



The Karol Lipiński Academy of Music in Wrocław

MUSIC

– THE CULTURAL BRIDGE

ESSENCE, CONTEXTS, REFERENCES



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Edited by
Aleksandra Pijarowska et al.

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FROM THE EDITOR

Dear Readers,

With the greatest pleasure, the Publishing Department of the Karol Lipiński Academy of Music in Wrocław presents this unique publication *Music – the Cultural Bridge. Essence, Contexts, References* which is prepared within the Eastern Academic Artistic Platform project as a part of the International Academic Partnerships Programme announced by the National Agency for Academic Exchange.

The main purpose of this project is to establish a partnership between four countries that share elements of culture but have undergone different influences – Estonia, Georgia, Ukraine and Poland – for the purpose of developing permanent mechanisms of collaboration in the field of academic and teaching work. The publication will also implement this aim through the promotion of the national artistic output of each of the four countries, and the exchange of knowledge about innovative research methods. It is intended to create a bridge that unites a unique musical sector encompassing the academies in Lviv, Tallinn, Tbilisi and Wrocław, in order to provide stakeholders with an opportunity to participate even more effectively and coherently in European cultural policy.

The authors of the papers are the representatives of four partner Academies: Lviv National Music Academy n.a. Mykola Lysenko, Estonian Academy of Music and Theatre, Vano Sarajishvili Tbilisi State Conservatoire and the Karol Lipiński Academy of Music in Wrocław.

The book *Music – the Cultural Bridge. Essence, Contexts, References* contains 32 articles by outstanding scholars from the academies mentioned above. The publication opens with an introductory paper by the eminent Polish music theorist

Anna Granat-Janki, Professor of the Karol Lipiński Academy of Music in Wrocław (AMKL) and also the Head of the AMKL Chair of Music Theory and History of Silesian Musical Culture: *Wrocław-Based Composers and Polish Music Trends in the Second Half of the 20th Century and at the Beginning of the 21st Century*. The next studies are divided into four thematic sections. The first section, entitled *Musical Heritage and Political Stigma*, includes papers prepared by researchers from Lviv and Tbilisi: Gvantsa Ghvinjilia, Zoryana Lastovetska-Solanska, Stefaniia Oliinyk, Maka Virsaladze, Kateryna Zagnitko, Lidia Melnyk, Nana Sharikadze and Ostap Manulyak. The authors of the articles from the second and third sections are from Tallinn, Tbilisi and Wrocław: contributions in the section *Folklore and Traditional Music* come from Juhan Uppin, Natalia Zumbadze, Tamar Chkheidze and Daniela Colonna-Kasjan, and those in *Musica hic et nunc* from Katarzyna Bartos, Marika Nadareishvili, Johan Randvere, Giovanni Albini, Tiiu Sisask and Nino Jvania. The last section, and the most comprehensive one, is titled *Figures, Styles, Trends, Perspectives* and contains texts by Tomasz Kienik, Miłosz Kula, Mai Simson, Magdalena Blum, Maila Laidna, Jakub Stankiewicz, Aleksandra Pijarowska, Ewa Prawucka, Grażyna Bożek-Wota, Nataliia Syrotynska, Klaudia Kukielczyńska-Krawczyk, Paweł Cylulko and Magdalena Wojtas.

The emphasis throughout the presented papers is on exploring musical works, artistic output, and the achievements and activities of some of the important figures that create the unique cultural idiom of each of the countries and at the same time help to build the long-lasting, recognisable cultural heritage shared by the four partners.

This publication was prepared at a critical point in our history: a time that saw the breakdown of our civilisation as we knew it before. We are presenting the book to you after many months of struggling with the SARS-CoV-2 coronavirus. Despite many difficulties, such as limited access to sources and documents, the researchers published their articles – even though it was often extremely challenging. For this reason, the publication *Music – the Cultural Bridge. Essence, Contexts, References* represents the authors' testimony of determination, passion, commitment and faith in what they do. It is also an expression of hope that everything will return to stability and that the researchers will be able to continue their work in conditions that are conducive to the exchange of ideas, opinions, thoughts and experiences.

We would like to encourage you to read the book. We truly believe that the publication will bring all readers a form of reflection on the identity, future and perspectives of Estonian, Georgian, Ukrainian and Polish culture.

Aleksandra Pijarowska
& the editorial committee



Anna Granat-Janki

The Karol Lipiński Academy of Music in Wrocław

WROCŁAW-BASED COMPOSERS AND POLISH MUSIC TRENDS IN THE SECOND HALF OF THE 20TH CENTURY AND AT THE BEGINNING OF THE 21ST CENTURY

INTRODUCTION

Due to the ample scope of the research already undertaken on the oeuvre of Wrocław-based composers, for this paper I was compelled to select composers' names on the basis of their reputation. Making this difficult selection, I took into account their artistic achievements (as measured by the number of compositions, performances, editions and recordings), the reception of their works (as evidenced by awards, critics' opinions and scholarly studies), and most of all their position in the musical world. I am aware that the overview of the composers' output presented here is incomplete. However, my aim is to broaden recognition of the achievements of the group of composers in question, and I shall focus my attention particularly on the oeuvre of composers born in the 1970s and later, as their works were not discussed in my book entitled *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The music of Wrocław-based composers in the years 1945–2000]

[Granat-Janki 1995]. I hope that the prospects for further research that I identified in the above-mentioned dissertation have been explored, at least to some extent, in the present paper.

When attempting to discuss and appraise the achievements of Wrocław-based composers from the perspective of trends within 20th- and 21st-century Polish music, one should remember that the Wrocław music milieu came into existence only 75 years ago, after the Second World War, and it developed from scratch with no Polish roots it could refer to. The first composers to come to Wrocław were Stanisław Skrowaczewski (1923–2017), Kazimierz Wiłkomirski (1900–1995) and Ryszard Bukowski (1916–1987). Of decisive importance to the formation of the city's musical circle was the moment in 1952, when a composition department was established at the Faculty of Music Theory and Conducting of the State Higher Music School in Wrocław. Among the lecturers were Piotr Perkowski (1901–1990) from Kraków and Stefan Bolesław Poradowski (1902–1967) from Poznań.¹ Along with Kazimierz Wiłkomirski, they played a decisive role in educating composers in Wrocław.² The first graduates³ of the composition department at the first faculty completed their studies in the 1950s. In the post-war period, the composers' milieu in Wrocław was very diverse in terms of age. It included two generations of composers⁴ born in the years from 1900 to 1931. Among the older generation were the fathers and doyens of the 'Wrocław school of composers,' such as Kazimierz Wiłkomirski, Piotr Perkowski, Stefan Bolesław Poradowski and Ryszard Bukowski, who received their diplomas in composition before World War II. The younger generation consisted of Stanisław Michalek (1925–1997), Tadeusz Natanson (1927–1990), Radomir Reszke (1920–2012), Jadwiga Szajna-Lewandowska (1912–1994), Janina Skowrońska (1920–1992) and Leszek Wiśłocki (b. 1931).

In the post-war decade (1945–1956) a new political system was introduced in Poland, and this was followed by a related government cultural policy. The direction of music development at that time was determined by the doctrine of socialist realism. The influence of normative aesthetics was the most noticeable in Wiłkomirski's cantatas (such as *Kantata wrocławska* [The Wrocław cantata]) and in mass choral songs composed mainly for amateur performers. In the period in question there were also attempts to divert from the principles of socialist realism, for

1 In the years 1954–1967, Stefan Bolesław Poradowski was the only lecturer of composition at the State Higher Music School in Wrocław.

2 Kazimierz Wiłkomirski taught choral composition at the Pedagogical Faculty.

3 These were Jadwiga Szajna-Lewandowska, Stanisław Michalek, Tadeusz Natanson, Radomir Reszke and Leszek Wiśłocki.

4 All the above-mentioned composers graduated from the State Higher Music School in Wrocław in the mid-1950s, they made their debuts at a similar time and they followed the models instilled in them during their studies with Wiłkomirski, Perkowski and Poradowski, while the artistic views that they shared were influenced by political events.

example in Ryszard Bukowski's cantata *Moja pieśń wieczorna* [My evening song] composed to a hymn by Jan Kasprowicz [Dzieduszycki 1954: 3, Horecka 1954: 5].

