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## Works for Chamber Ensemble with Piano Written Between 1950 and 2000 by Polish Composers: An Annotated Bibliography

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THE FLORIDA STATE UNIVERSITY

SCHOOL OF MUSIC

WORKS FOR CHAMBER ENSEMBLE WITH PIANO

WRITTEN BETWEEN 1950 AND 2000 BY POLISH COMPOSERS:

AN ANNOTATED BIBLIOGRAPHY

By

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## ABSTRACT

This treatise presents an annotated list and description of works for chamber ensemble for three to nine instruments with piano, written between 1950 and 2000 by Polish composers. The purpose of this compilation is to familiarize musicians with these pieces, thereby promoting both their study and performance.

The composers are presented in alphabetical order. A short biography of each composer precedes annotations of his/her works in chronological order. Each annotation consists of a description of the composition, with special focus on the style and level of pianistic difficulty.

The author of this treatise has researched both the biographies and the annotations in an attempt to present these individual compositions within the broader context of Polish musical culture in the second half of the twentieth century along with the main stylistic trends and their developments during this fifty-year period.

Thorough research was necessary to collect the materials, mostly musical scores published in Poland and other countries. Many are available only as the composers' manuscripts at various locations, such as the Polish Composers' Union, The Warsaw Autumn International Festival of Contemporary Music and other sources, or directly from the composers themselves. Although this compilation attempts to be as complete as possible, it is obvious that not all works written in this period could be annotated due to lack of available information (e.g., students' compositions).



## INTRODUCTION

### Background and Significance

Since the middle of the twentieth century, the musical culture of Poland has been enriched by the creation of many works by indigenous contemporary composers. The creative activity in this particular ethnic and political environment during the last five decades is incomparable to any previous historical epoch of Polish music. The number of composers participating in the professional musical life of the country, the quality of their works, and the impact they have made on the development of contemporary music worldwide gives ample cause to study Poland's creative scene and performance practice.

Significantly, after the political changes in 1956, the International Festival of Contemporary Music, "Warszawska Jesień" (The Warsaw Autumn Festival), was established and immediately developed an open dialogue with the Western European and American avant-garde movements led by Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, John Cage, Luciano Berio, György Ligeti, Morton Feldman, and others. The response from the Polish side came around 1960 and was represented within the original works of Krzysztof Penderecki, Witold Lutosławski, Tadeusz Baird, Kazimierz Serocki, Henryk Mikołaj Górecki, Włodimirz Kotoński, Augustyn Bloch, and other composers—many of them younger—who captured an inspiration from the West. In an atmosphere filled with the heritage of the Second Viennese School, Bartók, and Stravinsky, they generated their own new concepts of musical structure and expression, textural innovation and sound exploration frequently connected with the new technical media.

These developments also affected chamber music. Unconventional instrumental combinations in chamber music ensembles, as well as individual instruments, have undergone radical stylistic changes and technical experiments. The piano was no exception. In the third

century of its existence, this instrument went through a dramatic phase of extended techniques that included playing off the keyboard and other new, unusual specific requirements for producing new sounds and expressions; although, interestingly, in the last two decades both the stylistic and technical orientations have returned to more traditional concepts of chamber ensembles and instrumental playing.

As a pianist from Poland, this author has personal interest in bringing works of Polish composers to light; it is hoped that this annotated bibliography will be informative in this respect, publicizing not only the works of well-known composers, but also the works of those composers who are less familiar to performers and audiences. Attention is also given to the performance aspect of these works, as many of them were inspired or commissioned by active Polish and foreign performers and ensembles. The interested performers created an environment from which new works have grown; without them these new works would not exist.

### Purpose

Music of recent decades is generally less accessible to audiences and performers, due to the amount of time involved in promoting and delivering information about newly created works. Despite the fact that some works of contemporary Polish composers have been published by prominent publishers (Boosey & Hawkes, Schott Musik International, and—very enthusiastically—by the devoted Polish publishing house Polskie Wydawnictwo Muzyczne/PMW in Warsaw and Kraków), many significant works still remain unpublished and are available only as facsimiles of the composers' manuscripts. It is obvious that the level of general information is still limited, even though internet access is greatly improving this situation.

The goal of this project is to attract researchers' attention and facilitate further exploration into the specific areas of this topic. Above all, the project is aimed at pianists and performing ensembles who can find in this annotated bibliography a source of innovative programming that will help bring these compositions to the public.

## ANNOTATIONS

### **GRAŻYNA BACEWICZ (1909-1969)**

A notable Polish composer, violinist and pianist, Grażyna Bacewicz was born in 1909 in Łódź and died in 1969 in Warsaw. She studied composition with Kazimierz Sikorski, violin with Józef Jarzębski, and piano with Józef Turczyński at the Warsaw Conservatory; she also studied philosophy at Warsaw University. After graduating from the Warsaw Conservatory she continued her studies in Paris with Nadia Boulanger and violinist André Touret. From 1936 to 1938 Bacewicz was principal violinist of the Polish Radio Orchestra and she performed as a soloist in Poland and other European countries until the mid-fifties.

The first period of her compositional creativity (1932-44) is characterized by a neo-Classical orientation. In the second (1945-59), she developed her personal style. Her best works, such as *Violin Concerto No. 3* and *Violin Concerto No. 5*, *Piano Sonata No. 2*, *String Quartet No. 3*, and *Concerto for String Orchestra*, were composed during this time. In the third period (1960-69) she was influenced by the avant-garde. After rare experiments with the 12-tone technique, her style stabilized in extended tonality.

Bacewicz won numerous composition prizes: First Prize in the International Composers' Competition in Liege (1951), First Prize in the orchestral section at UNESCO International Rostrum of Composers in Paris (1960), and the Gold Medal in the Queen Elizabeth International Music Competition in Brussels (1965), among others. As a violinist she received an Honorable Mention in the first Wieniawski competition in Warsaw (where David Oistrakh and Ginette Neveu were the medalists).

Bacewicz is one of the leading figures of Polish postwar music. Her best works became a part of the concert repertoire. She also gave an example of excellence in composition to many younger female Polish composers.

## I Kwintet fortepianowy (1<sup>st</sup> Piano Quintet)

Published by Polskie Wydawnictwo Muzyczne (PWM), Kraków, 1953

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Composed in 1952, Bacewicz's *1<sup>st</sup> Piano Quintet* is typical of the early years of her post-war orientation. The language is based on tonality that becomes "denser" through carefully applied dissonances, a noticeable, contoured melody, and traditional metric and rhythmic concepts that provide major differences between movements and structural sections. Scoring for the instruments is conservative for the most part, giving the piano a dual role as a part of the ensemble and as the prominent instrument.

The work is classically divided into four movements. The first begins with a 33-measure, expressive section (*Moderato molto espressivo*), followed by a contrasting *Allegro*. A reminder of the first material comes at *Poco meno mosso*. The thematic material is then developed and recapitulated in reverse order, creating a unique kind of sonata form. The second movement (*Presto*) is a typical scherzo in 3/8 meter with a poetic and somewhat mysterious middle section, and a dynamic coda introduced by a bold four-and-a-half-octave glissando on the piano's white keys. Music in the style of a chorale opens the third, slow movement, *Grave*, which then develops through the singable melody and the strings' simple polyphony. The energetic fourth movement, *Con passione* (with a slower middle part, recalling Polish folk music), closes the cycle.

In Bacewicz's compositional output, the *1<sup>st</sup> Piano Quintet* stands on the conservative side of the spectrum. However, the piece's expressiveness is very convincing and its "Romantic" charm refers to the great tradition of Polish music as represented by Karol Szymanowski.

The piano part is of moderate difficulty. It requires brilliant finger technique, playing of full chords, alternating hands in a fast tempo, and occasional leaps. All of these technical elements, however, are used idiomatically without overloading the performer. A sense of steady rhythm and ensemble coordination is necessary for a successful performance of this work.

## **II Kwintet fortepianowy (2<sup>nd</sup> Piano Quintet)**

Dedicated to the Warsaw Quintet

Published by PWM, Kraków, 1974

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The *2<sup>nd</sup> Piano Quintet* was composed in Bacewicz's last creative period (1965) and was premiered posthumously in Salzburg in 1972. The three movements of the work are *Moderato–Allegro–Molto Allegro*; *Larghetto*; and *Allegro giocoso*. The total duration is approximately 18 minutes.

The first movement begins gently and develops a motivic interplay in which the intervals of a fifth and of a second (major and minor) are most important. The harmony of a free tonality is characterized by parallel motion with frequent glissando effects in both the strings and piano. The rhythms are vital, motoric.

The thematic material of the second movement is likewise brief: a rising major and falling minor second, later a fifth. The role of the seconds is more important here, however, and at times they are combined with their inversions into a sort of theme. The dark mood prevails.

The third and closing movement is a short, lively rondo in which the piano stays in the dialogue with the string instruments.

Bacewicz's *2<sup>nd</sup> Piano Quintet* reveals the composer's ties with European music of the first half of the twentieth century (Hindemith, Bartók), as well as her exposure to contemporary Western avant-garde and influences of the Polish musical climate in the 1960s. Bold dissonant language, fragmented melody, timbral treatment of the strings (*sul ponticello*, harmonics, frequent *glissandi*), pointillistically spread pitches and use of the lowest, almost indiscernable pitch register in the piano and mosaic shaping give the piece an image of its epoch.

The piano part is virtuosic and difficult, as are the demands of ensemble coordination.

## **KRZYSZTOF BACULEWSKI (1950- )**

Composer, music critic and teacher, Krzysztof Baculewski was born in Warsaw in 1950. From 1969 until 1974 he studied composition with Witold Rudziński at the Warsaw Academy of Music. Between 1975 and 1976 he was a student of Olivier Messiaen (composition and music

analysis) and Pierre Schaeffer (electroacoustic music) in Paris. After receiving a doctorate from Warsaw University in 1982, he became a lecturer at the Warsaw Academy of Music.

Baculewski's works have been performed widely at home and in Germany, France, Hungary, Finland, the USA and Latin America. His debut took place in 1976 at the Warsaw Autumn International Festival of Contemporary Music. He is a prizewinner of several competitions for composers such as the International Competition for Organ Compositions in Szczecin (1973), the Competition for Young Polish Composers (1975), and the Karol Szymanowski Competition (1988), among others.

Baculewski's compositional output includes works for orchestra and various chamber ensembles, choral and vocal-instrumental pieces, as well as music for electronic media and film. His music up to the mid-1970s shares many characteristics with Polish music generally at that time, including extended instrumental techniques. He has paid special attention to musical form. In several works, including *Vivace e cantilena*, he has developed a bipartite structure with an aggressive first section followed by a quiet coda. In the 1980s and 1990s he found inspiration in the music of the seventeenth and eighteenth centuries.

As a music critic and writer, Baculewski has been collaborating with several music magazines since 1972. He is an author of two books on Polish contemporary music, numerous articles, essays and reviews, as well as papers presented in Poland and abroad.

His compositions are recorded by Polskie Nagrania (1976), Olympia (1989), and Musicon (1994).

### ***Vivace e cantilena* for flute, piano and string quintet**

Published by PWM, Kraków, 1986

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Baculewski's *Vivace e cantilena* is a one-movement work, distinctly divided into two contrasting sections. The kinetic and aggressive *Vivace* accumulates rhythmic energy in short, fast units which are interwoven in homogenous textures (specifically in the string quintet) but also exposed in relatively independent gestures (in flute and piano). The static *Cantilena* is based on the flute melody and the transparent, rhythmically free polyphony of the strings. The aleatoric

principle of limited chance is used throughout the piece, therefore the indicated duration is only approximate, between 6'30" and 8'. A conductor is essential for the coordination of the chamber ensemble.

Written in 1974, *Vivace e cantilena* is a typical composition of the “Polish school” of the early 1970s, with its emphasis on unconventional sound and instrumental techniques and relatively free yet controlled form, in which the composer uses timbral and structural finesses.

The notation and instruction sheet reflect these characteristics. There are special signs for points of harmonic synchronization, repetition of the notes and their groups in different speeds and technical performances, piano clusters (all in traditional staves) on both black and white keys together or on white keys only, the micro-intervals (quarter-tone or three-quarter-tones higher or lower than original pitch), various string techniques with undetermined pitch, and other markings.

The piano part is not very complicated. In *Vivace* it alternates isolated chords with fast, coloristic passages which coincide well with the prevailing textures of the strings and the rhythmic character of the flute part. In the conclusion of the *vivace* section, however, more robust chordal playing appears, culminating in the *sff* two-octave clusters located in the instrument’s low register. The higher and lighter clusters in *pp* appear then in the closing *Cantabile* section. Although the piano part is only of medium difficulty, it would be best if the performer has experience in playing modern music; specifically, the challenges include the conducted *senza misura* score.

### ***Antitheton* for violin, cello and piano**

Facsimile of the composer’s manuscript published by Wydawnictwo Akademii Muzycznej im. Fr. Chopina, Warszawa, n.d.

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Baculewski composed *Antitheton* in 1989, during the period in which he used various elements from the Baroque era (both music theory and practice) in his compositional style. This eleven-minute work consists of three movements: *Tirata*, *Aposiopesis*, and *Circulatio*. “All the titles come from the Baroque doctrine of emotional expression since I apply some of its elements in the piece. In that doctrine one of the musical-rhetorical figures was *antitheton*, an

emphatic representation of various contrasts (e.g., of agogics, texture or register). The other figures are: *aposiopesis*—an expression of silence, *tirata* and *circulatio*—onomatopoeic figures which illustrate motion, throw, speed (the former) and rotation, spin (the latter).”<sup>1</sup>

The first movement is based on the restless motion of eighth notes in very fast tempo (half note equals 80-96), and derived from the twenty-measure statement first presented in the solo violin. It is then developed through three duets for violin and cello, cello and piano, and violin and piano respectively, and eventually played by all three instruments of the trio. The characteristic 16/8 meter is applied throughout the first movement, while a variety of metric subdivisions and groupings enrich the constant flow of the eighth notes.

The slow second movement, in 3/2 (half note equals 40-45), recalls the Baroque inspiration by static, yet dynamically contrasting chords as well as the arpeggios across the strings in violin and cello. By creating an effect of sustained time, this movement is a complete contrast to the first one.

The last movement is in 9/8. After a slower introduction, its main section is in a very fast tempo, again with the characteristic persistent flow of the eighth notes, similar to the first movement. This time the metric subdivisions are 3+3+3; later they become 2+2+2+3. By using the motoric, neo-Baroque character, this movement refers directly to the first movement and provides symmetry to the form.

The piano part is rather difficult. It requires a solid finger technique in the fast fluent passages, strong octaves and chordal technique covering the entire keyboard, and a very strong sense of rhythm, especially in the passages with changing metric patterns.

### **ZBIGNIEW BAGIŃSKI (1949- )**

Born in 1949 in Szczecin, Zbigniew Bagiński studied at the Academy of Music in Warsaw from 1967 to 1972 and graduated in composition from the studio of Tadeusz Paciorkiewicz. He was appointed Lecturer at the Academy in 1987, and has been head of the composition program since 1989. He also collaborated with the Academy of Drama. From 1989 to 1999 he served as

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<sup>1</sup>Krzysztof Baculewski, program notes, 36<sup>th</sup> Warsaw Autumn International Festival of Contemporary Music, 1993: 84.



General Secretary of the Polish Composers' Union.

Bagiński was a prize winner in the Polish Competition for Young Composers, 1973. His works have been performed at the concerts at home and abroad, and at festivals of contemporary music in Berlin, Havana, Copenhagen, St. Petersburg, Wrocław and Warsaw. Among his compositions, *Concerto for Chamber Ensemble* (1970), *Symphonic Music* (1972), *Sinfonia Notturna* (1984), *Concerto for Harpsichord and Orchestra* (1985), *Symphony in Seven Scenes* (1988), *Threnody* for symphony orchestra and mixed choir (1991), *Mass* for unaccompanied mixed choir (1993), *Piano Concerto* (1995), *Violin Concerto* (1995), *String Quartet No. 2* (1986) and *Piano Quartet* (1990) have special significance.

His musical style crystalized in the mid-eighties and assimilated the postmodern trends. It is highly referential, recalling nineteenth-century music and other styles.

***Wyprawy na drugą stronę (Voyages to the Other Side) for flute, piano and tom-tom***

Published by ZAIKS, Warsaw, Poland, 1977

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Composed in 1973, this brief work (ca. 8') reflects the late avant-garde climate in Polish music. The three instruments are treated independently, each of them contributing its own idiom (slower *legato* phrases and fast, brisk passages in the flute; sustained chords, arpeggios and leaps in the piano; and the dry isolated and repetitive hits on tom-tom). The score is divided into metered and *senza misura* sections. In the former, the complex, irregular metric and rhythmic structures create an effect of quasi-improvisatory shaping, while in the latter, this effect is further increased by incorporating aleatoric principles. The polar opposite of complex rhythmic activity is provided by the monotonous motion of the eighth notes in two major sections with solo flute, as well as through some repetitive patterns in flute and piano and steady drumming in the tom-tom (elements that anticipate Bagiński's further stylistic development). The whole work is characterized by economy of compositional elements, effectiveness of sound and well-estimated proportions of the form.

