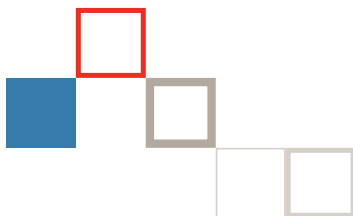
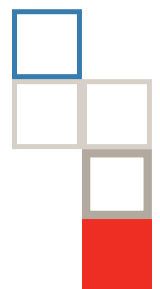


POLISH MUSIC SINCE 1945

THURSDAY 30 APRIL - SATURDAY 2 MAY 2009

1 Conference Programme 2009

Department of Music
Canterbury Christ Church University



We would like to express our sincere thanks to the following organisations for their support of this conference: Canterbury Christ Church University, the Sounds New Music Festival, the Institute of Musical Research (IMR) and the Adam Mickiewicz Institute.



www.PolskaYear.pl

Welcome

On behalf of the Department of Music, I would like to offer delegates a warm welcome to Canterbury Christ Church University and the 'Polish Music Since 1945' Conference 2009. I am sure this will be an exciting academic and artistic event, which will provide us all with a stimulating exchange of ideas, supplemented by some outstanding performances of Polish music. It has been a great pleasure to organise this first international conference on Polish Music in Britain, and to have it coincide with, and augment, the long-established Sounds New Music Festival in Canterbury. We are delighted that the Department of Music is able to emphasize its position on the international academic stage through hosting this conference, and we are honoured that so many distinguished scholars and musicians will be joining us from all over the world. I hope you will have an interesting and enjoyable time with us, and that you will also be able to explore the delights of one of England's most historic cities while you are here.

Dr Eva Mantzourani
Conference organiser

Conference Programme

Thursday 30 April

8:30 – 1:00	Registration
2:15 – 3:45	Powell Building – Room: Pf05
10:15	Welcome Powell Building – Room: Pg09
	Room: Pg09
	Session 1 – Polish composers in context Chair: David G. Tompkins
10:30 – 11:00	Marek Podhajski 'Polish music, Polish composers 1918-2007'
11:00 – 11:30	Ruth Seehaber 'The construct of a "Polish School": Self-perception and foreign perception of Polish contemporary music between 1956-1976'
11:30 – 12:00	Christopher W. Cary 'The new guard: Polish composers of the 1970s generation'
12:00	Lunch – Blue Room, SCR
1:15 – 2:15	Lunchtime concert at St Gregory's Centre for Music 'Messages' – CCCU Masters Ensemble and Alea Quartet
	Room: Pg09
2:30 – 3:20	Keynote address (Chair: Zbigniew Skowron) Professor Charles Bodman Rae 'The Polish musical psyche: From the Second Republic into the Third'
3:20 – 3:45	Coffee break – Room Pf05
	Room: Pg09
	Session 2 – Composers' Forum
3:45 – 4:45	Chair: John Casken Krzysztof Penderecki, John Casken and Paul Patterson, in conversation
5:00	Drinks Reception at St Gregory's Centre for Music Co-sponsored by the CCCU Department of Music and Sounds New Music Festival
7:30	Evening concert at St Peter's Methodist Church 'Through the Looking Glass' – Olga Pasiecznik (soprano) and Maciej Grzybowski (piano), with the Silesian String Quartet

Friday 1 May

8:30 – 12:00	Registration Powell Building – Room: Pf05	
	Room: Pg09	Room: Pg05
	Session 3 – Composing national identity: influence and intertextuality Chair: Joy H. Calico	Session 4 – Narrative continuity and narrative rupture in Polish music since 1970 Chair: Adrian Thomas
9:00 – 9:30	Małgorzata Janicka-Stysz 'Where? Polish music after Karol Szymanowski'	Katarzyna Naliwajek-Mazurek 'Paweł Szymański and the multiple narrative in music'
9:30 – 10:00	Caroline Rae 'Henri Dutilleux and the Franco-Polish connection'	Marta Szoka 'The music of Paweł Mykietyn: In between pastiche, deconstruction and the great narration'
10:00 – 10:30	Bogumiła Mika 'Between "a game with w listener" and a symbolic referral to tradition: Musical quotation in Polish art music since 1945'	Nicholas Reyland 'Lutosławski's tragic heterotopias'
10:30 – 11:00	Coffee break – Room: Pf05	
	Room: Pg09	Room: Pg05
	Session 5 – Performance and interpretation Chair: Stephen Cottrell	Session 6 – Narrative rupture and new directions Chair: Nick Reyland
11:00 – 11:30	Amanda Bayley / Neil Heyde 'Interpreting indeterminacy: performing Lutosławski's String Quartet'	Stanisław Będkowski 'Wojciech Kilar's last symphonies: Modification of a paradigm'
11:30 – 12:00		Niall O'Loughlin 'Panufnik and Polishness'
12:00	Lunch – Blue Room, SCR	
1:15 – 2:15	Lunchtime concert at St Gregory's Centre for Music 'The Virtuoso Clarinet' – Dawid Jarzynski (clarinet) and Anna Czaicka (piano)	
	Room: Pg09	Room: Pg05
	Session 7 – Lutosławski: analytical perspectives Chair: Charles Bodman Rae	Session 8 – Between heaven and earth Chair: Maja Trochimczyk
2:30 – 3:00	Zbigniew Skowron 'Lutosławski at the crossroads. Three Postludes: a reappraisal of their style and compositional technique'	
3:00 – 3:30	José Oliveira Martins 'Harmonic modulation and periodic pitch space in Lutosławski's works from the second half of the 1950s'	Agnieszka Draus 'Infernal and celestial circles in <i>Paradise Lost</i> : Milton and Penderecki'
3:30 – 4:00	Suyun Tang 'Tonal architecture of Lutosławski as defined by a Schenkerian tonal model'	Teresa Malecka 'Górecki's creative journeys between nature and culture: Around the <i>Copernican Symphony</i> '
4:00 – 4:30	Coffee break – Room: Pf05	
	Room: Pg09	Room: Pg05
	Session 9 – The Symphony Chair: Charles Wilson	Session 10 – Composers and the creative impulse: inspiration and self-representation Chair: Tim Rutherford-Johnson
4:30 – 5:00	Beata Boleslawska 'Lutosławski's Second Symphony (1967) and Górecki's Second Symphony (1972): Two ideas of the bipartite late avant-garde symphony'	Barbara Literska 'The "commissioned" works of Tadeusz Baird'
5:00 – 5:30	Ewa Siemdaj 'The Symphonies of Panufnik and Lutosławski: A quest for ideal form'	Aleksandra Bartos 'Witold Lutosławski's "Portrait of Woman 2000": New aspects of his compositional technique'
5:30 – 6:00	Cindy Bylander 'Back to the future: The interaction of form and motive in Penderecki's middle symphonies'	Violetta Kostka 'Tadeusz Kassern: Music from his American period'
7:30	Evening concert at St Peter's Methodist Church 'Eastern Lights' – Aurora Chamber Orchestra; Nicholas Collon (conductor)	

Saturday 2 May

8:30 – 12:00	Registration Powell Building – Room: Pf05	
	Room: Pg09	Room: Pg05
	Session 11 – Film music Chair: Ian Gardiner	Session 12 – Cultural politics in the Cold War Chair: Zbigniew Granat
9:00 – 9:30	Urszula Mieszkielo 'Dissonance, armour and sabre: Film music in Polish historical costume dramas of the 1960s and 1970s'	David G. Tompkins 'The Stalinist state as patron: Composers and commissioning in early Cold War Poland'
9:30 – 10:00	Nick Reyland 'Experiencing <i>agapē</i> : Preisner and Kieślowski's <i>Three Colours: Blue</i> '	Lisa Jakelski 'Open windows, open ears: Listening to the Warsaw Autumn in the early 1960s'
10:00 – 10:30	Iwona Sowińska 'Jazz in Polish films'	Maja Trochimczyk '1968 – Operation Danube, ISCM and Polish music'
10:30 – 11:00	Coffee break – Room: Pf05	
	Room: Pg09	Room: Pg05
	Session 13 – Polish jazz and the marketplace Chair: Ian Gardiner	Session 14 – Cultural politics and the interpretation of Polish music in the Cold War Chair: Maja Trochimczyk
11:00 – 11:30	Zbigniew Granat 'Underground roads to new music: Walls, tunnels, and the emergence of the avant-garde movements in the 1960s Poland'	Joy H. Calico 'Schoenberg's <i>A Survivor from Warsaw</i> in Warsaw (1958)'
11:30 – 12:00	Renata Pasternak-Mazur 'Sacropolo or Sacrum in the marketplace'	Alicja Jarzębska 'Polish music in the Soviet and post-Soviet eras in the light of Karol Berger's theory of art'
12:00	Lunch – Blue Room, SCR	
1:15 – 2:15	Lunchtime concert at the Sidney Cooper Gallery 'Still Life with Violin' – Sulki Yu (violin)	
	Room: Pg09	
2:30 – 3:20	Keynote address (Chair: Alicja Jarzębska) Professor Adrian Thomas – 'Locating Polish music'	
3:20 – 3:45	Coffee break	
	Room: Pg09	Room: Pg05
	Session 15 – Penderecki: angels, devils and the voice of humanity Chair: Teresa Malecka	Session 16 – Sound and sign in Polish sonorism Chair: Amanda Bayley
3:45 – 4:15	Lisa Cooper Vest 'Issues of gender and voice in Penderecki's <i>The Devils of Loudon</i> '	Tomasz M. Kienik 'The musical language of Kazimierz Serocki: Analytical aspects of his musical output'
4:15 – 4:45	Regina Chłopicka 'The <i>St Luke Passion</i> and the <i>Eighth Symphony Lieder der Vergänglichkeit</i> - the key works in Penderecki's oeuvre'	Iwona Lindstedt 'Sonoristics and serial thinking: On the distinctive features of works from the "Polish School"'
4:45 – 5:15	Tim Rutherford-Johnson 'Theological aspects to Penderecki's <i>St Luke Passion</i> '	Anna Masłowiec 'The sonoristic score: Inside and outside'
5:45	Closing Drinks Reception at the Canterbury Cathedral International Study Centre Co-sponsored by the CCCU Department of Music and the Institute of Musical Research	
7:45	Evening concert in Canterbury Cathedral Nave Penderecki <i>St Luke Passion</i> ; Krzysztof Penderecki (conductor)	

Abstracts

Charles **BODMAN RAE**

(Elder Conservatorium of Music, University of Adelaide, Australia)

CHARLES BODMAN RAE is a composer and pianist, and currently occupies Australia's senior chair in music, as the seventh Elder Professor of Music at the Elder Conservatorium of Music, University of Adelaide. There he has also served as Director and Dean, and Chair of the University's Academic Senate. Before moving 'down under' in 2001 he held senior management positions at the Royal Northern College of Music (Dean/Director of Studies) and Leeds College of Music (Head of School of Composition). His close connections with Polish music began when he held a postgraduate composition award from the Polish Government (1981-83), enabling him to live and work in Warsaw, attached to the Chopin Academy of Music. Thus began a close association with Lutosławski that led to his doctoral thesis (on Lutosławski's compositional technique) and his monograph *The Music of Lutosławski* (first published by Faber and Faber in 1994, published in Polish by PWN in 1996, and continually in print since 1999 in its third edition). He served on the jury of the Lutosławski International Composers' Competition in 2004, and was a joint recipient of the inaugural Lutosławski Medal in 2005. Also that year he received a Classical Music Award from the Australian Music Centre and Australasian Performing Right Association. His new edition of Lutosławski's Piano Sonata will be published by PWM in 2009.

The Polish musical psyche: From the Second Republic into the Third

The genesis of all music lies in the psyche of creative individuals who share with us a part of their inner world. Thus music passes from the psyche of one to the psyche of many. Music is an essential part of the Polish psyche, and its special status was sealed by the proscription of Chopin in 1939. What lies within the Polish psyche, and what are the characteristics of its expression and transmission through the medium of music?

This opening keynote address will explore these ideas and questions, in a broad 70-year sweep, from the twentieth year of the Second Republic (1939) through twenty years of the Third Republic. It will attempt to view the era from both sides of the 'looking glass': an outsider looking in, and as an honorary insider, looking out. It will challenge, *inter alia*, the received Anglo-American idea of 1945 as the crucial turning point for Poland and will, instead, suggest a different way of mapping the music against events.

Adrian THOMAS

(Cardiff University, UK)

Locating Polish music

In the nineteenth-century, locating Polish music was problematic for geo-political reasons. For non-Polish listeners the evidence of its existence was spasmodic and largely dependent on rather basic concepts of national traditions. Even after Poland regained independence Szymanowski felt impelled, in his article 'On Contemporary Musical Opinion in Poland' (1920), to rail at the lifeless spectres of the mazurka and polonaise. Yet he then went on to revive, and enmesh himself in Polish traditions. Were his remonstrations in vain and his proposals for the future character of Polish music mistaken?

Against such a background this paper suggests a history of perception of musical life and creative activity in Poland since 1945, seen through the eyes and heard through the ears of both Poles and non-Poles. What, for example, has been the nature of the Polish performing, recording, music-publishing and authorial responses to Polish composition? How have equivalent non-Polish individuals and organisations reacted? How, particularly to an outsider, may post-war Polish composers be understood to have underlined or deflected the notion of being 'Polish'?

It is certainly true that a handful of major figures born before 1945 still dominate discussion and repertoire. Why are they still central to Polish music today? Have their contemporaries been unjustly sidelined? At the risk of being ageist, where (as a non-Polish musician or listener might enquire) are the under-60s, let alone the under-50s, -40s and -30s?

An earlier working title for this paper was 'What's going on in Polish music?'. It is a question that I have been asked repeatedly since I first visited Poland and my first 'Warsaw Autumn' festival almost 40 years ago. Over the years my responses have in differing respects both developed and remained constant. Rightly or wrongly, they seem to have taken Szymanowski's ambitions for Polish music as their starting point. In consequence, this paper investigates the central relationship that he posited between the 'universal' and the 'particular' in one of the most intriguing locales of post-war European music.

ADRIAN THOMAS has been a Professor at Queen's University, Belfast (1985-96), and at Cardiff University (since 1996), where he founded the Central European Music Research Centre. During 1990-93 he was seconded from his chair at Queen's to be Head of Music at BBC Radio 3, where in 1993 he initiated one of Radio 3's major festivals - Polska! - which celebrated the history and culture of Poland, including Lutosławski's 80th and Penderecki's and Górecki's 60th birthdays. He has received awards from the Polish Composers' Union (1989), the Polish Government (Order of Merit for Polish Culture, 1996) and the Lutosławski Society in Warsaw (2005). He has broadcast widely, mainly on Polish topics, and is the author of numerous articles on Polish music. His books include studies of Bacewicz (Los Angeles, 1985), *Górecki* (Oxford, 1996) and *Polish Music Since Szymanowski* (Cambridge, 2005). He is currently completing a monograph on Lutosławski's Cello Concerto.

His other musical activities have included professional conducting in the late 1970s and composition, notably a BBC commission for the BBC Singers, *Black Rainbow* (1989), a setting of Polish poets written as a gesture of solidarity with Polish friends and colleagues affected by martial law during the 1980s. When not engaged in music, he has been known to breed hawk moths, study Zen poets, dodge lightning on Giewont and chase Cornish rabbits.

Krzysztof **PENDERECKI**, John **CASKEN**, Paul **PATTERSON**

Composers' Forum

This panel discussion will attempt to explore some of the ideas behind the rise of the avant-garde in the late 1950s and early 60s that led to Poland contributing in such a unique and vivid way to the sound-vision of contemporary music and to developing a new Polish musical identity. Krzysztof Penderecki, whose works played such an important part in the expansion of colour and texture, will be joined by John Casken and Paul Patterson, composers who have long had strong ties with Polish music. What was it that drew a number of young British composers (and composers from other countries) to study in Poland in the early 1970s, or to forge links with her composers, when musical innovation was giving way to other developments? The emergence of a new romanticism at this time suggests that the past was beginning to play a part in helping to shape the development of musical thinking, but had it also played a part in the 1960s? Increasingly a distinctive sense of Polish national identity also began to manifest itself in the work of a number of composers and this leads us to consider if this too contributed to the move for some from what has been referred to as Polish 'sonorism' to the embracing of a more romantic language and rhetoric.

KRZYSZTOF PENDERECKI

(b. 1933, Debica) studied composition with Franciszek Skolyszewski, and from 1955 to 1958 with Artur Malawski and Stanislaw Wiechowicz at the Academy of Music in Kraków. In 1958 he began lecturing in composition at the same institution; in 1972 he became a professor there and also served as its rector until 1987. He also lectured as an assistant professor in Essen at the Folkwang-Hochschule (1966-68) and at Yale University in New Haven (1973-78). Since his debut as a conductor in 1973 with the London Symphony Orchestra, Penderecki rapidly acquired an international reputation as a conductor of both his own compositions and

the works of other composers. He has received numerous prizes and prestigious international awards, such as: the UNESCO Award 1961 for his *Threnody to the Victims of Hiroshima*; the Prix Italia 1968 for his *Dies Irae in memory of the victims of Auschwitz*; the Great Arts Award of the Land of North Rhine-Westphalia (1966) and the Prix Italia (1967) for the *St Luke Passion*; the prize of the Union of Polish Composers (1970); the Gottfried von Herder Award from the W.v.s. Foundation in Hamburg (1977); the Jean Sibelius Award from the Wilhourri Foundation in Helsinki (1983); the award of the Karl Wolff Foundation (Israel, 1987); a Grammy Award from the National Academy of Recording

Arts and Sciences (USA) for his Cello Concerto No. 2 (1988); the award of the UNESCO International Music Council (1993); the Cannes Classical Award for 'Living Composer of the Year' (2000); the Prince of Asturias Award for the Arts (2001), the Romano Guardini Prize of the Catholic Academy in Bavaria (2002), to mention only a few. He has also received honorary doctorates and professorships from numerous universities across Europe, the United States and the Far East. In 1997, he published a book titled *Labirynt czasu: Piec wykładów na koniec wieku* [The Labyrinth of Time: Five Lectures for the End of the Century] (Warsaw: Presspublica, 1997).