The socialist realist aesthetics demanded that the composers create national music based on folklore. It is for this reason that Wrocław-based composers resorted to stylisation of Polish folklore (including Silesian), drawing on folk tunes and texts in their songs and larger vocal-and-instrumental forms⁵ (for example *Trzy pieśni ze Śląska Opolskiego* [Three songs from Opole Silesia] and *Wariacje na temat dolnośląskiej piosenki ludowej 'Jak wyleza na brzoza'* [Variations on the Lower Silesian folk song 'When I climb a birch tree'] by Natanson and *Dwie pieśni kaszubskie* [Two Kashubian songs] by Wiłkomirski). During this time of ideological enslavement this was the only solution, and, moreover, it had considerable ideological value in the Recovered Territories, as folk music confirmed the Polish identity of those regions.

Initially, the ideas of Karol Szymanowski, the founder of the new national style in Polish music, lived on among the Wrocław-based composers. Both Kazimierz Wiłkomirski (in *Sinfonia Concertante*) and Tadeusz Natanson (in *Piano Concerto*) made references to Szymanowski's *Symphony No. 4*, which was his artistic legacy.

Regardless of the socialist realist doctrine, the development of Polish music in the post-war decade was grounded in neoclassicism. It found its way into the works of nearly all Wrocław-based composers, who, having adopted the principles of the neoclassical style, developed them creatively with reference to both the form of the works and the means of the composer's technique. Characteristic features of Ryszard Bukowski's music were the use of classical and baroque genres, such as sonata (*Sonata da camera*), concerto (*Concertino* for piano and orchestra) or quartet (*String Quartet*, Op. 11), and a predilection for polyphony and strict polyphonic forms, especially fugue. He combined baroque influences with classical elements and stylised folk music (*Suite* for string orchestra, Op. 13), and used elements of parody and grotesque, which were idiomatic for his style. Such elements can also be found in Jadwiga Szajna-Lewandowska's compositions. Lightness, grace, finesse and humour are the characteristic features of this composer's neoclassical works (for example *Sonatina* for oboe and piano, *Concertino* for flute and strings and the ballet *Pinokio*). Leszek Wiślocki, in turn, enriched classical genres and forms with elements of highland music (in, for example, the *Piano Sonata*, *String Quartet No. 1* and *Piano Concerto*).

5 The composers drew on folk material from Silesia (*Cztery pieśni śląskie* [Four Silesian songs] by Wiłkomirski, *Trzy pieśni ze Śląska Opolskiego* [Three songs from Opole Silesia] and *Wariacje na temat dolnośląskiej piosenki ludowej 'Jak wyleza na brzoza'* [Variations on the Lower Silesian folk song 'When I climb a birch tree'] by Natanson), Podhale (*Piano Sonata* and *Piano Concerto* by Wiślocki), the Kielce region (Natanson's *Suita ludowa* [Folk suite] to the words by Kolberg), the Lubelskie region (*Suite* for string orchestra, Op. 13 and the so-called *Lublin Suite* by Bukowski) and Kashubia (*Dwie pieśni kaszubskie* [Two Kashubian songs] by Wiłkomirski).

In the next period of music history (i.e. the years 1956–1975), there were several generations of composers active in Wrocław. As well as the older ones, who have already been discussed, one should mention those who were born in the 1930s (Jerzy Filc, b. 1933; Zygmunt Herembeszta, b. 1934; Lucjan Laprus, b. 1935; and Ryszard M. Klisowski, b. 1937), the composers of the 1940s generation (Jan A. Wichrowski, 1942–2017; Zbigniew Karnecki, b. 1947, Grażyna Pstrokońska-Nawratil, b. 1947; and Piotr Drożdżewski, b. 1948), and those born in the 1950s (Rafał Augustyn, b. 1951; Andrzej Tuchowski, b. 1954; Mirosław Gąsieniec, b. 1954; Ewa Podgórska, b. 1956; and Tomasz Kulikowski, b. 1957). Some of them complemented their education abroad, studying in Paris (Pstrokońska-Nawratil⁶) or Vienna (Klisowski⁷), and their works were performed at international fora,⁸ for example at the ‘Warsaw Autumn’ International Festival of Contemporary Music (Pstrokońska-Nawratil⁹). During the period in question, the Wrocław circle of composers developed dynamically and its position in the musical world strengthened.

The Wrocław-based composers quickly embraced new tendencies inspired by the avant-garde. The first 12-tone works were composed as early as 1957 and the most popular approach among Wrocław’s circle of composers, just like in other Polish music centres, was the horizontal 12-tone technique. The composers usually used tone rows to create themes and employed the technique freely, often combining it with various styles, such as neoclassicism (Radomir Reszke, Leszek Wiśłocki and Tadeusz Natanson), neoromanticism (Natanson), expressionism (Bukowski) or jazz (Reszke). Thematic dodecaphony found applications in traditional musical genres and forms. An original solution was the superimposition of tone rows (seen in *Symphony-Concerto* by Natanson), which produced an archaising effect. Some Wrocław-based composers employed a less popular type of serial technique: total serialism. In his *Symphony No. 2*, Tadeusz Natanson used the principles of serialism to construct such elements as melody, rhythm, metre, dynamics and timbre. Composers at this time applied not only complete 12-tone rows, but also series

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- 6 In 1978, the composer participated in lectures by Olivier Messiaen and Pierre Boulez at the Paris Conservatory and IRCAM, as well as in a seminar on Iannis Xenakis’ music in Aix-en-Provence; she also undertook an internship at the experimental studio in Marseille.
 - 7 In the years 1973–1977, the composer completed his education at Hochschule für Musik und Darstellende Kunst in Vienna. He studied experimental electroacoustic music with Dieter Kaufmann and special composition with Erich Urbanner and Roman Haubenstock-Ramati.
 - 8 Pstrokońska-Nawratil won an award at the Competition for Female Composers in Mannheim in 1975 and received the Third Prize at the UNESCO International Rostrum of Composers in Paris in 1987 for the composition *Ikar* [Icarus] for symphony orchestra. Klisowski’s works were presented at numerous concerts in Vienna.
 - 9 In 1980, her composition *Ikar* [Icarus] was performed at the opening concert of the ‘Warsaw Autumn’ Festival. It was the first composition by a Wrocław-based composer to be presented at this prestigious festival.

restricted to several pitches (for example *Ewolucje* [Evolutions] by Wiśłocki, *Invokacje* [Invocations] by Bukowski and *Do Saffony* [To Sappho] by Herembeszta), which gave them more freedom in constructing the melody and harmony of their works. An original method of using a series was proposed by Zygmunt Herembeszta. It consisted of selecting a structure of intervals that yielded a complete 12-tone row (*Varianti b-a-c-h*) after a repeated transposition. In this way, the composer combined serialism with interval structuralism and constructivism.

The serial technique was also enriched by being combined with punctualistic texture (for example *Ewolucje* [Evolutions] by Wiśłocki and *Concerto for B-flat Trumpet and Symphony Orchestra* by Reszke) and more modern means of expression (*Varianti b-a-c-h* by Herembeszta).

In the first half of the 1960s, Wrocław's composers became interested in sonoristics. At that time (the first phase of development), sonoristic means of expression were combined with traditional methods of composition, for example in Natanson's *Symphony No. 3*, although at the same time this work also shows (in the second movement) the transformation of the melodic aspect into horizontal structures (*Klangfarbenmelodie*).

Sonorism gained more popularity at the end of the 1960s (the second phase of development), when it was treated also as a structural means. Thus, the Wrocław-based composers typically applied the purely sonoristic technique in two ways: either as an element used in a fragmentary manner and combined with traditional methods of composition or even with thematic thinking (Bukowski, Natanson, Reszke), or as a structural means that determines the expression of the work (Herembeszta, Klisowski, Natanson, Pstrokońska-Nawratil, Reszke).