The piano part is of medium difficulty. It requires a strong sense of coordination and an exposure to the styles of new music.

## **Kwartet fortepianowy (Piano Quartet) for violin, viola, cello and piano**

Published by Wydawnictwo Akademii Muzycznej im. Fr. Chopina, Warsaw, n.d.

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Bagiński's *Piano Quartet* (1990) was composed in the style he developed during the 1980s in the climate of the vanishing avant-garde and its replacement with various postmodern aesthetics. The spirit of the work is permeated with nostalgia. The composer introduces his *Piano Quartet*: "When writing the *Piano Quartet* I often reflected on my musical childhood. In those years the closed world of the music of Beethoven, Schumann or Weber seemed the only one to me, and I could hardly anticipate the existence of any other worlds of music. Consequently, the entire *Quartet* displays traces of my recollections of a world lost which, however, is revivable through music."<sup>2</sup>

Approximately 16 minutes in duration, the one-movement form has distinctly differentiated sections. The opening, played by solo viola with the indication *poco espressivo, legato molto, sul tasto*, is characteristic of the prevailing mood of the piece, and soon develops together with the violin into a chant of constant parallel major and minor thirds. The cello (*pizzicato*) and piano (*staccato*) present a drier, more motoric element. The regular meter in the upper strings conflicts with the irregular (across the bar lines) patterns in piano and cello. The following section is the first of three in which the kinetic energy accumulates and grows to eventually provide the climax in *fff* on the piano with only modest support in the strings. Immediately following is a transition through the metrically free bridge leading to the closing recapitulation of the initial idea (this time scored for string trio with the static *alla campana* of the piano).

The harmonic language is tonal and modal. In the modal sections the composer uses special "key signatures," different from those that usually indicate the tonality. These are G-flat, C-flat, B-flat, E-flat; and E-flat, A-flat. It is a challenge for the pianist to read these sections. In the rest of the score, the accidentals precede individual notes and are valid only for each note.

The piano part is distinctive, mostly opposing the string section. It is virtuosic and difficult, yet idiomatic for the instrument. In this respect, it corresponds with the "classical" tradition of

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<sup>2</sup>Zbigniew Bagiński, program notes, 34<sup>th</sup> Warsaw Autumn International Festival of Contemporary Music, 1991: 61.

piano quartet as it was developed from the eighteenth to the twentieth century. The choice of this ensemble was probably a part of the retrospective vision of the composer in this particular piece.

Bagiński's *Piano Quartet* was written for the Polish Piano Quartet. It was premiered in 1991 during the "Warsaw Music Encounters" at the Chamber Hall of the National Philharmonic in Warsaw.

### **AUGUSTYN BLOCH (1929- )**

Born in 1929 in Grudziądz, Bloch graduated from the State High School of Music in Warsaw where he studied composition with Tadeusz Szeligowski and organ with Feliks Raczkowski. He received the Polish Radio prize for children's music (1960), and was a prize winner at the International Composers' Competition in Vercelli (in 1953, for *Piano Variations*) and in Monaco (in 1963, for *Meditations* for soprano, organ and percussion, and in 1965, for his ballet *Awaiting*). In 1969 he won the third place at the UNECSO International Composers' Rostrum in Paris. Other awards include the Award of the Minister of Culture and the Arts in 1975 and 1985; the Prize of Chairman of the Council of Ministers for music for children in 1975; the Polish Composers' Union Prize in 1981; and the Brighton Festival Prize in 1989. He was also decorated with the Cavalier's and Officer's Cross of the Order of the Rebirth of Poland (1969 and 1979 respectively).

His compositional output includes an opera, a ballet, an opera-ballet-pantomime, musicals, works for voice and orchestra, works for choir and orchestra, numerous chamber compositions and a piece for saxophone-orchestra.

### **Trio na skrzypce, wiolonczelę i fortepian (Trio for Violin, Cello and Piano)**

Fascimile of the composer's manuscript, 1991-1992 (available from the Polish Composers' Union)

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*Trio for Violin, Cello and Piano* is a brief three-movement work (duration 8'30"). The movements are entitled *Lieto*, *Pastorella*, and *Furioso*. It was composed for the excellent young students at the Karol Szymanowski Secondary Music School in Warsaw. In time, this composition

was played in other music schools in Poland and abroad. The pedagogical purpose of this work determined its style and technical demands.

The rhythmic structure is based primarily on a pulsation which produces a natural rhythmic feeling, even though the pulsating units are filled with irregular rhythmic quantities, such as quintuplets, and frequent meter changes. In the first movement there are changes from 4/4 to 5/4, 6/4, 7/4 and 2/4, plus 4/8, 5/8, 6/8, 7/8, 8/8, 9/8, and 13/8 in the second movement, and 7/16, 9/16, 10/16, and 11/16 in the last movement. The first and last movements are motoric in character, with a constant flow of sixteenth notes passed between the three parts. The second movement is in a pastoral mood, as the subtitle “Kołęda” (Christmas song) suggests.

There are several cadenza-like passages in the piano in the first movement, as well as in the beginning of the third movement which is notated *senza misura*. Those passages are based on ascending four-note arpeggios and the ascending and descending chromatic scale. The latter is used amply in the overall harmonic language of the piece, enriched by the use of quarter-tones in the violin and cello parts. The composer uses linear musical gestures; the ascending and descending scalar shapes prevail throughout the piece. The leaps do not exceed an octave. The musical ideas are interwoven between the parts of the three instruments. The piano patterns in the first movement hint at a minimalistic style.

Bloch uses both the Italian and Polish languages for tempo indications. There is an interesting suggestion at the very end of the piece for the violinist, who finishes the entire composition: “smyk zatrzymać/oddech też” (hold the bow/hold the breath too).

## **JOANNA BRUZDOWICZ (1943- )**

Joanna Bruzdowicz was born in 1943 in Warsaw. She studied composition at the Warsaw Academy of Music with Kazimeirz Sikorski and piano with Irena Protasewicz. As a pianist she appeared in solo recitals in Poland, Czechoslovakia, Austria and Belgium. She was also active as a critic and feature writer for the *Jazz* periodical (1964-1967) and *Ruch muzyczny* (The Musical Activity) (1968). As an organizer, she was active in the “Jeunesses Musicales” International Federation, acting as Secretary General of this organization from 1964 to 1969. In 1968 she was awarded a French government scholarship and studied in Paris (1968-70) with Messiaen,

Boulangier and Schaeffer. In 1969, she was a co-founder of the Groupe International de Musique Electroacoustique. She lived in Paris until 1975 when she moved to Belgium, and combined composing with a wide range of other artistic interests including writing film scripts for television. She is promoting new music in programs for French, Belgian and German radio, and has directed composition courses at Aix-en-Provence (France), in the USA (MIT, UCLA, Yale University) and at the University of Montreal in Canada. She also promotes Polish music in Belgium and was a founder and the first president (1968) of the Belgian Chopin and Szymanowski Society. She has worked in the electronic studios of Ghent University and of Belgian radio and television.

Bruzdowicz's music is performed worldwide. Her output includes the genres of musical drama, orchestral works, compositions for various chamber groups, vocal music, piano works, and electronic music.

***Trio dei due mondi (Trio of Two Worlds) for violin, cello and piano***

Dedicated to *Trio Europeen* (Henryk Kowalski, Jakub Kowalski, Jean-Claude Vanden Eyuden)

Published by Agencja Autorska, Warszawa, 1982

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*Trio dei due mondi* (1980) is a three-movement composition, ca 17' in duration. Its movements are *Cantando–Allegro molto–Presto*; *Pensieroso–Lento grave*; and *Con speranza–Vivo con passione (un ritmo stabile, a la musica latino-americana)*.

The first movement begins with a theme of distinctive melody and rhythm in the violin. This theme is developed partly in a contrapuntal style with cello and partly in a freer context in which the soloistic lines of all individual instruments join one another in *ad libitum (senza misura)* sections, creating the aleatoric effect of a randomly interwoven fabric. Energetic expression is characteristic of this fast movement. In the piano part (especially in mm. 15-16, and mm. 31-32, including the ensuing repeats), there are technical patterns which seem to conflict with the request for a fast tempo (*Allegro molto, Presto*). A successful, accurate performance (even by an extremely skilled pianist) will require a significantly slower tempo, which will change the general character of the movement. In other words, the playability of

these measures is questionable (surprisingly, since the composer is also an active pianist). Playing repeated thirty second notes in *Presto* even exceeds the mechanical possibilities of the instrument.

The second movement, in neo-Baroque style, recalls the old forms of European music with references to passacaglia and fugue forms. The steady, marching quarter notes in a slow tempo establish the character of the first part, which is later developed through the repetitive rhythm of a sixteenth note followed by a dotted eighth (also characteristic of Bartók). This eventually builds to a pompous six-octave unison in the middle part. From that point, the first and second thematic materials reappear.

The third movement is characterized by a lively rhythmic pattern with a Latin-American flavor. In this sense the title of the piece is understood as a dialogue of European art with the ethnic culture of South America. Also here, the form turns into an aleatoric passage of unleashed freedom (at the end of m. 44, the instruction "repeat 2x" has to be interpreted approximately, otherwise the necessary synchronization in m. 45 will be impossible to achieve).

For the pianist, the second movement is technically easy, while the third is quite difficult due to its unusual rhythmic structure. As mentioned above, however, there are also some passages in the first movement which push the difficulty of this work to the highest level, if not beyond.

### **MAREK CHOŁONIEWSKI (1953- )**

Marek Chołoniewski was born in 1953 in Kraków. From 1972 to 1979 he studied organ with Leszek Werner and theory and composition with Bogusław Schaeffer at the State Higher School of Music (now the Academy) in Kraków. Since 1976 he has worked for the electronic studio of the Music Academy in Kraków and for Finnish Radio. In 1986 he established his own studio named MCH. He has led courses in computer music at various institutes and schools such as the Stuttgart-Kraków International Workshop for New Music, and composition courses in Austria. In 1977 he formed the Muzyka Centrum, an organization which has arranged numerous concerts of new music. Currently he is Artistic Director of the International Audio Art Festival in Kraków.

Chołoniewski is a composer of many electronic, audiovisual and instrumental

compositions, among them music for radio, theater, film and television. He mixes various elements and influences, such as those of avant-garde art with jazz and rock or Indonesian music. He is interested in interactive processes which include sound, light, and movement, using the finest new technologies.

***Like Breathing* for flute, oboe, soprano saxophone, bassoon, viola, contrabass and piano**

Computer typeset score, 1992 (available at the Polish Composers' Union)

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Chołoniowski wrote *Like Breathing* during his two-week summer stay in Hall in Austrian Tyrol.

I used the technique based on the combination of computer interaction (program M) and sequential transformation of phrases and motifs (program Cubase). This concept gives a guarantee of liberation from two basic methods of music creation: the notation of music directly on paper and the support of the composition process through the work with the instrument. Computer interaction is an algorithmic process based on the direct shaping of the sound material. This process involves the simultaneous transformation of various elements of the work, and the shaping of the result of these experiments in both the static (timeless) and dynamic (involving the time dimension) memory of the computer music system. This technique can be used for both instrumental (chamber or orchestral) and electronic composition, and also—most attractively—for creation of various new forms of sound art, e.g., audiovisual composition. *Like Breathing* exists in three independent forms:

- pure computer version;
- pure instrumental version;
- unified version, created by the combination of both preceding versions.<sup>3</sup>

The work was commissioned and premiered by the Tiroler Ensemble für Neue Musik in Hall, Austria.

From the notation of the instrumental version, the piano parts appear to be of medium difficulty. This judgement, however, must be understood as relative, as the composer doesn't indicate any tempo in this composition. The chords in measures 151-153 are playable only with an extremely large hand.

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<sup>3</sup>Marek Chołoniowski, program notes, 42<sup>nd</sup> Warsaw Autumn International Festival of Contemporary Music, 1999: 92.

## **ANDRZEJ DOBROWOLSKI (1921-1990)**

Andrzej Dobrowolski was born in 1921 in Lwów and died in 1990 in Graz (Austria). From 1945 to 1951 he studied composition with Artur Malawski. In 1947 he was appointed to teach at the State Higher School of Music (now Academy of Music) in Kraków before becoming a professor of theory and composition at the State Higher School of Music (now Academy of Music) in Warsaw. In 1976 he moved to Graz as professor of composition at the Hochschule für Musik. He was General Secretary of the Polish Composers' Union for many years, and played a key role in the Polish Radio electronic studio in Warsaw.

Dobrowolski's early works were influenced by neo-Classicism and incorporated Polish folk elements in rhythm and modal harmonies. After 1956 he explored serialism, various avant-garde concepts of sound (block sonorities, spatial distribution of instruments), and especially electronic music.

His compositional output includes music for solo piano, various chamber music combinations, orchestra, and tape. He reached maturity and profound expression in his late works, such as *Music for Orchestra No. 5, Passacaglia* (1976), *Music for Chamber Orchestra* (1983), and *Music for Orchestra and Oboe Solo* (1985).

### ***Krabogapa* for clarinet, trombone, cello and piano**

Published by PWM, 1970

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*Krabogapa* is a one-movement work of 7-8 minutes in duration. It was composed in 1969 for the Warsztat Muzyczny (Music Workshop), an enthusiastic Polish contemporary music ensemble which brought to life many new compositions (see also pg. 29, Zygmunt Krauze). The unusual title of this work is made up of the first syllable of each player's name: KRAuze, BOrowiak, GAłązka, PAłkowski. The premiere performance took place in 1969 in Rotterdam.

The style of the work is typical of Polish music in the 1960s and early 1970s. In this diverse ensemble every instrument belongs to a different family and strongly maintains its identity (also in the passages in which all musicians play similar music.) The aleatoric principle of limited chance is used throughout the piece, with distinctly indicated points of synchronization. Each player



performs his/her part from the score. The rhythmic flow of the individual parts is indicated by graphic proportions; these are to be understood as approximate. One system in the score corresponds to 11-12 seconds, one page to 33-36 seconds. The note values, appearing occasionally, are to be played as one quarter note equals one second. The points where strict synchronization of several parts is required are indicated by vertical lines, sometimes provided with arrows; an arrow starting from a specific instrumental part denotes that this musician is to give the signal for the entry or ending of other instruments' parts so indicated by the arrowhead. There are special signs for the sections to be played independently, as well as many other symbols and abbreviations denoting various extended techniques (e.g., striking the metal or wooden parts of the instruments, playing on the mouthpiece alone, vibrato produced by quick movements of the finger inside the mouthpiece, blowing air but without producing a pitch, etc.)

The piano part doesn't require much of a classical technique, but requires a firm orientation in the context of the work's specific style, and a sense of improvisatory coordination with other ensemble members. The extended piano techniques include playing clusters on both white and black keys, rubbing the strings with a wire brush in specific registers, *glissandi* across the strings, plucking the strings, striking the strings with the finger or palm of the hand, and a rapid *glissando* over the hitch pins. In the passages performed in a traditional manner on the keyboard, the fast groups of pitches and the unconventional fast leaps over a wide range of the instrument are the most challenging elements for the pianist.

### **JAN FOTEK (1928- )**

Composer Jan Fotek was born in 1928. He studied composition with Stanisław Wiechowicz at the State Higher School of Music (now Academy of Music) in Kraków, and with Tadeusz Szeligowski at the State Higher School of Music (now Academy of Music) in Warsaw, graduating in 1958. His major achievements are in choral and vocal-instrumental genres (*Laudesis* for mixed choir a cappella, 1963; *Ode* for mixed choir and orchestra on texts by R. Śliwonik, 1965; *Apostrophes* for baritone and two pianos on texts by S. Quasimodo, 1967; *Nocturnes* for soprano and chamber orchestra on texts by Sappho, 1968; *Cantatina Copernicana* for choir and orchestra, 1973) and musical drama (*The Sea of Retrieved Unity*, radio-opera,

1967; *Galileo*, music drama, 1969; *Forest Princess*, opera-ballet for children, 1977). Many of his chamber compositions were written and dedicated to young people and became an important part of the pedagogical repertoire. In 1973 Jan Fotek was awarded the Prize of the Chairman of the Polish Council of Ministers for his compositions for youth and children.

### ***Trio for clarinet, violin and piano***

Published by Agencja Autorska, Warszawa, 1987

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*Trio* for clarinet, violin and piano is one of Fotek's earlier works. Composed in 1955, it reveals a more conservative, yet well crafted approach to composing. The individual movements are *Allegro*; *Andante dolcissimo*; and *Coda: Agitato (ma non troppo)*. The entire duration is ca. 10 minutes. The comparatively large first movement is composed in a free sonata form with melodically and rhythmically articulated themes in the classical manner; the technique of imitation and antiphonal shaping is essential for the development. The second movement (*Andante dolcissimo*) exploits the maximum cantabile, vocal-like qualities of all three instruments, especially the clarinet and violin, in short lyrical phrases and three-note melodic sighs. The brief closing movement, *Coda: Agitato* is a quasi-toccata in which the piano's motoric and percussive opening sets the character in the fifth measure for the rest of the piece.