JOHN CASKEN (b. 1949). John Casken's works have been performed at major festivals and by leading international soloists, ensembles, conductors and orchestras, including the Hallé Orchestra, BBC Philharmonic, CBSO, Philharmonia Orchestra and Northern Sinfonia (with whom he worked as Composer in Association from 1990-2000). His first opera *Golem* (1989) won the first Britten award for Composition in 1990, and the Gramophone Award in the contemporary category in 1991. The work has received seven different

productions in England, France, Germany and the USA. His second opera *God's Liar* (2001) has been performed in London and Brussels, and received its second production in Vienna in 2004. In 1993 his orchestral song-cycle *Still mine*, written for Sir Thomas Allen and commissioned by the BBC for the 1992 Proms was awarded the Prix de Composition Musicale Prince Pierre de Monaco. In conjunction with his work as a composer John Casken has been a Lecturer at Birmingham University (where he was also an undergraduate

and postgraduate student) and at Durham University. From 1992-2008 he was Professor of Music at the University of Manchester, and he continues his links with Manchester as Emeritus Professor of Music. Following his studies at Birmingham he went to Warsaw on a Polish Government Scholarship in 1972, studying with Andrzej Dobrowolski and receiving consultations from Witold Lutosławski, with whom he formed a long-lasting and close association, and on whose music he has written on a number of occasions. For more information: www.johncasken.com

PAUL PATTERSON (b. 1947) studied at the Royal Academy of Music and he has retained strong links with the Academy ever since, first as its Head of Composition and Contemporary Music (1987-97) and currently as the Manson Professor of Composition. Amidst a large and varied output, his contribution to the choral repertoire stands out, and his flair in producing works which are both challenging and accessible for both performers

and listeners has resulted in a series of highly regarded large-scale choral works which have spread his name all over the world. In 1997, in celebration of his 50th birthday, he was the featured composer on BBC Radio 3's long-running series *Composer of the Week*. He has held many distinguished positions, most notably Composer-in-Residence for South East Arts in Canterbury during the late 1970s, Artistic Director of the Exeter Festival

(1991-97), and currently Composer-in-Residence of the National Youth Orchestra of Great Britain. Amidst the many honours bestowed upon him are the Medal of Honour from the Polish Ministry of Culture for his tireless efforts on behalf of Polish music in Britain (1987), and in 1996, the Leslie Boosey Award, conferred upon him by the Performing Rights Society and the Royal Philharmonic Society for outstanding services to contemporary music.

Aleksandra BARTOS

(Institute of Art, Polish Academy of Sciences, Warsaw, Poland)

ALEKSANDRA BARTOS

graduated in musicology from the University of Warsaw where she defended her master thesis 'The sound colour of Witold Lutosławski's Piano Concerto'. In 2003 she was awarded a scholarship to work in the Lutosławski Collection at the Paul Sacher's Foundation in Basel. In 2004 she began doctoral studies in musicology at the Institute of Art, Polish Academy of Sciences in Warsaw. Since then she has been working on her PhD thesis under the supervision of Professor Ludwik Bielawski, having as her subject *Witold Lutosławski's Compositional Process*, supported by a scholarship granted by the Ministry of Science and Higher Education. She has presented her research at conferences in Poland and recently at the First International Conference of Students of Systematic Musicology in Graz. In February 2009 she presented a paper at the Belarusian State Academy of Music (Minsk) on Grażyna Bacewicz's literary and musical activity.

Witold Lutosławski's 'Portrait of Woman 2000': New aspects of his compositional technique

A reader of Witold Lutosławski's writings will sooner or later encounter expressions of the composer's objections to suggesting an extra-musical content to his music (Nikolska, 1994). The finished scores likewise contain only traditional directions, with few exceptions (e.g. *Preludes and Fugue*). However, a closer look at the composer's sketches for works written after 1958 can be surprising, since Lutosławski used to write ideas not only with music notation but also unusual verbal descriptions.

The Witold Lutosławski Collection at the Paul Sacher Foundation's Archive in Basel contains sketches for published musical works as well as an impressive number of sketches for unfinished and often unidentified projects. Some of them were classified by Lutosławski himself and later also by Martina Homma. The 'Portrait of Woman 2000' is definitely one of the most amazing descriptions that can be found among the latter group of sketches. The designation was used in a sketch for the *Double Concerto* but the sketch is held not with other sketches for this work but among unfinished projects. However, the graphic notation allows the identification of the exact passage in the finished work.

Although the use of such a phrase sounds so unusual for Lutosławski, the idea of extra-musical descriptions is not a novelty. This issue was previously pointed out by Charles Bodman Rae and Martina Homma (Michalski, 2007) but was never considered as an element of compositional technique.

However, in his lecture on the large-scale closed form (Lutosławski, 2005) Lutosławski deplored the limited communication between the composer and the audience. He claimed that constructing large-scale closed forms could renew the contact with the listener, and he presented possible ways of achieving large-scale closed forms, one of which was derived from other disciplines (e.g. theatre). However, Lutosławski used to erase the verbal descriptions from his scores in the last stage of his work and thus, in his communication with the audience, he denied anything other than the pure musical content of his music. Therefore the statements in Lutosławski's lecture have not been so far a subject of musicological analysis.

The aim of this paper is to reveal that the application of descriptions, such as that given in the title of my presentation, was actually a conscious compositional technique which had served the composer for 30 years. The method of analysis was to divide the verbal descriptions (over 500 words) into a few groups, such as: speech (e.g. 'quarrel' in the Cello Concerto, 'commentary' and 'sad story' in the String Quartet), abstract descriptions (e.g. 'frightened chickens' in the String Quartet, 'everybody becomes rhinoceros' in Symphony No. 2), references to his own compositions (e.g. 'Livre but better' in *Chain 3*) and many others. The next step was to analyse the application of the descriptions in the context of the compositional technique. The analysis shows another aspect of Witold Lutosławski's compositional method and may prove the presence of synthesis in his compositional process.

Amanda **BAYLEY** (University of Wolverhampton, UK)

Neil **HEYDE** (Royal Academy of Music / Kreutzer Quartet, UK)

Interpreting indeterminacy: Performing Lutosławski's String Quartet

Sometime during the 1980s Lutosławski visited the Royal Academy of Music and in one day worked with six quartets on his 1964 String Quartet. He repeatedly counselled the players to perform 'like soloists'. In fact, there are numerous discrepancies between the ways in which material is presented in the individual parts and in the score supplied (as Lutosławski notes perhaps with some irony) to the performers. The multiple possibilities for interpretation extend beyond the limited aleatorality of the material itself.

A film was made of the Kreutzer Quartet playing the piece in 2007 with a view to releasing several recorded takes. This presentation will address the issues involved in compiling a DVD from multiple takes which encompass a range of perspectives and raise probing questions of authority – both within and outside the quartet. Multiple takes are a familiar part of the jazz landscape but have yet to be embraced wholeheartedly within a 'classical' context. The lecture recital will include a 'performance' of the Quartet as released on the DVD and a comparison of retained and rejected takes, exposing the decisions involved in the actual editing and production of the final recorded format. Arriving at a 'finished product' involves balancing the different priorities of all those involved, and resolving the different perspectives of players and producers. Subsequent reflection from the players in the form of questionnaires adds another layer of evaluation which takes into account such details as sound quality, dynamics, tempo, character, balance, coordination, ensemble, and so on.

Objectives for providing multiple versions of a piece are:

1. to promote an awareness of the potential scope of the work;
2. to focus awareness of the potential differences between readings of the work on the work itself rather than on different performers (and potentially different preparation methodologies);
3. to celebrate a multiplicity of 'accepted' performances;
4. to enable comparisons to be made between successive performances and/or between multiple takes, ranging from general observations (such as tempo and duration) to specific details (such as articulation and dynamics);
5. to compare different performances with the notated parts in order to examine issues of interpretation and analysis.

AMANDA BAYLEY completed her PhD at the University of Reading on Bartók Performance Studies. She is editor of *The Cambridge Companion to Bartók* (Cambridge University Press, 2001) and *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press, forthcoming) and has also published on twentieth-century string quartets. She has recently published on analytical and performative approaches to musical structure: *The Nature of Expressivity in Berio's Sequenza VI*, in *Berio's Sequenzas*, ed. Janet K. Halfyard (Ashgate, 2007). From 2007-2009 she has been leading a collaborative research project with the Kreutzer Quartet and Michael Finnissy entitled: 'From Composition to Performance: Innovations and Interactions in Contemporary String Quartets' funded by a British Academy larger research grant.

NEIL HEYDE, as a soloist and chamber musician, has appeared throughout Europe, and in the USA and Australia, broadcasting for the BBC, WDR, ORF, Radio France, Netherlands Radio and many other networks. Since the mid-1990s he has been the cellist of the Kreutzer Quartet, and he now heads the postgraduate programmes at the Royal Academy of Music, where his work focuses on the relationships between performance, composition and analysis. He has commissioned and premiered many solo and chamber pieces and is also dedicated to performing and recording neglected areas of the repertoire. Particularly important projects have been the complete quartets of Michael Finnissy and Roberto Gerhard, and Brian Ferneyhough's *Time and Motion Study II* for solo cello and electronics, which he has filmed for a documentary and DVD. He has edited Faber's series of nineteenth-century music for stringed instruments and piano, and written an analytical study of Debussy's sonatas. He is now working on the volume of Debussy's sonatas for the *Œuvres Complètes de Claude Debussy*.

Stanisław BĘDKOWSKI

(Jagiellonian University, Kraków, Poland)

STANISŁAW BĘDKOWSKI

graduated from the Jagiellonian University in Kraków in 1986, and in 2001 he received his PhD in musicology from the same University. From 1983 to 1991 he worked for the Polish Music Publishers in Kraków. Since 1989 he has been a lecturer at the Institute of Musicology at the Jagiellonian University, specializing in the twentieth-century music. Since 1993 he has been a deputy manager of Musica Iagellonica, a music publishing house. He is the co-editor of *Witold Lutosławski Studies*, published by the Institute of Musicology of the Jagiellonian University. Together with Stanisław Hrabia he prepared the volume *Witold Lutosławski: A Bio-Bibliography in Music* (2001). His publications in foreign languages include: the entry on 'Kilar' in the latest edition of MGG; the entry on 'Witold Lutosławski' in *Music of the Twentieth-Century Avant Garde* (2002); 'A Farewell to the Avant-garde – Krzesany by Wojciech Kilar', in *Musica Iagellonica*, vol. 4 (2007).

Wojciech Kilar's last symphonies: Modification of a paradigm

Polish composer Wojciech Kilar was born in 1932 in Lvov (at that time a Polish town) and since the late 1940s he has been living and working in Katowice (Silesia). Together with his friend, colleague and neighbour, Henryk Górecki, he is considered a leading figure of the so-called 'Silesian School'. Górecki and Kilar have a lot in common – similar musical backgrounds, compositional interests, techniques and styles, religious and folk influences on their works, etc. Kilar has become widely known for his programmatic instrumental works (*Exodus* 1981), some of them inspired by folklore and the nature of the Polish Tatra mountains (*Krzesany* 1974, *Kościelec* 1909 1976, *Orawa* 1986) and vocal-instrumental music of religious origin (for example *Bogurodzica* 1975, *Victoria* 1983, *Angelus* 1984). He is also well known for his film music (over 150 movies) and cooperation with such directors as Wajda, Zanussi, Kieslowski, Polański, Coppola, and Campion.

Over the last decade Kilar has limited his activity as a film-music composer and this has resulted in a number of new major instrumental and vocal-instrumental works; among them perhaps the most important are his three symphonies (*September Symphony*, 2003; *Sinfonia de motu*, 2005; *Symphony no. 5 'Advent'*, 2007). These are the only symphonies in the mature output of the composer (early period, 1947-57; avant-garde, 1957-71; mature, 1972-) and as such they define Kilar's late symphonic style. Compositions from the last period represent an easily distinguishable post-modern idiom based on specific compositional techniques ('harmonic concept of music', neo-tonal centralization, 'harmonic intensification', repetitive technique, minimalistic reduction of musical material, characteristic scales – especially Lydian, consonant harmony based on triadic chords and their parallel movement etc.) and extra-musical inspirations and influences (folk, religious, patriotic and pacifistic). Though still classified as belonging to the third period, Kilar's works from after 2000 include some modifications of the composer's earlier musical language.

This paper briefly presents the main features of Kilar's compositional paradigm of the mature works, up to the end of the twentieth century, both technical and extra-musical, than concentrates on the new symphonies, their origins, style, basic formal and technical qualities, relations to earlier works and especially the alterations to the previous approach to composition (increasing role of melody, partly rooted in Gregorian chant, limited use of 'harmonic intensification', etc.), all of which might account for a statement that Kilar has slightly modified his technique and style since the beginning of the twenty-first century.

Beata **BOLESŁAWSKA**

(Cardiff University, UK)

Lutosławski's Second Symphony (1967) and Górecki's Second Symphony (1972): Two ideas of the bipartite late avant-garde symphony

After 1956 Polish music witnessed a sudden flow of avant-garde ideas and musical techniques. At the same time, the majority of traditional genres, including the symphony, disappeared almost completely from the horizons of Polish composers. Instead, the representatives of the so-called 'Polish School' of composers concentrated on the exploration of new sound territories. This experimental tendency started to shift towards a more syncretical way of thinking in the middle of the 1960s. As a result, several composers associated closely with the avant-garde, such as Penderecki, Górecki and also Lutosławski, tried to re-create old musical genres. Both Lutosławski and Górecki decided to write their second symphonies in the late period of the musical avant-garde in Poland, and they both composed them as bipartite models of large-scale symphonic form.

In his Second Symphony (1965-67), Lutosławski presented a model of end-accented form such as he had used earlier in the String Quartet (1964). This concept of a musical outline consisting of the introductory and main movements, called in the symphony 'Hésitant' and 'Direct', remained one of the most important and fruitful in his music thereafter. Górecki created in his Second Symphony (1972) a bipartite formal model different from that of Lutosławski. In many ways, Górecki's 'Copernican' Symphony remains the crowning achievement of his symphonic style in the avant-garde period, while Lutosławski's symphony was his first attempt to realise the idea of end-accented form in the large-scale symphonic work and he was soon to refine it in following works.

The aim of this paper is to present the most important elements of the second symphonies by Lutosławski and Górecki in respect of both form and musical language, to indicate any similarities and differences in the composers' attitudes to the genre in the late avant-garde period, as well as to emphasise the individuality of each symphony and the role it played in the composers' music.

BEATA BOLESŁAWSKA studied musicology at the Institute of Musicology at Warsaw University (Poland). She graduated with distinction in 1998, writing a thesis about *Symmetry in Andrzej Panufnik's Symphonies*. In 1999 she was commissioned by PWM Edition (Polish State Music Publisher) to write a monograph on Sir Andrzej Panufnik, which was published in September 2001. She took part in many Polish and international musicological conferences, presenting the papers on Panufnik, Górecki, Mycielski and the Warsaw Autumn Festival. From 1997 to 2005 she has worked in the administration of the International Festival of Contemporary Music 'Warsaw Autumn'. Since 2005 she has been working for the Cultural Channel of the Polish Television. She also co-operates with musical magazines in Poland and Great Britain, writing the reviews and interviewing artists. Currently she is completing postgraduate studies with Professor Adrian Thomas at Cardiff University, preparing a doctoral thesis titled *Symphony and Symphonic Thinking in Polish Music after 1956*.

Cindy **BYLANDER**

(San Antonio, TX USA)

CINDY BYLANDER received her PhD in musicology from the Ohio State University and now resides in San Antonio, Texas, USA. She received a US Fulbright grant to study in Poland for the 1985-1986 academic year. Her research specialism is post-World War II Polish music, particularly the music of Krzysztof Penderecki and the Warsaw Autumn International Festival of Contemporary Music. She is the author of *Krzysztof Penderecki: A Bio-Bibliography* (Greenwood Press) and has published in *Studies in Penderecki, Music of the Twentieth-Century Avant-Garde, Polish Music Journal, MLA Notes, Fontes Artes Musicae, Ruch Muzyczny, and American Record Guide*. Articles in *Credo! The Arts as Expressions of Belief and Studies in Penderecki* are forthcoming. She has spoken at conferences in the United States and Poland and is an active flutist in San Antonio. For her 'day job', she works as a software quality assurance manager for an information technology company.

Back to the future: The interaction of form and motive in Penderecki's middle symphonies

In musicological circles it has been customary to include an exploration of musical form as part of any in-depth discussion of large-scale orchestral pieces. To date, only the first two of Penderecki's seven symphonies have attracted extended commentary on this topic. This is somewhat surprising, given that the composer has often stated that form is one of the most important elements of his music.

Three of Penderecki's Symphonies, Nos. 3-5, were composed in less than a decade – 1988-1995. This concentration of effort in the symphonic world makes an examination of their musical forms enticing, for it provides a portrait of the composer's mature views on this vital aspect of composition, using works that avoid the complications of text-setting.