Sonoristics can be found in works based on constructivist and structuralist principles (for example constructivist sonorism in *Wersje* [Versions] and *Varianti b-a-c-h* by Herembeszta), dominated by movement (vitalist sonorism in *Epitaphios* by Pstrokońska-Nawratil), marked by bruitist aesthetics, with a focus on aggressive tones (bruitist sonorism in *Reanimacja* [Reanimation] by Pstrokońska-Nawratil), in compositions with refined timbre (impressionist sonorism in *Chants pour soprano et orchestre de chambre* by Wichrowski) and 'increased expression' (expressionist sonorism in *Modliłem się do Jehowy* [I prayed to Jehovah], *Pytanie Kaina* [Kain's question], *Opamiętajcie się!* [Come to your senses!] by Natanson and *Liryki* [Lyrics] by Bukowski), and in works showing classical determinants of form and its shape (neoclassical sonorism in *Symphony No. 3* by Natanson), as well as those dominated by a neoromantic type of expression (neoromantic sonorism in *Symphony No. 4* by Natanson), compositions shaped according to the form-as-a-state principles (static sonorism in *De Profundis* by Reszke) and those implementing the concept of intensified expression and the futuristic idea of movement (expressionist-and-futuristic sonorism in *String Quartet* and *Polichronia* by Klisowski). Those different types of sonorism attest to a creative reception of the sonoristic technique

by Wrocław-based composers. They make up a synchronic, colourful picture of the avant-garde achievements of the group of composers in question.

Wrocław-based composers also employed controlled aleatoricism, which could fulfil various form-shaping functions: expressive, timbral, motor or dramatic.

New sounds and timbres were explored not only through traditional instruments, but also by means of electroacoustic devices. An interest in the new world of sound developed relatively late, first being seen in 1974 in Ryszard Klisowski's output, which included works of *musique concrète* (*Sonant*) and electronic music (*Alkor*, *Memento*), as well as pieces combining electronic sound sources with traditional ones (*Cadenza*). Klisowski was the first Wrocław-based composer to take an interest in the new sonic possibilities provided by electroacoustic and electronic equipment.

The 1970s was a decade of significant changes in musical culture, stemming from the decline of the ideas on which the modernist culture was based. After 1975, modernist trends were replaced by new postmodernist ones. The reception of postmodernist mottos brought many individual solutions within two types of postmodernism: neoconservative and post-structuralist [Dziamski 1996: 289–402]. Two kinds of artistic approaches could be observed among composers: Jadwiga Paja-Stach describes them as 'buffa' and 'seria' [Paja-Stach 2007: 56–57]. The first is a ludic approach whereby an artist distances himself from tradition, while the latter refers to assimilating elements of early music – treated with deference as transmitters of important values – into contemporary composition technique. In the postmodern era, every composer exercised differently their privilege of 'evading any necessity' [Szczepańska 1996: 446], which constitutes a *differentia specifica* of postmodernity.

After 1975, composers of the older generation were still active in Wrocław. The historical change of guard affected the aesthetic approach of Ryszard Bukowski and Tadeusz Natanson; these composers treated tradition with deference and did not experiment with it.

To **Ryszard Bukowski** postmodernism was a period in which modern musical language was consolidated in the compositions that constituted his *magnum opus* (two passions: according to St Mark and according to St Matthew, *Missa Profana*, *Symfonia 'Trenów'* [The symphony of 'laments'], ballets, string quartets, violin and piano sonatas). The essence of this composer's style can be described as a combination of neoclassicism with expressionism.

Tadeusz Natanson's music is best described using the term 'new romanticism'. His works reflect his strong desire to express emotions and seek emotional contact with the listener. The composer enters into dialogue with tradition, employing traditional idioms – such as quasi-romantic expression rooted in melody (for example in *Piano Concertos No. 2* and *No. 3*), modal structures (*Sonata antiqua* and *Symphony No. 7*) and diatonic scale and euphony of sound (*Sextet* for three trumpets and three trombones) – which recur as signs encoded in the modern language system.

Composers from younger generations, including Ryszard Klisowski (b. 1937), Jan A. Wichrowski (1942–2017), Grażyna Pstrokońska-Nawratil (b. 1947), Zbigniew Karnecki (b. 1947), Rafał Augustyn (b. 1951) and Stanisław Krupowicz (b. 1952),¹⁰ had an initial fascination with avant-garde means of artistic expression, but later succumbed to new postmodernist tendencies. What can be observed is the pluralism of the composers' approaches [Walker 1988: 46], with each artist referring to different experiences and seeking new means of expressing them. No one stylistic convention is favoured over others – the choice depends on the composer's artistic viewpoint and preferences.

Ryszard Klisowski's works from the period in question belong to the genre of experimental music. They still show strong connections with the first and second avant-garde, which makes them unique (as expressionist plane-based sonorism). Among the works that are expressionist in style, one can find such compositions as *Anantas-Emanation* and *Luck-Holocaust*. The composer combined avant-garde approaches with elements of tradition that manifest themselves through the idioms of gypsy music (*Piano-Ray*) and oriental music (*Oriental Dance, Mantra-Tantra*), the mannerisms of Austrian music (*Augustins-Variationen*), and quotations and allusions. Klisowski often distorted traditional elements in his works. After 1975, he still composed electroacoustic music.¹¹ His works for tape (*Sinfonia Humana, Sinfonia del Mondo* and *Impression Solaire III*) are often presented in audiovisual form during multimedia performances.

Sensuality of tone and strong emotionalism are the distinctive features of **Jan A. Wichrowski's** music. His works were inspired by poetry, philosophy, religion and nature. The composer referred to the anxieties of modern man (in *Rubajaty* and *Księgi Megilot* [The megillot]), which only love can solve. He combined elements of tradition, such as tonal harmony or euphonic gestures, with sonorism, aleatoricism, punctualism and impressionism (in *Kontrapunkty* [Counterpoints] and the *Violin Concerto*). An important part of his oeuvre consists of lyrical vocal-and-instrumental works (such as song cycles of poems by Maria Pawlikowska-Jasnorzewska, Stanisław R. Dobrowolski and Jerzy Harasymowicz).

Grażyna Pstrokońska-Nawratil's music, in turn, was dominated by humanistic content. Her works reflect a concern for mankind, its fate and its future (a cycle of 7 frescoes,¹² or the composition *Triangle!*), as well as a religious attitude

10 Stanisław Krupowicz has been associated with the Wrocław circle of composers since 1995, when he was employed at the Karol Lipiński Academy of Music in Wrocław.

11 In 1978, Ryszard Klisowski founded his own experimental music studio in Wrocław and established the *Gemel* Electronic Music Experimental Group.

12 They are titled as follows: I *Reanimacja (Człowiek i życie)* [Reanimation (Man and life)] 1972, II *Epitaphios (Człowiek i śmierć)* [Epitaphios (Man and death)] 1975, III *Ikar (Człowiek i marzenia)* [Ikarus (Man and dreams)] 1979, IV *...alla campana... (Człowiek i pamięć)* [...alla campana...]

(*Magnificat MM, Niedziela Palmowa w Nazareth* [Palm Sunday in Nazareth] – see Example 1, *Assisi*). The composer engages in a personal dialogue with nature (in the cycles *Ekomuzyka* [Eco-music],¹³ *Mysząc o Vivaldim* [Thinking about Vivaldi],¹⁴ *Reportaże* [Reportages],¹⁵ and the *Galaktikos* triptych).¹⁶ Inspiration from nature (especially the sea),¹⁷ which is very common in Pstrokońska-Nawratil's works, shaped the composer's technique (the 'structure shifting' method) and the structure of the palindrome scales that she used (neomodernism). Elements of tradition, which can be found in the harmony, texture (polyphony and heterophony) and form (canon, fugue, passacaglia, chorale and variations), are combined with avant-garde means such as sonoristic and aleatoric techniques. The elements of a musical work that are most important to the composer are emotion, timbre, space, time, form and structure.

Rafał Augustyn's oeuvre shows close ties with his literary interests. Works both with and without verbal text contain a complicated system of meanings, the keys to which are to be found in the titles that refer to literary genres and techniques or suggest a kind of literary game [cf. Dziadek 2005: 56–58]. The composer draws from various cultural circles and styles typical of specific periods and composers. His works are rich in intertextual and intersemiotic relations. Augustyn makes use of quotes, associations, references, allusion, grotesque and parody; his compositions are characterised by a complex system of musical symbols (for example in *A Life's Parallels, A linea, Mirois* and *Carmina de tempore*). The essence of his music lies in meanings and senses that extend beyond the world of sounds [cf. Granat-Janki 2005: 235–244, Zduniak 1998: 21]. It often expresses longing and metaphysical aspirations.