In addition to the original instrumental setting, Fotek's *Trio* also can be performed in six other instrumentations: two clarinets and piano; oboe, clarinet and piano; two violins and piano; oboe, violin and piano; oboe, saxophone and piano; and clarinet, saxophone and piano.

It is apparent that the composer's intent of reaching such a universality of instrumentation had to influence the composition process. It is likely that many of the more specific instrumental finesses and timbral nuances were sacrificed. On the other hand, this work is well suited as a part of the instructional literature for conservatory level students.

The piano part is of medium difficulty, always structurally clear and idiomatically crafted.

## HENRYK MIKOŁAJ GÓRECKI (1933- )

The life journey and compositional profile of Henryk Mikołaj Górecki have developed through several dramatic phases that reveal both the stability of his personality and the changing aspects of time, political circumstances, and musical language, eventually culminating in “fame and fortune that came late in life, accidentally and bemusingly.”<sup>4</sup>

Born in 1933, Górecki studied composition with Bolesław Szabelski at the Music Academy in Katowice (1955-60) where he subsequently taught and served as Rector from 1975 until his resignation in 1979. In his first compositional period, Górecki was one of the leading members of the young avant-garde generation with his *First Symphony: Scontri (Collisions) for Orchestra*. His compositions from 1962 and 1963, *Genesis* and *Three Pieces in Old Style*, announced the change which led to the simplification of his musical language (*Ad Matrem*, 1973, winner of First Prize at the UNESCO’s International Rostrum of Composers, Paris) or to the new application of some old principles, often derived from the history and culture of his country (e.g., its hymnology and folk music). The *Third Symphony: Symphony of Psalms* for solo soprano and large orchestra premiered at the Warsaw Autumn Festival in 1976, and became a bestseller after 1992. The CD recording, which sold more than one million copies, was made by the London Sinfonietta conducted by David Zinman, with soprano Dawn Upshaw as soloist. *Beatus vir*, a psalm for solo baritone, choir and orchestra that celebrates the Polish patron saint Bishop Stanislaus was commissioned by Cardinal Wojtyła in 1977 and conducted by Górecki when Wojtyła returned to Poland as Pope John Paul II in 1979. In the 1980s, as an internationally recognized composer, Górecki received commissions from the USA (Kronos Quartet) and Denmark (Lerchenborg Festival).

In 1992 he received the Award of the Ministry of Foreign Affairs and in 1994, the honorary Doctorate from the Warsaw University.

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<sup>4</sup>Adrian Thomas, “Górecki, Henryk Mikołaj,” *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), x: 161

## ***Musiquette IV* for trombone, clarinet, cello and piano, op. 28**

Published by Ars Viva Verlag, Mainz/PWM, Kraków, 1976

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One of the most popular of Górecki's compositions, *Musiquette IV* is a miniature concerto for solo trombone with clarinet, cello and piano. The notation of the piece reflects its specific style, in which a lot of freedom and flexibility is given to the performers to create the form of the piece. There is no score, only the parts of the individual instruments. The trombonist is the leader of the ensemble. While conducting, the trombonist gives a signal "down" to all players to begin each section simultaneously. After finishing each successive section of the trombone part, he/she gives a signal "up" to break off. The trombonist also indicates the general pauses. All other rests, as well as the frequent caesuras and fermatas, are to be treated as *ad libitum*—in different time, not similarly—by the individual players. The structural sections are given approximate tempos (e.g., *Largo*, *Prestissimo possibile*), but no metronome indications. The whole piece is notated *senza misura*. The two movements of the work are *Furioso, marcatissimo (con massima passione)* and *Tranquillissimo, ben tenuto (molto cantabile)*. Górecki here applied his favorite bipartite form, in which a great deal of tension accumulates in the first movement, then calms down and resolves in the shorter second movement. *Musiquette IV* was composed in 1970. Its duration is 9 minutes (this indication is only an approximate length).

The piano part is primitivistic; it consists of repeated individual chords at various speeds, sometimes with minor changes (e.g., an added grace note), repetition of the minimalistically formed rhythmic units, and tremolos. The dynamics of the brutal *ffff* throughout the first movement and the contrasting, meditative *mp* in the opening and closing segments of the second movement are essential. Despite its technical simplicity, the piano part is challenging in the specific contexts of the form and style of this work.

## **Recitatives and Ariosos, *Lerchenmusik* for clarinet, cello and piano, op. 35**

Dedicated to Louise Lerch-Lerchenborg

Published by Boosey & Hawkes/PWM, Kraków, 1987

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Górecki's path toward the post-modern image of his music was influenced by Polish folk songs and church music—especially from the region of the Tatra mountains, where the composer feels at home, and where the original folk culture is still alive. These elements can be heard in *Lerchenmusik*, as well as Górecki's own brand of minimalism, i.e., an obsessively repetitive style, emphasizing small motivic and sonic units which are developed in an extremely long form (over forty minutes). The contrast of dynamics and harmonic densities are extreme (the dynamics range from *ppp* to *ffff*). The choices of register for the piano and clarinet are carefully planned to give a special character to each of the contrasting structural sections, while the cello is used primarily in its lower tessitura, providing the dark mood for most of the piece. The feeling of nostalgia and resignation, strikingly opposed to aggressive and painful interjections, give the piece a character and drama of its own kind. The title, *Recitatives and Ariosos*, refers to the general expressiveness of the piece more than to any structural divisions. *Lerchenmusik* is a three-movement work (*Lento–Largo–Molto piu mosso quasi Allegro; Molto lento–con moto; Andante moderato*) written in 1984-1985 for the Lerchenborg Summer Festival and International Workshop in Denmark, where a substantial part of the work was premiered in 1984. Completed soon after, the entire work was premiered in 1985 at the Warsaw Autumn Festival. Like so many of Górecki's premieres, it provoked strong reactions (both for and against), proving that Górecki is going in his own direction, one which is not accessible for everyone, but is unquestionably original and genuine.

The character of the piano part reflects the stylistic specifics of Górecki's language. Formed in brief motivic shapes, it is sometimes reduced to the repetition of a solitary tone or octave as in the beginning, or—more frequently—to a repeated chordal sonority, a group of chords or a short rhythmic pattern, which repeats many times with slight metric and rhythmic changes. Technically, this piece is not challenging for the pianist; the difficulty is rather in the scope of the piece, building up the long contrasting sections (the broad dynamic range also requires an intense

physical involvement from the performer), keeping a steady rhythm, and coordinating with other players in this overwhelmingly homophonic texture—all in service of the convincing expression of this extensive work.

***Aria, scena operowa (Aria, Opera Scene) for tuba, piano, tam-tam and bass drum, op. 59***

Published by Boosey & Hawkes, 1994

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In this one-movement, fifteen-minute piece written in 1987, Górecki brought the major features of his new style to a crystalized form. The harmonic and motivic materials in this work are reduced to a minimum. The effects of a new simplicity are augmented by obsessive repetition; the constant rhythmic pulsation accelerates slowly, creating an inevitable, inescapable effect; the juxtaposed contrasting sonorities conflict with each other; and the extreme dynamic levels result in a bold, theatrical expression. Considering these elements, the title is used to indicate not only an important role of the melody, but also a different type of communication than in typical chamber music.

The piece begins with a C pedal tone which is held and re-articulated by the piano for the first 127 and last 7 measures of the total 203 measures. In the middle, B-flat major and B-flat augmented triads alternate (with emphasis on F-sharp), and are interrupted only for two measures (136-137) by an F-sharp major triad. These pitches, set in various registers of the piano, create the entire harmonic foundation of the first section (until m. 173). The long-phrased, aria-like melody played by the tuba is arched over this harmonic base, starting with modest circling around C (with D-flat and B) and then working out a grandiose, gradually ascending and accelerating chant until it reaches the climax of the piece (mm. 146-173), using the maximum dynamic range in both tuba and piano parts up to *ffff*. The percussion instruments (bass drum and large tam-tam played by one person) enter in measure 146 as an extension of the percussive side of the piano. These instruments must also play in extreme dynamics such as *ffff con tutta forza*. In a shorter closing part, which provides the catharsis of the piece, two more triads (C augmented and C-E-F#) in the piano are added to the harmonic content. The work concludes with the C pedal tone in the last seven measures of *Largo sostenuto, ...allargando poco a poco...rallentando poco a poco...*

with one measure of silence (extended by a fermata) before the double barline.

The piano part, as elaborated above, is technically simple. The major technical demands involve rhythmic precision (long pulsating sections) and flexibility (extensive *accelerandi* and *rallentandi*). It is physically demanding, due to the robust playing style required in the climactic passages.

### **EUGENIUSZ KNAPIK (1951- )**

Composer and pianist Eugeniusz Knapik was born in 1951 in Ruda Śląska. He studied composition with Henryk Mikołaj Górecki (1970-75) and piano with Czesław Stańczyk (1973-76) at the State Higher School of Music in Katowice from 1970 to 1976. He currently teaches at the Academy of Music in Katowice.

Knapik has appeared as a pianist in Poland and abroad. His repertoire consists mostly of twentieth-century music. He has made a number of recordings for Polish Radio and Television, Polskie Nagrania (a CD recording company), and Wifin (a recording of *Vingt Regards sur l'Enfant Jesus* by Messiaen). Knapik's composition awards include those from the Polish Youth Competition (1976), the International Composers Competition in Vienna (1977), and the UNESCO International Rostrum of Composers in Paris (an Honorable Mention in 1978 and First Prize in 1984). In 1985 he received the S. Wyspiański Award from the Polish Government.

Knapik's strong lyrical talent reveals his ties with Messiaen and Debussy in his major chamber works (*String Quartet*, *Hymn*, and *Partita*, all from 1980). His concentration on opera from the late 1980s shows his more "monumental" side (the dramatic trilogy *The Minds of Helena Troubleyn: Das Glas im Kopf wird vom Glas*, 1988-1990; *Silent Screams, Difficult Dreams*, 1990-1992; and *La libertà chiama la libertà*, 1993-1995).

### ***Hymn* for clarinet, trombone, cello and piano**

Facsimile of the composer's manuscript, 1980 (available at the Polish Composers' Union)

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Knapik's language integrates the heritage of the avant-garde with post-modern influences in a consistent, convincing unit. Most of the score is notated *senza misura*, and gives enough

freedom to the performers to present the large, soloistic sections (cello and later clarinet), as well as to create a colorful fabric of long, sustained, carefully selected pitches together with the energizing development in the piano part. From the measure preceding rehearsal number 5, the music becomes measured and pulsates in an aggressive manner. The following section (*molto presto*) unites the trio of clarinet, cello and piano in fast textural figurations formed from small groups of pitches. This technique creates an effect of harmonic development of its own kind. The aggressive section then comes back, later resolving through a number of monotonous eighth notes in *pp* (played by clarinet, cello and piano), while the trombone, which has been scored very modestly until this point, assumes a major role by presenting the hymn-like melody. The solemn character of this hymn-like melody is further emphasized in the conclusion of the piece by the repetitive C major triads in the left hand of the piano part, which is disturbed by the fast, intense figures using C, F-sharp, G-sharp/A-flat, B-flat in the right hand. Those figures are shadowed in the soft, echoing sounds in the clarinet. The tension between chromatic and diatonic harmonies is significant in this piece. As a chamber composition *par excellence* with references to vocal music, *Hymn* also hints at the future development of Eugeniusz Knapik as a composer of musical drama.

Technically the piano part is of medium difficulty. However, orientation in modern notation and experience in ensemble coordination is essential for the successful performance of this piece.

## **WŁODZIMIERZ KOTOŃSKI (1925- )**

Polish composer, teacher and writer about music, Włodzimierz Kotoński was born in 1925 in Warsaw. He studied at the State Higher School of Music in Warsaw (now the Chopin Academy of Music) with Piotr Rytel and Tadeusz Szeligowski. In his early years he studied folk music in the region of the Polish Tatra mountains. In the mid-fifties he moved from the neo-Classicism of his early period to the most radical avant-garde trends. Between 1957 and 1961, he attended Darmstadt summer courses, and was the first Polish composer to use the newly established electronic studio of the Polish Radio (1957). He worked regularly with this studio, as well as with many other electronic studios in Europe, such as the Westdeutscher Rundfunk Electronic Music Studio in Cologne (1966-67), and the Groupe de Recherches Musical O.R.T.F. in Paris (1970). He



spent 1970-1971 in West Berlin on a Berliner Künstlerprogramm scholarship. In 1969 he became the director of the Electronic Music Studio in the Academy of Music in Warsaw. From 1974 to 1976 he was General Music Director of the Polish Radio and Television.

Kotoński has had a long, prestigious teaching career at the Academy of Music in Warsaw. His pupils have included Grudzień, Krupowicz, Kulenty, Szymański, Wielecki and Mykietyn. In 1978 he lectured at Buffalo State University. He is also author of the book *Percussion Instruments in the Contemporary Orchestra* (1963).

In the 1960s Kotoński used the language of sonorism and aleatorism enriched by extended instrumental techniques; however, his later output shows a return to more traditional idioms and a less dissonant harmonic language, and even includes his early folk music inspiration in a new stylistic synthesis.

### ***Pour quatre (For Four) for clarinet, trombone, cello and piano***

Published by PWM, Kraków, 1969

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*Pour quatre* was composed in 1968 for Warsztat Muzyczny (Music Workshop), an active new music ensemble directed by composer and pianist Zygmunt Krauze. This ensemble's high exposure led to a proliferation of chamber music for clarinet, trombone and cello in Polish modern music. The seven-minute *Pour quatre* was first performed in 1968 in the Royal College of Art in London.

Stylistically, the work is typical of Kotoński in the 1960s, when he advocated liberation of musical form and structural and sonic experiments and explorations. In this piece, he goes even further into the avant-garde by creating only individual parts for the four instruments without a score (recalling Witold Lutosławski's *String Quartet* and other pieces written in a similar manner). The most important stylistic influences are from Karlheinz Stockhausen and other prominent figures of the Western European avant-garde.

The structure of the piece is remarkably free. The notation in each of the instrumental parts consists of ten to twenty excerpts that are very carefully articulated in choice of pitch, dynamics, and playing techniques. The context in which they are to be used is described verbally, e.g.,

”continue similarly in groups of varying length, and with different combinations of notes in each hand,” “continue with *sff* on different notes, gradually increase the length of rests after *sff* notes,” “wait for 2-3 notes from other instruments,” etc. It is notable that these detailed directions take more space in the parts than the musical elements themselves.

This approach results in a randomly interwoven rhythmic and sonic fabric. In the improvisatory context, however, the elements contributed by the instruments maintain their individuality, articulate character and meaning.

The piano part exceed a low level of difficulty only occasionally, e.g., in the short, fast, and not very idiomatically written passages. However, the necessity to create an ambiguous yet convincing form by following numerous verbal instructions and improvising might be challenging for the pianist. In addition to standard keyboard playing, extended piano techniques are used, such as damping the string with one hand while simultaneously playing on the keyboard with the other hand, tapping the strings, and rubbing the strings with a metal rod.

### ***Peñia lata (Midsummer)* for clarinet, cello, piano and electronic sounds**

Published by Moeck Verlag, 1980

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*Midsummer* is the second part of a planned cycle entitled *The Four Seasons* for instruments, tapes, and electronic devices. In *Midsummer* the electronic sounds emitted by the speakers create a kind of sonic backdrop, or wings, against which the instrumental action takes place. The tape and the instruments enter into a dialogue, and at one point the electronic layer even comes into the foreground. The sounds on tape were recorded with an ARP synthesizer and a SYNTH sequencer, and were produced and transformed in an electronic studio. In addition, a ring modulator is used for live transformation of the piano sound. The clarinet is aided by a double artificial echo device at the beginning of the piece and all instruments are enhanced by slight electronic reinforcement.

The original version is designed for four-track projection and live transformation of the instrumental sounds (a simplified two-track version also exists). The tape, which is an essential part of the composition, is available for rental from the publisher.

The musicians play their parts in a free, non-structured rhythm. The notation is approximate, indicating the pitches and estimated rhythmic relations. The length of the sections is indicated in seconds. Coordination is marked by arrows (points of synchronization) and in written instruction; it is especially important for the person operating the tape (“*ls,*” *lastra magnetica*), to follow the musicians and adjust the time and progress of the form.

The piano part is technically easy, reduced to simple motivic elements, either isolated or freely repeated.

The Süddeutsches Rundfunk in Stuttgart commissioned the work in 1977. Members of the Warsztat Muzyczny, Zygmunt Krauze, director, premiered it in the same year. The Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks, under the direction of Hans Peter Haller, made the electronic realization.

### ***Sextet for flute, oboe, clarinet, horn, bassoon and piano***

Facsimile of the composer’s manuscript, 1998 (available at the Polish Composers’ Union)

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In this composition, Kotoński returns to instrumental scoring for winds many years after writing his *Woodwind Quintet* (1964), this time creating a sextet with piano. While the former of the two compositions was written in his sonoristic and aleatoric period, the latter, composed in 1998, is characterized by his return to more traditional compositional techniques.