True to Penderecki's assertion that these years were ones of compositional retrospection, the forms of these symphonies hark back to previous eras. Baroque and Classical forms are transformed via such practices as 'developing variation' and organic unity, while sometimes utilizing an atypical framework in which one genre is embedded in another. Many of the primary melodic materials are introduced in the initial measures of each movement and presented in various forms and combinations thereafter. At the same time, the building blocks of some motives can be traced to Penderecki's own works from the mid-1960s. Concepts of nineteenth-century and early twentieth-century compositional practices espoused by Dahlhaus, Frisch, Hepokoski, and Layton will serve as a basis for this study, in which I suggest that these symphonies place Penderecki within a stylistic continuum that includes Brahms and Sibelius.

At the same time, as the constraints of traditional forms act as the latticework for a motivically-based approach, the melodic material itself is vintage Penderecki—atonal lines favouring semitones and tritones but not avoiding more consonant intervals. As he reflected upon the past, Penderecki faced the future with a signature style that blends classical clarity, romantic lyricism, and modern sonorities into a highly expressive context.

Joy H. CALICO

(Blair School of Music, Vanderbilt University, USA)

Schoenberg's *A Survivor from Warsaw* in Warsaw (1958)

The Polish premiere of Schoenberg's *A Survivor from Warsaw* at the second Warsaw Autumn Festival (WAF) on 28 September 1958 is a study in trans-national identities and tensions in the post-war period. Since that year's programme featured the Second Viennese School in an effort to educate local audiences about repertoire from recent history and prepare them for more contemporary music, Schoenberg's identity as an Austrian composer figured prominently in the publicity campaign. (This is in stark contrast to the way in which he was portrayed in the 1953 international ISCM festival in Oslo, for example, when some participants complained that there were too many US citizens on the programme, Schoenberg among them.) His identity as a Jew was equally prominent in reviews of the two Schoenberg pieces featured at the festival, the world premiere of *Modern Psalm* and Polish premiere of *Survivor*.

Survivor was performed by the Leipzig Radio Symphony Orchestra and Choir under the direction of Herbert Kegel as guests from the German Democratic Republic (East Germany). ZKP archival evidence indicates that festival organizers had a contentious relationship with GDR cultural officials, and Kegel's group had not been the organizers' first choice to represent East Germany. According to correspondence between festival organizers and East German bureaucrats, Poles had hoped for an East German opera company, specifically the Staatsoper Berlin or the Dresden Semperoper, to perform repertoire not played in Polish opera houses (*Wozzeck*, *Lukullus* by Dessau, *Hexe von Passau* by Gerster, or *Revisor* by von Egk). Meeting protocols reveal that the programme committee was still planning for a performance by the Dresden company as late as the end of June 1958; these plans were not abandoned until 30 August 1958. At that point WAF officials reported feeling cheated by GDR officials, while East Germans complained that the Poles had not held up their end of the *Freundschaftsvertrag* (friendship contract).

The appearance of the Leipzig Radio Symphony Orchestra and Choir was such a last-minute compromise decision that their repertoire was not listed in advance publicity. The other pieces on the Leipzig concert programme by East German composers Paul Dessau (*Die Erziehung der Hirse*) and Johann Cilenšek (IV. Sinfonia) were universally panned, and the concert was only 60 – 70% sold, but *Survivor* was well received; it was played twice, as had become customary by that time. The concert was reviewed in at least ten Polish newspapers, as well as major international newspapers such as the *New York Times*, and those reviews will be referenced in the paper. The premiere of *Survivor* at the Warsaw Autumn Festival embodies the complexities of international festivals as a forum for transnationalism in the post-war period: *Survivor* is a work commemorating an event that occurred in Warsaw, written by an American citizen described alternately as an Austrian and as a Jew, sung in English, German and Hebrew without printed translation, and performed by an ensemble from East Germany, a country whose foundational narrative held that all the Germans responsible for the Holocaust had wound up in West Germany.

JOY H. CALICO is Associate Professor of Musicology at Vanderbilt University's Blair School of Music. Her book *Brecht at the Opera* was published by University of California Press in 2008 and her research on East German cultural politics and opera has appeared in numerous anthologies as well as in *Musical Quarterly*, *Cambridge Opera Journal*, and *Opera Quarterly*. Her current book project, *Musical Remigration: Schoenberg's 'A Survivor from Warsaw' in post-war Europe*, is made possible by a fellowship from the Howard Foundation and by an ACLS Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars. The latter will support a year of writing and research at the Radcliffe Institute for Advanced Study at Harvard University in 2009-10. Her work has also been supported by the American Academy in Berlin, the NEH, the DAAD, and the Berlin Programme for Advanced German and European Studies.

Christopher CARY

(University of Florida, Gainesville, Florida, USA)

CHRISTOPHER CARY is a doctoral candidate in historical musicology at the University of Florida in Gainesville. In 2008, Cary was awarded a Fulbright scholarship to conduct research at Jagiellonian University's Institute of Musicology in Kraków, Poland. His dissertation is entitled *Contemporary Musical Landscapes of Poland: Aesthetic Orientation and Socio-Cultural Context*. His current research emphasizes the works of young Polish composers such as Paweł Mykietyn, Wojciech Widłak, and Agata Zubel. As a 2007 FLAS Fellow, Cary studied the Polish language and topics pertaining to East European cultural studies. His interest in Polish music produced an investigation of works by Henryk Górecki and Wojciech Kilar, a study of music scholarship during the Third Reich, and an aesthetic study of European national anthems. Cary completed a Master's degree in musicology at the University of Florida (2005), and received Bachelor degrees in classical guitar performance and English/American literature from Stetson University in DeLand, Florida.

The new guard: Polish composers of the 1970s generation

Several Polish composers born during the 1970s have emerged as rightful heirs to Poland's rich musical tradition. Paweł Mykietyn and Wojciech Widłak have produced some of the most captivating works in recent years. Agata Zubel and Cezary Duchnowski have crossed musical boundaries and created an exciting array of contemporary works. Following in the footsteps of such luminaries as Krzysztof Penderecki and Henryk Górecki, these young composers are on the verge of attaining international recognition. In 'The New Guard', contemporary Polish compositional trends are investigated from an American perspective. Information is derived from analysis and recent interviews conducted in Poland. A semi-structured interview technique is used to develop new typologies that account for stylistic changes derived from moral, sociological, and historical dimensions.

'The New Guard' answers the following complex questions: How has the shifting terrain of Poland's post-1989 environment created possibilities for different musical vocabularies that composers could not have anticipated? Likewise, to what extent have transitions to new social and political formations altered the role of composers and their artistic output? This study explores the experimental impulse as a tool for enhancing the directness of musical expression, and the acceptance of pluralism as a defining quality of Poland's contemporary artistic arena. Findings demonstrate that composers continue to reinforce and redefine the traditional canon of Polish values through their music, but the current milieu reflects a divided loyalty. While the influence of nationalism, folk music, and Roman Catholicism is substantiated, the continued exploration of experimental techniques is vigorously embraced by Polish composers. Indeed, new musical possibilities are viewed through the lens of tradition.

The distinct musical personalities of selected Polish composers are illustrated through an examination of Mykietyn's *Symphony No. 2* (2007) and his recently premiered *Passion according to St. Mark* (2008). Characterized by pastiche and a tendency towards deconstruction, his innovative works draw inspiration from many disparate resources. Mykietyn's works are juxtaposed with Wojciech Widłak's *Earthsumption* for Symphony Orchestra and Organ (2004). Using Ernest Bryll's poem 'Through that suburban, darkened street' as a point of departure, Widłak's composition is an emotional reflection upon the tribulations of September 11th. Agata Zubel's *Symphony No. 2* (2005) is an exploration of successive sound groups in an evocative musical mosaic, and the daring electronic works of ElettroVoce, such as 'Landscape' from *Szyborskian Improvisations* (2005), are equally intriguing. Duchnowski and Zubel's eclectic mix of vocal and computerized techniques challenge the limits of the experimental medium. These composers tend to embrace contradictions, question populist and elitist values, challenge the barriers of high and low styles, inscribe multiple meanings in their music, and they consider their music responsive to social, political and cultural contexts. Their unique compositional approaches are contextualized as the by-products of Poland's vibrant aesthetic environment, as their emerging repertoires contribute to the sustained influence of Polish music in the global arena. A renewed examination of aesthetic priorities discloses a deeper understanding of the function of music in our human experience, and reveals how man navigates the tangled paths of our contemporary world.

Regina CHŁOPICKA

(Academy of Music, Kraków, Poland)

The *St Luke Passion* and the *Eighth Symphony Lieder der Vergänglichkeit* – the key works in Penderecki's oeuvre

The *St Luke Passion* and the *Eighth Symphony Lieder der Vergänglichkeit* were written nearly 40 years apart, but both have a particular significance for their composer.

1. They raise key themes that are constantly present in the European artistic tradition and draw on universal values. The *St Luke Passion* raises the central theme of Christianity – the story of the suffering and death of Christ on the cross, constituting a new stage in the development of the passion genre. According to the tradition of this genre, three layers are distinguishable: a narrative layer (the Evangelist role), a dramatic layer consisting of the characters' enunciations, and an elaborative, commentary layer. The general dramatic conception of the Passion is based on the opposition of two contrasting, semantically differentiated sound worlds. The first world is characterized by slow tempi, vocal sonorities, an ascetic melodic structure with numerous repetitions, quasi-tonal centres and enhanced continuity of narration. The prayerful, quasi-ritual nature of this world links it with the mysterious sphere of the sacred, which has drawn on human thought and imagination for centuries. The second world engages unconventional instrumental and vocal resources, rapidly changing articulation, dynamic contrasts, accelerated, and disquieting and non-continuous narration. Contemporary techniques dominate. This world symbolizes the sphere of darkness, hatred and evil, particularly suggestively in the scenes with the participation of the *turba*.

The *Eighth Symphony Lieder der Vergänglichkeit* focuses on an existential reflection on the inevitable passing of time, an inseparable aspect of the human condition. The main motive which appears in all the poems is the tree. The subsequent images metaphorically refer to the destiny of man: a tree sleeping in the moonlight, the beloved tree with young buds, a blooming tree, a burning tree with black branches sticking out fearfully and enduring heroically until it collapses, a lonely tree, the tree of life which drops leaf after leaf. In the musical interpretation of poetic texts made by the composer, two spheres emerge and link up: the sphere of references to nature and the sphere of references to the internal world of experiences and thoughts of man. Images of nature, landscapes, are usually a point of departure, a musical space in which lyrical, dramatic or reflexive enunciations of the soloists develop musical narration. From the point of view of the genre, the work is a unique synthesis of the vocal-instrumental symphonic tradition (from Beethoven onwards), the orchestral song tradition as well as some features of cantata-oratorio music.

2. The works were both written at important moments of the composer's life, a fact which Penderecki repeatedly emphasizes in his commentaries. The *St Luke Passion* constituted a breakthrough in his career, when he abandoned the avant-garde, while the *Eighth Symphony*, in the composer's own words, is a kind of 'musical autobiography', the summary and synthesis of his previous experiences.
3. The works were written in specific cultural and historical situations, the first at the time of the communist regime, the second after Poland had regained independence.

REGINA CHŁOPICKA is

Professor of Musicology in the Academy of Music in Kraków. Her publications, which number over 60, span four research fields: Polish contemporary music (e.g. *Krzysztof Penderecki: Musica sacra - Musica profana* (Warsaw, 2003)); topos of death in music; twentieth-century musical theatre; and methods of musical analysis and the problems of musical gesture. She participated in numerous international conferences (e.g. Chemnitz, Leipzig, Strasbourg, Paris, London, Aarhus, Vilnius, Budapest, Bratislava, Aix-les-Bains, Theoule sur Mer, Ljubljana, Seoul) and has been co-editor of the *Studies in Penderecki* research series (Princeton, Vol.I (1998), Vol. II (2003), Vol.III in preparation). She was for six years the Dean of Faculty of Composition, Conducting and Theory of Music at AM in Kraków (*Excellence in Teaching Award* (2003)); she has lectured at ENS Paris; Université F.Rabelais Tours; International Bach Academy, Eugene; Seoul National University. She is a member of, among others, the Polish Composers Association (qualifying commission), S.F.A.M (France), and the Société Internationale d'Histoire Comparée du Théâtre, de l'Opéra et du Ballet.

Agnieszka DRAUS

(Academy of Music, Kraków, Poland)

AGNIESZKA DRAUS has a PhD of Arts in theory of music. She is a tutor at the Academy of Music in Kraków, a member of the Division of Musicologists of the Polish Composers' Union, a teacher in the Secondary Music School, involved both in scientific and didactic work. Her research activities have focused on two areas. The first are the issues of sacred music with particular stress on sacred musical theatre, especially in the works of Kraków's greatest modern composer – Krzysztof Penderecki (her MA thesis *Krzysztof Penderecki – 'Paradise Lost': The Musical Interpretation of Milton's Poem*, received the Award of the City of Kraków and a number of publications) as well as an outstanding German composer – Karlheinz Stockhausen (PhD thesis *Opera Cycle 'Licht' by Karlheinz Stockhausen. The Musical Theatre of the World* and a number of publications). The second area of her research is the vocal and instrumental work of Witold Lutosławski and Marek Stachowski. She lectures in the history of music, music literature, music analysis and aural training.

Infernal and celestial circles in *Paradise Lost*: Milton and Penderecki

The Biblical story of the creation of world and man and the constant battle between the forces of Good and Evil have inspired philosophers, writers, painters and composers for many centuries. In tractates and works of art they presented various interpretations of the subject. An English poet, John Milton in the epic *Paradise Lost* presented his version of the events described in the Book of Genesis. It became one of the most renowned literary interpretations of the above incidents. This in turn inspired Krzysztof Penderecki, who together with Christopher Fry wrote a libretto and then created the stage-piece *Paradise Lost*. He referred to it as *sacra rappresentazione*. Penderecki wrote *Paradise Lost* in 1975-1978 on commission from the Lyric Opera of Chicago. He kept the Bible-based Miltonian concept of the universe, presenting two opposite worlds: the celestial and the infernal together with the world of men constituting the space between these two. However, Penderecki's interpretation varies from that of Milton's in terms of:

1. The number and chronology of events: Penderecki selects 14 events from Milton's 21 events; he foregoes images important in terms of plots of characters from the infernal and celestial circles (the war in heaven, banishing the rebel angels into the abyss) and changes the initial events as well as their further sequence
2. The number and concept of characters: Penderecki selects 16 characters from Milton's 20 characters, changes the concepts of the most important of the characters, Satan and the Messiah, and casts Man in the leading role, giving him most of the composition's scenes. Three sound structures or leading motifs are connected with the three circles of characters, beginning from an octave, a perfect consonance, through a triad and ending with an extreme accumulation of dissonance, a twelve-note chord.
3. The final reflection. From the point of view of the contents, the key scene in Penderecki's *Paradise Lost* is the moment the Messiah sacrifices his life for man (from the point of view of music it is a quite developed scene of apocalyptic visions of the world's future). The whole composition is concluded with a pure D-major chord. Thus, contrary to the pessimistic undertone of the conclusion of Milton's poem – a sad fulfilment of Adam and Eve's punishment and Satan's triumph – Penderecki's *sacra rappresentazione* ending is the beginning of Man's quest in search of harmony and happiness, which is finally delivered by the message of hope.

The main plot in Milton's poem is the battle between the forces of Good and Evil while Man was their tool, whereas Penderecki transferred the centre of gravity onto the world of men. This results in differences both in the structure of the libretto as well as the number and nature of characters in his work. In my paper, I shall attempt to compare the personas from the celestial circle with those from the infernal one of both works. Moreover, I shall also consider how the composer creates his own modern musical interpretation of the Biblical history of Man, God and Satan although undertaking the subject of the epic and applying the poet's language.

Zbigniew GRANAT

(Nazareth College of Rochester, NY, USA)

Underground roads to new music: Walls, tunnels, and the emergence of the avant-garde movements in the 1960s Poland

This paper investigates one of the most fascinating developments on the east side of the Iron Curtain: the emergence of the Polish avant-garde, both in classical music and jazz, in the context of the cultural politics of the 1950s and 1960s. When in 1949 the doctrine of socialist realism was declared the official artistic ideology, many Polish composers were caught up between government pressure to produce politically 'engaged' music (mass songs, cantatas) and their hunger for the latest musical developments in the West, which, derided as 'formalist' and 'imperialist', were officially forbidden in the Soviet bloc. Following Stalin's death in 1953, a relative liberalization of artistic life took place. It resulted in a gradual loosening of the constraints imposed on experimental music and eventually led to the creation of 'sonorism' - one of the most radical twentieth-century 'isms', which, contrary to the expectations of the political establishment, soon proved to be a powerful tool used to subvert the *status quo* of the very system that allowed it to flourish.

A parallel development took place in jazz, which in this part of Europe was also hampered by censorship and other restraints imposed by socialist regimes. In the same way that secret tunnels built under the Berlin Wall symbolized for east Berliners the roads to freedom, Willis Conover's radio programme 'Jazz Hour' broadcast by the Voice of America represented the main channel through which 'the music of freedom' unabashedly travelled across the borders to all corners of the Eastern Bloc. This unusual form of jazz education was instrumental in the development of many diverse styles of European jazz.