A deconstruction strategy is a means employed in the music of **Stanisław Krupowicz**. It results from the composition method that he calls surconventionalism¹⁸ and consists of juxtaposing several stylistic conventions in order to create a new

(Man and memory)] 1987, V *Eternel (Człowiek i wiara)* [Eternel (Man and faith)] 1987, VI *Palindrom (Człowiek i tęsknota)* [Palindrome (Man and longing)] 1994, VII *Uru Anna (Człowiek i światło)* [Uru Anna (Man and light)] 1999.

13 The cycle includes: *Pejzaż z pluszczem* [A landscape with a dipper], *Terra, Klimop (Bluszcz)* [Ivy], *Strumyk i słońko* [A creek and the sun] and *Lasy deszczowe* [Rainforests].

14 The cycle includes: ...*como el sol e la mar...* (*Lato*) [Summer] and *El Condor (Wiosna)* [Spring].

15 The cycle includes: I *Niedziela Palmowa w Nazareth* [Palm Sunday in Nazareth], II *Figury na piasku* [Figures in the sand], III *ICE-LAND*, IV *Ring of Tara ...the time machine* and V *Ao-tea-roa*.

16 It consists of: I *Gwiazdy i ciemna material* [Stars and dark matter], II *Pulsar* and III *Supernova*.

17 The composer commented on her inspirations in the article 'Słuchanie świata. Słyszę to, co widzę' [Listening to the world. I can hear what I can see]. She wrote: 'The source of art is our world: unemotional nature and the work of emotional man' [Pstrokońska-Nawratil 2010: 133].

18 A method devised jointly by Stanisław Krupowicz and Paweł Szymański in 1984. The term comes from the surrealist movement in painting.

reportaż 1 - "NIEDZIELA PALMOWA W NAZARETH"

Perytyna in Do
Materiały subofonowe
przygotowane są kolejno:
Tenor B, Alt E♭, Sopran B

szofar
maestoso, sonoro

Grażyna Pstrokońska-Nawratil
(2009)

Tenor Saxophone in C♯
B♭/E♭

Chytrona

5 Flauti class.
2 Flauti

Bateria
Masi wind chimes
3 Congas
TT medio, grande

Organ
Piano I m + III m + Trampete F

posame
Piano Posame 10'
III p

EXAMPLE 1. G. Pstrokońska-Nawratil, *Reportaż nr 1: Niedziela Palmowa w Nazareth* [Reportage No. 1: Palm Sunday in Nazareth], b. 1–7. Reproduction of the computer score from the composer's archive, p. 1.

context [Krupowicz 1994: 57]. The composition that best exemplifies the concept is *Fin de siècle*. In Krupowicz's music, tradition is deconstructed on the level of style, genre, form, sound material and texture. The composer draws on stylistic idioms of medieval music (*Miserere*), Renaissance (*Concerto* for tenor saxophone and computers, and *Miserere*), baroque (*Pewien szczególny przypadek pewnego uogólnionego kanonu w kwarcie i w kwincie* [A special case of a certain generalised canon at the fourth and the fifth]) and classical music (*Wariacje pożegnalne na temat Mozarta* [Farewell variations on a theme by Mozart] – see Example 2), along with Polish religious music (*String Quartet No. 2* and *Oratorium na Boże Narodzenie* [Christmas oratorio]), Byzantine music (*Symphony*), flamenco (*Alcoforado*), jazz (the opera *Europa* [Europe]), popular music (*Fin de siècle*) and avant-garde music. He transfers stylistic codes to a different context, investing them with new senses and meanings. In the second half of the 1980s, Krupowicz, who worked for many years in the computer studio at Stanford University, became – and still is – the most renowned computer music composer in Poland (*Tako rzecze Bosch* [Thus spoke Bosh] and *Tylko Beatrycze* [Only Beatrice]). He also initiated and funded the

The image shows a musical score for five instruments: vn1, vn2, vl, vc, and lm. The score is written in a single system with five staves. The vn1 and vn2 staves are in treble clef, vl is in bass clef, and vc and lm are in bass clef. The vn1 and vn2 parts feature rapid sixteenth-note passages with dynamic markings of *p*. The vl part has a similar rhythmic pattern. The vc part has a more melodic line with dynamic markings of *p*. The lm part starts with a *f* dynamic and includes a *gliss. sempre* instruction. At the top of the score, two time markers are indicated: 7'25'' and 7'26'', with a vertical dashed line corresponding to the 7'26'' mark.

EXAMPLE 2. S. Krupowicz, *Wariacje pożegnalne na temat Mozarta*, wariacja V [Farewell variations on a theme by Mozart, var. No. 5]. Reproduction of the computer score from the composer's archive, p. 19.

Computer Composition Studio at the Karol Lipiński Academy of Music in Wrocław.¹⁹ Since its beginnings, the studio has developed dynamically; as a result, today Wrocław is one of the leading centres of computer music.

Among the canon of works by Wrocław-based composers, a separate place belongs to those by **Zbigniew Karnecki**, as this composer wrote mainly theatre and film music. Undoubtedly, he is one of the most outstanding specialists in this domain. Karnecki's oeuvre comprises more than 100 works, including about 70 compositions for dramatic performances, at least 10 for puppet shows, 3 for pantomime, 17 for television plays and 3 for films. Karnecki combined his composing profession with work as a music director in several theatres: Wrocław Puppet Theatre (1971–1982), Wrocław Contemporary Theatre (1976–1985), Wałbrzych Puppet Theatre (1985–1990) and the Polish Theatre in Wrocław (since 1990). He collaborated with the Cyprian Kamil Norwid Theatre in Jelenia Góra and the National Theatre in Warsaw, and with renowned directors such as H. Tomaszewski, A. Hanuszkiewicz, K. Skuszanka, K. Braun and K. Dejmek. Karnecki composed

¹⁹ Formally, the studio started operating at the Karol Lipiński Academy of Music in Wrocław in 1998. The members of the studio include: Marcin Bortnowski, Cezary Duchnowski, Agata Zubel-Moc, Paweł Hendrich, Marcin Rupociński and Grzegorz Wierzba.

music for theatres in Bielsko-Biała, Chorzów, Elbląg, Gdańsk, Gdynia, Katowice, Koszalin, Kraków, Łódź, Opole, Radom, Sosnowiec, Szczecin, Toruń, Warsaw (National Theatre, Polish Theatre, Powszechny Theatre) and Wrocław, for Wrocław Puppet Theatre and the Polish Television Theatre, and for foreign theatres in Esslingen, Kharkiv and Los Angeles. Karnecki was the author and coordinator of the Integration Programme of Wrocław Artistic Schools, which undertook various interdisciplinary activities.

At the end of the 20th century, a group of young composers emerged in Wrocław. This new generation includes artists born in the 1970s, who debuted in the 1990s or at the beginning of the new millennium, such as Krystian Kielb (b. 1971), Robert Kurdybacha (b. 1971), Cezary Duchnowski (b. 1971), Marcin Bortnowski (b. 1972), Michał Moc (b. 1977), Agata Zubel (b. 1978), Grzegorz Wierzbą (b. 1978) and Paweł Hendrich (b. 1979).

These composers had to define themselves by choosing between three varieties of postmodernism: surconventionalism (the ironic variant of postmodernism), new romanticism (the retrospective variant of postmodernism) and the continuation of modernism (neosonorism). According to Jan Topolski, 'many of them veer between categories, sometimes changing them radically' [Topolski 2013: 2]. All of them draw on tradition as well as avant-garde styles, but each of them aspires to create their own stylistic idiom [cf. Jabłoński 2012]. A distinctive feature of this generation of composers is its strong individualism, and because of that one cannot really point to any universal features of their music – something that would be possible with older generations of composers who formed a kind of school. What can be observed, however, is a move away from any mainstreams. Composers of the 1970s generation no longer show such strong awareness of generational identity as their predecessors from the 1950s generation. As Maciej Jabłoński notes, 'currently the young generation base their artistic activity on pluralism of approaches and creative freedom' [Jabłoński 2007]. This results from, among other things, the opportunity to study abroad, which the composers take up increasingly often. This also applies to Wrocław-based composers, who additionally collaborate with renowned performers and ensembles specialising in contemporary music performance, which allows them to develop their composer's craft and enrich their technique.