The texture of the initial section is polyphonic. The individual woodwind lines contain longer legato, “singing” phrases in *mp*, while the rhythmic structure pushes forward with syncopated sixteenths and irregular dotted notes in *Allegro non troppo*. The piano is an equal participant in this textural idea, which is later enriched by more remarkable soloistic shapes, especially in the flute and somewhat in the oboe, clarinet and piano. A chorale-like piano solo (mm. 29-34) anticipates further textural and rhythmic simplification which results in transparent textures with emphasis on solo instrumental presentations. In the middle section, *Vivace*, the role of the piano grows until its solo passage beginning in m. 122, yet soon declines as it approaches the return of *Tempo I*. The initial polyphony is re-established in the trio of flute, oboe and clarinet,

but with different time phases. Sustained chords are the main element in the piano part of this section. Surprisingly, *Vivace* comes back in two short interjections of three and four bars each before the work concludes in the original *Allegro non troppo* tempo with a longer, colorful clarinet solo that descends into the instrument's lowest register.

Kotoński's Sextet is a one-movement composition of ca. 8'30" in duration. The piano is integrated into the ensemble; it doesn't disrupt its status as an equal to the other instruments. Technically, it is not very difficult. Coordination of the pianist with the other chamber players is also quite easy, as the whole work is notated traditionally with bar lines and is in a consistent 4/4 meter.

### **ZYGMUNT KRAUZE (1938- )**

Composer and pianist Zygmunt Krauze was born in 1938 in Warsaw. He studied piano with Maria Wiłkomirska (diploma in 1962) and composition with Kazimierz Sikorski (diploma in 1964) at the Academy of Music in Warsaw, and then in Paris with Nadia Boulanger (1966-67) as winner of a French government scholarship. In 1957 he was awarded First Prize in the Polish Contemporary Piano Music Competition in Łódź, and in 1966, First Prize at the Gaudeamus Foundation Piano Competition in Utrecht, Netherlands. Since 1963 he has presented concerts of contemporary repertoire, including his own compositions, in Europe and the United States. In 1967, he founded the Warsztat Muzyczny (Music Workshop) ensemble, specializing in performances of the newest music. Over 100 composers have written music for this ensemble.

From 1974 to 1975, he stayed in Berlin as an artist in residence invited by DAAD (Deutscher Akademischer Austauschdienst). In 1982 Krauze was invited by Pierre Boulez to become a musical advisor of IRCAM in Paris. Between 1983 and 1984 he produced weekly avant-garde music broadcasts for Radio France Musique.

Krauze is also a co-author of the educational film series *Powstaje muzyka* (Music is Created), produced in 1968, for which he was awarded the Prize of the President of Polish Radio and Television. In 1988 and 1989 he produced a series of twenty musical films, *Cisza i dźwięk* (Silence and Sound). In 1968 he initiated the exhibitions/performances of spatial-musical compositions in Warsaw; similar performances were later held in Metz and Strasbourg. Since

1965, Krauze has been giving seminars and master classes in composition and contemporary music performance, both in Poland and abroad: in the European centers of new music (Darmstadt, Basel, Stockholm); in the United States (Indiana University, Yale University); in Japan, (Tokyo, Osaka, Kobe); and in Israel (Rubin Academy of Music, Jerusalem). Krauze contributed to the revival of the Polish Contemporary Music Society and served five times as its President. From 1987 to 1989 he was President of the International Society for Contemporary Music (ISCM).

Zygmunt Krauze is known as a creator of “unistic” music, a theory based on the concept of “unistic” art created in the 1920s by Władysław Strzemiński and Krystyna Kobro. Abandoning form in the traditional sense, the composer has deprived his music of dramatic development, i.e., of tensions, climaxes, contrasts, and typical emotions. In this static music, “everything that the listener discovers in the first few seconds will last to the end without any surprise.”<sup>5</sup>

### ***Polychromia for piano, violin and clarinet***

Published by PWM, Kraków, 1977

### ***Quatuor pour la naissance (Quartet for the Birth) for clarinet, violin, cello and piano***

Dedicated to Alfred Schlee

Published by PWM, Kraków, 1984

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Krauze’s “unistic” works resist a normal analytical description of form, style and compositional techniques. Instead, perhaps more relevant are the composer’s remarks on his creative method:

The origins of my work as a composer are tightly associated with the creative output of Władysław Strzemiński. Indeed, all the most important musical inspirations—I am talking here about early 1960s and even the end of 1950s—were connected to the fine arts, and in particular to constructivism, especially as represented by Strzemiński. The most important moment was my visit to a retrospective exhibition of Strzemiński’s work held in 1957 in Łódź. This was the turning point. At that time I realized that both his art and what I read was the source from which I might draw. Strzemiński used such notions as form, color, movement, and texture, which are also characteristic of my music. My goal was

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<sup>5</sup>Zygmunt Krauze, program notes, 20<sup>th</sup> Warsaw Autumn International Festival of Contemporary Music, 1977: 58.

to translate his theory into sound, to translate into my music what he had created and invented. This is mostly connected to the theory of “unism,” i.e., a theory completely opposed to Baroque art, a theory which required a unity of elements, the elimination of contrasts, the concern for the form which was homogenous, seemingly created from a single unit.<sup>6</sup>

By seeing Krauze’s personal development as a composer through several decades, the changes in his method’s application become more evident. While in *Polychromia* (1965) the avoidance of any directional tension and the severely reduced material are almost absolute, in *Quatuor pour la naissance* (1984) a more intense involvement of rhythm and contrasts between the sections create contour in the work. The expression markings even include *con grande passione; rubato, cantabile*; and *molto rubato, dolce*, which are unthinkable in the 1960s. This clearly indicates that Krauze’s later style is less “unistic” than it was earlier.

Both compositions provide only the parts (no full scores), but there is much tighter coordination in the *Quatuor*. In *Polychromia*, the randomness and freedom of form is almost unlimited. These differences are also reflected in the piano parts of both compositions. In *Polychromia*, the piano part consists of thirty five individual notes and small groups of two or three notes to be played as fast as possible, while in *Quatuor pour la naissance* there are richer and more pianistically formulated elements. Both parts are technically easy, with the only challenges being a global understanding of this specific style and form, and a convincing interpretation of quasi-spatially spread units.

### **HANNA KULENTY (1961- )**

A younger Polish composer, Hanna Kulenty was born in 1961 in Białystok and studied composition with Włodimierz Kotoński at the Warsaw Academy of Music (1981-85) and with Louis Andriessen at the Royal Conservatory in The Hague, Netherlands (1986-88). She participated in the Summer Courses in Darmstadt and in the composition courses organized by the Polish Society for Contemporary Music. In 1990-91 she was a scholarship recipient of the Deutsche Akademischer Austauschdienst in Berlin. In 1985 she won the Second Prize at the

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<sup>6</sup>Polish Music Center, “Krauze, Zygmunt,”  
[http://www.usc.edu/dept/polish\\_music/composer/krauze.html](http://www.usc.edu/dept/polish_music/composer/krauze.html)

European Young Composers Competition for her piece *Ad unum*; in 1987, the Second Prize at the Young Composers Competition of the Polish Composers' Union (for *Ride*); and in 1986 and 1989, two first prizes and several other awards at the Composers Competition of the Warsaw Branch of the Polish Composers' Union. She was also awarded the St. Wyspiański prize for young artists in 1987. Since 1992 she has lived in the Netherlands, composing works for Dutch and German ensembles and orchestras, and lecturing in the composition courses in Apeldoorn.

Kulenty's compositional output includes musical drama (*Parable of the Grain*, 1985; *The Mother of Black-Winged Dreams*, 1995); two symphonies, the second with chorus (1986, 1987); *Ad unum*, 1985; other works for orchestra; two piano concertos (1990, 1991); and numerous compositions for chamber ensembles.

Her style is based on percussive rhythm, *ostinati*, overlapping or sequencing of musical phrases, frequent *glissandi*, and the use of micro-tones. Influences by minimalism and jazz are apparent in some of Kulenty's pieces.

### ***A Cradle Song* for violin, cello and piano**

Facsimile of the composer's manuscript, 1993 (available at the Polish Composers Union)

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This ten-minute, one-movement composition was written in 1993. It reflects the individual features of the composer's style as described earlier in her biographical note, as well as the general European musical scene in the 1990s. The new trends are characterized by an increasing emotionalism in musical expression, and a departure from the modernistic structural and sonoristic techniques. Instead of these techniques the composer often uses simpler rhythmic pulsation and minimalistic treatment of ostinato-like patterns. The form again becomes more controlled and notation more exact. The importance of the melody as a structural element increases, sometimes in a neo-Romantic style.

Many of these characteristics apply to *A Cradle Song*. The score is meticulously crafted. The initial melody, played by the muted cello with micro-tonal "sighs," is very emotional. Played in a duet with the violin, this melody develops during the substantial first section where Kulenty uses unisons and contrapuntal techniques. The piano adds a contrasting chordal element in a

constant pulsation. In the second section, the pulsation affects also the violin and later the cello, while the continuous, perhaps overused, broadening *glissandi* give a special character to this section. The central section follows as a foil, pushing a simplistic pattern through two dynamic waves to the second of the *fff* climaxes, while the coloristic piano textures and isolated chords (as well as many *glissandi*) set the character of the rest of the piece. Eventually, the opening melody in the cello part returns and the long-declining gesture of the violin fades into silence.

Despite the full chords, the piano part is not difficult. Sometimes the composer even reduced it to the repetition of an octave or another simple element. For a characteristic shimmering effect, Kulenty uses the detailed notation of tremolo-like figures in some sections, while in other sections she achieves a similar result by an approximate *tremolo* notation. No extended techniques are involved; all music is played traditionally on the keyboard.

#### **ALEKSANDER LASOŃ (1951- )**

Composer and pianist Aleksander Lason was born in 1951 in Semianowice Śląskie. He studied jazz (1970-74) and composition with Józef Świder (1973-79) at the Academy of Music in Katowice. Since 1975 he has been teaching at the Academy of Music in Katowice and at the Silesian University in Cieszyn. He received awards and prizes in the 4<sup>th</sup> Competition of Piano Improvisation in Gdańsk (1972), the Fitelberg Composition Contest in Katowice (1976), and the Young Composers Competition of the Polish Composers' Union (*Góry*, for orchestra, 1980). At the UNESCO International Rostrum of Composers in Paris, he received First Prize in the category of young composers (for *Symphony No. 1* for winds, percussion and two pianos, 1980). In the same year, he was awarded the Beethoven Prize of the city of Bonn for his *Symphony No. 2, Concertante* for piano and orchestra.

Lason's compositional output also includes *Impressions* for orchestra, 1974; *Concerto for Cello and Orchestra: to the memory of Pablo Casals*, 1985; *Cathedral*, 1989; *Concerto festivo* for violin and orchestra, 1995; the orchestral *Credo*, 1997; and *Symphony No. 3* for chorus and orchestra, in addition to numerous chamber works and vocal compositions.

Lason uses clear tonal centers and modality. Even though his works are written in the new compositional techniques, the influences of Bartók and Polish neo-Classicism are apparent in his



style.

***Muzyka kameralna No. 1, “Stalowowska” (Chamber Music No. 1, “Stalowa Wola”)***

Fascimile of the composer’s manuscript published by PWM, Kraków, 1983

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The work reflects the composer’s relationship with the industrial city of Stalowa Wola and its musicians. In the region where Lasoń was born and studied, Stalowa Wola became known as a city of the steel industry, with rampant pollution and inhuman living conditions. On the local festival, Lasoń’s works were frequently performed.

The fifteen-minute two-movement *Chamber Music No. 1* was written for two violins, viola, cello and piano. In the first movement, the composer gives relative freedom not only to the pianist but also to each player of the string quartet in quasi independent, polymetric and polyrhythmic layers, and in cadenza-like passages. The movement establishes a mysterious and morbid character. However, the contrasting, fast and energetic second movement, with two very slow interjections, is mostly characterized by decisive rhythmic gestures and pulsation. The dynamics of the piece range from *una corda ppp* to the exclamatory *f-ff* and brutal *ffff*.

The piano part is of medium difficulty. In the first movement, the time track, measured in seconds, indicates the length of the segments and pauses, giving relative freedom to the pianist. The straight-forward second movement requires a greater sense of rhythm and physical power at the high dynamic levels. The robust, larger chords sometimes require the player to press two keys with the right-hand thumb. Generally, the piano is an equal member of the ensemble. In the conclusion of the piece, however, it stands alone as an important figure in the delivery of the last message.

***Muzyka kameralna No. 3 (Chamber Music No. 3)***

Fascimile of the composer’s manuscript published by PWM, Kraków, 1979

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The work for two oboes (second oboe alternating with English horn), two horns, two trumpets in B-flat, tuba, percussion and piano was composed on commission from the

Fourth MMMM, Młodzi Muzycy Młodemu Miastu (The Young Musicians for the Young City) Festival in Stalowa Wola. The duration is 9'30". Zespół kameralny studentów i absolwentów PWSM Katowice (Chamber Ensemble of Students and Graduates of the Katowice Conservatory) premiered it under the composer's direction at this festival in 1978. Lasoń composed the first version in 1974, the second in 1978. These circumstances are typical of the position which Aleksander Lasoń enjoys in Polish music as a composer of great spontaneity with a jazz background and a talent for communication with young people. As one of a small number of composers from the end of the twentieth century, he was able to express joy and playfulness in his music.

*Chamber Music No. 3* is written in an aleatoric style and shows influences from Lutosławski. The melodic and rhythmic patterns derived from the initial idea are distributed to the individual instruments to be repeated in a free tempo in determined time segments and thus create a colorful textural fabric. Interrupted by several contrasting episodes, the distinctly memorable main theme returns in a quasi-rondo form. There is no meter. Time is organized into seventy five segments, the lengths of which are indicated in seconds. The orchestration is unusual and interesting: two oboes, a small brass section, piano, and percussion, including bass drum, three tom-toms, whip, four castanets, two sleigh bells, four suspended cymbals (soprano, alto, tenor, bass), tam-tam, tubular chimes, glockenspiel and flexatone (played by two players). These percussion instruments are employed not only as diverse participants in various layers of contrasting play, but also as unified elements interwoven in the surprisingly coherent textures. The "unleashed" quartet of suspended cymbals has the last word in this work.

The piano part is in no way soloistic or dominant. It serves the same purpose as all other instruments, creating a thread in the woven sonic fabric of the piece. It is technically easy. All of the difficulty is associated with the special concept of time and "limited freedom" of performance, which has to be coordinated by a conductor.

## **ARTUR MALAWSKI (1904-1957)**

Polish composer and conductor Artur Malawski was born in 1904 in Przemyśl and died in 1957 in Kraków. He combined artistic activities with intensive teaching. Malawski studied violin with Chmielewski at the Kraków Conservatory, where he was teaching violin classes and lectured on music theory from 1926 to 1936. From 1936 he studied composition at the Warsaw Conservatory with Kazimierz Sikorski and conducting with Bierdiajew. He taught composition and conducting in Kraków (1945-1957) where his pupils included Krzysztof Penderecki and Bogusław Shaeffer, and taught conducting in Katowice (1950-1954). He was mostly devoted to composition; his conducting activities concentrated on the performances of his own works. From 1948 to 1951 and in late 1957 he was president of the Polish section of the International Society for Contemporary Music (ISCM).

Stylistically, Malawski's music combines influences from Polish folk music with French post-impressionism, achieving a distinctive, harmonically rich style in his mature years. His music is characterized by expressive lyrical melody, motivic development, and a solid architectural conception, as well as sophistication of rhythm and meter (polylinearity and a polymetric *ostinato* technique). His work is evidence of the continuity of Polish musical culture. He synthesized many contemporary streams of European music with the tradition represented by Szymanowski, and at the same time, mostly through his influence as a teacher, he helped spur the appearance of the Polish avant-garde.

In the beginning of his compositional activity, Malawski was strongly influenced by French impressionism (*Allegro capriccioso*, *Sinfonietta*). Later, in *Symphony No. 1*, the first version of the ballet *Wierchy* (The Peaks) and *String Quartet*, he shows a growing stylistic independence from the models. His most original and stylistically radical works are *Toccata* for small orchestra, *Symphonic Etudes* for piano and orchestra, and a new version of *The Peaks*. In the conclusion of his career he achieved a synthesis, characterized by a return to lyrical emotionalism and romantic expressiveness (*Symphony No. 2*, *Piano Trio*).

### *Trio fortepianowe (Piano Trio)*

Published by PWM, Kraków, 1980

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Composed in 1956, Malawski's *Piano Trio* is one of the composer's last works. Stylistic features of late Romanticism—a prominent melody, rich tonal harmony, fluent rhythmic motion, expressive exploitation of instrumental techniques without shattering the frame of the natural instrumental idioms—set the character of this composition. Its large scope (ca. 30 minutes) is divided into four movements in the classical tradition.

