello

Curator of the current: Małgorzata Gasiorowska

The ENERGY concert took place on 25th June 2016 at the Witold Lutosławski Polish Radio Concert Studio in Warsaw

Because of the space constraint on the audio CD and the need to select compositions, the present edition does not include the concert performance of the most classic work, well-known and widely available on the market and the internet: Sonata for solo violin No. 2 by Grażyna Bacewicz.

Together the CD's programme, the curator's essay also had to be abridged, with apologies from the editor to both the author and readers. The full version is available in the programme book of the Seven Currents Festival and Concert of Seven Premieres (Polish Composers' Union / POLMIC Polish Music Information Centre. Warsaw 2016).



Panta rhei, 'everything flows', everything is in movement. Changes are the universal principle, said Heraclitus, one of the first philosophers of nature. Humans, who are part of this primum mobile, have looked since prehistory for their place in the Cosmic Mechanism, and striven to establish their own rules that would decide about the fates of individuals and communities. Have we been guite successful in this effort? "Our nature consists in movement; absolute rest is death." This strong opinion can be found in Chapter II of Blaise Pascal's Pensées (Thoughts). The philosopher does not deny the value of reflection and contemplation that are associated with moments of rest (he writes about it in the following sections of his notes). His radical conclusion becomes more understandable when we realise that the original French word entier (translated into English as 'absolute') connotes inertia, abandonment of purpose and the refusal to act, for either physical or psychological reasons. The natural human tendency not to remain passively motionless is anthropologically justified, both by the changing conditions of life and culture in which the human species evolved, and in psychological terms (these two spheres are naturally interrelated). Homo inquietus, the restless human, is an individual driven by a boundless cognitive passion, exploring, but also striving to give vent to emotions and turn them into a message that others will be able to understand. This takes place not only in verbal form, but also on the level of supra-verbal communication, which some consider as the most perfect form, since it comes close to the essence of being, and allows one to express intersubjective experience. From the primitive human's first cry, that Ur-source of all music, to the sophisticated forms in which sounds have been shaped over the ages by countless composers - the very concept of music has significantly expanded its scope. One element remains constant; music always takes place in time. The real time of a music composition is filled with sounds of a varying degree of intensity. What decides about the character of a music work is agogics. that is, the combination of rhythm, tempi and dynamics. These fundamental truths need to be recalled here, since in 20th- and 21st-century music those elements - 'secondary' to melody according to traditional musicologists - constitute, in combination with the type of sound, the dominant quality that determines the style of a given piece.

Music knows two opposed states, which we could call – after Bohdan Pociej – the 'state of *adagio*' and 'state of *allegro*'. *Adagio*, according to that author, expresses the will to last, "the longing – metaphysical, not sentimental! – to raise oneself from the depths of mundane existence to the heights of eternal Life." The 'state of *allegro*', on the other hand, is considered as an expression of what philosophers call 'immanent life', epicurean in spirit – a kind of moderate hedonism. That music affects our emotional sphere was known already to the ancient Greeks, who attributed specific expressive qualities to the various scales,

¹ B. Pascal, Pensées, no. 641 (129), Penguin Books, London 2003.

² B. Pociej, Późny styl: Wagner-Bruckner-Mahler [The Late Style: Wagner-Bruckner-Mahler], in: Styl późny w muzyce, literaturze i kulturze [The Late Style in Music, Literature and Culture], Katowice 2002, p. 104.