In **Krystian Kielb's** diverse oeuvre,²⁰ the vocal-and-instrumental works, particularly songs for solo voice with accompaniment, are of particular importance. The composer created several dozen songs of various types; some of them are grouped in cycles under a joint title, while others were composed as separate pieces. What deserves attention is the choice of poetic and philosophical texts that focus on fundamental issues of human existence, human fate, passing, suffering, love,

20 Krystian Kielb is a composer of instrumental works – solo, chamber and orchestral – as well as vocal and vocal-and-instrumental music.

death, destiny and the inevitable end (for example: *De brevitae vitae*, *Przeznaczenie* [Destiny], *Myśli* [Thoughts], *Ars Vitae*, *Epiphaneia* and *Pałac pustki* [The palace of emptiness]). Kielb's lyrical vocal-and-instrumental pieces display a skilful 'harmonisation'²¹ of poetry with music. His other works show influences of sonoristic technique (*Equale*) and aleatoricism (*Struktury* [Structures], *Tritonos* and *Sonoris*). Kielb's music is characterised by formal discipline, interval structuralism and centric harmony.

The postmodernist idea of stylistic pluralism is followed by **Robert Kurdybacha**,²² whose music draws on many different styles including classical, baroque and avant-garde, as well as folklore (*Clarinet Quintet*), popular (rock) music and jazz (*Concerto* for saxophone and chamber orchestra, *Extravaganza* for electric guitar and chamber orchestra and *Private Music II*). The composer also shows interest in landscapes (in the *Pejzaże* [Landscapes] cycle). He likes to use classical genres such as solo concerto (concertos for guitar, clarinet, flute and saxophone), symphony (*Chamber Symphony* and *Symphony No. 1*) and quartet (*String Quartets No. 1* and *No. 2*); these genres are, however, reinterpreted. His music is based on a foundation of broadly conceived tonality and motoric movement, and he often employs sonoristic technique combined with traditional means. Also notable is the film-like style of narration in his compositions (for example in *Ainulindalë* based on *Silmarillion* by J.R.R. Tolkien).

Marcin Bortnowski, in contrast, shows different artistic interests. His oeuvre includes chamber and symphonic works; in some of his compositions, an important role is played by the computer, which is used to construct timbre and broaden the technical potential of instruments (for example in his pieces for accordion, the cycles of *Etudes* for Disklavier and computer, and *Four Quartets* for four computers). As Maciej Jabłoński²³ notes, Bortnowski is 'a born structuralist' [Jabłoński 2007]. The composer devised his own method of pitch organisation, which consists of combining modal scales with independent harmonic structures. This original composition method was first worked out in the chamber pieces *Music in Lent*, *White Angels*, *Kawałki światła* [Pieces of light], *Już czas* [It's time], *Brzmienia czasu* [Sounds of time] and *Muzyka Wielkanocna* [Easter music], and later in the work

21 The term was proposed by Mieczysław Tomaszewski in 'Związki słowno-muzyczne w liryce wokalnej Szymanowskiego na materiale "Słopiewni"' [Word-music relations in Szymanowski's lyrical vocal music as exemplified by 'Słopiewnie'] [Tomaszewski 1964: 305–333].

22 Robert Kurdybacha is the conductor and artistic director of the Sound Factory Orchestra, which specialises in performing modern music. The orchestra's chief merit is its interdisciplinary character (the union with electroacoustic and computer music, paratheatrical forms, video art and a wide range of styles).

23 'Bortnowski, a born structuralist, avoids unbridled form, focusing on models perfected at the precomposition stage, which he emphasises in a rather reduced world of structures, showing attachment to classical forms' [Jabłoński 2007].

for symphony orchestra entitled ...*Zapatrzony w serce świata, w ciszę* [... Gazing into the heart of the world, into silence]. The composer not only focuses on the physical aspects of music, but is also interested in the metaphysics of music (i.e. he tries to grasp the essence of music).²⁴ His works are often manifestations of religious attitude (for example the cycle *I już nocy nie będzie* [And the night will not come anymore], *I morza już nie ma* [And there is no sea anymore], *Oczekiwanie* [Waiting], *Miserere* and *Psalms*).

The majority of young composers put the attractiveness of the sound at the fore, which allows for their approach to be described as neosonoristic. Notable among these post-avant-garde composers are Cezary Duchnowski, Agata Zubel and Michał Moc.

Cezary Duchnowski, a composer, pianist and performer, shows a special approach to sound, in which he selects instruments very carefully (for example in *Koniec poezji* [The end of poetry] and *Głosy miasta* [Voices of the city]). An important part of his oeuvre is electroacoustic music. In almost all of his compositions, Duchnowski employs electronic media as an integral part of the group of instruments used or creates a new context for traditional instruments [Duchnowski 2019: 1]. He is also a great advocate of improvised music [Stefański 2013], as in his opinion a live performance facilitates the emotional expression of music. Together with Paweł Hendrich and Sławomir Kupczak, he formed the *Phonos ek Mechanes* ensemble, which plays human-electronics,²⁵ a form of music in which computers are controlled by acoustic instruments. In addition, with Marcin Rupociński he runs the *Morphai* group,²⁶ which undertakes interdisciplinary initiatives, and with Agata Zubel he formed the *ElettroVoce* duo to develop projects for voice and electronics. Duchnowski composes chamber and symphonic works along with music for film and theatre, and he also does multimedia projects (such as the interactive opera *Ogród Marty* [Martha's garden] and *Muzyka form przestrzennych* [Music of spatial forms]) that go beyond the boundaries of art. His music is described as algorithmic [Hendrich, J. 2007: 14–19] as he developed a number of programmes for the organisation of pitch and rhythm.

Sonoristic approach is also characteristic of the composer and vocalist **Agata Zubel**, whose works are very attractive in terms of their sound. As well as timbre, the composer's style is defined by rhythm and expression [cf. Masłowska 2013].

24 M. Bortnowski presented his views in the postdoctoral dissertation entitled *O naturze dzieła muzycznego* [On the nature of a work of music] [Bortnowski 2011], which provides commentary on the composition ...*Zapatrzony w serce świata, w ciszę* [...Gazing into the heart of the world, into silence].

25 This is a special kind of *live electronics*.

26 The group was established in 1997 to give performances combining music, theatre performance and dance.

She does not limit herself to applying one single composition technique, but experiments constantly, especially with vocal articulation, and also in the area of expression and musical genres, which she interprets in an individual way. Striving to obtain new sounds and intensify the expression of music, she often additionally employs electronics [Szwarcman 2009] in acoustic compositions (such as *Not I*, *Odcienie lodu* [Shades of ice] and *Between*). Her music has several faces to it. The first is the group of vocal-and-instrumental works for the instrument she is most familiar with: her voice. She makes use of poetic texts by, among others, Samuel Beckett (*Cascando*, *What is the Word* and *Not I*), Wisława Szymborska (*Urodziny* [Birthday], *Labirynt* [Labyrinth]), Czesław Miłosz (*Aforyzmy na Miłosza* [Aphorisms on Miłosz] and *Piosenka o końcu świata* [A song about the end of the world]) and Natasza Goerke (*Opowiadania* [Stories]). The second face is the music composed with the computer (for example *Not I* – see Example 3, *Between*, *Oresteja* [Oresteia], *String Quartet No. 1* and *Parlando*), and the third one consists of the works for traditional instruments (such as *In* for orchestra, three symphonies, *Concerto grosso* for recorders, baroque violin, harpsichord and two choirs, *Violin Concerto*, *Percussion Store* for percussion and orchestra, and *...nad Pieśniami* [... Of songs] for voice, cello, choir and orchestra). Zubel's music is exceptionally colourful, virtuosic and sensual, and this extremely talented Polish composer currently enjoys international recognition.²⁷

Michał Moc is a contemporary composer and accordionist who draws on sonoristic tradition. He aspires to broaden the spectrum of timbres and intensify musical expression. His music is characterised by strong emotionalism since – as he often emphasises – ‘he does not acknowledge music without emotion’ [Bolesławska 2011: 8, see also Moc 2019: 1]. Emotions in his compositions are constructed by means of non-conventional performance techniques and original tasks assigned to performers, and also through improvisation (*eMotions*). Other characteristic features of Moc's music [Bolesławska 2011: 9] include powerful dynamics, lively narration and dense, cluster-like harmonies. He employs controlled aleatoricism

27 Her compositions have been performed at numerous festivals, such as the ‘Warsaw Autumn’ Festival, the ‘Musica Polonica Nova’ and ‘Wratislavia Cantans’ Festivals in Wrocław, Sacrum Profanum in Kraków, Audio-Art, the Days of Andrzej Panufnik's Music in Kraków, the Poznań Music Spring, the Adam Didur Festival, the ‘Kraków 2000’ Festival, Chanterelle Festival, the Polish Music Festival in Kraków and the ‘Polish Modern Music’ Festival of Premieres in Katowice, as well as the ‘Alternativa’ Festival in Moscow, ‘Corso Polonia’ in Rome, ‘Velvet Curtain’ in Lviv, and ‘Musikhøst Odense’ in Denmark. In 2011, she was invited to be a composer-in-residence of the ‘Other Minds’ Festival in San Francisco. For two seasons (2010/2012) she was a composer-in-residence of the Karol Szymanowski Philharmonic in Kraków. She participated in experimental improvised projects during International Composition Courses in Darmstadt, the Ferus Festival in New York, and the Alternativa Festival in Moscow. Over a dozen CDs with her compositions and performances have been released, including the Fryderyk-winning album *Cascando* (CD Accord).