The first movement has an ambiguous form with a floor plan of a sonata-allegro. It presents a lyrical theme in *Lento* and then *Allegro moderato*, which gives way to a contrasting, stormy *Allegro molto*. After a short development, both characters return. In fact, this movement grows from one thematic core and shows Malawski's typical approach to musical form as a continuing variational process. The movement is divided into seven segments of changing tempi: *Lento—Allegro moderato—Allegro molto—Allegro moderato—Moderato—Allegro moderato—Allegro molto*, all of which have some relationship with the theme. The main motif of the second movement, *Andante sostenuto*, is also derived thematically from the first movement and follows the intervallic outline of one of the motivic elements in rhythmic augmentation. The third movement, *Scherzo: Allegro molto*, brings back the agitated triplet idea that was typical in large, fast sections of the first movement. In the closing *Rondo: Vivace*, there are clearly visible references to the initial material in the form of diminution, emphasized dotted rhythms, and more generally in the prevailing melodic and rhythmic character of the movement.

Malawski's *Piano Trio* shows a mature composer, one who knowingly took a step back from his previous modernistic explorations, and summarized his experience in the service of deep musical expression and beauty of chamber ensemble playing.

The piano part is rich and difficult, yet equal to the violin and cello which are also treated virtuosically and require high professionalism. The elements of a “grand” piano techniques are used, such as fast passages and octaves that are played over the entire keyboard and require fast changes of the hand position, as well as large full chords, especially in the last movement where the piano's notation is extended to three and four staves.

## **KRZYSZTOF MEYER (1943- )**

Krzysztof Meyer, a prolific Polish composer, was born in 1943 in Kraków. He studied composition with Stanisław Wiechowicz and Krzysztof Penderecki. During the years 1964, 1966, and 1968 he studied composition and piano under Nadia Boulanger in Paris. Between 1965 and 1967, he collaborated with the MW 2 Ensemble as pianist, giving concerts in his country and abroad.

He was awarded Second Prize in the Polish Competition for Young Composers (1965), and First Prize in the Competition for Young Composers in France (1966). He received an Aaron Copland Scholarship in 1966, Honorable Mention and First Prize at the Fitelberg Competition in Katowice (1967 and 1968), Grand Prix from the Prince Pierre de Monaco (1970), two special mentions at the UNESCO International Rostrum of Composers in Paris (1970 and 1976), the Second Prize at the Malawski Competition (1972), First Prize at the Karol Szymanowski Competition (1974), the Award of the Minister of Culture and Arts (1975), and a medal granted by the Government of Brazil (1975). In 1993 he received the Alfred Jurzykowski Award in New York, and in 1996 he was awarded the Johann-Stamitz-Preis in Mannheim.

A music historian as well as composer, Meyer is the author of the first Polish biographical tome on the life and work of Dmitri Shostakovich, which has been published not only in Warsaw but also in Paris, Amsterdam, Madrid, and St. Petersburg, and has been translated into several languages. Currently, Krzysztof Meyer is a Professor at the Hochschule für Musik in Köln (Cologne), Germany.

Krzysztof Meyer's compositions include all musical forms and genres ranging from chamber music to symphonies and opera. Among them, piano and string quartet music play a special role in his compositional output.

### **Muzyka na 3 wiolonczele, kotły i fortepian (Music for 3 Cellos, Timpani and Piano)**

Published by Agencja Autorska, Warszawa, 1980

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*Music for Three Cellos, Timpani and Piano* (1961-1962) is a three-movement work from Meyer's early period. All three movements are moderately slow, and the character of the music

alternates between dark, meditative moods and aggressive interpolations, underlining both the homogenous and contrasting potential of this unconventional ensemble. The mood of the set of four timpani (tuned for the entire work to E, G, A-flat, and C ) is always dark, set in a low register, while the three cellos use a wide range to perform mostly mysterious tones, sometimes with no vibrato or with mute, occasionally participating in orchestral-like climaxes with a passionate *fortissimo*. Rhythmic pulsation and metric complexity with irregular inner construction of measures and frequent changes of meter give a special character to this piece.

The piano part is technically easy; there are no challenges in the traditional understanding of manual pianistic technique. The piano functions mainly as an ensemble instrument in this work, far from a concertante concept. It contains several soloistic passages (mostly octaves in both hands) while the rest of the piano part rhythmically supports the timpani, or provides the harmonic foundation through sustained chords for both timpani and cellos. The metric and rhythmic character of the piece, however, causes difficulties in understanding the musical structure and requires a pianist with ensemble experience.

### ***Quattro colori* (Four Colors) for clarinet, trombone, cello and piano**

Published by ZAIKS, Warszawa, 1977

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Written in 1970, *Quattro colori* represents a stylistic change toward new concepts of sound, structure and instrumental technique that were dominant in the so called “Polish School” during the nineteen sixties and seventies. These concepts affect all parameters of musical composition: melody is fragmented or almost non-existent while it serves as an element in the textures and unconventional sound combinations, and traditional harmony gives way to clusters or micronized polyphonic shapes. These departures from traditional methods result in the effect of sonic expressiveness and structural freedom, even though the vast majority of the rhythmic requirements in this complex five-movement score are meticulously notated. The composer does not use the aleatoric principle very often, but when he does, he creates noticeable effects. The title of this work underlines the diversity of the ensemble: the clarinet (alternating with bass clarinet), trombone, cello and piano come from different instrumental families and maintain their

identity throughout the piece in a broad range of expression. While the clarinet, trombone, and cello parts are mostly based on classical techniques sometimes extended, e.g., by flutter-tonguing in the wind instruments or the Bartokian snap pizzicato in the cello, the piano part is radically innovative. It includes not only playing on the keyboard but also inside the piano on the strings with the pianist's fingers and nails, as well as with various kinds of percussion sticks. A detailed explanation of the notation is enclosed with the score. It includes graphic symbols for all extended piano techniques used in the piece. The piano part is not more than moderately difficult. However, the extended piano techniques and coordination with the rest of the ensemble in this specific stylistic context can be a challenge for an inexperienced pianist.

### ***Trio for violin, cello and piano, op. 50***

Published by PWM, Kraków, 1992

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Meyer's *Trio* op. 50, written in 1980, is the first of several chamber compositions in which the composer returns to classical instrumental settings, such as the piano trio, the piano quintet, or trio for clarinet, cello and piano. This fact by itself reflects the changes in the general climate of contemporary music in the last quarter of the twentieth century, including the Polish scene, in which a retrospective view of the music of past eras has been revitalized and in various aspects has become a new element of its stylistic development.

The work's extensive form (ca. 35 minutes) consists of five contrasting movements without subtitles. Though not tonal, the harmony has fluctuating points of reference which frequently shift or leap in parallel motion, thereby generating a number of pitch centers.

The first movement compresses the classical sonata form of an opening movement into a *stretto* exposition with developmental passages. Its characteristic features are a fanfare of four chords, a surging triplet motion, and a unison motif consisting of an ascending fourth, minor second and fifth. It is followed by a long and slow second movement in which the cello presents a variant of the above mentioned unison motif *sul ponticello*, intensifying the timbre. Massive chords in the piano, often dominated by the pitch C, are embellished by the strings. A fast middle section is followed by an abridged recapitulation. The third movement is a *Scherzo pizzicato* that builds to an unexpectedly dramatic climax and ends consolingly with the chordal motif from the first movement. The fourth movement takes the form of a capriccio with the piano's sixteenth note arpeggios in contrary motion returning like a rondo theme. The fifth

and final movement is a passacaglia; it opens with a variant of the cello theme from the second movement and develops in long, arching phrases into a sort of funeral march. A recapitulation follows and the chordal motif from the opening returns. The trio ends in *pianississimo*.<sup>7</sup>

The piano part is demanding, yet written very idiomatically with full understanding of piano technique. It reveals Meyer as a composer who is also an active pianist and a particularly successful performer of this piece.

**Kwintet na dwoje skrzypiec, altówkę, wiolonczelę i fortepian, op. 76**  
**(Quintet for Two Violins, Viola, Cello and Piano, op. 76)**

Facsimile of the composer's manuscript (available in the Polish Composers' Union), n.d.

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Krzysztof Meyer's *Quintet for Two Violins, Viola, Cello and Piano* is a large four-movement work (*Adagio, Misterioso, Inquieto, Adagio*), 33 minutes in duration.

Composed in the postmodern years (1991-92), this piece reveals Meyer's modernistic experience, especially in his approach to the string quartet. Polyrhythmic combinations of the string parts frequently result in a quasi-aleatoric effect, while the piano part is rhythmically steadier. The prevailing texture is polyphonic, though simplified in the last movement (*Adagio*). The meter changes constantly; the quarter-note-based measures constantly alternate with irregular meters such as 5/8 and 7/8.

As in many of Meyer's other chamber compositions, the piano part is transparent, frequently reduced to two-part polyphony and occasional chordal playing. The fast passages require a solid finger technique. The spectrum of colors, however, is very rich in the piano part. The composer uses the entire range of the instrument, including the lowest tones, especially in the second and third movements, and combines the individual registers in unconventional passages and leaps. Despite the fact that "big" pianistic technique is almost absent, Meyer's *Quintet* requires an experienced pianist with a solid orientation in modern music.

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<sup>7</sup>Krzysztof Meyer, program notes for CD recording, *Trio* op. 50. Edition Pro Viva, ISPV 176.



***Trio für Klarinette, Violoncello und Klavier, op. 90***

Computer typeset score (available from the Polish Composers' Union), n.d.

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Written during 1997 and 1998, Krzysztof Meyer's *Trio for Clarinet, Cello and Piano* (*Calmo, Precipitando, Grave: Tranquillo*) is characterized by the incorporation of additional traditional principles in the composer's musical language.

The first movement grows from a rhythmically simple and melodically noticeable idea. Even though the music is developed with a variety of rhythmic elements including frequent use of eighth and sixteenth note quintuplets, characteristic rhythmic fluency is still evident in both the first and the second movements, as well as the motoric evenness in the fast passages of the latter, recalling the first movement of Meyer's *Trio, op. 50*. Chordal harmony is used, especially in the first movement. The metric structure is smoother in the first and second movements, but gives way to a more complicated and heavier metric and rhythmic concept in the third movement where the sixteenth note is used as the metric unit in an extremely slow tempo (the sixteenth note equals 126). In this movement, the larger measures are often irregularly subdivided, e.g., 12/16 in 7+5 or 5+7, 9/16 in 5+4. The rhythmic density gradually increases by using more thirty-second and sixty-fourth notes, leading to a cadenza-like section in the piano in constant *fortissimo*. This climactic part of the piece, followed by the *fff* passages in the clarinet and cello, and ultimately by the contrasting conclusion fading out in *ppp*, gives this composition a unique dramatic accent and emotional depth. In a concise form (duration 19 minutes), without any special instrumental techniques or effects, the mature composer has achieved an organic unity of musical thoughts resulting in a significant expressive power within this work. The piano part is of medium difficulty.

**ZYGMUNT MYCIELSKI (1907-1987)**

Zygmunt Mycielski was born in 1907 in Przeworsk and died in 1987 in Warsaw. He undertook his early music education in Kraków, followed by composition studies with Nadia Boulanger and Paul Dukas in Paris, France, where he lived during Paris' most vibrant years (1926-1938) and shared the fertile and inspirational environment with many other composers,

painters, poets and playwrights of that generation. He was a close friend of Karol Szymanowski. Even as a young man, Mycielski was engaged in cultural and artistic movements and groups such as the Association of Young Polish Musicians. During World War II he served as a soldier both in Poland and in France, and was a prisoner of war. After 1945 he returned to Poland, where he established his career as a leading music critic and editor of the major Polish music magazine *Ruch muzyczny* (Musical Activity) between 1946 and 1948 and later its editor-in-chief during the years 1962 to 1968. Between 1948 and 1950 he was President of the Polish Composers' Union.

Mycielski's musical language is directly influenced by Karol Szymanowski and partially by Andrzej Panufnik (*Symfonia polska*). "His reaction to the avant-garde expression of the late 1950s was moderate: his subsequent symphonies, despite dodecafonic elements, are still dominated by neo-Classical and folk impulses."<sup>8</sup>

Among Mycielski's musical works there are five symphonies, *Silesian Overture*, *Concerto* for piano and orchestra, *Symphonic Sketches*, an orchestral *Fantasy*, and numerous chamber compositions, songs, and choral works.

His writings include *Escapes from the Five Lines*, *Notes on Music and Musicians*, and *Postludes* (all published in Poland in 1957, 1961 and 1977, respectively).

### **5 *Preludiów* na kwartet smyczkowy i fortepian (*Five Preludes* for string quartet and piano)**

Dedication: "en hommage a Nadia Boulanger pour son anniversaire du 16 septembre 1967"

(homage to Nadia Boulanger for her birthday on 16 of September 1967)

Fascimile of the composer's manuscript published by PMW, Kraków, 1973

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The five-movement suite is organized according to the relationships between tempo, meter and rhythm in each movement. The first, third and fifth preludes are slow. The first and third share an almost identical tempo (quarter note equals 52 and 56 respectively). The last prelude is even slower: quarter note equals 38. Despite these accurate metronome indications, all of these three slow preludes are also marked *tempo a piacere*, while the fast second and fourth preludes are

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<sup>8</sup>Adrian Thomas, "Mycielski, Zygmunt," *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), xvii: 58.

marked *tempo stricto*. The meters are ambivalent. The metronome indications for both quarter notes and eighth notes are very appropriate, as the actual metric quantities vary (e.g., the 4/4 meter changes to 8/8 without any indication, just by the nature of musical patterns and irregular groupings of the eighths). Equally typical are the unexpected beginnings of various patterns in the middle of the measures, a feature which increases the effect of elastic fluency above the bar lines. In the fourth prelude, measures of 10/8 and 5/8 alternate; later there are even more irregular and larger units, including groups of seven to fourteen eighth notes in 3+2+3, 2+3+2, 3+4+3, 4+3+4, 4+5+4 and 5+4+5 groupings. The wide range of rhythmic values is carefully calculated, from the sustained long notes that create an almost meterless feel to the obsessive, fast rhythmic patterns stretched across the bars in a *marcato* style.

The harmonic language is one of extended tonality. All string gestures are very expressive, in dynamics ranging from *pp* to *ff*. The piano part is colorful and uses the entire range of the instrument, while maintaining the transparent character and easy-to-medium level of difficulty throughout the piece.

#### **PAWEŁ MYKIETYN (1971- )**

A Polish composer of the younger generation, Paweł Mykietyń was born in 1971 in Oława. He graduated in 1996 from the Warsaw Music Academy as a composition student of Kotoński, and later studied in Vienna with Bargielski.

His music is typical of the postmodern era. It contains influences from a broad variety of styles including music from the eighteenth through the twentieth centuries, more specifically minimalism, jazz, and the music of Olivier Messiaen. There is a characteristic light parodic accent in his music. As a clarinetist, Mykietyń founded the Nonstrom Ensemble in 1991 as a successor to Krauze's Music Workshop. He won Second Prize at the Andrzej Krzanowski Composers' Competition in 1990, and his music was performed at various festivals in Poland and abroad, including Gaudeamus Music Week in Amsterdam. His *3 for 13* for thirteen performers was selected among the works of young composers at the UNESCO International Rostrum of Composers in Paris in 1995, and *Epiphora* for piano and tape received the same distinction in 1996. Other of Mykietyń's more renowned compositions include *Though Dedalus Reached* for

clarinet, cello and piano; *Four Preludes* for piano; *La Strada* for three instruments; *...on the own theme...* for chamber ensemble; *Concerto for Piano and Orchestra*; *Eine kleine Herbstmusik* for chamber ensemble; *String Quartet*; and *Concerto for Cello and Orchestra*. Mykietyń has also composed incidental music for theatrical performances in Warsaw and Poznań (Poland), Tokyo (Japan), Zagreb (Croatia), Bier-Shiva (Israel) and Stuttgart (Germany).

***Choć doleciał Dedal (Though Dedalus Reached)* for clarinet, cello and piano**

Published by PMW, Kraków, 1995

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Composed in 1990, this composition belongs to Mykietyń's early works. Its title refers to the Greek mythological story of Dedalus and Ikarus. The clarinet and cello parts, with their constantly parallel major ninth relationship, symbolize the flight of the mythological father and son. The clarinet part (Ikarus) splits from the cello and literally disappears in the closing section, while the cello part (Dedalus) completes the work. The close attachment of the clarinet and cello melodies throughout the work is elaborated in a complex metric concept. In addition to the measures based on quarter note and eighth note (2/4, 5/8, 7/8), there are also measures based on the sixteenth note unit (5/16, 7/16, 9/16, 11/16, 13/16, 15/16). The middle section of the piece, however, is written *senza misura* for the cello and piano, in contrast to the rest of the piece. The notation clearly reflects the change in concepts of time between measures 88 and 112.

Instrumental techniques and sonic effects include micro-tones, clarinet multiphonics, various string idioms such as harmonic glissandi, striking the string with the open palm, playing behind the bridge, pressing the bow to the string to create a rasping effect, and, for the piano, pressing all the keys soundlessly within a given register to create an echo effect. In general, this moderately difficult piano part stays in the shadows of the clarinet and cello, adding color and rhythmic accent to the character of the piece without being too prominent.