In the mid-1950s Poland functioned as a meeting place of two politically opposed trends: the American propaganda that used jazz as a 'secret sonic weapon' to promote the superiority of the West, and the socialist propaganda, which, as early as 1955, officially embraced jazz in an effort to project a progressive image to the outside world. This relatively open political climate created an environment in which numerous artists could recast the received brand of American jazz as an experimental art music combining free jazz, compositional techniques of the 'classical' avant-garde, and Polish folk music.

Through analyses of select works by Krzysztof Komeda, Tomasz Stańko, Andrzej Trzaskowski, Andrzej Kurylewicz and others, I demonstrate that this style - with its unique reinterpretations of Polish folk traditions in the spirit of free jazz and dramatic narrative strategies defying the official representations of a utopian socialist society - abounded with bold artistic statements with concealed political or cultural messages. Thus, I map this style and its aesthetic onto the political and cultural reality of 1960s Poland, with its growing nationalistic sentiments and libertarian aspirations, and show that the unique style of Polish free jazz, together with the highly unconventional style of sonorism as well as multi-faceted interactions of both idioms in select 'third stream' works from that period, played crucial roles in the shaping of Poland's modern cultural identity defined by the country's unique position between the East and the West.

ZBIGNIEW GRANAT studied musicology at the Jagiellonian University in Kraków, Poland, and Boston University, where he completed his doctoral dissertation on *Open Form and the Work-Concept: Notions of the Musical Work after Serialism*. His research interests include the history of twentieth-century music, musical aesthetics, history of music theory, and jazz. He served as editor of a special issue of *Muzyka* devoted to 'sonoristics' and 'sonorism' (2008) and contributed an essay on the subject to *Music's Intellectual History* (RILM, 2008). He is the author of a book chapter on Boulez in *Music and Literary Modernism* (Cambridge Scholars Press, 2006) and has published in *Grove Music Online*, *Muzyka*, *Down Beat*, *Jazz Forum*, *Notes*, *Jazz Research Papers*, and *Polish Review*. Granat has delivered papers at conferences held in England, Belgium, Switzerland, and across the US. He has taught at Boston University, New England Conservatory of Music, and Massachusetts College of Liberal Arts. He is currently Assistant Professor of Music at Nazareth College in Rochester, NY.

Lisa JAKELSKI

(University Of California, Berkeley, USA)

LISA JAKELSKI is currently completing her PhD at the University of California, Berkeley, where she is writing a dissertation on late twentieth-century music and the Warsaw Autumn Festival. Broadly speaking, her research focuses on the intersections between musical expression and social and political practices in twentieth/twenty-first century composition, with a particular emphasis on issues of cultural diplomacy during the Cold War and the history and reception of the post-war European avant-garde. As a student at UC Berkeley, she has received numerous honours for her work, including a Townsend Fellowship at the Doreen B. Townsend Center for the Humanities and a Chancellor's Dissertation-Year Fellowship. Her essay on the negotiation of avant-garde music in Cold-War Poland is forthcoming in the *Journal of Musicology*, and in July 2009 she will become Assistant Professor of Musicology.

Open windows, open ears: Listening at the Warsaw Autumn in the early 1960s

The Warsaw Autumn International Festival of Contemporary Music was one of the most important institutions for the performance of new music in post-war Europe, and it continues to be one of the most vibrant musical events in Poland. The early festivals were vital in bringing new Polish music to the attention of the international music world. When the festival concerts began taking place in 1956, performances of avant-garde music also made the Warsaw Autumn noteworthy as an outpost of aesthetic openness in the Soviet bloc. But what of those gathered in the concert halls during the festival's first years? What was the Warsaw Autumn's impact on audiences for new music in Poland, and what role did it play in Polish society?

The aim of this paper is to fathom what it meant to listen to the Warsaw Autumn concerts from approximately 1958 to 1966. I attempt to recover how early audiences were responding to the festival concerts by investigating eyewitness press accounts of the Warsaw Autumn dating from the early 1960s, in which descriptions of audiences' reactions loom large in almost every review, and by referring to the reminiscences of long-time festival participants. Audiences and their behaviours were an integral element in how the festival was mediated both at home and abroad during its first decade. For the Warsaw Autumn's organizers, high audience turnout served as a demonstrable gauge of the festival's social utility, a legitimizing sign that proved the vitality of Poland's musical life. For foreign critics, the Warsaw Autumn atmosphere was a source of fascination – with its overfilled halls, the relative youth of festival attendees, and the volatility of their reactions to the music they were hearing.

Yet the Warsaw Autumn phenomenon was far from a passive reflection. The particular circumstances of the festival were constitutive of the behaviours that intrigued festival observers and have lingered in the memories of its participants. I argue that the Warsaw Autumn affected the practices and perceptions of its listeners in two primary ways. One of these was political, in which audience responses could reinforce a conception of the festival as a space of freedom within Poland and the Soviet bloc. The other was through being a presentation of contemporary music, which aroused continual audience expectations to hear the new. As a component of public education, the annual repetition of the rituals of Warsaw Autumn concert-going promoted the growth of a specific kind of musical literacy among Polish audiences, one that was marked by a familiarity with modernist compositional techniques, avant-garde experimentation, and more traditional musical means. But if the political charge of publicly expressing opinions at the festival concerts proved to be renewable, the charge of listening to avant-garde music, I suggest, ultimately proved to be harder to sustain.

Małgorzata JANICKA-SŁYSZ

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Where? Polish music after Karol Szymanowski

The concept of national style – understood as Polish style – in Karol Szymanowski's work is both rational and romantically ideal. These two sides of the composer's personality – intellectual and emotional – have always blended and inspired his worldview. 'In my music, do not look for the cosmopolitan or, worse, the international. The only features you would find would be European, and that does not negate its Polishness – we have the right to be European. For our present Polishness differs from that of yore: it is free', wrote Szymanowski in 1923, five years after his country had regained independence. A year later (when he had just attacked the task of *Harnasie*) he stressed in his article *On Podhale music*: 'I hope that the young generation of Polish musicians will be able to understand the wealth concealed in that Polish "barbarity", that it can restore life to our anaemic music. I have already "discovered" this and understood – for myself'.

'Szymanowski – yes, his music – no'. This straightforward slogan was used to describe their attitude towards Karol Szymanowski by composers of the next generation. They accepted the position of their predecessor in his struggle for a place of consequence for Polish culture in Europe, without accepting his art of composing, which they treated as 'Romantic residue'. At a time when Neo-classicist tendencies flourished, it was deemed unoriginal and emotionally shameful to remain a dedicated Romantic.

This paper will try to indicate the attitudes and paths of major composers after Karol Szymanowski, taking into account the influence of his aesthetics and music upon the next generation of Polish composers.

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Polish music in the Soviet and Post-Soviet eras in the light of Karol Berger's theory of art

Discussing music composed after 1945 is generally connected with such terms as modernism and postmodernism, intermingled with concepts of avant-garde, socialist realism, conservative music or national music. These concepts are linked with the ideology of progress and bear the marks of the political situation, i.e. the 'Cold War' between the democratic West and the totalitarian Soviet Bloc (see, among others: Taruskin, *Western Music*, vol. 5, *The Late Twentieth Century* (2005); Paul Griffiths, *Modern Music and After: Directions since 1945* (1995); Arnold Whittall, *Musical Composition in the Twentieth Century* (1999); Larry Sitsky (ed.), *Music of the Twentieth-Century Avant-Garde* (2002)).

Experimental avant-garde works were considered 'historical necessity' and interpreted as a manifestation of political freedom and – at the same time – they were supposed to attest to composers' originality. Karol Berger in his *Theory of Art* (2000) proposes a different interpretation of modern European art music using – among others – such pairs of concepts as 'abstract versus mimesis music' or 'aesthetic and ethic function of music'. In his theory he is concentrating on the terms connected with human cognition and ideas concerning the aims of music rather than the ideology of progress in art. He is convinced that music after the Second World War has represented the state of affairs and dilemmas of contemporary art in a particularly radical, acute and visible way.

In this paper I am using Berger's point of view to discuss the circumstances which stimulated the international and regional careers of some Polish composers of art music during the Soviet and Post-Soviet eras. I also consider what the terms 'Polish music' and 'Western music' mean after the Second World War in the context of some musicological papers and aesthetics represented by various composers. Taking as an example opinions of Polish composers active both at home and abroad during the 'Cold War' and in the aftermath of the period, I will emphasize similarities and differences in their understanding of creative goals (and the consequent use of compositional techniques in a few chosen works). Needless to say there were several factors that influenced the aesthetic choices made by Polish composers, e.g. the authorities, artistic fashions (formed by musical criticism), ideological precepts and interdictions (supported by the patronage of government institutions), historic events, Christian tradition as well as – after the collapse of Communism and the introduction of a new system of financing artistic activity – the necessity of acquiring potential sponsors and audience approval.

Tomasz M. KIENIK

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The musical language of Kazimierz Serocki: Analytical aspects of his musical output

This paper endeavours to reveal the compositional practice of the underestimated Polish composer Kazimierz Serocki (1922-81), frequently identified as a representative of sonorism. Nowadays, Serocki's works are being performed more often, as they were in the 1960s, when he was regarded as a significant figure of the Warsaw Autumn Festivals.

The analytical aspects of the paper concern: 1) twelve-tone spatial organization and timbral contexts; 2) chromaticism and instrumentation; and 3) formal construction arising from specific segmentation. The main research procedure was to investigate relationships between pitch and tone colour, and to demonstrate these connections in the context of his individual stylistic change. Therefore, Serocki's sonoristic works reveal demonstrable and quantitative connections between pitch and tone colour. In his sonoristic compositions there is a tendency to attribute significant elements of the chromatic scale to particular instrumental forces.

Serocki's output can be described as three-phase diachronic model (shown below).

The sonoristic (and simultaneously twelve-tone) works examined can also be described in the context of pitch-timbre space matrices, that can be grouped in tables. These correlate positively with, for example, instrumental distribution. The twelve-tone matrices are precomposed for each work individually; in each composition there are at least two different pitch-timbre matrices. In *Dramatic Story*, *Forte e piano* and *Ad libitum* a full set occurs simultaneously.

The form of Serocki's works also arises from segmentation, but further research demonstrates that it is more than simplified addition of musical elements. There exist specific pitch-timbre principles that connect one segment with another, by a net of *initium-terminum-finalis*. Dependences discovered through the analysis can be treated as intuitive and subconscious phenomena, because the composer has never enunciated such strategies. By connecting pitch elements with timbre Serocki constructs a new, individual relationship between parameters otherwise regarded as distant. In his sonoristic output, pitch was not neglected, but became significant beyond twelve-tone rules or interval modelling. The analyses of Serocki's compositional technique to be presented here complement the musicological reflection of authors such as T. A. Zielinski, B. Gawronska, or G. Michalski.

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	PERIOD 1					PERIOD 2			PERIOD 3						
Many pitch centres									x	x	X	x		x	x
Two pitch centres					x		x	x	x				x	x	
One pitch centre	x	x	x	x		X			x	x			x	x	
Individual patterns		X		X	X			X	X			X			X
Band patterns	X		X	X		X	X	X		X	X	X	X	X	
Light pitch fluctuation		X								X			X	X	X
	<i>Segmenti</i>	<i>A piacere</i>	<i>Freski symfoniczne cz. 1</i>	<i>Freski symfoniczne cz. 2</i>	<i>Freski symfoniczne cz. 3</i>	<i>Continuum</i>	<i>Forte e piano</i>	<i>Dramatic Story</i>	<i>Swinging music</i>	<i>Fantasmagoria</i>	<i>Fantasia elegiaca</i>	<i>Impromptu fantastique</i>	<i>Concerto alla cadenza</i>	<i>Arrangements</i>	<i>Ad libitum</i>
Timeline	1960 r.					1970 r.			1977 r.						

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VIOLETTA KOSTKA is Assistant Professor at the Academy of Music in Gdańsk. She studied musicology at the Adam Mickiewicz University in Poznań and received her PhD from the Institute of Arts of the Polish Academy of Sciences in Warsaw. She won scholarships from the Polish Library in Paris, the University of Cambridge and the State Committee of Scientific Research in Poland. She currently teaches music history at the Stanisław Moniuszko Academy of Music in Gdańsk. She is a member of the Polish Composers' Union, and author of more than 50 articles, mainly on the musical life of eighteenth-century Gdańsk and the music of Polish composers of the nineteenth and twentieth centuries. She has participated in a number of conferences at home and abroad, among others in Greifswald, Leipzig, Frankfurt and London. She is the co-editor of the forthcoming *Lexicon of the 20th Century Culture of Pomerania*. She is also currently completing her book: *Tadeusz Zygfryd Kassern and his Creative Journey through Music Styles*.

Tadeusz Kassern: Music from his American period

Tadeusz Kassern was born in Lviv in 1904 but lived in Poznań from 1922. He had his first notable success as a composer in 1928, when his impressionistic *Concerto for Voice and Orchestra* won second prize in a competition organized by the Association of Young Polish Musicians in Paris, the judges for which included Ravel and Honegger. After a longer stay in Paris in 1930 he began composing pieces in a neoclassical style, also venturing into other neo-styles. Of his pre-war work, the most successful were the *Concerto for String Orchestra* and the choral *Copernican Motets*.

From 1945 Kassern worked in the Polish Consulate in New York, organizing aid for musicians in Poland and popularizing Polish music in the United States. During this time he composed a *Concertino for oboe and string orchestra* and a *Sonatina for flute and piano*, while his plans included a folk opera to a text by Osmańczyk and a stage oratorio based on negro spirituals to texts in a translation by Miłosz.

In December 1948, for political reasons, Kassern broke off his co-operation with the Polish government and emigrated to New York. Consequently, he was removed from the membership list of the Association of Polish Composers, as were Roman Palester and Andrzej Panufnik in later years. His music was thus withdrawn from musical life in Poland.

In New York he earned his living as a teacher in music schools and universities, but his creative efforts were always concentrated on opera. He received a grant from the Koussevitzky Music Foundation to compose the opera *The Anointed* – a musical monument to the fight of the Jewish people. The libretto of the opera was based on a play by Jerzy Żuławski, and the music was in an expressionist post-neoclassical style. He completed the radical neoclassical opera *Sun-up*, written for 'The Opera Players' – an avant-garde opera workshop organized by Paul Aron. In 1953 Kassern composed the neoclassical opera *Comedy of the Dumb Wife*, followed by sketches for the next grand opera *Eros i Psyche*, whose ending foretold the fall of totalitarianism. He also wrote the libretti for four television operas, but the lack of any prospect of performance meant he did not write the music for them.

From 1954 he composed mainly didactic music for his pupils. In all, he composed around 40 piano miniatures, assembled in collections; four *Teen-Age Concertos* for piano and orchestra or for two pianos; and three pieces for string orchestra. He also made adaptations of Strauss's *Die Frau ohne Schatten*, Offenbach's *Orpheus in the Underworld* for the New York City Opera, and a rearrangement of Chopin's *Piano Concert in E minor* for the Frederic R. Mann Foundation. 1956 saw the beginnings of a political thaw in Poland, a thaw which gave Kassern great hopes for the future. Unfortunately, he died suddenly on 2 May 1957.

Iwona LINDSTEDT

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Sonoristics and serial thinking: On the distinctive features of works from the 'Polish School'

Polish music after 1956 has usually been linked to the notion of the 'Polish School'. This label however, though widely used, is still rather enigmatic and not clearly explained. It is strongly associated, particularly in Polish literature, with the use of the 'purely sound-related' technique defined by Józef M. Chomiński as 'sonoristics'. Works created within the 'Polish School of Sonorism' centre on texture and timbre as fundamental structural elements. It is noted, however, that contrary to the 'textural' works of Western composers, the works of Polish composers – unlike Ligeti's continuous transformations of static 'sound-masses' or Xenakis's stochastic 'clouds' of pitches – are characterised by sharp contrasts and a fast rate of textural changes. Polish sonoristics have generally been described as a presentation of striking and strident sound phenomena and extended instrumental techniques, limited by the simplicity of formal design, the main purpose of these features being to impress the listener. What struck foreign observers about Polish music composed during the 1960s was its strongly emotional character, associated with the creation of new types of musical dramaturgy, adapted to overcoming the 'resistance' of the new sound material.

The paper sets out to demonstrate that the essence of the 'Polish School' consists not only in sonoristics as such, but in a creative combination of sonoristic means with constructivist serial thinking, a conceptual archetype relating different elements of the musical work. Examples referred to include not only the sonoristic compositions of Krzysztof Penderecki, the intellectual refinement of which has already been exhaustively described, but also those works of Henryk Mikołaj Górecki, Wojciech Kilar and others which are less well-known to the wider public. The discussion aims to show that elements of serial thinking concern both the vertical/horizontal aspect of pitches and specific textural-sound models, typical of 'sonoristic regulation'. As far as definite pitch is concerned, the main area of interest is the use of twelve-note rows in their four basic forms, transpositions and permutations, while 'sonoristic regulation' involves the transfer of operations of reflection and translation originally applied to twelve-note rows onto sound figures and sound masses, as well as the use of numerical patterns (formulae) for their graphic and spatial distribution. The relationship between serial thinking and the organisation of sound (timbral) groups within musical sonoristics, and, more generally, the role of mathematics in the process of composition, were emphasised by the composers themselves, who saw further useful possibilities in dodecaphony, in spite of the belief, widespread at that time, that the technique no longer had anything new to offer.