EXAMPLE 3. A. Zubel, *Not I* by Samuel Beckett, b. 81–87. Reproduced from: Zubel, 2012: 19.

with regard to rhythm and tempo, and he also gives much attention to macroform (*stuntmen's relay*). His oeuvre includes chamber, vocal, vocal-and-instrumental and orchestral compositions, but of particular significance are the pieces for the instrument he is most familiar with, which is the accordion. These works allowed him to overcome repertoire limitations and change stereotypical thinking about the instrument (*Betelgeuse* for accordion and tape, *Chordalians & Chordaliens* for accordion and chamber orchestra, *Chipset* for symphony orchestra and accordion, *Call For Details...* for accordion and organ and *A-cordeON* for accordion and cello). An important part of his oeuvre is the group of pieces for music school students, which reflects the composer's educational passion.

The music by **Paweł Hendrich** is of a different kind altogether. This composer follows the idea of music as science and music as a system [Topolski 2011], which has fascinated artists from antiquity to modernism, and implements it anew. He says, 'I practise abstraction and find beauty in proportions, relations and numbers' [Topolski 2011]. The composer seeks cohesion and control, which manifests itself in the system of pitch organisation that he constructs and calls the System of Periodic Structures [Hendrich, P. 2007: 26–32, see also Hendrich 2019: 12]. Although it is primarily a pitch organisation system, it also influences other elements of music and the meta-form. Since his earliest pieces, Hendrich has shown a preference for

the abstraction or ambiguity of extramusical content, structuralism, constructivism, complexity, layered structures, limitation, systemicity and processuality [Hendrich 2019: 15]. He hides these features behind ambiguous titles, which are in fact neologisms based on Greek and Latin words [Topolski 2010: 7; Topolski 2011] that define the key ideas of his compositions (*Diversicorium*, *Multivalentis*, *Cyclostratus*, *Diaphanoid*, *Liolit*, *Hyloflex*, *Heterochronia*, *Emergon* – see Example 4). Sometimes the titles contain references to exact and natural sciences, which are the chief sources of inspiration for the composer. Hendrich makes use of the computer as an aid in composition, and also gives performances of live electroacoustic music (as a member of the *Phonos ek Mechanes* trio).

EXAMPLE 4. P. Hendrich, *Emergon alpha*, b. 31–33. Reproduction of the computer score from the composer’s archive, p. 11.

The next generation of Wrocław-based composers includes artists born in the 1980s, such as Sebastian Ładyżyński (b. 1985) and Katarzyna Dziewiątkowska (b. 1984), both of whom are associated with the Academy of Music in Wrocław.

What distinguishes **Sebastian Ładyżyński** from other Wrocław-based composers is the fact that he writes music mainly for theatre performances (including theatre forms based on live electronics) and film. He holds a belief that the arts

should work together. In his music for theatre he explores various music styles, usually cooperating with the director Joanna Gerigk (for example *Po sznurku* [With a string], *Kot Zen* [The Zen cat], *Dobrze, że jesteś* [It's good you are here], *Apollo i Marsjasz* [Apollo and Marsyas], *Mandragora*, *Nauka latania* [Learning to fly] and *Café Panique*). Performances with his music have been staged by various theatres at home and abroad (for example the Wrocław Puppet Theatre, the No Kakabus Theatre in Prague, the Puppet and Actor Theatre in Wałbrzych and the Stanisław Wyspiański Academy of Theatre Arts in Kraków). Ładyżyński composes functional music that serves an ancillary role in film (such as in the TVP1 series *Komisja morderstw* [Murder unit]) and music for computer games in the form of interactive intermedia productions (including some for children with disabilities) [Ładyżyński 2019: 8–13]. He has made four short films: *Kinki-Tabu*, *Zdarzenia plastyczne* [Plastic events], *Błoto* [Mud] and *Ostatnia wieczerza* [Last supper]. He is the Head of the Theatre and Film Music Studio at the Academy of Music in Wrocław.²⁸

Katarzyna Dziewiątkowska's oeuvre includes instrumental works (mostly chamber music) and vocal-and-instrumental compositions, along with music for theatre performances and arrangements of Karaim folk songs. Her works are inspired by the poetry of Miron Białoszewski (*Na piętrze* [Upstairs]) and Czesław Miłosz (*O aniołach* [About angels]), the Bible (*Stała Matka* [Stabat Mater], *Liber Genesis*, *Padre nuestro*, *Nie nalegaj na mnie...* [Don't pressure me...], and *...believe...*), travels (*Recuerdos 6667*), urban agglomeration (*Urban Project*), rock music (*Just 4 for*) and New Age culture (*2012*). Their subject matter often revolves around philosophical and religious issues, human spiritual life and the sense of existence. An important element of Dziewiątkowska's music is the range of emotions that shape the form of her works. She employs tried-and-tested composition techniques, only occasionally making use of the computer (*Modern Talking*).

The youngest generation of Wrocław-based composers includes **Adam Porębski** (b. 1990). Among his works are various genres and forms of instrumental, vocal, vocal-and-instrumental and electroacoustic music. The composer often uses electronic sounds and applies extended articulation techniques to traditional instruments. His artistic interests focus on the issue of processuality in music [Porębski 2014] (in *Sinfonia moderna* and *Gregoriady*), which inspired him to devise his own original technique of overlapping cycles [Porębski 2016] (*n-Cyclus*). The composer creates interactive installations based on the idea of open form, in which the final sound is determined by the performer (@*piacere*). Along with composing, violin and piano performances form an important part of Adam Porębski's artistic activities – especially performances of 20th- and 21st-century music. He also likes to engage in improvisation, including live electronics [Porębski 2019].

28 The studio was established in 2016 by Zbigniew Karnecki.

The research into the output of Wrocław-based composers in the years 1945–2020 has shown that in spite of the difficult conditions in which it emerged, this circle of composers has always been open to new trends and movements, and all the tendencies that developed in Polish music in the second half of the 20th century were creatively continued and developed by the group. This attests to the conceptual awareness of these composers, their technical competence and their deep emotional sensitivity.

The review presented here of the accomplishments of Wrocław-based composers – from the perspective of transformations that occurred in Polish music in the second half of the 20th century – allows for the conclusion to be drawn that in the works of the composers in question one may find individual, or even original, technical and aesthetic solutions being used within established trends, and those means enrich the oeuvre of Polish music of the time.

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SUMMARY

When attempting to discuss and appraise the achievements of Wrocław-based composers from the perspective of trends within 20th- and 21st-century Polish music, one should remember that the Wrocław music milieu came into existence only 75 years ago, after the Second World War, and it developed from scratch with no Polish roots it could refer to. However, in spite of the difficult conditions in which it emerged, the milieu of Wrocław-based composers has always been open to new trends and movements. The article presents the achievements of the composers during different periods in the post-war Polish music history of the 20th and 21st centuries in the context of political and cultural changes, which provide a reference frame for the critical discourse. The author attempts to determine whether the tendencies that developed in Polish music in the second half of the 20th century found their reflection in the music of the Wrocław-based composers and how the composers of subsequent generations fit into established trends. The primary goal, however, is to demonstrate the specific nature of the Wrocław milieu, and for this reason particular attention is focused on the exploration of the original technical and aesthetic solutions employed by the composers within established trends, as these means enrich the oeuvre of Polish music in the period in question.