claiming that they could exert an impact on human morality. Contemporary music psychology discusses this problem in great detail, conducting multidirectional research that involves various groups of people, and drawing conclusions that concern "emotion and meaning in music." to quote the title of Leonard B. Meyer's famous treatise³. On the basic level, we can study different people's reactions to various sound stimuli. Fast tempi often cause emotional agitation, as we know, but depending on the configuration of other elements, such as volume, rate of change, and dynamic intensity - this agitation can be of a positive or negative type, from joy to fear and anger. The range of those reactions depends on how representative the sample groups were, and what kind of music was played to them. This field is too wide to be discussed here in detail. Studies on the basic level, which classify reactions to elementary sound stimuli, tell us nothing about the historical conditions to which music owes its shape, about its aesthetic and cultural background in the given period, and about the origins of historical and individual styles in music. At this point one might ask whether there are any fundamental principles which determine music regardless of its style; what spiritual states that determine the identities of individuals and communities does music define? In this context one can hardly fail to mention Friedrich Nietzsche's dualist concept of art. His theory of Apollonian and Dionysian art has survived to our times in a simplified form, far removed from the author's intricate argumentation, which referred mostly to German Romantic music and the works of Wagner. The metaphor concerns 'Apollonian art'. harmonious and emotionally balanced. enclosed in a logical and predictable formal framework, as opposed to 'Dionysian art', violent and unpredictable, which, like the eponymous deity, destroys the existing order and allows contact with primeval and instinctive powers4. This metaphor has become a useful tool for describing numerous phenomena in both historical and contemporary music. One must remember, however, that the two principles seldom appear in music in their pure form; more frequently they dialectically interact.

Bohdan Pociej characterised Baroque music as follows:

Music of the Baroque era is full of movement, which seems to fill that music entirely. Movement leads to changeability, but underlying all that motion and changes, something constant seems to appear and consolidate in it: a form, a construct, a shape [...]. Under the surface of movement in Baroque music forms (with the possible exception of some forms such as preludes, which depend on pure motion of sounds) – we find permanence and stability⁵.

³ L. B. Meyer, Emotion and Meaning in Music, University of Chicago Press 1961.

⁴ E. Fubini, History of Music Aesthetics, transl. Michael Hatwell, Macmillan 1990.

⁵ B. Pociej, Idea, dźwięk, forma [Idea, Sound, Form], Cracow p. 72.

As examples of that dialectic of stability and changeability in Baroque music forms, the author quotes the fugue and the passacaglia. Both of them are still practised nowadays. Of special interest is the variation-ostinato-based type of the passacaglia, innumerable versions of which can be found in pieces which, albeit not using the generic name of this form, draw on the same idea of repeating (in countless variants) a pattern that 'swells' at times with accumulated energy, increasing ambitus of sound, until it reaches a culmination and a final point of relief. There are a great many examples of such music among works representing the 'energetic' trend. Rather than being born ex nihilo, they look back to medieval models of repeatability that intensifies musical progressions – to the modal ordines and the isorhythmic motet.

Movement and the fast flow of energy may evoke positive feelings, generate joy, or - as in Nietsche's proiect - represent a 'tragic worldview'⁶, free from illusory projects for humanity's 'improvement' through scientific progress or a new organisation of social life. This 'tragic' element reveals instincts that are part of human nature, but lie dormant under the surface of culture. We find it in the vitalism of 20th-century music. in many compositions by Béla Bartók, Igor Stravinsky, and Sergei Prokofiev, Stravinsky's Rite of Spring, riven by seismic shocks, is not a pagan ritual viewed from the heights of "the safe and comfortable tower of culture." but an attempt to identify with the ancient rite. "Pagan barbarity, quick-tempered melancholy, demonic tendencies, and terrifying laughter - are the Hungarian elements present both in Bartók's music and in Endre Ady's poetry, which was close to Bartók's heart and exerted a fundamental influence on the latter's aesthetic," wrote Witold Rudziński about the music of the composer of Bluebeard's Castle⁸. Prokofiev is not such an obvious exponent of this expressionist barbarism, despite the vitalistic character of many of his works. 20th-century vitalism took many forms, frequently shaped by contrary ideologies that characterised the age of industry and technological progress. The apology of vitality, energy, strength and dynamism as qualities of modern civilisation is expressed both in the 'industrial' works of the Italian futurists, who attempted to reject the past and its cultural heritage, and in the anti-Romantic pieces written by composers who drew on the energetic character of Baroque and Classicist music, looking in those periods for a model of Apollonian order and harmony, 20th-century vitalism, as we can see, manifested itself in many ways - not only iconoclastic and riotous, presided over by the insatiate Dionysus, but also classicist and 'Apollonian'. The term 'vitalism' points more to the overall character of the music than to its stylistic features. Some elements of vitalism can also be found in the works of the late Romantics, such as Franz Liszt. In 20th-century music, this type of expression is referred to as barbarism, fauvism, or motorism. Some compositions inspired by folklore, and in particular - by the rhythms of 'energetic' dances