In conclusion it is emphasised that the 'expansion of the boundaries of the world of sound' had important consequences not only for the hierarchy of musical elements and for the shaping of form (narrativity and dialectics of continuity and change), but also for music notation (precise notation versus graphic symbols) and, finally, for the sphere of psychoacoustics, bringing fundamental change to the manner of perception.

IWONA LINDSTEDT, (PhD), lectures at the Institute of Musicology at the University of Warsaw. Her research interests center on the history and theory of twentieth-century music, with particular emphasis on Polish music. She has published on the work of Józef Koffler, Bogusław Schaeffer, Krzysztof Penderecki, Witold Lutosławski, as well as articles on methods for the analysis of the musical work. Her publications include: *Dodekafonia i serializm w twórczości kompozytorów polskich XX wieku [Dodecaphony and Serialism in the Output of 20th-Century Polish Composers]* (2001), 'Between Dodecaphony and Sonoristics: Post-Serial Formulas in Penderecki's Work, 1960-1962', in *Studies in Penderecki*, vol. II (2003); 'Some Remarks on Computer-Assisted Analysis of the Finale of Chopin's *Piano Sonata* in B flat minor, Op. 35', in *Analytical Perspectives on the Music of Chopin* (2003); 'How to Analyze Sonoristic Music? Perspectives for the Development of Józef M. Chomiński's Theory of Sonology', *Muzyka*, LIII, No. 1 (2008).

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The 'commissioned' works of Tadeusz Baird

The life and work of the Polish composer Tadeusz Baird (1928-1981) is not well-known today, either in his home country or internationally. One of the possible reasons for this may be that he tended to be an elite musician who composed for professional recipients. Yet even among professional circles, this very important musician has largely been forgotten today. During his lifetime, however, his music was greatly sought after and he was commissioned to write musical works for various organizations and individuals from many countries. Tadeusz Baird was a creative and prolific composer. Apart from theatre music (60 pieces) and film music (34 pieces), he wrote self-contained music (54 works) including chamber music, concertos, music for solo instruments as well as vocal-instrumental works, one of which was his only musical drama 'Tomorrow' to a libretto by J.S. Sito.

When asked what he thought composing was, Tadeusz Baird replied that it is: an almost physically perceptible need to express and prove oneself (INSPIRATION); arduous and mentally exhausting work lasting for months or even years (WORK); the feeling of fatigue and discouragement (DISCONTENT); and finally it is also a profession, which means doing not only what one would love to do (COMMISSION). Of the several reasons why works of music are written, the category of 'commission' is of particular interest in this paper. The term is understood as an impulse, an external 'signal' sent by people or institutions and directed to the composer, which frequently functions as a factor triggering the idea underlying particular compositions. During the 32 years of his work after World War II, Tadeusz Baird wrote 54 compositions (excluding theatre and film music). An analysis of the collection from the point of view of the number of commissions (confirmed in letters and other sources) reveals that 16 of the works (30% of the total output) were written in response to distinct external impulses.

The main aim of this paper is to analyse the impact of 'commissions' on the composer's creativity and to describe the characteristic features of the works 'entangled' in commissioning. In particular, answers to the following questions are sought:

1. How did the first 'commissioned' work influence Baird's artistic career?
2. To what extent did commissioning influence the shape of his works?
3. Which commissioned works were never written?
4. Were commissions always the real reason for which particular works were written?
5. Which commissioned works are marginal in Baird's creativity?
6. Was completion of commissioned work a 'professional activity' only?

The paper looks at the composer's work within the context of socio-artistic factors, drawing data from the primary source, the preserved correspondence of T Baird. Secondary sources are also used: the works of M.Stanilewicz-Kamionka, K. Tarnawska-Kaczorowska, I. Grzenkiewicz, M. Zielinski as well as information obtained directly from Ms Alina Sawicka-Bairdowa.

Teresa MALECKA

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Górecki's creative journeys between nature and culture: Around the *Copernican Symphony*

Górecki's *oeuvre* is characteristic in its almost constant oscillation between meditation on the world, the universe, nature, and implication in history, tradition, culture; between delight in the natural beauty of mountains, fields, streams, and delight in poetry and music: in Beethoven, Szymanowski, Chopin, Słowacki, Norwid, Miłosz. And all these are always seen in a transcendent perspective. The composer said once: 'Music is for me a result of religious concentration and meditation. To see pure water, green grass, healthy forests, to breathe pure air. To see the Creator of it all – and to write for Him.' (Lasek, 2007, 215).

'We were no longer the centre of the universe, we became nothing.' (Górecki, quoted in Thomas, PWM). This idea of the composer was fundamental for his creation of his *Copernican Symphony*, a key work in this context; its two-movement form was a consequence of his own understanding of the Copernican revolution. In his own words, 'first the whole mechanism, let us say, of the world, followed by contemplation.' (*ibid.*). Its Latin text was derived from the Book of Psalms; due to the circumstances of its commission, it also includes a fragment from Nicolaus Copernicus' *On the Revolutions of the Celestial Spheres*. The two movements of the Symphony: the first – 'the mechanism of the universe' and the second – 'contemplation' are two radically contrasted realms – contrasted both in terms of sound and, more importantly, of semantics. The distribution of tension in the first movement is non-trivial. It seems to begin with its first climax. Judging by the composer's 'cosmic' fascinations, the beginning is a 'Big Bang': strong *ffff* strikes of three timpani and the bass drum, followed by powerfully articulated and dissonant sonorities. The central climax of this movement appears in its finale, when the huge chorus sings and cries the words of the Psalms: 'God which made heaven, and earth, that made great lights'.

In the second movement we are ushered into a different lyrical world. In the composer's terms, it is the world of contemplation. The baritone and soprano sing in a traditional and simple fashion. The chorus, harmonized modally, sings the words of Nicolaus Copernicus: 'What indeed is more beautiful than heaven, which of course contains all things of beauty?' Chorale-like, they are an apotheosis of beauty and, at the same time, they place us in a transcendental dimension. The work is crowned with long-standing yet dynamically pulsating sonorities of the orchestral mass in a pentatonic interval structure, resolved onto an A flat major triad: a key that, in the tradition of Baroque rhetoric, depicts different emotions, including stillness and the calm of the night; in late Romanticism it represents mildness and solemnity.

Górecki once said that 'the universe has its own tone, so does the earth'. Perhaps the sonorities of the orchestral mass in this finale are exactly the sound of the Universe?

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Anna MASŁOWIEC

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ANNA MASŁOWIEC was born in Dzierżoniów, near Breslaw in Poland. After completing her Secondary Music School studies she emigrated to Australia in 1989. She continued her music education at the Sydney Conservatorium of Music, University of Sydney, graduating in Musicology with First Class Honours in 1995. Her final thesis entitled *The Utmost Economy of Musical Material: Structural Elements in the works by Henryk Mikołaj Górecki From Refrain to Ad Matrem*, was an analytical study of early works by the Polish composer. Following the award of a travelling scholarship in 1998 she conducted research based in Berlin, where she interviewed the Polish composer Witold Szalonek, and researched in the *Warsaw Autumn* Archives in Warsaw. Her research focuses on twentieth-century music and analysis, culminating in her PhD thesis entitled 'Sonorism and the Polish Avant-Garde 1958-1966' conducted under supervision of Associate Professor Peter McCallum at the Sydney Conservatorium of Music, the University of Sydney.

The sonoristic score: inside and outside

The connection between sounds and signs constitutes an important dimension of the repertoire of the Polish post-war avant-garde often referred to as sonorism. The search for new sonorities and the extended techniques needed to create them resulted in many new notational devices. The mixture of conventional notation and graphic symbols (as well as the graphic shorthands which in some cases played a role in the conception of a piece) contributed to the distinct visual image of sonoristic scores. Indeed the notation of sonoristic pieces is one of the aspects that distinguishes them from other types of textural works written earlier or at about the same time by Xenakis and Ligeti.

This paper explores the notion of the sonoristic score and its connection to the visual arts. Underlying the typical sonoristic score is both a visual notion – that is, the overall look of the score – and a practical one providing instructions on what has to be played. Although there is a strong tendency towards graphics in the scores of sonoristic pieces, their notation is relatively simple, functional and practical. The function of graphics in the majority of these scores is usually not to inspire improvisation, but to simplify the image that conveys the required sonic idea, and in some cases this reflects the aleatory procedures. However, the repertoire of sonoristic scores displays significant differences in the approach to graphics, and the latter often serves to underline the differences between the 'sonoristic profiles' of individual composers. For instance, while for Szalonek the development of new notational devices is tied to his experiments with multiphonics, for Schaeffer it seems that the notation, while being 'a means of communication', also has an element of 'an end in itself'. As with contemporaries such as Bussotti and Haubenstock-Ramati, Schaeffer's graphic talent adds to the aesthetic side of the score. On the other hand, rather than using graphic shorthands wherever it might seem possible, Schaeffer often prefers to write out all individual parts of dense textures in intricate detail.

Another distinctive part of the visual image of these scores, overlooked in previous discussions, extends to the 'outside' of the score – the covers. Many sonorist scores published by PWM (Polish Music Publishers) in the late 1950s and the early 1960s have colourful abstract graphics lavishly reproduced on their covers (this significant element largely disappeared when these scores were republished in Western Europe). One of the graphic artists to design the covers of sonoristic scores was Witold Skulicz, who initiated the International Biennale of Graphic Art in Kraków in 1966. Within the wider context of notational innovations, sonoristic scores left their own special imprint: that of a time when Polish music was in close synergy with the visual arts. The composers involved include Górecki, Penderecki, Lutosławski, Schaeffer, Kilar, Szalonek, Dobrowolski and Serocki.

Urszula MIESZKIEŁO

(Polish Music Publisher, PWM Edition, Poland)

Dissonance, armour and sabre. Film music in Polish historical costume dramas of the 1960s and 1970s

The 1960s and the first half of the 1970s in Poland were a time of the musical avant-garde, exploration, and experimentation. After many years of cultural bans and writs, Polish composers were at last able to compose music that was previously deemed 'formalistic', breaching limits of tonality, instrumental possibilities, and form. Serialism, punctualism, sonorism, and aleatorism now entered the canon, reflected in a body of works such as Krzysztof Penderecki's *Threnody for the victims of Hiroshima* (1961) and *Cosmogony* (1970), Witold Lutosławski's *Livre pour orchestre* (1968), Tadeusz Baird's *Tomorrow* (1966), Wojciech Kilar's *Riff 62* (1962), and Kazimierz Serocki's *Symphonic Frescos* (1964). This also was the period of the famous film adaptations of Polish historical novels from *The Teutonic Knights* directed by Aleksander Ford (1960) to *The Deluge of Jerzy Hoffman* (1974) – a group of works recognized today as classics of Polish cinematography. The music for these films was written by the same avant-garde composers who presented their pieces at the 'Warsaw Autumn' festivals.

The task of these composers – Kilar, Serocki, Zbigniew Turski, Andrzej Markowski or Adam Walacinski – was to compose the sounds of distant epochs, satisfying the demands of the drama, creating the appearance of historical authenticity without contradicting the conventions of film music whilst at the same time presenting a high artistic level suitable for a highly ambitious film project. In their music they drew upon their years of experience, academic education and compositional practice in neoclassical fields. The colours of the epoch were created on one hand through musical and instrumental stylisation and the use of traditional melodies in diegetic music, and on the other by use of these same resources in non-diegetic music. Examples may be rhythms from traditional Polish dances which create an atmosphere of Polish-ness, quasi-choral pieces creating an historical atmosphere, or the quotation of a medieval Polish religious song – 'Bogurodzica' – in a manner perceptible to listeners of a Polish and historical bent. Music of a marching character with a major role for tympani readily integrates with a story of knights, and neoclassical themes give the impression of ancient nobility. Non-diegetic music, freed from the demands of historical probability, was written with much greater freedom, both from the perspective of instrumentation and sound material, than diegetic music.

In addition to historical and classical film-music language composers were able to draw upon avant-garde resources such as sound structure or instrumental colour, just as may be heard in their contemporary pieces. The result was a highly colourful and varied music, at a high artistic level which retains all of its dramatic functions. Film music of that era in aesthetics could not have been created earlier, nor could it likely be written today. Could avant-garde music fit the conventions of film music for historical costume dramas? How much of the concert music resources of that time was used in film music? In this paper I explore answers to these questions. Chosen examples show how composers struck the balance between the impression of historical authenticity of the music, film conventions related to narrative requirements, and the composers' personal and very modern musical language.

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Bogumila MIKA

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BOGUMILA MIKA is Assistant Professor and Vice-Dean at the Department of Fine Arts and Music of the University of Silesia in Cieszyn. She studied music theory and composition at the Karol Szymanowski Academy of Music in Katowice. She received her PhD from the University of Silesia as a music sociologist (1999). She has published three books: *Critical connoisseur or naive consumer. Silesian music audiences at the end of the twentieth century* (Katowice, 2000); *Music as a sign in the context of paradigmatic analysis* (Lublin, 2007); and *Musical quotation in Polish art music of 20th century. Contexts, facts, interpretations* (Kraków, 2008). She is also the author of more than forty articles on contemporary music and social aspects of music. She has presented papers in many seminars and conferences, in USA (Yale), France (Paris-Sorbonne), England (London), Italy (Roma- Tor Vergata), Finland (Helsinki, Imatra), German (Schwerte) as well as in the main Polish cities.

Between 'a game with w listener' and a symbolic referral to tradition: Musical quotation in Polish art music since 1945

Musical quotation is one of many ways of using original musical material. At the same time it is a peculiar way, used by composers for specific, expressive and semantic purposes. A composer, counting on listeners being acquainted with a quotation, at the same time modulates the interpretation of its content in further parts of another composition. A quotation, therefore, is an intentional phenomenon which functions properly only if an appropriate receptive intention of the listener is applied to it.

The aim of my paper is to characterise a musical repertoire 'with quotations inside' composed by Polish artists by 1945. I shall start with a detailed definition of a *musical quotation* versus other intertextual strategies such as, for example, modelling, stylisation, paraphrase or allusion. After this I shall consider whether the use of musical quotation by Polish composers in the last sixty years was similar to phenomena of this type observable in Western culture (also in relation to post-modernism). Perhaps this repertoire was separate, typically Polish, and related to social and political events in my country.

I shall answer these three questions: *why?*, *how?* and *what?* was quoted in Polish art music. The question *what?* Concerns the choice of quoted material, an accurate choice of a particular part from the musical past which will be used in a composition of one's own. The question *why?* concerns the reasons for using the music of the past in one's own composition, the reasons for using a specific musical quotation. In this way we enter not only the realm of a specific composer's preferences but also touch upon the social dimension of a composition's existence (social and political conditions, the way it was called into being). It is here where a composer's attitude towards a listener is located, how a dialogue with a listener is initiated and in what mode it is continued. Finally, the question *how?* is focused on issues relating to compositional technique. It is a question about the manner of introducing a quotation, its place in the structure and the course of a composition as well as within a creative idiom (the language of a specific composer), about its relation to the original (whether the quotation is identical, or modified in such a way that the original might still be recognizable). I shall, therefore, try to characterize a musical narration of compositions 'with a quotation' and highlight the ways of formulating, through musical borrowings, a musical grammar of various compositions.

I have analysed repertoire of several Polish composers such as Andrzej Panufnik, Krzysztof Penderecki, Henryk Górecki, Wojciech Kilar, Paweł Szymański and Stanisław Krupowicz. Music quoted by them belonged to both religious and secular trends, however its usage was clearly justified by the composers' intentions. In this way the analyzed repertoire could be classified and categorized into several groups of music *with a quotation* – rich and diverse in its scope.

Katarzyna NALIWAJEK-MAZUREK

(University of Warsaw, Poland)

Paweł Szymański and the multiple narrative in music

Paweł Szymański's music has often been interpreted as post-modern, due to seemingly deconstructivist procedures now and then appearing in the surface layer, occasional play of illusion and allusion, and intertextuality (the use of quasi-citation and auto-citation). Moreover, elements of repetitiveness (sometimes additive and permutational) characteristic of some of his works, combined with metric shifts, have brought comparisons with minimalism or post-minimalism. His style is yet more precisely explained by the composer's own term, *surconventionalism*. It could be argued that, as far as stylistic models are concerned, Magritte's *The Treachery of Images* is being transformed in some of Szymański's works into a 'treachery of conventions'. Conventional styles with their linear narratives – just as elements of reality in surrealism – are juxtaposed and used to create a 'surconventional' work of art. While this attitude may superficially resemble polystylistic or post-modern *démarches*, its complex and subtle realisations carry a rather different, 'anti-deconstructivist' meaning.

One of the main concepts underlying Paweł Szymański's aesthetic is the idea of duality or – in other cases – multiplicity of musical processes. The method to realise it is both constructivist and conceptual, while the outcome displays an engaging, sensuous and even hypnotic aura. The composer makes use of precomposed elements, which perform several closely interrelated functions; 1) generative, by providing the basic material and some features of the syntax; 2) associative, by referring to a historical idiom, thus establishing a hierarchy in the process of perception; 3) symbolising – they introduce certain symbolical contents. These 'basic structures' are transformed to produce refined, multilayered textures and are extended into mostly bipartite forms.

Such compositional technique is used in Szymański's *Partita IV* (1986), as well as in *Partita III* of the same year and several other works of the composer. The two dovetailing and sharply contrasting sections are dynamically interrelated, stemming from the same musical material, based on a precomposed contrapuntal model. The continuous presence of the model as the deep structure of the piece (deconstructed in the first section and heterophonically augmented in the second) generates an elusive feeling of the musical narrative's two-layered character. The form is created by distancing and approaching the original form of the model, of which remnants can be scarcely perceived, notwithstanding that its syntax regulates much of the work's course. This procedure enables the composer to achieve his goal, which is to reject the traditional linear narrative. It is further underlined by the temporal structure, where different types of time can be observed (e.g. spiral and ramified time). The role of silence (general pauses) is not only to create the effect of discontinuation or retention, but to point out the invisible, the hidden.