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MUSICAL HERITAGE AND POLITICAL STIGMA



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THE 19TH-CENTURY MUSICAL LIFE IN GEORGIA AND RUSSIAN TSARIST POLICY

Intense relationships between Georgia and Russia that have spanned more than two centuries (since the Treaty of Georgievsk in 1783) were always complex, and therefore there is always further scope for scientific research into these relationships, framing them within the spheres of geopolitics and culture. A review of Georgian musical culture in the 19th century is unimaginable without making references to Tsarist politics. It is possible to draw sensible conclusions while still discussing both negative and positive influences of Tsarism, as long as the consequential analysis of historical processes addresses them all the way back to a time when the majority of Georgia was connected to the Tsars' Russia. Georgia, which had always been oriented towards Western values and severely oppressed by the Muslim neighbourhood through the 13th to 18th centuries, had sought closer ties with Europe ever since the fall of Byzantium. Georgia saw the chance of reintegration with European culture as its natural mental state when considering its relationships with Russia, with whom Georgia shared a common faith. In contrast, however, there occurred a large-scale expansion of the territories of the Russian Empire. Pyotr Chaadaye, a westernised philosopher, believed that Russia attempted to gain the attention of the world by means of territorial expansion as she suffered from the cultural and psychological

trauma of backwardness [Chaadayev 1829: 1]. 'In order to make them notice us, we had to stretch ourselves from Bering Strait to Oder' [Chaadayev 1829: 1]. The road leading to Russia's world domination implied the conquest of Eurasia and the diminution of Western orientation in her colonies; this, in turn, spawned Eurasianism, a Russian geopolitical ideology of the early 20th century. On this subject, Harold Mackinder writes: 'Who rules East Europe, commands the Heartland; who rules the Heartland, commands the World-Island; who rules the World-Island, commands the world' [Brzeziński 1997: 38]. Russia tried to create a state carrying the Eurasian culture as she deemed herself to be an heir of the Mongol-Tatar and Greek-Byzantine cultures, as opposed to the Roman and German ones. This is why 'for the Central Europeans, Russian domination meant isolation from what the Central Europeans considered their philosophical and cultural home: Western Europe and its Christian religious traditions' [Brzeziński 1997: 9].

The U.S. geostrategist Zbigniew Brzezinski has emphasised that the geopolitical pole of sea power (i.e. the Atlanticist pole) must prevent Russia from re-unifying the Eurasian Heartland (i.e. the former Soviet space) and from achieving a geopolitically preponderant role in the Rimland [...]. Thus, Brzezinski argues that Ukraine, Azerbaijan, South Korea, Turkey, and Iran are critically important geopolitical pivots and must be controlled by the Atlanticist pole in order to help NATO to control the Heartland from without [Laos 2015: 156].

At the same time, Russia manipulated the Messianic role of the unifier of the Orthodox world, and believed that, abiding by the principles of Christianity without distortion, she ranked higher than Western Christianity did. Yet in the 15th century, Russia advanced the idea of the 'Third Rome', which included a geopolitical element [Laats 2009: 102].

The series of imperial offensives to the Black Sea passage was activated by the plan of assimilation of the Near East that had been elaborated during the reign of Catherine II (the 'Greek Project'). This plan envisaged Erekle II (King of Kartli and Kakheti, in the east of Georgia) as the leader of the Christian kingdoms united under the protection of Russia [Surguladze, A., Surguladze, P. 2014: 1]. The Treaty of Georgievsk between Russia and Georgia proved to be profitable only for Russia, as it caused an anti-Georgian wave in neighbouring countries. Liability for mutual military aid was mostly violated from the Russian side [Javakhishvili 1953: 71]. Alexander I's manifesto (1801) turned the Kingdom of Kartli and Kakheti into a Russian governorate, and gave to this act the qualification of saving Georgia. Moreover, this missionary step was assessed as an unnecessary puzzle for Russia, which, it turns out, made an enemy of Persia by giving shelter to the problematic Caucasus [Bocharnikov 2014: 1]. 'Georgia will not exist, and neither will the Caucasian question exist,' noted Aleksey Yermolov, the viceroy in Caucasus [Jologua 2011: 1].

Russia fortified its southern boundaries with Georgia, the state that was strategically important for her. It was not a coincidence that the conservatoire and opera and drama theatres opened in Tbilisi around this time – the first in all of Transcaucasia. Attempts to supplement Georgian culture naturally (in the face of the Russians dismissing such developments as moves to overcome the cultural backwardness of the colony) came up against a non-traditional scenario of development: Russia collided with a multi-centennial history of state thinking in Georgia, which encompassed codes of ancient civilisation that are preserved even in the Georgian alphabet (one of the few original alphabets in the world) as well as in artefacts of the Colchis-Iberian culture, in written literature and philosophy dating from the 5th century AD (Peter the Iberian, founder of Neoplatonism), in the Renaissance poem *Knight in the Panther's Skin* and in the unique Georgian style of traditional and ecclesiastic polyphony. Russia did not easily tolerate the advantages conditioned by Georgia's ancient history and culture. 'Superiority in military force is not a testimony of cultural superiority' [Solovyov 1989: 267]. Antagonism was provoked by interconnections of psychology and mentality. Russian art manifests an inclination towards themes of self-flagellation and suicide that are typical for their national cognition. The existence of Khlysts, Starovers and Doukhobors was not coincidental for Russia. This is why Pyotr Chaadayev considered that Russia moved in one direction to enslave herself and her neighbours [Khetsuriani 2016: 1]. When we examine Georgian literature, we see instead a dominant idea of spiritual strength. The Russians themselves had been the witnesses of an unprecedented battle of 5000 Georgians against 35000 Persians in 1795; it was evident that in taking on Georgia they were up against the ancient culture of a spiritually unbreakable nation. Therefore, the aim of Tsarism's colonial politics was to make Russian imperial spirit the master, with the ideal of a Russian soul in a Georgian body. As spiritual advantage cannot be measured in any way, it can be taken simply as blind faith among the population of the ancient Georgian nation [Khetsuriani 2016: 1]. This is why the violation of the equality index in the cultural sphere appeared to be more painful than the process of military expansion.

The frequent change of viceroys in 19th-century Georgia (a period that saw 19 viceroys) gives us the impression that Georgia was an experimental polygon for the implementation of Tsarist politics, as well as a chance for the officers to reveal loyalty to Russia and display their leadership abilities; an examination of archive materials adds further weight to this impression.

Taking one approach, the history of 19th-century Georgia can be divided into two periods. During the governance of Karl von Knorring (until 1845), Russia's plans implied a demonstration of military force. A strategic move was connected to the appointment of Pavel Tsitsianov as a viceroy; here was someone of Georgian descent but of Russian mind. During his governance, he weakened the power of royalty and the church (the latter being connected to the former), by deporting

the Georgian royal families. ‘The effectiveness of Russian imperial expansion and rule relied heavily on such co-opted and russianised non-Russians’ [Rhineland 1990: 14].

The musical life of this period flowed spontaneously. In exiling the Decembrists (in 1816 and 1825) to Georgia, the Tsarists on one hand punished those who revolted against Tsarism, and on the other hand utilised them to popularise Russia. Literary and musical evenings for Georgian nobility were often held in the house of the viceroy Aleksey Yermolov, with Decembrists also present. Alexander Griboyedov, a Russian dramaturg who was exiled to Georgia in 1818, taught the daughters of the Georgian princes how to play the piano; among them was his future spouse, Nino Chavchavadze, who went on to become the first female piano performer in Georgia.

Ever since the 1820s, Georgian amateurs had given concerts featuring both Russian and European repertoire. Despite attempts to link the artists of both countries, Russia could not subdue the supreme value of freedom in the Georgian psychology, and revolts were frequent from 1802 to 1832. Neither could common faith be a reliable guarantee, as it does not automatically imply the common past. With Shamil’s rise in the North Caucasus hinting at the permanent loss of Georgia, Russia changed her strategy and brought to the chessboard Mikhail Vorontsov, a supporter of Western liberalism and an expert in English colonialism. His aim was that Georgia should perceive Russia not as an invader but as a family member and ally, thus making it fireproof against the revolts. ‘Little Georgia must become the prettiest, the brightest embroidery to the Russian brocade’ [Pipia 2019: 1] – this was part of the pathos he utilised to win over Georgia. For his success he needed: 1) to be an alter ego of the emperor (hence why he asked Nicholas I to make him a direct governor of this governorate); 2) to make culture flourish, thus encouraging fusion between the locals and Russia; and 3) to make the oldest dream come true – to Europeanise the societal and political, social and economic, and cultural and educational lives. Accordingly, he applied an original form of cultural expansion, popularising European culture alongside Russian. Thus, he helped Russia to play the role of the catalyst in the process of reintegration of Georgia with the European world.