### ***La Strada* na trzy instrumenty (The Street for three instruments)**

Facsimile of the composer's manuscript (available from the Polish Composers' Union), n.d.

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*La Strada* (1991) was written for three instruments with the following possible alternatives: oboe or soprano saxophone; viola da gamba or cello; harpsichord or piano.

In the first section, the influence of Polish aleatoric music of the nineteen-sixties and seventies is apparent, while the composer organizes the second section in constantly changing meters (2/4, 4/4, 7/4, 2/8, 5/8, 7/7, 11/8, etc.). The interruptions and long silences belong to the language of this music just as much as the gentle elaboration of sonic effects, the sustained chordal sounds, and the polyphonic textures which Mykietyn later fragmented and pasted. *La Strada* is approximately 10 minutes long.

It is perceptible that the keyboard part will be very different when played on piano or on harpsichord. The absence of dynamic indications suggests that the composer considered the harpsichord version as the primary one. The piano is certainly capable of producing gentle, shimmering effects, and building up the *presto sempre* section in a different color from the harpsichord. The keyboard part is moderately difficult. It requires good finger facility to play the long runs and fast passages in soft dynamic levels, as well as ensemble sensitivity both in the strictly metered *Allegro* and in the more amorphous, free aleatoric sections.

### **JOACHIM OLKUŚNIK (1927- )**

Joachim Okluśnik was born in 1927 in Kostrzyń. He studied composition at the Warsaw Academy of Music with Tadeusz Szeligowski and received his diploma in 1960. He has been pursuing his career both in composition and in writing about music. His articles have been published in music and literary periodicals, and his programs have been broadcast by the Polish Radio. Together with other young composers and poets associated with the bi-weekly literary magazine *Współczesność* (The Present Time), he formed Camerata, a group of artists. He was a co-founder of the Wydawnictwo Muzyczne (Music Publishing Company) of the Authors' Agency, and served as its editor-in-chief between 1974 and 1986. During his term in office he published, in various forms and program cycles, over 400 works by 100 contemporary Polish composers.

Olkuśnik's compositional output consists mostly of chamber music (string quartets and works for various instrumental groups) and songs, but also includes *Retrospections* for two string orchestras, woodwinds, brass, and percussion (1961) and *Spectrophonographies* for female choir, fifty-two string instruments, two harps, two pianos and percussion (1964).

***Introdukcja, Arioso i Presto na skrzypce, wiolonczelę i fortepian***

**(Introduction, Arioso and Presto for violin, cello and piano)**

Published by Agencja Autorska, Warsaw, 1987

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*Introduction, Arioso and Presto*, a fifteen-minute work, was composed in 1987. It is the work of an experienced composer who went through an era of experiments and was exposed to the wave of radical stylistic changes in Polish music. At the end of the nineteen-eighties, however, his compositional musical language became quite selective; it combines elements from the era of radical changes with a more traditional approach.

The opening *Introduction* is the most free of the three movements. Its temporal organization is *senza misura*, yet the coordination between players is indicated by dotted bar lines at specific points. It is necessary for the pianist to coordinate this movement. The movement is characterized by changing expressions (*con vigore - delicato - deciso largamente - cantabile - con espressione - con vigore - affetuoso - feroce - grazioso - con bravura - leggero - morendo*), and by the relative independence of each of the three instruments. The composer opposes brief and articulate rhythmic and melodic motifs in the violin and piano to the layer of continuous, "humming" thirty-seconds in the cello. After the development section the repetitive style returns, at first with the patterns of sixteenth notes in the cello, and followed by a gesture of thirty-seconds fading out in the violin.

The initial section of *Arioso* is characterized by a traditional melody in the violin. There is a characteristic polymeter throughout the movement, as well as a specific distribution of pitch groups for each individual instrument, thus representing the constructivistic part of the composer's style. The third movement, *Presto*, is in the traditional 2/4 meter, fully synchronized in each instrument. The furious *glissandi*, repetitive fast patterns, and increasing density of sound

define the character of this energetic movement.

The piano part is moderately difficult. Good finger technique in the fast passages and elsewhere is essential. The orientation in the score, as well as the composer's special request for the pianist to coordinate the first movement, requires an experienced chamber player with practice in new music.

### **TADEUSZ PACIORKIEWICZ (1916-1998)**

Composer, organist, and teacher Tadeusz Paciorkiewicz was born in 1916 in Sierpc and died in 1998 in Warsaw. He studied organ with Rutkowski in Warsaw (1936-1943), and after World War II studied composition with Kazimierz Sikorski at the Łódź State College of Music, where he also taught briefly from 1949 to 1950. Beginning in 1959, he taught at the Warsaw Academy of Music, serving there until his late years as a Professor and also as a Rector of this prominent school. He was also active as an organist and choral conductor.

Paciorkiewicz's compositional output includes: *The Warsaw Legend*, ballet; *Ushiko*, a radio opera on a theme from ancient Japan; *Ligea*, a radio opera on a theme from Greek mythology; incidental music; film scores; orchestral works and instrumental concertos; as well as many vocal and chamber works.

Paciorkiewicz's compositional style is deeply rooted in tradition. It reaches its climaxes through the gestures of melodic expression and romantic pathos. Although Paciorkiewicz's contribution to the historical development of Polish music in the second half of the twentieth century is limited, his influence as a teacher was significant during his lifelong pedagogical activities.

### **Kwintet fortepianowy (Piano Quintet)**

Published by ZAIKS, Warszawa, 1973

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Composed in 1972, *Piano Quintet* is typical of Paciorkiewicz's work. Romantic expressiveness of melody, simplicity of harmony and texture, evenness and fluency of rhythm, and classical formal balances characterize his musical personality. His style is far from the trends

of innovation, and displays a penchant for chamber music and perfection of craft. The work is divided into three movements. The first is in an abbreviated *sonata allegro* form. Its initial theme, *Allegro ben moderato*, grows from the germ of two eighth notes on C and D. At *poco meno mosso, cantabile* the lyrical second theme emerges. *Tempo I* announces the closing section of the exposition, which is traditionally followed by the development and an abbreviated recapitulation with a short coda. In the second movement, *Andante*, the lyrical melody in the first violin contrasts with more energizing gestures of piano. The third movement, *Con moto*, brings more dramatic and contrasting episodes in all instrumental parts. The piece has a declamatory ending in D major.

The technical level of the piano part lies somewhat between medium and difficult. Traditional idioms of piano writing (prior to Bartók) are present: octaves, accompanying ostinato triplet figures, trills and tremolos, scales, parallel thirds, and many other common examples. Coordination of the piano with the other instruments is easy in this uncomplicated rhythmic structure, characterized by continuous pulsation.

### **EDWARD PAŁŁASZ (1936- )**

Edward Pałłasz was born in 1936 in Starogard Gdański. He graduated in musicology from the University of Warsaw in 1964, having previously studied at both Gdańsk and Warsaw Polytechnic Institutes. A self-taught composer, Pałłasz began writing music while he was associated with the student theaters in Gdańsk (Bim-Bom) and Warsaw (the Students' Satirical Theater). During the years 1969 to 1975 he taught at the Academy of Drama in Warsaw. From 1988 to 1993 he was President of the Association of Polish Authors, and in 1995 he was appointed Director of Polish Radio's Second Program.

He has won many prizes for composition, including those of the International Organization of Radio and Television OIRT (Sofia, 1972, a distinction; Bratislava, 1973, Special Prize), the Polish Radio Competition (1972, Second Prize and distinction; 1974, First Prize), the Karol Szymanowski competition (1974, Second Prize), the Grzegorz Fitelberg Competition (1976, First Prize), the Guido d'Arrezzo International Competition (1984, First Prize). In 1979 he received a Prime Minister's Award for his works for children, and in 1986, an award from the President of



the Polish Radio and Television.

His compositional style is “an amalgam of pre-war styles and modernistic ideas of a less radical nature.”<sup>9</sup> He possesses a strong lyrical talent as well as an ability to create grandiose gestures, as in orchestral music.

Pałłasz’s works range from TV opera (*When the Devil Can Do Nothing, or The Little Red Shoes*, 1972), through orchestral compositions (*Nine Events*, 1973; *Symphony*, 1976; *Violin Concerto*, 1978; *The Girl with the Flaxen Hair*, 1985) and choral works (*Łado, łado* on a folk text; *Consolare munde tristi*, 1981; *De Beata Virgine Maria Claromontana* (on J. Wojtczak), 1984; *Two Songs* (on Mandelstam), 1989; *Ballads of François Villon*, 1990) to chamber music (*Two Dreams of Life and Death* for seventeen string instruments, 1987; *Apostrophe* for piano quartet, 1988; *Quodlibet* for two pianos, 1994). He also wrote music for children, radio and film scores, as well as lighter music. Pałłasz’s masterly settings of folksongs and carols belong to the best of Polish musical culture.

### ***Apostrofa na kwartet fortepianowy (Apostrophe for piano quartet)***

Dedication: Pamięci Małgosi (To the memory of Małgosia)

Published by Agencja Autorska, Warszawa, 1988

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Written in 1986, this eight-and-a-half-minute work is typical of the period in which Polish music relaxed after the intense avant-garde years. The heritage of the avant-garde, however, is noticeable in the creativity of Polish composers in the 1980s and is apparent in this particular work’s sonic image (the expression of sound through *glissandi*, accents, contrasting dynamics and the use of extreme registers), texture, rhythm, pointillistic melody, and short formulas isolated in time. Nevertheless, the message of this piece lies in post-avant-garde aesthetics. Its dedication precipitates a deep emotionality, stretched between lyrical and dramatic poles. The melody plays an increasing role, as well as the harmony with its tonal centers, and the piece concludes with a D-Major triad. The work is very colorful, yet written within the natural

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<sup>9</sup>Adrian Thomas, “Pałłasz, Edward,” *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), xix: 6

idioms of both piano and strings. There is no need for any unusual notation. *Apostrophe* is a profound, masterfully written work: an excellent example of contemporary stylistic synthesis.

The piano part is of medium difficulty. Its rich expressiveness requires great imagination on the part of the performer, so as to present all the subtle nuances of the piano's sound over the entire keyboard at the highest artistic level.

### **KRZYSZTOF PENDERECKI (1933- )**

Unquestionably the leading figure among living Polish composers, Krzysztof Penderecki was born in 1933 in Dębica. He studied composition with Artur Malawski and Stanisław Wiechowicz at the State Higher School of Music (now the Academy of Music) in Kraków (1954-1958). After his graduation, he joined the faculty as a teacher of composition. Penderecki's first major success came in 1959 when he won all three major prizes in the Young Composers Competition organized by the Polish Composers' Union (for *Strophes*; *Emanations*; and *Psalms of David*). His first commissions came from the prestigious Donaueschingen Music Days festival in Germany. Penderecki soon became one of the most innovative composers world-wide, appreciated for his experiments with extended instrumental and vocal techniques, graphic notation and perception of time, substituting the elements of freedom and chance in place of traditional meter.

He received an award from UNESCO (1961, for his *Threnody*), and the Westphalia and Italia Prizes (1966, 1967, for *St. Luke Passion*), and later the Polish State Prize, Honneger Prize, Herder Prize, and Grawemeyer Award.

Penderecki's residencies have included appointments at the Volkwang Hochschule für Musik, Essen (1966-1968), in Berlin (invited by the Deutscher Akademischer Austauschdienst, 1968-70), and at Yale University (1973-1978). Between 1972 and 1987 he was Rector of the Academy of Music in Kraków. Penderecki received honorary doctorates from several prestigious universities, became an honorary member of various academies, and obtained distinctions by several governments (Chevalier de Saint Georges; Grosses Verdienstkreuz der Bundesrepublik Deutschland; Österreichisches Ehrenzeichen für Wissenschaft und Kunst; and the Monacan Ordre du Merite Culturel).

In 1972 Penderecki started his career as a conductor by producing gramophone recordings of his own pieces. Later, he programmed many twentieth-century works, in addition to classical repertoire, on his concerts with numerous prominent European, American and Asian orchestras.

After 1974 he changed his compositional language. The diatonic triads and emphasis on certain intervals, especially the minor third, in *Magnificat* (1974) anticipate the more profound transformation that followed in *Violin Concerto No. 1* (1976-1977), *Te Deum* (1979-80), *Symphony No. 2, 'Christmas Symphony'* (1979-1980), and *Polish Requiem* (1980-1984). In these works, lyrical melody became the leading element of musical expression. It eventually resulted in Penderecki's own brand of neo-Romanticism, fully unveiled in his later works such as *Cello Concerto No. 2* (1982); *Viola Concerto* (1983); *Symphonies No. 3* (1988-1995), *No. 4, 'Adagio'* (1989), and *No. 5* (1992); and *Violin Concerto No. 2* (1992-1995), as well as his return to neo-Baroque polyphony in *Seven Gates of Jerusalem* (1996) and *Credo* (1998).

These stylistic transformations are also characteristic of Penderecki's stage works. His first expressionistic opera, *Devils from Loudun* (after A. Huxley, 1968), is very different from the transparent, more Romantic *Paradise Lost* (after J. Milton, 1975-1978), the intense and neurotic *Black Mask* (after G. Hauptmann, 1984-1986), and the grotesque, light-spirited *Ubu rex* (after A. Jarry, 1990-1991). They all, however, exemplify Penderecki's great dramatic talent.

### ***Sextet for clarinet, horn, violin, viola, cello and piano***

Published by Schott Musik International, Mainz, 2001

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Penderecki's concentration on large operatic, symphonic and choral works has resulted in a smaller output of chamber music. His *String Quartet No. 1* (1960), *String Quartet No. 2* (1968), *String Trio* (1990-1991), and *Quartet* for clarinet, violin, viola and cello (1993) were followed recently by two important chamber works: *Sonata No. 2* for violin and piano, commissioned by Anne-Sophie Mutter in 1999, and *Sextet* for clarinet, horn, violin, viola, cello and piano, commissioned by the Viennese Society of the Friends of Music in 2000.

*Sextet* is a large work (over 30 minutes), divided into two contrasting movements. Its style incorporates many elements of Penderecki's earlier periods, and, in a way, synthesizes them into

a new, homogenous shape. The gestures are bold and expressive, as is typical of the composer, yet the chamber music fabric and the individual parts are elaborated with great refinement. The first movement opens with a number of striking, ironic motifs appearing in different instruments. Despite two lyrical interruptions by the cello and horn, the movement maintains its fast and energetic character, a whirling motion and intense instrumental dialogues, all the way up to the forceful and decisive ending. The second movement opens with sonorous, elegiac music for the strings and piano. The clarinet enters with a relaxed melody and the character of the music becomes pensive and melancholic. Later the music becomes more dramatic and intense with chromatic steps. Several brief yet distinct climaxes undermine the mood of regret. Reaching a temporary contrast in the animated section reminiscent of the “ironic” beginning of the piece, the movement progresses gradually to its tragic ending.

The message of the work is deeply convincing and its language is highly communicative. The scope, instrumentation, and musical content of this *Sextet*, written in the first year of the twenty-first century, represent Penderecki’s most substantial chamber work to date.

He exploits all instruments very effectively within their natural idioms (he does not use any extended techniques). The clarinet and horn parts are especially rich. The piano’s role is one of total integration into the ensemble, and displays little if any soloistic character. Technically, the piano part is of medium difficulty.

### **KAZIMIERZ SEROCKI (1922-1981)**

A prolific Polish composer, Serocki was born in 1922 in Toruń, and died in 1981 in Warsaw. He studied composition with Kazimierz Sikorski and piano with Stanisław Szpinalski at the State Higher School in Łódź, graduating in 1946. He continued his studies in composition with Nadia Boulanger and piano with Lazare Levy in Paris in 1947 and 1948. From 1946 to 1951 he was active as a concert pianist in Poland and abroad. In 1949 he formed Group 49 with composer Tadeusz Baird and composer/conductor Jan Krenz. For short periods of time he was both General Secretary and Vice-President of the Polish Composers’ Union. In 1956 he was a co-founder of the Warsaw Autumn International Festival of Contemporary Music, which has subsequently played a major role in both the presentation of new Polish music and the creation of

a wide panorama of international trends in music. He received several State Prizes, including one for his music for the film *Młodość Chopina* (The Youth of Chopin) in 1952 and two for his entire output (1963, 1972). His *Sinfonietta* received an Honorable Mention at the UNESCO International Rostrum of Composers in Paris in 1959.

Serocki's initial neo-Classicism was followed by influences from Bartók and pre-war modernism, and his Parisian exposure to Leibowitz's writing on serialism opened him up to the radical avant-garde trends. Pointillistic textures (influenced by Webern and Boulez), sound masses (Stockhausen, Xenakis), and extended instrumental techniques are characteristic of Serocki's mature style.