The paper will discuss Szymański's *Partitas* in the light of historical implications of the genre and his technique will be further characterised by drawing comparisons with compositional concepts of Witold Lutosławski (*Livre pour orchestre*, 1968; *Partita*, 1984; 1988), Krzysztof Penderecki (*Partita*, 1971-72) and Györgi Ligeti (*Lontano*, 1967). Time structure and multilayered narrative in *Partitas* will be also compared to Szymański's *Sixty-Odd Pages* (1991).

KATARZYNA NALIWAJEK-MAZUREK

Her research focuses on Polish contemporary music and problems of interrelationship between music and politics in the 1930s and 1940s. She received a PhD degree from the University of Warsaw (dissertation *Music of Constantin Regamey in the light of his aesthetic ideas*). She has recently created exhibitions on Regamey at the Jagiellonian University in Kraków, the University of Warsaw Library and at the Polish Museum in Rapperswil. She has also worked as a translator (e.g. the film script of *Tous les matins du monde*), published in Polish music press (*Canor, Klasyka, Ruch Muzyczny*) and musicological reviews (*Muzyka, Przegląd Muzykologiczny*) and has collaborated with the Polish Radio, the Warsaw Autumn Festival and Polish Audiovisual Publishers (edition of *Polish Quartets* performed by the Kronos Quartet).

Niall O'LOUGHLIN

(Loughborough University, UK)

NIALL O'LOUGHLIN studied at the Universities of Edinburgh and Leicester. He was until his retirement in 2006 Director of the Arts Centre at Loughborough University. He has contributed many articles to *The New Grove Dictionary of Music and Musicians* (1980 and 2001 editions) and *The New Grove Dictionary of Musical Instruments*. His papers have been published in Poland, Slovenia, Slovakia, Sweden, Italy, Lithuania, the United States, and the UK. Papers and articles on Polish music have included four on Panufnik, three on Penderecki (two forthcoming) and shorter articles on Łukaszewski, Górecki and Lutosławski. In Slovenia he has written many articles for *Muzikološki zbornik* and conference papers for *Slovenski glasbeni dnevi*. His book on twentieth-century Slovenian music, *Novejša glasba v Sloveniji*, was published in 2000. He was awarded the Tovey Memorial Prize from the University of Oxford in 1978 and was elected Corresponding Member of the Slovenian Academy of Arts and Sciences in 2008.

Panufnik and Polishness

The music of the Polish composer Andrzej Panufnik (1914-91) displays a dichotomy between being distinctly and identifiably Polish and being concerned with the use and skilful manipulation of small note-cells. A close study of the composer's music and his own writings shows this conflict in several stages in his career. The years after his Warsaw Conservatoire studies until the end of World War II mark his establishment as a composer, both trends being notable. With the destruction of all of his music in 1945, and the subsequent reconstruction of only a few of these works, the assessment is necessarily limited to the Piano Trio, the *Tragic Overture* and the *Five Polish Peasant Songs*, supplemented by some remarks from the composer about the lost works.

The period from 1946 until his departure for England in 1954 is better represented, notably by the *Sinfonia Rustica*, with its folk-inspired melodic lines, the *Heroic Overture* and *Old Polish Music* arranged from Polish music of the sixteenth to the early nineteenth centuries. His *Twelve Miniature Studies* for piano, however, are brilliant exercises in motivic working, showing hints of the tight melodic economy appearing later. On settling in London after his dramatic flight from Poland, Panufnik established himself as a conductor, performing his *Sinfonia Rustica* and *Polonia* at the Proms to great success and composing his Polish-dance inspired Rhapsody for the BBC. The Polish side of his music was emphasised, but this led to the exclusion of his music from BBC broadcasts. This applied even to the prize-winning *Sinfonia Sacra* which, despite its connections with Poland, moves a long way toward the use of note-cells, providing a pointer to the future. Its use of fragments of an old Polish chant helped to bridge the gap between his earlier and later styles.

As he wanted to avoid an artistic cul-de-sac, in a flash of inspiration, Panufnik adopted from 1968 his mature technique of composition involving melodic cells and symmetry for virtually all his subsequent works, with only incidental and passing reference to his Polish background. These included another seven symphonies, four concertos, for violin, percussion, bassoon and cello, three string quartets, a string sextet, *Arbor Cosmica* for 12 strings, and cantatas including the deeply moving *Universal Prayer* and smaller vocal works. The symmetry and motivic working that marked such works as the *Sinfonia di Sfere*, the *Metasinfonia*, the *Sinfonia Votiva*, *Sinfonia di Speranza* and Tenth Symphony are detailed and complex but readily appreciated, yet as always with Panufnik, there was flexibility in their application. Some Polish connections appeared in the *Sinfonia Votiva*, composed during serious unrest in Poland, in the Violin Concerto with its memories of his father's craft skills and his mother's violin playing, in *Arbor Cosmica* with its recollection of trees in a park in Warsaw, and a number of loosely programmatic features connected with the life and death of Father Jerzy Popiełuszko in his Bassoon Concerto. By the time of his death in 1991, Panufnik had produced a large body of works that aspired to an international style but also showed its debt, sometimes hidden, to his native land.

José OLIVEIRA MARTINS

(Eastman School of Music, University of Rochester, USA)

Harmonic modulation and periodic pitch space in Lutosławski's works from the second half of the 1950s

This paper proposes a new theoretical framework for Lutosławski's harmonic explorations carried out in the second half of the 1950s. In pieces of this period (*Źakowicz Songs*, *Musique funèbre*, and *Three postludes*), Lutosławski expressed an interest in the harmonic potential of twelve-note arrangements by shifting away from previous work on extended scales towards consistent intervallic arrangements of the aggregate. The development of the harmonic language in this period set up resourceful procedures that reverberated in works for the remainder of his life. (Lutosławski, 1962, 1993 [Skowron, 2007]).

Pitch organization in these pieces has received detailed attention in referential theoretical and analytical studies (Stucky, 1981 and Bodman Rae, 1994). These studies have focused on the intervallic consistency and patterning of chordal materials and on linear strategies underlying melodic contours formed by the sequence of twelve-note blocks. However, while these studies shed light on the internal intervallic arrangement of twelve-note chords and resultant linear patterns, I would argue that we need a model that reconciles harmonic arrangement of individual chords with the harmonic syntax manifested by their progression.

Building on previous analytical observations, this paper advances a theoretico-analytical framework to model harmonic 'modulation' across twelve-note chords. This approach proposes a generalized network of pitch relations, which I refer to as 'affinity spaces' (Martins, 2006). These spaces are (abstractly) constructed as combinations of specific interlocked interval cycles, which set up periodic patterns (affinities) within the cycle. Periodicity and/or symmetrical patterning of harmonic blocks can be considered as local manifestations of background pitch-class cyclic and periodic spaces that are incrementally explored in the course of the sequence of chords-aggregate. In other words, affinity spaces not only account for the intervallic arrangement of individual twelve-note chords, but also generalize the pitch periodicity suggested by the internal organization of these chords, and develop a set of pitch relations that model the gradual harmonic differentiation within the affinity spaces. By tracing underlying modulatory paths for common tones and local interval patterns across the sequence of harmonic blocks the analytical strategy developed here captures aspects of harmonic transformation and syntax underlying chord relations. Examples of affinity spaces discussed in the paper include a 24 pitch-class space built upon the recurrent ordering (6, 11) for the 'Prologue' and 'Épilogue' of *Musique funèbre*; two different 36 pc spaces built upon the orderings (3, 3, 1) for 'Morze', and (4, 4, 3) for 'Zima', and a 24 pc space built upon the ordering (4, 3) for 'Rycerze' of the *Źakowicz Songs*.

The paper concludes by commenting upon the theoretical implications of the extended harmonic space and modulatory strategies suggested by Lutosławski's practice, in light of some antecedents in the music of Bartók, and recent theoretical developments in Neo-Riemannian (Cohn 1996, 1997) and scale-network theories (Tymoczko, 2004).

JOSÉ OLIVEIRA MARTINS is currently Assistant Professor of Music Theory at the Eastman School of Music, University of Rochester. Previous appointments include the University of Iowa, and the Instituto Politécnico de Castelo Branco, in Portugal. He completed his PhD dissertation at the University of Chicago in 2006 under the supervision of Richard Cohn. Current research interests and publications include the modelling of musical systems, medieval scale-theory, and twentieth-century modality, particularly in the music of Bartók, Milhaud, Kurtág, and Lutosławski. He has spoken at a number of national and international venues including the Society for Music Theory, Music Theory Society of New York State, European Music Analysis Conference, Society for Mathematics and Computation in Music, and the Hungarian Academy of Sciences. He has been invited to give lectures on Bartók and twentieth-century music at the University of Victoria, Canada; Indiana University, USA; and the University of Porto, Portugal. Oliveira Martins has been the recipient of the Arthur J. Komar Award and the Patricia Carpenter Emerging Scholar Award and has been a fellow at the J Clough Memorial Symposium and the Mannes Institute for Advanced Studies in Music Theory.

Renata PASTERNAK-MAZUR

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RENATA PASTERNAK-MAZUR

graduated from the Jagiellonian University of Kraków (MA in Musicology) and is currently a Graduate Fellow at Rutgers University. She specializes in twentieth century and contemporary music and is writing her dissertation on Polish post-socialist music seen through the lens of musical phenomena that came into prominence after socialism collapsed but are perceived as controversial, undesired, shameful, and even dangerous. Her publications include *The Black Muse: Polish Hip-Hop as the Voice of 'New Others' in the Post-Socialist Transition* (2009).

Sacropolo or Sacrum in the marketplace

In post-socialist Poland the suffix –polo became a marker of musical 'badness'. It stems from disco polo, the first genre that came to prominence after socialism collapsed and - as the first genre that experienced commercialization – it soon became synonymous with bad music, poor taste and a business-inspired aesthetic compromise. Musical phenomena marked -polo are widely present but perceived as controversial, undesired, shameful, and even dangerous. The paper will focus on applications of religious topics in Polish post-socialist music that are perceived as problematic and the cultural and musical reasons for rejecting the works and styles labelled with the derogatory term sacropolo. They run the gamut from the perceived nadir of popular music to some works on religious topics written by the most renowned contemporary classical composers.

Polish contemporary music is often characterized as religious and, in the realm of classical music, works by Henryk Mikołaj Górecki, Wojciech Kilar and Krzysztof Penderecki are given as examples of this tendency. Unlike the earlier output that established their international reputation, some of their recent works (composed after 1989) on religious topics have been perceived in Poland as controversial. Some critics labelled them sacropolo, accusing the composers of an inclination towards mass culture and popular music. However, the exemplary composer of sacropolo became Piotr Rubik, the best-known and best-paid musician of the last few years (whose popularity owes as much to his dyed stylish haircut and an exposure in colour magazines of his relationship with a model twenty years younger than himself as to his music); his works (often dubbed rubikopolo) are on the one hand commented on by classical music critics and on the other hand included in the pop sections of music stores. In the realm of popular culture the term sacropolo is also in use, often with reference to pieces in the style of disco polo with religious texts.

Sacropolo creates an opportunity to study how the concepts of low/high music and elite/mass culture are (re)defined in the newly emergent free-market economy in the context of commercialism. As Simon Frith (2004) observes, music only becomes 'bad' music in an evaluative context, in which music is in fact a marker of some more general social judgment. Studying sacropolo can thus also illuminate ongoing cultural discourses and social cleavages in post-socialist Poland.

The construction of musical phenomena as sacropolo is always imposed from outside (by critics). How is the same derogatory label used to embrace productions by a parish youth ensemble, songs by veteran pop signers undertaking religious topics, Rubik's oratorios and cantatas, and Penderecki's *Piano Concerto*? The paper will attempt to answer this question by considering the most common accounts of music perceived as irredeemable, giving emphasis to Piotr Rubik, the composer who has acquired a paradigmatic status in the realm of sacropolo.

Marek PODHAJSKI

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Polish music, Polish composers 1918-2007

This paper considers the inspirations and premises behind the book *Polish Composers 1918-2000*, published in 2007 by the music academies in Warsaw and Gdańsk. It is a joint publication which consists of two volumes – *Essays and Biographical Entries*. The first volume presents a wide panorama of social, political and cultural phenomena which influenced the development of Polish music in the twentieth century. The second volume consists of around 1300 biographical entries. The paper contains remarks about the contents planned for the English version of the book.

Two complementary sources inspired the book. The first being the belief that the accomplishments of Polish composers of the twentieth century are just as outstanding as they are little-known. The second inspiration comes from the observations that in the list of the finest musical compositions of the twentieth century (289 items), prepared in 1992 by Leo Gerhartz from the European Radio Union, Polish music is classified 12th in the ranking. It is represented by 10 compositions from four composers: Witold Lutosławski (5), Karol Szymanowski (2), Krzysztof Penderecki (2) Ignacy Jan Paderewski (1).

At the beginning of the research, two seemingly simple but essential questions had to be answered. The first being: who do we call a composer; and the second: who do we consider to be a Polish composer? In the author's view, a composer is a person who has composed even one musical composition, a piece which became known as an artistic fact. 'Becoming known' meaning first of all the public performance of a piece. The author's attention focused on the life and works of so-called classical music composers. While searching for an answer to the question as to who can be considered a Polish composer, the author analyses the statements of outstanding Polish scientists. He shares their view that 'Polishness' should not be determined by the nationality or the language, but the participation in Polish culture, and the affiliation to it.

The last part of the paper concerns the structure and contents of the English version of the book. It will not be a direct translation of the Polish version. The contents of the volume *Essays* will be different, and the volume *Biographical Entries* will include first of all the winners of Polish and international composer competitions, composers who have rendered a great service to Polish musical culture, and exponents of the youngest generation who became known after the year 2000. The purpose is to demonstrate that in terms of the achievements of European countries, Polish composers bring the highest values – outstanding achievements in the field of culture.

MAREK PODHAJSKI, was born in Nowogródek, Poland, 1938. He has Polish and Icelandic citizenships. He graduated from the Academy of Music in Gdańsk in theory of music (MA, 1961) and composition (MA, 1966). He is Doctor of Music Theory (Academy of Music in Warsaw, 1972), *Doctor habilitatis* in Musicology (Academy of Catholic Theology in Warsaw, 1993), and Professor of Arts (State Council of Poland, 1982). He has been on the staff of the Academy of Music in Gdańsk since 1961, and he is the founder of the Institute of Music Theory (1978) and the organiser of the scientific life of this school. He has also been Professor at the Academy of Music in Warsaw (1994-2008), and teacher at the Tónlistarskólinn á Akureyri, Iceland (1990-2005). He organised the *1st Festival of Icelandic Piano Music*, held in Akureyri, Iceland (1992), and edited a book (in Icelandic and English) published on this occasion. He is the author of seven books and about 100 scientific papers. The most important books amongst them are: *Formy muzyczne* (1991), *Nowy system muzyki X. Jana Jarmusiewicza w perspektywie polskich prac z harmonii XIX wieku* (1992), *Dictionary of Icelandic Composers* (1997)- the first dictionary of this kind in the history of music, *Kompozytorzy polscy 1918-2000. T. 1 Eseje. T.2 Biogramy* (editor, 2005). He is honoured with numerous Polish and international distinctions; he is a member of the 'Polish Composers' Union, the International Musicological Society, the International Biographical Centre Advisory Council at Cambridge, and Life Fellow of the American Biographical Institute Research Association.

Caroline RAE

(Cardiff University, UK)

CAROLINE RAE lectures at the School of Music at Cardiff University, where her research focuses on twentieth-century French and Cuban music. She has been visiting lecturer at the universities of Rouen, Paris-Sorbonne and Cologne and was Visiting Scholar at St John's College Oxford in 2002. The author of *The Music of Maurice Ohana* (Ashgate, 2000), she has published numerous articles on French music, including work on the composers Ohana, Dutilleux, Jolivet and Messiaen, as well as several articles on the musical activities of the Cuban writer Alejo Carpentier. Her interdisciplinary monograph *Magic Realism, Music and Literature: the French – Latin American Axis since 1920* is forthcoming with Ashgate and she is also preparing a new study of the music of Jolivet. With the BBC, she was co-organiser of the Cardiff Discovering Dutilleux Festival which took place in the presence of the composer in 2008. A pianist and former pupil of Dame Fanny Waterman and Yvonne Loriod-Messiaen, she remains active as a performer giving lecture-recitals relating to her research interests. Her brother is the composer, pianist and Polish music specialist Charles Bodman Rae.

Henri Dutilleux and the Franco-Polish connection

Dutilleux is often said to be heir to the musical tradition of Debussy and Ravel, his mastery of sound as timbre, luxuriant orchestral colourism and a harmonic sensuality that is rooted in tonality being considered supremely French. His music has been rather less comfortably connected with the so-called 'divertissement' style of French music of the interwar years. Despite Dutilleux's vigorous rejection of such an association, this misleading view has been perpetuated by the release of recordings coupling his music with that of Milhaud and Poulenc and through the continued popularity of his early works composed during the war, these being unrepresentative of his subsequent creative direction. More appropriately, he has been linked with a line of compositional development passing from Roussel to Honegger; French composers who, like Dutilleux, swam to various extents against the perceived compositional tide of their respective generations through composing large-scale orchestral works bearing the title Symphony.