⁶ F. Nielzsche, The Birth of Tragedy, Or: Hellenism and Pessimism, transl. Ian C. Johnston, released online December 2000; ch. 17; https://archive.org/stream/BirthOfTragedy/bitrad_djvu.txt, accessed 19.12.2019.

⁷ M. Piotrowska, Neoklasycyzm w muzyce XX wieku [Neoclassicism in 20th-Century Music], Warsaw 1982, p. 27.

⁸ W. Rudziński, Warsztat kompozytorski Béli Bartóka [Béla Bartók's Composition Technique], Cracow 1964, p. 12.

– are also part of this trend. The oberek-type 'whirling' in the finale of Grażyna Bacewicz's *Piano Concerto* (1949) is the purest form of vitalism inspired by folklore. Michał Spisak's *Concerto giocoso* (1957), frequently awarded in competitions, represents a cheerful type of vitalism, while Grażyna Bacewicz's *Concerto for String Orchestra* (1948), hailed by Stefan Kisielewski as "a contemporary Brandenburg Concerto", is a crowning example of how vital force can be contained in a Baroque-Neoclassical model. Kisielewski himself has many 'energetic' pieces to his name; their character is evident in titles such as *Moto perpetuo* for piano (1953) and *Perpetuum mobile* for orchestra (1954).

The energetic nature of a music work need not manifest itself exclusively in motoric drive. In the late 1950s and early 1960s, a peculiar type of vitalism emerged in Polish music. It took the form of 'sound-oriented explosions', sometimes ordered by strict (for instance, serial) principles. The phenomenon is based on various types of sound, produced in many cases by means of unconventional techniques on traditional instruments, or using new sources of sound, such as the electronic media. In its multiple varieties, it turned into an autonomous current known as sonoristics (from the French *sonore*, meaning 'sonorous'), to which, however, a separate concert has been dedicated at this Festival.



"Action' music, full of diverse forms of motion, lightning-fast changes, overflowing with sound events" was one of the key aspects of the programme of the Warsaw Autumn festival in 2015. Its second component was "music of 'still time'." The term 'dynamistatics' was coined by Krzysztof Szwajgier, member of the Festival's Programme Committee, to represent this two-directional character of the Festival programme. 'Action music' was represented by various aesthetics, from works inspired by natural phenomena to those drawing on rock-type noise sound.

The majority of music works, however – not only those present at our Festival – combine both elements: stasis and action, interlinked in imitation of the natural phases of natural and human life. Admittedly, the compositions selected for the programme of our concert dedicated to 'Energy' are grounded in the human biological tendency to let vital powers find release in music full of movement and of changing sound phenomena, or of ritualistically reiterated rhythmic structures. This does not mean, however that the life-embracing drive, resounding with élan vital, is not interspersed in this music with passages in which time slows down, and action becomes less intense for a moment before sound space begins to be moulded again with a redoubled energy.

Hanna Kulenty Prelude, Postlude and Psalm

Hanna Kulenty described one of her composition strategies as 'European trance music', which emphasises the autonomous character of this way of managing time and form in a music composition. *Prelude, Postlude and Psalm* for cello and accordion (2007) form an emotional arch. It opens with single notes in the cello, which begins the 'preluding' action, and enters into various textural and temporal relations with the accordion throughout the piece. The density of music events and the hypnotic time loop created by repetitions of selected figures reach their apogee at one point. "Sequences of 'short' and 'medium' times together form one 'long' time – a psalm, which becomes a kind of logarithm for the entire composition," wrote the composer.