The majority of his output is orchestral: *Piano Concerto*, 1950; *Symphony*, 1952; *Trombone Concerto*, 1953-54; *Sinfonietta*, 1956; *Musica Concertante*, 1958; *Episodes*, 1959; *Segments*, 1961; *Symphonic Frescoes*, 1964; *Dramatic Story*, 1968-70; *Fantasia elegiaca* for organ and orchestra, 1972; *Ad libitum, Five Pieces for Orchestra*, 1973-1977; and *Pianophonie* for piano, electronic sound transformation and orchestra, 1976-78.

### ***Swinging Music* for clarinet, trombone, cello (or double bass) and piano**

Published by PWM, Kraków/Moeck Verlag, 1971

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*Swinging Music* is a four-minute parodic miniature written in 1970 for the members of Zygmunt Krauze's ensemble Music Workshop. The cello is tuned a fourth lower than usual, but notated in C. The bass, however, retains its normal tuning, sounding an octave lower than written pitch. The piece begins *ppp* (in section A) and rises gradually to *fff* (starting in section N) after which the dynamic intensity gradually decreases to an inaudible level. The stages of this dynamic build-up are indicated for all instruments in the individual sections. The performers are expected to control the volume of their instruments within the general dynamic plan in such a way that the rhythmic-dynamic development of the piece is balanced.

In section M, members of the ensemble are instructed to improvise above the cello or bass ostinato at different pitch levels (the clarinet and trombone also in different tone colors) according to the proportional groupings indicated by graphic signs in the vertical plan. Strict adherence to

the notated rhythmic values is necessary in this section. In section N the players are instructed to speak the sound “tsch” according to the notated rhythmic and agogic scheme, thereby taking control of the pulse.

In *Swinging Music*'s non-traditional notational style, staves and determined pitches are rarely used; when indicated they are in the piano part and occasionally in the cello/double bass part. Three different styles of playing are written for the clarinet:

1. Blowing into the detached mouthpiece;
2. Blowing into the instrument without its mouthpiece;
3. Striking the barrel with the fingers or the palm of the hand (instrument without mouthpiece).

Section M is an exception. In this section, the clarinet is played with the mouthpiece, but with the teeth biting on the reed. By altering the position of the lips and the pressure of the teeth on the reed the player improvises different sounds following the graphic indications in strict rhythmic patterns.

In the trombone part, the wah-wah mute with removable insert is used. According to the graphic signs indicated vertically, the player improvises different pitch levels and sounds by altering the position of the lips and lip pressure, similar to normal playing.

The piano part does not use traditional techniques; the instrument itself must be prepared for the performance as follows:

1. A roll of plasticine approximately 35 cm long is placed loosely on the strings of the bass range behind the damper plate (C1- d-flat).
2. A second such roll of plasticine is pressed onto the strings of the upper middle range directly in front of the bridge in such a way that the sound is muted without rendering the pitches unrecognizable.
3. Two small wooden sticks (e.g., short rulers, each approximately ten cm long) are placed on top of the upper middle range tuning pins.
4. A hard felt mallet and a triangle stick are placed on top of the bass range tuning pins.

There is a diagram of the piano preparation enclosed with the score, as well as a detailed list of other performance specifications for the pianist.

## **TOMASZ SIKORSKI (1939-1988)**

Son of composer Kazimierz Sikorski, Tomasz Sikorski was born in 1939 in Warsaw and died in 1988, also in Warsaw. He studied composition with his father and piano with Zbigniew Drzewiecki at the Warsaw Academy of Music (1956-1962). From 1965 to 1966 he studied in Paris on a scholarship granted by the French Government. In 1975 he received a scholarship granted by the U.S. Government (Senior Fulbright Program), and during the academic year 1975-1976 he worked at the Columbia-Princeton Electronic Music Center in New York. His composition *Solitude of Sound* was a result of his work there. “At the very beginning of his career as a composer, Sikorski clearly defined the path he would take and never departed from it. What he always found the most important was the sound itself—the acoustic object with its initial phase, its resonance, its vibration and its inner substance.”<sup>10</sup> In this non-developmental music the motivic fragments are often repeated or echoed. Sikorski thus created a deeply minimalistic personal style in which the expressive means were uncompromisingly reduced and feelings of contemplation, isolation, and sadness prevailed. Philosophically he was inspired by Kafka, Heidegger, Kierkegaard and Beckett.

Tomasz Sikorski paid special attention to his own instrument, the piano (*Two Preludes for Piano*, 1955; *Diaphonia* for two pianos, 1969; *Music of Listening* for two pianos, 1973; *Music in Twilight* for piano and orchestra, 1978; *Hymnos*, 1979; *Autograf*, 1980; *Eufonia*, 1982). In addition he wrote for various ensemble combinations, some of them very unusual (*Echoes II* for 1-4 pianos, 2 gongs and 2 tam-tams, 1961-63; *Sickness Unto Death* for reciter, 4 trumpets, 4 horns, 2 pianos on Kierkegaard, 1976). He also wrote works for strings (*Strings in the Earth*, after J. Joyce, 1979-80; *Paesaggi d’inverno*, 1982; *Recitativo e Aria*, 1983; *La notte - omaggio a Friedrich Nietzsche*, 1984) and wind ensembles (*Musique diatonique* for 16 wind instruments and 8 gongs, 1970; *Other Voices* for 24 winds, 4 gongs and bells, 1975) as well as for choir (*Vox humana*, 1971) and orchestra (*Sequenza I*, 1966; *Holzwege*, 1972; *Autoportret*, 1983). He also composed a radio opera, *The Adventures of Sinbad the Sailor*, on his own libretto after Lesmian.

Sikorski’s compositions have frequently been performed at the Warsaw Autumn

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<sup>10</sup>Polish Music Center, “Sikorski, Tomasz,”  
[http://www.usc.edu/dept/polish\\_music/composer/sikorski\\_t.html](http://www.usc.edu/dept/polish_music/composer/sikorski_t.html)

International Festival of Contemporary Music and at the Festivals of the International Society for Contemporary Music (Stockholm, Sweden in 1966; Athens, Greece in 1979; Brussels, Belgium in 1981), as well as in many other European countries, the USA, and Japan.

***Echa II, quasi improvisazione, na 1-4 fortepianów, perkusję i taśmę magnetofonową***  
**(*Echoes II, quasi improvisation, for 1-4 pianos, percussion and magnetic tape*)**

Published by PWM, Warszawa, 1965

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Composed in 1961-63, *Echoes II* reveals Sikorski's interest in sound. This instrumental composition is designed to be performed together with a prerecorded tape. Using a compositional technique popular in the nineteen sixties, it is based on a recording of the composition which is combined with live performance of the same music.

*Echoes II* is realized in two versions, the radio version and the concert version. The radio version is based on stereophonic realization, using two or four channels of the piece on tape. The concert version is based on a performance of the recorded parts of the composition in the concert hall (through 2 or 4 speakers) and a simultaneous live performance of these parts by the performers.

The composition is comprised of primary parts which are indicated by numbers, and secondary parts, which are indicated by numbers in parentheses. All primary parts must be performed in their entirety in both versions. The secondary parts are imitations of the primary parts, they precede them or are played after the primary parts. They can be used or not, entirely or in fragments. They can also begin and end at any moment of their progress.

The work is divided into seven *Sequences*. Each of them has a detailed list of instructions for both versions. The sound engineer is also given specific instructions, necessary for distinguishing two equal layers of sound, the first obtained directly from the performers, the other from the reverberation and echoes. The recording must use two microphones placed at distances from the source of sound.

Traditional notation of pitches on the staff is combined with graphic symbols for the secondary parts. There is no meter. Time is indicated by the time-track in seconds.



For acoustical reasons the composer asks for one to four pianos for performance of this piece. The first piano part is transposed by a minor third, minor second, diminished fourth or perfect fifth. These transpositions can be played optionally by pianos 2, 3, and 4 in the same rhythm (*Sequenza II*) or with some individual freedom (*Sequenza VI*). There is nothing technically difficult in the piano part(s), other than understanding the unusual notations in the score. The role of the piano is not soloistic, but is an integral part of the ensemble and the whole conglomerate of natural and technical sounds. There are also *tacet* segments for the piano, e.g., the entire *Sequenza IV* which is devoted exclusively to the sound of bells and their echoes. The duration of the piece is indicated exactly at 13'40".

***Bez tytułu na fortepian i 3 dowolne instrumenty***

***(Untitled for piano and 3 optional instruments)***

Published by ZAIKS, Warszawa, 1974

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The score of this entire composition is written on one page. It contains four layers of texture that correspond to the individual instruments. It opens in the piano with a b-flat - c - e - e' chord in repeated sixteenths (*Con moto*, in *mp*, using the pedal), which is constant until the end of the piece. The second layer, played by optional instrument No. 1, begins with the element indicated as "1," precisely metered pause in the sixteenth note pattern  $(9 \times 3/16) + 1/16$ . Element "2" consists of six sixteenth notes (pitches f - f - f - g - g - g) played in the first octave above the piano's e' followed by a metered pause of  $15 \times 3/16$ . The second element is repeated until the end of the piece. Similarly, optional instrument No. 2 starts with a longer rest  $(11 \times 3/16) + 2/16$ , followed by the same pattern of six sixteenths (f - f - f - g - g - g), and a pause of  $(21 \times 3/16) + 2/16$ . Instrument No. 3 joins the group last, after a pause metered  $(23 \times 3/16) + 1/16$ . Then it presents the same sequence of pitches (f - f - f - g - g - g) in sixteenths, followed by another pause metered  $(31 \times 3/16) + 2/16$ . All of these elements are repeated in this strict order without any change until the end of the piece. The duration, according to the composer, is *ad libitum*.

This piece is perhaps the most explicit example of Sikorski's method of maximum reduction of compositional materials. He uses only six notes; there are no signs of any development and an

obsessive repetition creates an effect of the path leading to nowhere. The composer reveals his inclination toward creating specific, unusual sound images. Many changes in sonic effects happen as the individual instruments enter the flow of the composition, contributing their colors to the overall timbral fabric. The optional choices for the three instruments contribute to the mystery of this work.

Sikorski composed *Untitled* in 1972, and the Music Workshop ensemble performed it for the first time at the Belgrade Biennial Festival of New Music in 1973.

### **MAREK STACHOWSKI (1936- )**

Marek Stachowski was born in Piekary Śląskie in 1936. He studied composition with Krzysztof Penderecki at the Academy of Music in Kraków, and also graduated with a degree in music theory. He is a prize-winner in many composition competitions, including the Gaudeamus Foundation Competition in Holland (1968), the Artur Malawski Competition in Skopje (1969) and the Karol Szymanowski Competition (First Prize, 1974). Three works—*Neusis II*, *Divertimento*, and *String Quartet No. 2*—were honored at the UNESCO International Rostrum of Composers in Paris (1974, 1979, and 1990 respectively). In 1976 Marek Stachowski received a Music Award of the City of Monchengladbach, and in 1979, the Prize of the City of Kraków. In 1999 he won the Alfred Jurzykowski Foundation Prize in New York.

Marek Stachowski teaches at the Academy of Music and the Jagellonian University in Kraków (established in 1364). In 1975 he was a guest lecturer in composition at Yale University, and in 1978 at the summer courses in Durham, NC. During the Gaudeamus Music Week in 1979 and 1984 he conducted seminars in Amsterdam; in 1987 he taught courses for composers at the Rubin Academy of Music and Dance in Jerusalem; in 1994 he gave a cycle of lectures at South Korean universities. He has served as a member of the jury in many international competitions for composers and performers. In 1993, he was appointed Rector of the Academy of Music in Kraków.

Among Stachowski's works there is a children's opera, *The Most Valiant of Knights*, written in 1965 in collaboration with Penderecki, and a ballet, *Magic Chimes* (1990). There are also numerous works for orchestra, including *Musica con una battuta del tam-tam*, 1966;

*Sequenze concertanti*, 1968; *Musique solennelle*, 1973; *From the Book of the Night*, 1990; vocal compositions (*The Five Senses of Rose* on Kubiak, 1964; *From the Book of Hours* on Rilke, 1965; *Neusis II* for chorus, percussion, 10 cellos and 5 double basses, 1968; *Chant de l'espoir* for solo voices, boys choir, mixed choir and orchestra on Eluard, 1969; *Words* on Broniewski, 1971; *Thakurian Chants*, 1974; *Sapphic Odes*, 1985; and more); string quartets; and numerous chamber works for various ensembles.

Early in his career Stachowski's language was characterized by sonorism. He also used the twelve-tone system as a part of his style. Since *Neusis II*, he has used unisons as focal points, and later, more neo-Classical structural elements and neo-Impressionistic sounds (*Divertimento for Orchestra*, 1979; *Sonata for Strings*, 1991).

### ***Audition na flet, wiolonczelę i fortepian (Audition for flute, cello and piano)***

Fascimile of the composer's manuscript published by PWM, Kraków, 1971

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A ten-minute composition, written in 1970, *Audition* is divided into five movements: *Initial Point*; *Action I*; *Relax*; *Action II*; and *Recession*.

*Audition* is a typical work of Polish music from the 1960s and 1970s. Stachowski emphasizes various sound images through the use of the entire range of the instruments, maximum dynamic contrasts, shocking accents, and various instrumental techniques. In the flute these techniques include flutter-tonguing, playing with or without vibrato or *vibrato molto*, special effects provided by the lips, breathing, and change of position of the instrument (e.g., blowing the air into the instrument at a distance of ca. 5 cm from the mouth and then gradually drawing the instrument nearer until it reaches its usual position). There are frequent *tremolo* and *sul ponticello* passages in the cello part, and clusters on the piano performed by striking as many keys as possible with the palm of the right hand. The intensity of these unusual techniques is balanced by silences and sustained sounds. The work combines metrically free passages with complex meters that are indicated differently for each instrument in the polymetric style in repeated patterns. In the third movement, *Relax*, interpretation is left to chance. Most of the pitch system is of a free atonality. However, the repetition and return to D in the first, second and fifth movements indicate

that D is the tonal center of the composition.

The piano part is only moderately difficult and involves only one extended technique, cluster. The most challenging aspect of the performance is a knowledge of this specific style, particularly the oscillation between metric complexity and chance interpretation.

### **WITOLD SZALONEK (1927-2001)**

Witold Szalonek was born in 1927 in Czechowice-Dziedzice and died in 2001 in Berlin, Germany. He studied piano with Wanda Chmielowska and composition with Bolesław Woytowicz at the Academy of Music in Katowice. During the years 1962-1963 he studied with Nadia Boulanger in Paris. In the early 1970s, he was invited by the Deutscher Akademischer Austauschdienst to work as Artist-in-Residence at West Berlin's Hochschule der Künste. In 1973, after several years of teaching at the Academy of Music in Katowice, Szalonek succeeded Boris Blacher as Professor of Composition at the Berlin's Hochschule der Künste and spent the rest of his life in Germany. He directed many seminars and courses in composition in Poland, Germany and other European countries. He was awarded the Honorary Doctor's degrees from Münster University in Münster, Germany and Wilhelmian University in Munich.

Many of Szalonek's compositions have been featured at major new music festivals, such as the International Summer Courses in Darmstadt, the World Music Days of the International Society for Contemporary Music, the Warsaw Autumn Festival, Gulbenkian Music Festival in Lisbon, Inventionen in Berlin, Alternatives in Moscow, and Contrasts in Kiev.

His early works were influenced by the modal character of Polish folk music, but in the 1960s, after a radical change of his style in *Les sons* and *Improvisations sonoritiques*, Szalonek became a leading figure of Polish sonorism. From 1963 he also concentrated on music research. Woodwind multiphonics, non-Western music, and theories of musical perception were among his major topics. He also wrote on Chopin and Debussy. The more traditional style of Szalonek's last works is reminiscent of his Silesian roots.

## ***Improvisations sonoritiques for clarinet, trombone, cello and piano***

Published by PWM, Warsaw (all rights in the United States, Canada and Mexico are represented by SESAC, Inc., New York, USA), 1969

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As presented in the title, this composition was created with two major principles in mind: structural freedom and sound innovation. Szalonek composed it in 1968 for the members of the Music Workshop/Warsztat Muzyczny ensemble, Czesław Pałkowski, clarinet; Edward Borowiak, trombone; Witold Gałązka, cello; and Zygmunt Krauze, piano, who premiered it in the same year at the Royal College of Art in London. The score of this work reflects Szalonek's style in the use of approximate time indications in seconds (which disappear in the middle of the piece, giving way to even freer proportions), and many *a piacere* and *simile ma piacere* markings. The total performance time is not indicated in the score and will vary significantly in different performances (the duration of the premiere performance was ca. 10 minutes). Graphic notation is used to depict the particular sounds, e.g., the widely spaced groups of indefinite pitches divided by random silences, and played *fff marcato* on all four strings of the cello for ca. 18 seconds; the aggressive flutter-tonguing in the clarinet, separated by caesuras, that fluctuates between random, indefinite pitches played in *fff aggressivo* for ca. 65 seconds; gradually ascending piano clusters, in which the speed and density of the clusters simultaneously increase, played for 27 seconds; and other sonic components. As is standard for the graphic scores, the composer encloses a detailed verbal explanation of the symbols.