Yet, suspicious of all categorisations and over-simplistic pigeonholing, including the dangerously inadequate label of 'independence', Dutilleux has expressed a certain reticence about being described as a quintessentially French composer. He rejects ready-made perceptions of French music as being too restrictive and prefers to emphasise the importance of foreign influences, the presence of which he likens, borrowing an image from André Gide, to that of yeast in the leavening of bread. The fascination for the foreign has of course long been a defining characteristic of French music. Among the most notable of Dutilleux's foreign influences are those of Poland, a cultural direction with which it is logical for him to feel close due to his own Polish maternal forbears. Dutilleux has often remarked on the significance of the well-established aesthetic kinship between Polish and French composers, which in his case was directly perpetuated by his long friendship with Witold Lutosławski, an association that developed over many years from the period of the first Warsaw Autumn Festival in which his own First Symphony was featured.

This paper will investigate compositional parallels between Dutilleux and Lutosławski, consider their mutual attraction to the music of Bartók, their relationship with the pervasive influence of Ravel, as well as their admiration for Roussel, whose combination of a rich and very French harmonic language with large-scale symphonic structures opened new compositional paths to both composers. Taking their respective early Piano Sonatas as a point of departure, further parallels will be considered in Dutilleux's First Symphony (1951) and Lutosławski's Concerto of Orchestra (1954), both of which were performed at the 1956 Warsaw Autumn Festival. With additional reference to later works, including their respective Cello Concertos of 1970, both written for Rostropovich, a range of aesthetic links will be proposed to suggest the presence of a common musical ancestry connecting the music of these two composers.

Nicholas REYLAND

(Keele University, UK)

Lutosławski's tragic heterotopias

Witold Lutosławski's music has not enjoyed an entirely positive reception in the West. Some critics have attacked his post-tonal music's syntax, arguing that its sensuous thrills mask a lack of internal logic; others have found the music deficient in profundity, contrasting what they hear as superficial complexities to trivial symbolic depths. In the former camp, James Harley has associated late capitalism's 'fetishism of style and surface, its cult of hedonism and technique' with Lutosławski pieces 'meant to gratify, not provoke'. In the latter camp, Harrison Birtwistle puts it more succinctly: 'Well Lutosławski's easy! It's the acceptable face of modernism, isn't it?' Recent studies of the composer, however, have begun to confront such objections, and in this paper I continue my own contribution to the debate, moving beyond my demonstrations of what I hear as a persuasive fusion of the syntactical and the sensuous in Lutosławski's musical narratives, to a consideration of his music's cultural significance and, particularly, its contributions to the philosophical discourses of modernism.

In his lecture 'Of Other Spaces, Heterotopias' (1967), Michel Foucault argues for a society of many heterotopias: spaces freed from the constraints of their surrounding cultural conditions and in which individuals can experience liberating modes of subjectivity 'other' than those forged under the stultifying conditions of totalitarianism, communism and capitalism. Crucially, and unlike utopias, heterotopias are real, or at least potentially so: spaces that (as Gary C. Thomas writes) 'put us at risk, and bring us into the open-ended possibilities of experimentation, improvisation, and play'. Following Foucault, and Thomas's theorizing of heterotopias in film and Chopin, this paper seeks to extend the welcome turn away from the merely formalist and superficially biographical in current Lutosławski studies with a hermeneutic consideration of Lutosławski's narratives, climaxes and endings.

Recent essays by John Casken, Michael Klein, Charles Bodman Rae and Maja Trochimczyk have focussed attention on these potent symbolic moments: unforgettable musical crises when a composition's discourse is rent open to reveal sounds that feel beautifully other. Lutosławski's musical narratives often seem destined to transcend their catastrophically tragic climaxes and, as listeners, we may find heterotopian solace in such cathartic moments and their, in Lutosławski's term, musical 'ideal worlds'. Furthermore, the very manner of listener engagement structured by Lutosławski's musical narratives – his music is unusually accessible for a mid twentieth-century modernist – creatively liberates: to accept the interpretative invitation of a piece of Lutosławski is to enter into a kind of heterotopia. The basic appeal of such musical experiences in both Polish and international contexts is not hard to imagine. However, the symbolic depth of Lutosławski's music, particularly in his finest achievements of the 1960s and 1970s, resides in what he then does to his heterotopias. With bleak but compelling honesty, he tears heterotopia away, or simply lets it dissipate. His doubly tragic endings thereby contribute to a modernist musical discourse on the desire to return to paradise lost, and particularly to the late modernist recognition of the impossibility of making that journey. This darkness at the heart of Lutosławski unmasks his authenticity.

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Nicholas REYLAND

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Experiencing *agapē*: Preisner and Kieślowski's *Three Colours: Blue*

The ending of Krzysztof Kieślowski's *Three Colours: Blue* (1993) is the *locus classicus* of what Slavoj Žižek calls the 'immense aesthetico-ideological controversy' triggered by the director's late films. In Marek Haltof's words, 'Kieślowski's change of direction can be described as follows: from functional to "expressionistic" photography, from unobtrusive soundtrack to overwhelming musical score, from ordinary characters in everyday situations to literary characters set in a designer's world, from the particular to the general, from outer to inner reality and from realism to "artiness"'. *Blue's* climactic montage fits this bill. It counterpoints Zbigniew Preisner's score for a fictitious *Concert for the Unification of Europe*, as completed and amended in the diegesis by bereaved composer's wife Julie Vignon (played by Juliette Binoche), with a bravura cinematic hall of mirrors reflecting visions of the story's main characters. The music, in turn, fuses neo-Romantic rhetoric, allusions to the Baroque, progressive rock, folk music and cabaret in a superficially pompous setting of St. Paul's most famous epistle, 1 Corinthians 13 – except, of course, it doesn't set the whole of this text, thereby indicating just one of the manifold ways in which the film's music, like every other aspect of its discursive apparatus, requires a more nuanced analysis. Consequently, this paper presents a reading of *Blue* in which the music's value is assessed not via simplistic comparisons to the Western art music canon – redundant criticisms of Preisner's cue in the literature like 'Preisner is not Mahler' – but instead in terms of its role in generating the narrative's symbolic charge.

Blue is a fearless study in grief; its close is a far from happy ending. Analysing the *Concert's* flowing conclusion in the evolving context of the film's initially shattered sound design contributes to a revisionist, musically-centred reading of the film that reveals *Blue's* potential to sound a healing 'Ode to *agapē*' affecting its protagonist, but more profoundly immersing the audio-viewer, with subversive political intent, within facets of that process. Recent work on film music, affect and identification, such as Richard Dyer on Nino Rota's scores, and studies of Kieślowski such as Joseph Kickasola's book highlighting the fusion of style and substance in the director's exploration of personal and political themes, point the way towards the methodology by which I will analyse *Blue* as a musically-mediated encounter with a cinematically articulated subjectivity – thereby confronting, in turn, recent arguments against the musical analysis of screen music as posited, for example, by Rick Altman. *Blue's* music also reveals new perspectives on Kieślowski and religion, the practices formed with his creative 'co-workers', and on Preisner's skill as a film composer. Most crucially, however, I argue that, far from dulling his filmmaking's potency with excessive rhetoric in the service of sentiment or metaphysical kitsch, Kieślowski's late cinema, and within it Preisner's music, mark a radical extension of film's potential to make audiences empathize with its characters, stories and – in the case of the *Three Colours* trilogy – timely political agenda, through a potent, experientially centred re-imagining of cinema's collusion of music, sound and the moving image.

Tim RUTHERFORD-JOHNSON

(London, UK)

Theological aspects to Penderecki's *St Luke Passion*

Before the 1966 première of his *St Luke Passion*, Penderecki explained his choice of text thus: 'Not only for literary reasons, on account of the especially beautiful language, but rather because there had indeed already been two unusually good Passion compositions based on Matthew and John.' (quoted in Robinson et.al., 1983, 39). This remark, alluding to the oppressive precedent of Bach, is often taken at face value as the only explanation for Penderecki's selection.

Assuming that there is more to the story than this flippant reply, my paper asks first what might have attracted Penderecki to this particular version of the Passion story. Although the popularity of Matthew's Gospel for many composers may be due to such details of the story as Judas's remorse and suicide, and Pilate's washing of his hands, Luke includes more detail for the scene of the Way of the Cross and the conversation between Jesus and the two criminals; the latter plays an important role in Penderecki's setting. More particularly, however, Luke's gospel is noted among theologians for its message of personal salvation. As the second criminal petitions God, for example, we may be sure that his prayer will be answered and he will find salvation through his acceptance of Christ. In this scene of his own addition, Luke's message is clear: those who pray for salvation will have their prayers answered.

Luke's message of salvation has been previously noted in reference to Penderecki's setting (Chłopecki, Andrzej, 1975, 4). However, no analyst has yet sought ways in which this theological programme may have influenced Penderecki's music. Previous studies of the work have relied upon the separation of melodic/serial and sonoristic materials from one another, encouraging reception of the music as an uneasy mix of the traditional, analysable and academic, and the dramatic, sonoristic, unanalysable and populist. This division is particularly relevant to the reception of the *St Luke Passion*, but has its roots in the wider reception of Polish contemporary music. As a way to reconcile that divide I turn attention to Penderecki's use of focal pitches as pivots between both timbral and pitch structures. It therefore becomes possible to propose more nuanced ways in which Luke's soteriological message is both apparent on the surface and embedded in the music's deeper structure. Further possibilities for our understanding of Polish sonoristic music may also be opened up.

Penderecki's *St Luke Passion* is not only the story of Christ but also that of the despair and ultimate salvation of the faithful. Focusing on one aspect of this complex work – the role of the chorus – I suggest that the theological dimensions of the Passion story are musically set so as to draw the audience onto the stage as disciples and then enact their personal salvation through the liturgical contemplation of Christ's crucifixion.

TIM RUTHERFORD-JOHNSON

recently completed a PhD at Goldsmiths College, London, on the British reception of Polish and Hungarian music of the 1960s and 1970s, with analyses of two important works by Penderecki and Ligeti (dissertation titled: *New Music from Hungary and Poland: from Reception to Analysis*). He is currently preparing the 6th edition of the *Oxford Concise Dictionary of Music*. He has published articles on Kurtág, Penderecki and Wilson ('"Shiny and New": Rereading Madonna's Virgin', in *British Postgraduate Musicology*, no.6 (2004); 'Klang. Bilder: Ian Wilson und sein neues Streichquartett "Veer"', in *Musikfreunde*, Sept/Oct (2003); 'Out of Belfast and Belgrade: the Recent Music of Ian Wilson', *Tempo*, no.224 (2003); 'Communication and Experience: Some Observations on the Relationship Between Composer and Performer in *Játékok*', *Studia Musicologica*, xliii (2002); 'Rudolf Steiner and Learning Through the Body in Kurtág's *Játékok*', in *Piano Journal*, no.69 (2002). He reviews regularly for various publications and has maintained a contemporary music weblog, <http://johnson Rambler.wordpress.com> since 2003.

Ruth SEEHABER

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The construct of a 'Polish School': Self-perception and foreign perception of Polish contemporary music between 1956-1976

In secondary literature on contemporary Polish music one continually encounters the concept of the 'Polish School'. Western German music critics introduced the concept at the end of the 1950s. It was never clearly defined, and its scope has varied greatly. Even from the beginning, the concept was strongly criticised, but nevertheless it has been used up to the present day by both Polish and non-Polish writers.

What is the 'Polish School'? This question, so often asked yet still unanswered, is the starting point of the paper. The author hypothesizes that the 'Polish School' is a construct, which does not reflect reality, but rather expresses a certain view of Polish contemporary music. Investigating Polish and West German music literature, this paper seeks to explain how this image of Polish music originated, who supported it and which interests might be connected with it. The basis for this consists of an analysis of 134 texts from Polish and West German writers from 1956 to 2006. This encompasses articles from musical journals, extracts from general music history literature and dictionary articles on contemporary Polish music.

First of all, the paper will examine who uses the concept and what is meant by it, for instance which period, which composers and which stylistic characteristics. Given the difficulties of definition, in the second part of the paper the 'Polish School' should be understood as reflecting a higher idea of history, which is also shaped by its cultural, social and political background. The paper seeks the function that the concept fulfilled, and demonstrates that the Polish and German views of Polish contemporary music were quite different. From the foreign perspective, only a part of contemporary Polish music was ever noticed, thus reinforcing the impression of unity. Moreover, in German literature, use of the concept strongly stressed Polish composers' orientation towards western Europe and the significance of western European influence on Polish music, whereas in Polish literature the concept emphasized its own national identity in music. Finally, it must be noted that with contemporary Polish music, something unexpected emerged, politically and musically, something which was impressive on both accounts. The concept also served to highlight this remarkableness.

Altogether, it should be pointed out that the concept of a 'Polish School' cannot be explained so much in terms of musical specialities as in terms of a historical and political context. It is much more an expression of particular images of contemporary Polish music, which resulted from specific perspectives and particular needs and interests. Once this has been understood, it is clear why the concept of a 'Polish School' has played a lesser role in the compositional sphere than in the discourse surrounding it.

Ewa SIEMDAJ

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The Symphonies of Panufnik and Lutosławski: A quest for ideal form

The discrete and original musical worlds of Andrzej Panufnik and Witold Lutosławski contain certain similarities as well as fundamental differences. They seem to stem both from the two composers' shared generation; from their musical education, pursued at the same Warsaw Conservatory (both were taught music analysis by Witold Maliszewski); and from their shared artistic experience (performing in piano duets during World War Two). The two composers also shared a search for ideal musical form as a key issue in their respective *oeuvres*. Although this search led to different results – Lutosławski, in his drive towards organizing the perception of the audience defined, in 1964, his model of two-movement form; Panufnik, starting in the mid-1970s, modelled his on geometric figures – similar composing strategies can be seen in both.

This paper compares these strategies in their symphonies, a genre representative of both composers and equally favoured by them. Each one of Lutosławski's four symphonies became a summary of a stage of the composer's stylistic development. For Panufnik the genre remained the main field of formal and material research; he wrote symphonies regularly throughout his lifetime and left ten symphonic works.

The present analysis and interpretation of selected symphonies (*Sinfonia Sacra*, *Sinfonia Votiva*, Symphony No.10 by Panufnik, and Symphony No.2, Symphony No.4 by Lutosławski), and a comparison of the two composers' aesthetic statements, help highlight these affinities yet, at the same time, do not ignore the features of their individual styles. Both Lutosławski and Panufnik derived their inspiration from traditional aesthetic categories understanding, in which the categories of beauty and perfection remained principal. They were manifested mostly through the need to establish order. Therefore in the creative output of both composers a systemic approach in search for exact principles ruling particular musical elements was very significant.

The creative process of both composers also referred to traditional concepts, hence the similarity in their creative methods (starting work by outlining the concept of the composition in the form of a diagram or a table). A fundamental difference in the aesthetic attitude of the two composers can be seen in the fact that Lutosławski always objected to any attempts to link extra-musical meanings with intra-musical aspects of his works, whereas Panufnik in many commentaries made numerous references to his own life experience. Similarities in the approach to composing strategies can also be noticed. Their symphonic output is associated by a specific feeling of directed dramaturgy (the destination point being always a strongly accented main culmination), or linking the initial and codal fragments. In both Lutosławski's and Panufnik's works, the perception of the composition remains an important issue in their conception of musical form.

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ZBIGNIEW SKOWRON is Professor at the Institute of Musicology, University of Warsaw. He graduated in Polish philology and musicology at the University of Warsaw, and in music theory at the Academy of Music in Warsaw. In 1987–88 he studied with Leonard B. Meyer at the University of Pennsylvania on an American Council of Learned Societies fellowship. Among his scholarly interests are aesthetic and historical aspects of twentieth-century music, history of musical aesthetics, music of Witold Lutosławski, and Chopin's biography and epistolography. He is the author of *Teoria i estetyka awangardy muzycznej* (Theory and Aesthetics of the Musical Avant-Garde) (Warsaw, 1989) and of the monograph *Nowa muzyka amerykańska* (Modern American Music) (Kraków, 1995). He is also the editor of *Lutosławski Studies* (Oxford, 2001) and of *Lutosławski on Music* (Lanham, 2007). Since 2001 he has been the editor-in-chief of *Przegląd Muzykologiczny* (Musicological Review) – a yearbook of the Institute of Musicology, University of Warsaw.

Lutosławski at the crossroads. *Three Postludes*: A reappraisal of their style and compositional technique

The late 1950s marked a period of substantial change in Witold Lutosławski's creativity, which was stimulated first and foremost by a political reversal that took place in Poland in October 1956. This situation, which definitely ended the post-war decade of a restricted cultural policy with its dominating principle of socialist realism, meant for Lutosławski and other Polish composers an opportunity for new creative possibilities. It was then that he could reveal for the first time his idea of twelve-tone harmony in his *5 Illakowicz Songs* (1956–7), and his new idea of structuring the musical material on various levels in *Musique funèbre* (1954–8).

In this paper I will focus on another of Lutosławski's works from the late 1950s, *Three Postludes* (1958–60), which is usually considered as a less important composition, put in the shade by the two previously mentioned works. Yet a closer analysis of the *Three Postludes* reveals some interesting features of this work which point to both its relationship to Lutosławski's previous stylistic phase and to some ideas which were to be developed on a bigger scale in his future symphonic works.