Jarosław Siwiński Sestetto

Mouvement is the title of one of Jarosław Siwiński's orchestral works. This multimedia artist does not limit himself to one trend in music, though movement and the resulting tension are the trademarks of much

[°]T. Wielecki, Dynamistatics, Programme book of the 58th "Warsaw Autumn' International Festival of Contemporary Music, Warsaw 2015.

of his output. The composer describes his Sextet for string quartet, double bass and piano of 2013 as a permanent crescendo. It opens with slow glissando-based streaks of sound in the strings, which do not prepare us for what happens next. The situation changes with the entry of the piano, which introduces a kind of anxiety, in a way 'opposing' the lazy arabeques of the strings. Finally the strings also become involved in the unyielding, unbroken ostinato of the piano, and when it seems that nothing can stop this rushing engine, it turns out that the piano is the 'driver', and it arrives at the terminus of this trip, situated in the low registers of the keyboard.

Jerzy Kornowicz Bells of Nielisz

Bells of Nielisz for two pianos resound in Jerzy Kornowicz's mind with memories of his childhood. It is a sentimental journey to people and places about whom he talks in his extensive commentary on this piece, printed in the programme book of the 4th Festival of Premieres —'Polish Modern Music' held in 2011 in Katowice. The tolling bells are his lodestar in this trip to his homeland, and we hear their echoes in the music, as does the composer himself. "I continue to walk across the meadows — though they are no more, since the artificial lake has engulfed them — toward Nielisz hidden in the shadow of old trees, while time is glowing."

Marcin Błażewicz Piano Quintet "...meadow spirit, field spirit..."

Marcin Błażewicz is a composer, teacher and music life organiser. Unwilling to put on the straitjacket of just one style, he seeks inspiration in many cultures, philosophies, and myths, frequently very different from the European tradition. His works are characterised by powerful expression, a clear contour, and unconventional instrumentation. The cultural treasure hoard on which he draws for his compositions includes Polish or, more generally, Slav folk music, distinguished by original melodic patterns and type of expression frequently looking back to centuries-old rituals. This Slav spirit also inhabits the meadows and fields of his *Piano Quintet* (2004), in which a well-known folk melody undergoes many variations. The spirit itself comes from the Kurpie region and the Zielona Forest, as does the song that unifies the whole *Quintet – Consider, Mother, to Whom You Give Your Daughter's Hand*, expressing the anxieties of a girl who, aware of her beauty but deprived by tradition of the right to decide for herself, asks her mother to choose her future husband carefully.

Bartosz Kowalski Circles on the Water II

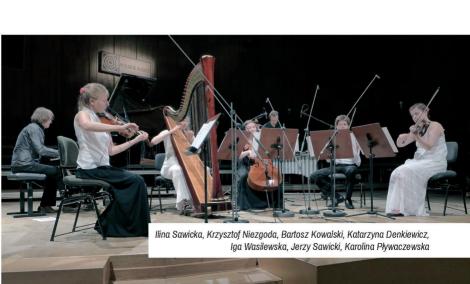
Moonlight Sonata, Raindrop Prelude – such titles strongly attract the audience, which hopes to hear the sounds of nature in the music. The ancient practice of mimesis does not, however, consist in copying reality, but rather in its creative transformations. Does Bartosz Kowalski's Circles on the Water II for harp and chamber ensemble (2011) also belong to this mimetic trend? "The idea of the work's construction is represented in its very title. I will therefore leave its interpretation to the listener's imagination," wrote the composer about the first version of his piece. Having cast a stone into the water, we observe how regular ripples spread ever further from the centre, ruffling the surface of the water. This is also how it works in Kowalski's piece – but with so much added poetry!