Extended techniques are used in all instruments almost throughout the piece. For the cello, this includes playing the highest harmonic on any given string; playing *saltato/ricochet*, i.e., bouncing the bow on the string loosely, almost thrown; and playing just behind the bridge on the indicated number of strings to produce a jarring yet clear sound, similar in pitch and timbre to a harmonic. The clarinet part includes enharmonic trills; multiphonics; and a broad variety of extended techniques such as flutter-tonguing the mouthpiece alone, playing on the mouthpiece while tightening the reed with the teeth, and other special effects produced by unusual manipulation of the mouthpiece with the lips and hands. Special effects for the trombone include flutter-tonguing, a glissando on the harmonics up to the top tone, a short glissando with the lip

with a characteristic ‘crack’ in *sff* on the high harmonics, and speaking into the mouthpiece, fusing the indicated pitches fluently with the speaking.

The piano part includes many extended techniques as well. In addition to playing mostly clusters and groups of random notes on the keyboard, the pianist affixes a rubber band on the strings within the specified range and, at the appropriate special symbol, removes the band. At other points in the score he strikes the strings in various registers with the palm of the hand, a small wooden stick, or a metal rod, or he throws a metal rod on the strings. The lid of the piano also serves as a sounding board for the clarinetist.

Szalonek’s explorations of specific sound qualities and unconventional techniques of acoustic instruments were probably the most radical and thought-provoking in Polish music after Penderecki’s early works (1960-62). For performers, they provide a special vocabulary, which should express the meaning of the music.

### ***Proporzioni II (Proportions II) for flute, cello and piano (or harp)***

Dedicated to Helga and Klaus Storck

Published by Seesaw Music Corp. New York, 1971

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Similar to *Improvisations sonoristiques*, *Proporzioni II* is a sonoristic work. All of the compositional techniques concentrate on shaping sounds and creating sophisticated combinations through the use of the expanded technical potential of these three traditional instruments: flute, cello and piano (with a possibility of using harp instead of piano).

The groups of random pitches, separated by undetermined silences in the cello part, recall the same technique used in *Improvisations*. The flute’s role in the first section is mostly limited to sustained, flutter-tongued, longer notes which are later colored by changing the angle of the air inflow and producing an emptier sound, more like a noise, playable only in *pp - p*. The piano part quickly becomes important in the chordal play of the *aggressivo, ritmico* section marked B (ranging from *fff* to *mf* and back to *fff*), in contrast to *Improvisations*. All three instruments are strictly coordinated. The sound image is obviously very different in the harp version.

After losing density and fading out in *pppp*, the section marked C features the solo flute,

and is followed by the section marked D in which the pointillistically isolated elements in the cello and piano gradually increase in dynamics and density, culminating in *ffff feroce*. The mostly peaceful, closing E section follows, with several coda-like *f-ff-fff-ffff* exclamations at the end (repeated *a piacere*).

The composer utilizes the graphic notation effectively, and provides numerous explanations of the graphic symbols and instructions. In addition to the extended techniques in the piano and cello parts which have been described above, this work contains many specific instructions for the flutist, especially multiphonics.

The demands of the piano part lie more in the unusual graphic notation and the unconventional context of the work than in the actual difficulty of playing it. In any case, some knowledge of new music styles and advanced pianistic skills is necessary for a successful performance of this work.

### **ROMUALD TWARDOWSKI (1930- )**

Romuald Twardowski was born in 1930 in the city of Vilnius in the Lithuanian Republic of the former Soviet Union. He studied piano performance and composition at the State Conservatory of the Lithuanian Republic with Julius Juzeljunas (from 1952 to 1957). After 1957 he continued his compositional studies at the State Higher School of Music (now the Chopin Academy of Music) in Warsaw with Bolesław Woytowicz, graduating in 1960. He then studied medieval polyphony and Gregorian chant for a year with Nadia Boulanger in Paris, supported by a scholarship from the French Government (1963). In the 1950s Twardowski's music was characterized by dissonance and thick textures; in subsequent years, his style became more melodic. He withdrew most of his early works from publication.

An important place in his extensive compositional output is reserved for stage works, such as the ballet-pantomime *The Naked Prince* after Andersen, 1960; *Cyrano de Bergerac*, an opera after Rostand, 1962; *The Sorcerer's Statues*, ballet-pantomime after Goethe, 1963; *Tragedy, or a Piece on John and Herod* after Gawatowicz, 1964; *The Fall of Father Suryń*, a one-act radio opera after Iwaszkiewicz, 1968; *Lord Jim*, a music drama after Conrad, 1970-73; *Maria Stuart*, a music drama after Stefan Zweig, 1976; *The History of St. Catherine* after Cichoński, 1981; and

others.

Typical fluency and lightness of musical narration finds its reflection in many of Twardowski's symphonic, choral and chamber works, ranging from miniatures to concert forms (*Little Symphony* for strings, piano and percussion, 1959; *Antifone* for three instrumental groups, 1961; *Nomopedia* for orchestra, 1962; *Tre studi* after Giotto for chamber orchestra, 1966; *Sonetti di Petrarca* for solo tenor and two a cappella choirs, 1965; *Piano Concerto*, 1984; *Spanish Fantasia* for violin and orchestra (originally for violin and piano), 1984; *Three Frescoes*, for orchestra, 1986; *Niggunim* for violin and orchestra, 1991; *Carmina de mortuis* for choir on Julian Tuwim, 1961; *Little Orthodox Liturgy* on Russian text, 1968; *Ode to Youth* on Adam Mickiewicz, 1969; *Small Concerto* for piano and chamber ensemble, 1980; *Little Triptych* and *Lithuanian Variations* for wind quintet, 1986, 1988; *Piano Trio*, 1987); and numerous piano compositions. Didactic approach plays an essential role in Twardowski's music, especially his music for youth and children.

Some of Twardowski's works, especially those written for stage, incorporate elements of historical styles, particularly medieval and Renaissance polyphony, and synthesize them with modern compositional techniques. In *Tragedy, or a Piece on John and Herod*, he uses materials drawn from seventeenth- and eighteenth-century Polish sacred music and juxtaposes them with folk tunes.

Romuald Twardowski received many awards for his music in Poland and abroad, including the Prince Rainier Prize (Monaco) for the ballet, *The Sorcerer's Statues*, and a prize at the Prague Spring Festival (Czech Republic) for *Sonetti di Petrarca*.

### ***Trio na skrzypce, wiolonczelę i fortepian (Trio for violin, cello and piano)***

Dedicated to Trio de Chopin

Published by Agencja Autorska, Warszawa, 1988

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Composed in 1987, Twardowski's *Trio* for violin, cello and piano (dedicated to the Trio de Chopin) might create the impression of being an incidental work of a composer who dedicated his major energies to the creation of large musical and dramatic forms. It shows Twardowski in



a relaxed mood and more conservative light. Far from any avant-garde innovations, this music enjoys a natural collaboration of the three instruments in a balanced, one-movement *Adagio*, approximately twelve minutes in length. The slow tempo increases moderately for only 12 measures in the climactic section, and in a 12-measure coda. All instruments stay within their classical idioms; the parts are rich and expressive. The composer doesn't use any extended techniques. Careful elaboration of the details is typical of Twardowski. The tonal harmonic language contains fluctuating harmonies, yet centers on D and later on E and C. The melodies are very singable and expressive; interpretative markings include *espressivo*, *con passione*, *molto adagio poetico*. The work exploits all three instruments within a full, but not extreme range. The string instruments play melodic lines, double stops and *pizzicati*; the moderately difficult piano part is characterized by sustained figures, fluent passagework, and colorful harmonies, frequently scored in the bass register.

#### **TADEUSZ WIELECKI (1954- )**

Tadeusz Wielecki was born in 1954 in Warsaw. He studied double bass with Alfred Wieczorek and Andrzej Mysiński, and composition with Włodimirz Kotoński at the Warsaw Academy of Music. In 1986, he was awarded the Witold Lutosławski Stipend. From 1986 to 1987 he continued his compositional studies with Isang Yun in West Berlin and with Klaus Huber in Freiburg. He also participated in the New Music Courses in Darmstadt. As a double bass player, Wielecki concentrates mainly on contemporary solo repertoire. He has performed in various European countries and in the USA, and has made numerous recordings for radio and TV. He is also devoted to music education and the promotion of contemporary music, and has organized school concerts and presented numerous programs for children and young people on Polish Radio.

As an organizer, Wielecki participates in various activities of the Polish Society for Contemporary Music; in 1992 he served on the program committee of the World Music Days organized by the International Society of Contemporary Music (ISCM) in Poland. Since 1999, he has been Artistic Director of the Warsaw Autumn International Festival of Contemporary Music.

Wielecki's compositional style is characterized by both emotional expression and

intellectual experiment, and is largely influenced by his own experience as a performer. Frequently, he uses the term “musical gesture” to explain verbally the way his music is formed and communicated to the audience; some works are even titled *Gestures of Soul*, 1989; *Study of Gesture I*, 1995; *Study of Gesture II*, 1997; *Study of Gesture III*, 2000.

His compositions are often on the borderline between music and theater; the composer likes to use collage, grotesque, jokes. At times, he juxtaposes elements from modernist and traditional musical languages, placing, for instance, a tonal cadence in the midst of a complex, multilayered texture. His electroacoustic music joins together incongruous elements with a great theatrical effect, achieved through a keen sense of timing. Wielecki’s music expresses the spontaneity, intellectual sophistication, spiritual depth, and brilliant personality of a composer.<sup>11</sup>

Wielecki’s works have been performed at many festivals of contemporary music in Poland and abroad, and have received distinctions at the International Radio Competition of Electronic Music in Budapest (*Very True Story*, 1995) and at the UNESCO International Rostrum of Composers in Paris (*Concerto for Violin and Orchestra*, 1998).

### ***Trio na skrzypce, kontrabas i fortepian (Trio for violin, double bass and piano)***

Fascimile of the composer’s manuscript published by PWM, Kraków, 1990

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Composed in 1985, this fourteen-minute work belongs to the middle period of Wielecki’s creativity, in which the composer refined his individual style. Wielecki’s personal theory of musical gesture is represented in numerous shapes, usually groups of the smallest rhythmic values (e.g., thirty-seconds) which are always noticeably organized and interwoven in the textural interaction of the three participating instruments. The fact that the composer uses instructions such as *cantabile* for music that doesn’t actually contain any long notes in the traditional understanding of melody is characteristic of this specific style. The singing melody is replaced by the fluid gestures utilizing motion, ascending or descending patterns, increasing or decreasing speeds, expressive leaps, and their sophisticated combinations in a polyphonic or heterophonic

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<sup>11</sup>Polish Music Center, “Wielecki, Tadeusz,”  
[http://www.usc.edu/dept/polish\\_music/composer/wielecki.html](http://www.usc.edu/dept/polish_music/composer/wielecki.html)

fabric.

Metric freedom is characteristic of this style—there are no bar lines. The players relate to one another by following or preceding the musical gestures with pauses indicated by approximate number of seconds. At some points, strict coordination between players is required, (e.g., at the beginnings of the segments), and is indicated by vertical dotted lines.

*Trio* for violin, double bass and piano is a colorful piece. The composer exploits the instruments in both traditional and unconventional manners, but always with a sense of timbral refinement. The highest register of the double bass is especially impressive, confirming Wielecki as a double bass expert.

As in many contemporary Polish compositions, the piano part is moderately difficult. The work, however, is quite complex in terms of the “gestural” presentation, requiring special imagination and a free, improvisatory style combined with careful coordination and full awareness of the entire context of this composition.

### ***Poemat kameralny na dwoje skrzypiec, kontrabas i fortepian***

**(*Chamber Poem for two violins, double bass and piano*)**

Fascimile of the composer’s manuscript published by PWM, Kraków, 1990

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In *Chamber Poem*, even more than in the preceding *Trio*, the emotional approach is manifested not only by the Romantic title, but also by various instructions in the score, such as *Molto appassionato*, *Molto drammatico*, *Molto tranquillo*, *Con malinconia*. Composed in 1986, this twelve-minute work is stylistically close to *Trio*. Texturally interwoven parts of the individual instruments are even more expressive, often to extreme levels, such as the constant *fff* throughout the first section. Glissandi and accents contribute to its ecstatic character. The composer uses heterophony and imitative technique to unify the work as well as to shape the individual characters of the instrumental parts. After the aleatoric conclusion of the first section in *poco a poco diminuendo al niente*, followed by general pauses of different lengths for each individual instrument (ca. 8", ca. 5", ca. 7", ca. 10"), the second section brings a radical change. The *ad libitum* principle is used extensively; the composer distributes several elements in each

instrumental part and provides two kinds of instruction (general remarks and additional remarks). The elements may be played in any order, *attacca* or separated. In the next passage, *ad libitum 2*, slightly more coordination is required (the player is expected to perform some elements only once, and only when he or she hears a certain number of additional elements from other players), while the general atmosphere of freedom and chance continues. The aleatoric sequences repeat, interrupted only by the expressive *funebre* that culminates in *ffff, con massima passione*. In the closing section, piano clusters and string glissandi in *pppp* provide a melancholy conclusion. The notation returns to conservative scoring of all four instruments together, though the strings' notation includes approximate pitches indicated by graphic signs symbolizing the position of the hand on the fingerboard.

The piano part is difficult. It contains contrasting sections of both robust and gentle playing, leaps and unexpected turns. The gestures must be well articulated and performed with authority and conviction. Special attention must be paid to the limited organization and coordination notated in the *ad libitum* passages. Extended piano techniques include clusters played by both hands on both white and black keys, and plucking the strings with the nail.

***Liczne odnogi rozgałęzionych splotów na klarnet, fortepian i wiolonczelę***  
***(Numerous Branches of Ramified Tangles for clarinet, piano and cello)***

Fascimile of the composer's manuscript published by PWM, Kraków, 1990

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*Numerous Branches of Ramified Tangles* was composed between 1987 and 1988. It is approximately 16 minutes long. The form is determined by a special structural concept that lies in the manipulation of various structural elements. Though primarily a technical idea, the resulting sonic effect is rich and expressive. The work comprises the following ten parts:

- I. Opening. Tones b, c, c-sharp, d, e-flat, *attacca*
- II. Continuum. Part 1, *attacca*
- III. Elements D A A', *pause ca. 3"*
- IV. Continuum, Part 2, *attacca*
- V. Elements B C B B', *pause ca. 3"*

- VI. Continuum, Part 3, *attacca*
- VII. Elements C D E (stop playing element E in its *fff* phase), *pause ca. 3"*
- VIII. Continuum (in entirety), *attacca*
- IX. Element E', *attacca*
- X. As in I (ends with a triadic chord instead of unison)

The composer furnishes the piece with many detailed instructions concerning the interpretation of all of the elements in the respective sections, their development, timing, dynamics, instrumental techniques and coordination, as well as their “emotional” character (*painfully longing; comical and capricious; dramatic; tragic; melancholic*). The notation, similar to the notation of *Chamber Poem*, becomes transformed from a standard score in which the clarinet, piano and cello parts are written together (*senza misura*), to fragmented elements graphically spread across the page in the following section, symbolizing their non-chronological role in this work.

The piano part is generally of moderate difficulty but this difficulty significantly increases in elements E and E'. There are occasional passages of massive chords, which may cause problems for pianists with smaller hands. An understanding of contemporary styles is necessary for a successful performance of this work in which there are many unconventional demands on the performers. In exchange, the performers have much freedom of imagination and individual expression, which in turn provides a rewarding and satisfying experience.

Generally, Wielecki's music represents a synthesis of emotion and expression, typical of the post-modern creative climate of our era, with the heritage of avant-garde trends such as experimental formal structures and unceasing exploration of sound. In this respect, his compositional style represents an extension and legitimate continuation of the specific qualities which the Polish tradition of modern music has contributed to the multi-national musical development in the second half of the twentieth century.

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## **BIOGRAPHICAL SKETCH**

Joanna Sobkowska was born and spent her early years in Warsaw, Poland. After graduating from the Chopin Academy of Music in Warsaw in 1990, she accepted faculty positions at Universidad del Cauca, Popayan and Universidad del Valle, Cali, Colombia from 1991 to 1995. In 1995 she came to the United States, and received her Master's degree in Piano Performance (1997) and Master's degree in Piano Accompanying and Chamber Music (1999) from Florida State University. Her piano teachers have included Dr. Carolyn Bridger, Leonidas Lipovetsky and Lydia Kozubek. She has also participated in the International Summer Courses in Zürich with Rudolf Buchbinder. Her interest in early keyboard literature resulted in harpsichord and fortepiano study with Dr. Karyl Louwenaar at Florida State University. Currently, Ms. Sobkowska is a Visiting Assistant Professor of Piano at Florida A&M University.

Active as a soloist and accompanist, Ms. Sobkowska has performed internationally. She has appeared on the Warsaw Philharmonic concert series in Poland; Festival Internacional del Piano in Bucaramanga, Colombia; FSU Festival of New Music in Tallahassee, FL; Piccolo Spoleto Festival in Charleston, SC; and the CASMI International Summer Program in Prague, Czech Republic.