The *Three Postludes*, conceived initially as a four-movement work, was in fact the only symphonic composition that Lutosławski wrote between the Concerto for Orchestra (1950–54) and Symphony No. 2 (1965–67). This leads us to consider to what extent, and in what ways, in the late 1950s, he was transforming his symphonic style based, one might say, on neo-classical premises. My reappraisal of the *Three Postludes* will deal with such features as the overall form, the organisation of pitch and rhythm, and particularly ideas about texture and timbre, which link Lutosławski to the mainstream of sonorism in Polish music of the 1960s. Although Lutosławski's approach to the basic elements of a musical structure in *Three Postludes* is far from being as radical as, for example, in his Symphony No. 2, it nevertheless reveals some interesting innovations to be employed on a large scale in such works as Symphony No. 3, and in his *Chains 1-3*. These innovations rely on the one hand upon creating independent (asynchronous) melodic layers of a musical structure in a way which brings to mind the chain technique from the 1980s. On the other hand, Lutosławski starts in the *Postludes* what Charles Bodman Rae describes as 'applying the principle of separate harmonic strands to different instrumental groups within the orchestra'. These explorations go hand in hand with new timbral and textual qualities and also with an original approach to a musical dramaturgy shaped by perceptive devices (similar – to some extent – to the famous 'signal' in Symphony No. 3), which are used to orientate the listener within the 'action' of a work. Thus, even when the *Three Postludes* are seen as only one episode in Lutosławski's oeuvre, especially in comparison with his ultra-modern *Jeux vénitiens* (1960–61) or the String Quartet (1964), they are nevertheless important evidence of the innovations Lutosławski was exploring at a pivotal moment of his creative life.

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Modern jazz in Polish film music

After the Second World War the communist authorities denounced jazz as a music which promoted imperialist values. As a result of this negative attitude jazz was officially forbidden until the mid-1950s and went underground. In spite of these difficulties a vibrant jazz community of both musicians and fans existed in Poland. The position of jazz changed with a political thaw in 1956. Jazz began to be played legally and soon conquered Polish cinema. It happened at the same time as in the West, but there were some important differences.

Firstly, until the mid-1960s, Polish filmmakers had scarcely been interested in formal experiments. The task of refreshing film language was undertaken in the second half of the 1950s by directors representing the Polish Film School. It was an expression of resistance against the official culture of the Stalinist era. Secondly, jazz in Poland had rarely been associated with dramas of 'sex and crime' or urban subcultures, as it had been perceived in the West; or, at least, this association was introduced later. In the late 1950s, some of creators of the Polish School, as well as directors just beginning their careers, realised that war topics had become exhausted. Searching for new plots and characters relevant to contemporary reality, they turned to modern jazz. Jazz primarily came to represent a new spirit in cinema, one that might be characterised as existential. However, this kind of cinema in Poland has a very specific meaning, in that it was doubly polemical. It contested the official culture which was no longer Stalinist, but was still controlled by the communist authorities, as well as past-oriented Polish Film School, which itself was criticised by the authorities. Jazz indicated a struggle for liberation from the country's recent history and a rejection of overtly political concerns, typical of Polish art culture.

Paradoxically, the most radical achievements came into existence at the very beginning, in the films made 1959-1961 by directors such as Wajda, Kawalerowicz and Polański. During the next two or three years jazz scores became more conventional, in both musical and ideological terms. In 'Walkover' (1965), the second picture by Skolimowski, jazz appeared already as highly artistic music of no social importance. From the mid-1960s position of modern jazz in Polish cinema radically changed. There have been only a few films in which this kind of music has been used, although some of them use it in a quite unorthodox and eccentric way. Generally speaking, there is a consensus that Polish cinema doesn't need jazz any more, even if it still needs our great jazzmen to work for it from time to time, but in an eclectic fashion. This process of marginalisation reflects changes within jazz itself, namely the lack of clarity about the meaning of 'pure jazz', as well as testifies to the fundamental changes in its production and reception.

In Polish films, jazz played a leading role for a short period of time. Films made between 1959-1965 can be read as a fascinating testimony to the reception of modern jazz and a record of its stormy history from euphoric beginnings to almost entire ghettoization.

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Marta SZOKA

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MARTA SZOKA has an MA in Theory of Music and Organ Concert Class (Academy of Music, Łódź), a PhD (Polish Academy of Sciences, Institute of Arts, Warsaw, 1988), and she has been a Fulbright scholar (University of North Carolina, Chapel Hill 1993-1994). She is the author of the books: *Polish Organ Music 1945-1985* (Łódź, 1993), *The Musical Language of Frank Martin* (Łódź, 1995) and *Frank Martin. Musical Contexts* (Łódź, 2002); and the co-author of the lexicon *Composers of Łódź 1945-2000* (Łódź, 2001). She has written numerous articles on contemporary music, including Polish, Lithuanian and American composers, such as Albright, Bajoras, Glass, Tansman, Crumb and others. As a concert organist she has given numerous recitals in Poland and in the USA, Germany, Denmark, and Switzerland. In 2002-2008 she was the Dean of the Department of Composition, Theory of Music, Eurhythmics and Art Education at the Academy of Music, Łódź, Poland, where she works as a Professor. She is a member of the *Warsaw Autumn Festival* programme committee.

The music of Paweł Mykietyn: In between pastiche, deconstruction and the great narration

Almost a decade and a half after Witold Lutosławski passed away, new Polish music could be diagnosed as being in a time of strong polarisation; the polarisation between ostentatious return to nineteenth-century aesthetics on the one hand, and post-modern playing with different sources on the other; between exploring inexperienced possibilities of sound and time relations and extending artistic means with multimedia techniques. This partition did not necessarily coincide with the turn of generations.

The most typical attribute of the youngest composers is a very bold approach towards the problem of modern culture. A dispute with mass culture comes hand in hand with expressing metaphysical fears, with an interest in psychoanalytical trends in modern theatre, literature and philosophy, with influences of jazz and pop music, sound and rhythmic aggressiveness, with a need for contemplation and silence etc. One of the most talented composers of the younger generation in Poland, Paweł Mykietyn (born 1971) made his spectacular debut aged 22 at the Warsaw Autumn Festival. His career began when he was awarded first prize at the International Rostrum of Composers in Paris for 3 for 13 (1995) and the first prize at the 4th International Rostrum of Electroacoustic Music in Amsterdam (1996) for *Epifora* for piano and tape. Recently he has presented two of his new works: *II Symphony* (2007) and *Passion* (2008).

This paper will look at the characteristic features of the composer's style and attitude: the post-modern idea in the case of Mykietyn stands for music that interprets other music, no matter if it is a historical idiom (of Bach, Beethoven, or Chopin for instance) or contemporary one (pastiche of Paweł Szymański). Little by little those idioms are decomposed, displayed, confronted with quite new senses etc. The idea of deconstruction – not only at the verbal level – comes out in *Shakespeare's Sonnets* and *Ładnienie*, two significant interpretations of classical and avant-garde poetry. Finally, the author will consider whether Mykietyn in his latest works continues to indulge in paradoxes and maintains an ironic distance to music in general, or returns to the idea of great narration.

Suyun TANG

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Tonal architecture of Lutosławski as defined by a Schenkerian tonal model

This paper aims to fill one lacuna in analytical studies of Lutosławski's music. In spite of voice-leading features noted by pioneering Lutosławskian scholars, this musical aspect has yet to be thoroughly investigated and studied. These observed voice-leading features are often inclined to be either chromatic in nature or as recurring intervallic pairs. Scholars have occasionally used them to highlight the connectedness between chord aggregates in extracts of Lutosławski's music. Little existing literature has attempted to explain Lutosławski's formal tonal structures through these features. At the same time there is also seemingly no study of Lutosławski's formal tonal structure using a tonal voice-leading approach. The purpose of my paper is to offer an alternative means of analyzing Lutosławski's tonal structure using this latter approach.

The application of a tonal voice-leading analytical approach to Lutosławski's music raises issues concerning the applicability and aptness of an essentially tonal theoretic model to a non-tonal musical surface. Solutions were found by looking beyond the musical surface and the meaning of 'tonal environment'.

This paper does not promise to provide an inexorable theoretical model for the analysis of Lutosławski's music. Rather, it is an exploratory study and analysis which extends some of Schenker's tonal voice-leading tools and concepts to the harmonic structure of Lutosławski's music. To test the feasibility of such an approach, I have chosen the fourth movement of Lutosławski's Concerto for Piano and Orchestra (1988). I have drawn upon the essence of Schenker's repetition, register displacement and implied note concepts to unveil the attending tonal voice-leading patterns beneath Lutosławski's musical surface. I have also stratified the more complex 'deviant' chaconne statements in order for tonal voice-leading paths to become more apparent.

The findings of my analysis suggest that beneath Lutosławski's non-tonal harmonic structure is a tonally inspired harmonic architecture. This underlying harmonic framework harbours voice-leading practices that comply with traditional tonal voice-leading principles to a significant extent. The tonal voice-leading findings do not, however, lead to a prototypical Schenkerian fundamental structure. The determination of the C tonal centre is derived from the deep-level unconventional unfolding of third relations and circle of fifths across the entire movement.

My findings, although derived from only one small movement of the concerto, suggest the viability of such an extension to the entire work. At the same time, I believe that there is the potential to approach a number of other Lutosławskian works through this method. This analytical approach will possibly require further study and extensions to cope with the other idiosyncrasies of Witold Lutosławski.

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The Stalinist state as patron: Composers and commissioning in early Cold War Poland

Music assisted the PZPR (Polish United Workers' Party) in establishing its legitimacy. Both extensive state support for musical life, as well as messages in the music itself, encouraged musical elites and audiences to accept the PZPR's dominant position and political mission. As part of a wide-ranging Stalinist project to create and control the new socialist person, the PZPR sought to influence musical production to help saturate the public space with politically effective ideas and symbols that furthered its aim of engineering the human soul. The party invested considerable resources in the attempt to create an authorized musical language that would secure and maintain hegemony over the cultural and wider social world. The PZPR endeavoured to create a new, ideological music to fill the aural space of Poland with politically appropriate sound.

During the Stalinist era in Poland, the creative process thus met political aims in a drama both public and private. In this first decade after the Second World War, the party and composers contested and negotiated the crucial artistic decision to undertake a new musical work. Cultural officials sought to claim this moment for ideological ends, both to assert control over composers and to influence the music and its messages that then permeated society. The PZPR provided generous sums for new contemporary works, but unsurprisingly tried to commission music that fitted its political aims. A continual struggle over control of the initial funding decision through to the actual performance took place among fluctuating groups within and among Ministry and party officials, the Composers' Union leadership, and individual composers. The negotiations among officials and composers over the commissioning process were often intense and fraught, as the stakes over what, whether, and from whom to commission were high.

This paper examines the commissioning process through a number of representative examples, including a song contest to commemorate the unification of the communist and socialist parties in 1948, a campaign to write works for Stalin's 70th birthday in 1949, and the preparation for a sprawling, months-long festival in 1951. It discusses the actions of a broad cross-section of composers, but will focus on leading figures like Andrzej Panufnik, Witold Lutosławski, and Tadeusz Baird. Contrary to popular belief, composers initially expressed support and even enthusiasm for the PZPR's goals even as they also attempted to preserve a measure of creative autonomy. By the early 1950s, however, most grew disillusioned in light of increased political constraints as well as other Stalinist excesses, and pushed for and achieved compositional autonomy. This paper contextualizes these aesthetic choices and illuminates the motivations of both cultural officials and composers.

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1968 – Operation Danube, ISCM and Polish music

1968 was a year of student unrests, massacres (Mexico, Vietnam), and cultural revolutions around the world, from the assassination of Martin Luther King to the invasion of Czechoslovakia (Operation Danube). In music, it was the year of masterpieces: *Lutosławski's Livre pour orchestre*, Berio's *Sinfonia*, Terry Riley's *In C*, and the Beatles' *The White Album* which all highlight the shifting definition of music and changing performance practice. While tracing analogies between politics and aesthetics often brings amateurish results, a focus on the impact of major socio-political events on the evolution of music may be illuminating.

The focal point of this paper is one little-known event involving Witold Lutosławski, the Polish Composers Union, and the International Society for Contemporary Music. The ISCM Western officials, angered by the Polish role in the Soviet invasion of Czechoslovakia in August 1968, decided to boycott the 42nd ISCM World Music Days, planned for September in Warsaw. Since the ISCM Polish Section was illegal at that time (until 1977), the ISCM Festival was to be held concurrently and in close collaboration with the Warsaw Autumn Festival, organized by the Polish Composers' Union, with Lutosławski serving as the programme chair. Thus, the boycott, initiated by the well-meaning Swedish delegation (according to Bengt Hambraeus), highlighted and magnified the precarious position of the ISCM Polish Section in the cultural landscape of communist Poland. The boycott could not have come at a worse time, nor have more disastrous results, harming careers of Polish composers and musicians and their ability to function within official political constraints.

The boycott resulted in changes to the programme and absences of all guest orchestras with the exception of Bulgaria and the Soviet Union. In a domino effect, this caused the omission of a planned Israeli work that was scheduled by Poles in defiance of their own government's anti-Semitic campaign ongoing since the unrests of March 1968. In planning the ISCM Festival, Polish composers and musicians wanted to make a stand against their rules by working closely with a Western organization and by programming pieces to express their solidarity with those prosecuted and attacked. (Polish Jews, including numerous musicians and scholars such as Karol Berger, Halina Goldberg, and others, were forced to leave – an Israeli work on the programme was a tribute to them and their compatriots). The ISCM disregarded the political subtlety and complexity of the issues and embroiled itself in an unnecessary controversy, which marked the commencement of the music's descent into irrelevance. Deeper reflection and gestures of defiance were present only in classical music circles and the semi-underground world of cabaret. In contrast, Polish popular music provided charming folksy distractions, with cheerful, omnipresent tunes by *Czerwone Gitary*, *Skaldowie*, *No to co*, and others.

This paper is based on personal statements by participants (Witold Lutosławski from the Polish side, Bengt Hambraeus and Swedish ISCM members from the Western side), as well as archival research at Archiwum Akt Nowych and the Polish Composers' Union.

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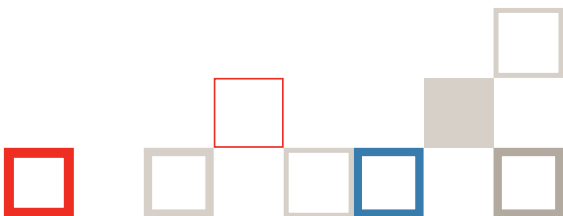
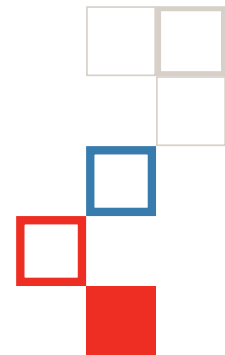
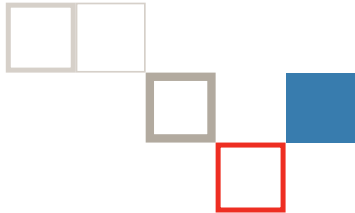
Issues of gender and voice in Penderecki's *The Devils of Loudon*

In his first opera *The Devils of Loudon*, Krzysztof Penderecki creates a narrative which is distinct from his sources – Aldous Huxley's book and John Whiting's subsequent play. The interaction of music and text adds a profound layer of nuance and interpretation to this story of spirit possession, highlighting the unsettling crises implicit in the principal action: crises of subjectivity, of sexual desire and sexual violence, of authority and intention. The result is a work uniquely suited to the dynamic instability of its social moment.

Drawing on a variety of methodologies ranging from score analysis to historical reception and cultural theory, this paper focuses upon Penderecki's characterization of Sister Jeanne of the Angels, whose voice and body are situated at the very centre of the narrative's destabilizing ambiguities. Indeed, her character represents a central paradox in the opera. Jeanne is a powerful female figure, actively and mercilessly manipulating the fate of the male protagonist; however, it is ultimately the compromise and eventual deterioration of her subject position which provide the source of her power. This is a power which is not Jeanne's own. Rather, it is a power derived from the sounding of external spiritual voices through her own mouth, gradually denaturing her connection to her own voice and body. As the opera progresses, Penderecki renders Jeanne's utterances less and less clearly identifiable with her clear intention or will, thus alienating her from her own apparent agency.

In recent years, scholars of cultural theory, musicology and music theory have questioned the significance of 'voice' as both a physical reality and a cultural construct. In particular, the female voice has been theorized simultaneously as a source of authority and as a fetish object. Scholars across the disciplines have argued about the degree to which the power produced by a voice is retained by its sounding body, or whether this power is available for appropriation by listeners who may then use it to reinscribe dominant social scripts.

Penderecki's opera captures both contradictory streams in Jeanne, whose voice moves fluidly in and out of her control throughout the course of the work. Her vocal utterances have an undeniable physical presence in the musical landscape: marked by characteristic intervals and punctuated with exclamations, the voice gives testament to its sounding body. However, through manipulations of the 'grain' of Jeanne's voice, the composer forces us to recognize that testament as a lie. Penderecki consistently disrupts the audience's sense of clear power relationships in the opera and refuses, as a master ventriloquist, to divulge the true source of sound or agency, and thus of truth itself. Jeanne reveals the horrible implications of a voice which acts outside the control of a sounding body and of a human subject who is unable to resist the permeation of such voices. In so doing, her character engages larger questions of meaning and authority in the modern world – a world which, in 1968, was clearly exhibiting strain between monolithic institutions and the individual thinking subject.



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