Tomasz Jakub Opałka Loca deserta

The title, as the composer explains, is the Latin name of a region on the lower Dnieper, east of the Dniester River, north and west of the Don and the Black Sea, This territory (in English - the Wild Fields) was known in Old Polish as Zaporoże (Ukr. Zaporizhia), but "the Latin name sounds more intriguing, especially in the context of the use in this piece of a classical guitar." wrote the composer, who thus describes the origins of his piece: "Commissioned by the Royal Castle in Warsaw for a concert dedicated to Poland's historical Eastern Borderlands, held as part of the 'Warsaw Autumn' festival in 2012, this work features a simple and clear-cut form, in three movements performed attacca. While exploring various ideas for this commission. I considered what this music should be about, or rather - what it should not be. I most certainly did not intend to refer directly to the folklore of the Polish-Ukrainian borderland. I chose to represent, using rather simple and economical means, a certain mood that had accompanied me when I once travelled in those regions. The sound of my music has also been influenced by what I imagine those places must have looked like in the times when they were referred to as 'loca deserta', what life looked like in that area and how few people lived there. However, I used no illustrative elements. I did not strive to portray anything in particular, apart from my mood," The wild landscapes, harsh living conditions, the relentless repeatability of the seasons and of human fates, but also that special, Eastern kind of nostalgia - all this is echoed, albeit not directly, in Opałka's dynamistatic composition.

Małgorzata Gąsiorowska



INDEX OF COMPOSERS AND WORKS

Zbigniew Bargielski String Quartet with Clarinet "On the Other Side of the Mirror"	CD 2 / p. 24
Marcin Błażewicz Piano Quintet ""…meadow spirit, field spirit…"	CD 7 / p. 97
Marcin Bortnowski Expectancy	CD 4/p. 51
Magdalena Długosz SaxSpiro	CD 6 / p. 80
Cezary Duchnowski & Paweł Romańczuk HybryDuo	CD 1/p. 8
Szabolcs Esztényi Creative Music 2016	CD 1/p. 8
Adam Falkiewicz The Night Home	CD 4/p. 51
Jacek Grudzień Ad Nαan	CD 4 / p. 50
Dobromiła Jaskot Hgrrrsht	CD 5 / p. 65
Eugeniusz Knapik I am Coming to You	CD 3 / p. 37

Zygmunt Konieczny A Poem	CD 6 / p. 80
Jerzy Kornowicz Bells of Nielisz	CD 7 / p. 96
Bartosz Kowalski Circles on the Water II	CD 7 / p. 97
Zygmunt Krauze String Quartet No. 2	CD 6 / p. 80
Stanisław Krupowicz Tempo 72	CD 4/p. 50
Andrzej Krzanowski Symphony No. 2	CD 3 / p. 37
Hanna Kulenty Preludium, Postludium and Psalm	CD 7 / p. 96
Aleksander Lasoń String Quartet No. 4 "Tarnowskie Góry"	CD 2 / p. 24
Krzysztof Meyer Piano Quartet	CD 2 / p. 24
Krystyna Moszumańska-Nazar Variants	CD 5 / p. 64
Aleksander Nowak Naninana	CD 3 / p. 37

Tomasz Jakub Opałka Locα desertα	CD 7 / p. 97
PRASQUAL PERNYAI	CD 2 / p. 24
Grażyna Pstrokońska-Nawratil como el sol e lα mαr	CD 3 / p. 36
Weronika Ratusińska Amarcord	CD 6 / p. 81
Paweł Romańczuk & Cezary Duchnowski HybryDuo	CD 1/p.8
Zbigniew Rudziński Study in C	CD 6 / p. 81
Tomasz Sikorski Autograph	CD 6 / p. 80
Jarosław Siwiński Sestetto	CD 7 / p. 96
Marek Stachowski Divertimento	CD 3 / p. 37
Marcin Stańczyk Attorno	CD 5 / p. 65
Witold Szalonek Improvisations sonoristiques	CD 5 / p. 64

Jagoda Szmytka pero	CD 5 / p. 65
Paweł Szymański Chlorophaenhylohydroxipiperidinofluorobutyrophaenon	CD 4/p. 50
Tadeusz Wielecki Gentle Swaying	CD 6 / p. 81
Sławomir Wojciechowski Blind Spot	CD 5 / p. 64
Anna Zaradny Octopus	CD 1/p.8
Agata Zubel Recital for 4	CD 1/p.8

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