Georgia, with its religion, cultural origins and developmental trends, mainly belonged to the West rather than the East. [...] in the 18th–19th centuries known among us as ‘Voltairianism’ the interest of religious and secular people was to implement ‘Europeism’ [Labuchidze 2014: 99].

When it came to the implementation of reasonable cultural and educational projects, Georgia would act voluntarily in the interests of the Empire. Opinions showing the hostile intents of the viceroys, including those of Vorontsov found in his own archive, unmask the apparent benevolence of Russia [Yermolov 1890: 412].

Due to its direct connections with Europe, Dadianis' principedom (West of Georgia) possessed a large library (including 800 sheet music scores) and represented the epicentre of cultural life in the west of Georgia at this time. Despite this, Vorontsov moved to shift the focus onto Tbilisi. He managed to centralise the culture and turned Tbilisi (the economic crossroads of the Transcaucasia) into a centre of diplomatic and trade relationships with the East as well as a cultural centre. During the nine years of his governance, he founded newspapers, a library and agricultural and geographic societies for the Caucasus; he also built European quarters, created a fashion of listening to music under the open sky, introduced musical carnivals, and created a multicultural musical environment (in which one could hear Italian arias and Neapolitan songs as well as local Karachogheli songs, and where people danced both the polonaise and the lezginka) [*Vorontsovis...* 2011: 1]. He founded stipends for studying in Russia, and opened 147 study institutions. However, he won his greatest popularity by means of the restoration of the study of the Georgian language. He was a Maecenas of study and popularisation of Georgian culture and history, and of restoration of the historic churches (an initiative that later took a wrong turn by inspiring people to cover Georgian frescos with white paint, which led to the destruction of many of them).

Outside of secular professional music, many traditions existed in all spheres of culture; however, it was music where Vorontsov had complete *carte blanche*. In addition, there existed a readiness: the general musical giftedness of the Georgians had already been revealed through the country's traditional polyphonic music. This is why Vorontsov applied the strongest lever by giving support to the theatres, and particularly to the operatic art. Bearing in mind that Georgian theatrical traditions had existed since times of the antiquity, for his first move in 1845 he founded the troupe of the Russian drama theatre, which he believed to be a move towards a gradual fusion with Russia. He turned the manège for dramatic and operatic spectacles (with 340 seats) into the theatre, and invited actors from Moscow, Petersburg and Stavropol imperial theatres (the troupe being directed by Alexander Yablochkin) [Bezirganova 2015: 11]. During the 1845 and 1846 seasons, conductors invited from Russia conducted symphonic music before the spectacles (which were translated into the Georgian language) or during the entr'actes. From this period onward, musical instruments were widely imported into Georgia. Vorontsov also founded the Georgian drama theatre in 1850, although it was soon closed due to anti-Tsarism ideas (in 1856). Cheap vaudevilles and musical comedies were staged here in the shortest runs and without much quality, in order to assess whether it was sensible to build an opera theatre that would cater for both the spectacles and the troupes of drama theatres. Because of this unprecedented interest in the theatre, in 1847 Vorontsov invited the Italian architect Giovanni Scudieri, from the chancellery of the viceroy, to build the theatre. Scudieri applied the architectural motifs of Andrea Palladio in Vicenza, and Grigory Gagarin was

appointed as designer of the hall, the foyer and the curtain. The curtain symbolised the union of two countries: on one side, there were symbols of the life and architecture of Russia, and on the other side symbols of Georgian nature, temples, everyday objects and musical instruments. In the spring of 1851, the Russian director of Theatre-Caravanserai, poet Vladimir Sologub, invited to Tbilisi an Italian opera troupe lead by conductor Giuseppe Barbieri. On 9 November 1851, the theatre opened with a production of Donizetti's *Lucia di Lammermoor*. Over the course of three months, the Italian troupe staged 12 opera performances. For the second season, the Russian segment was strengthened with performances by the ballet troupe from St Petersburg. Russian, Italian and German operas were staged, and Tbilisi was seized by opera mania. In his letter to Nikolai I, Vorontsov wrote:

Six years ago, there did not exist any theatres in Georgia. No one even thought of such spectacles. In this year, there are three theatres in Tbilisi and the local people, who, by the way, easily assimilate everything beautiful and good, have received the Italian opera with ravishment. The population, who did not know any music apart from half-wild Persian music, was excited with the operas of Rossini, Bellini and Donizetti [Inasaridze 2013: 1].

Neither the viceroys that ruled before Vorontsov, nor those that came after him, had enough wisdom to open the gates to Western culture to such an extent. For instance, Nikolay Muravyov-Karsky dismissed the Italian musicians from the Opera Theatre; in the opinion of the Russian officers, the theatre interfered with the process of Russification of Georgians. This was particularly so for Verdi's operas, which were the most frequently staged in Tbilisi, shortly after their European premieres (*Ernani* in 1851, *La Traviata* in 1858, *Un ballo in maschera* in 1862 and *Don Carlos* in 1869). The contents of these operas resonated with the interests of Georgian society and its pathos of national liberation. Although there are many other possible causes, it is quite probable that the famous theatre fire (during the period of Mikhail Romanov the elder in 1874) was something of a preventive measure, so that Verdi's operas could not provoke a fresh discharge of the national energy that built up among the Georgians gathered together in the theatre. For unknown reasons, one of the two fire extinguishers was damaged in the first moments of the operation of the fire brigade along with the only ladder, and the water reservoir in front of the opera was mysteriously empty on that very day [Bezirganova 2015: 20]. In the wooden summer theatre that followed (in the years 1874 to 1896), it was mainly Russian operas that were staged. Russian composer Mikhail Ippolitov-Ivanov contributed largely to the improvement of the standards of this theatre from 1883 to 1893. Five visits from Pyotr Tchaikovsky (between 1886 and 1890) provided a great stimulus, as did the appearances of Sergey Rachmaninoff and Feodor Chaliapin on Georgian stages. The income raised from Anton Rubinstein's concert

held in 1891 was used for the foundation of the Tbilisi Musical Study Institution (later Tbilisi Conservatoire). During the rule of the viceroy Grigory Golitsyn, the Crown Opera Theatre (1896) was opened with Mikhail Glinka's opera *Ivan Susanin*. This opera house was later visited by Italian troupes (1897–1998 and 1910), Vienna Imperial Operetta (1903) and Russian opera and ballet troupes (1907–1908 and 1913) [Rukhadze 2012: 1].

A change to the tonal world of Georgian music was a positive aspect of Russification. Before this, the country was part of the circle of monodic cultures, with eastern tunes that spread under compulsion in the conditions of the Muslim expansion. However, the dominant art of the so-called ashughs did not carry any signs of national identity [Kavtaradze 2019: 286]. Due to the cultural politics of Tsarism, new intonation streams appeared, pertaining both to the West and to Russia (for example, the Neapolitan romance with guitar accompaniment, the intonational influence of Italian arias and the Russian romance style). The creation of conditions that were favourable for European-style musical instruction (the opportunity for Georgians to receive education in Russia and the role of the Russian teachers in encouraging Georgian musicians) is seen as a positive side-effect of the politics of Tsarism. These conditions contributed to the appearance of Georgian nationals within this walk of life. For instance, a Georgian musical scientist working in Russia used the knowledge he gained in Moscow and Leipzig to write the first Russian-language manual of world music [Razmadze 1888], which broke the stereotype of the fragmentary teaching of history by discussing both non-Christian and Christian music from a united historical perspective. It is disappointing that the knowledge of this Georgian musical scientist could not be channelled toward the national culture instead; however, this was one of the results of Tsarism (the author Razmadze was the son of Solomon Razmadze, who was exiled to Russia for being a participant in the famous 1832 Georgian conspiracy against Tsarism). The first Georgian professional singer, Kharlamp Savaneli, formed a choir of amateurs in 1873 after graduating from St Petersburg Conservatoire.

The violinist Andria Karashvili, who received his musical education in St Petersburg and in Warsaw, led the troupe of the Georgian drama theatre from 1894 to 1897 as well as giving violin and piano classes in the gymnasium. Karashvili also founded a pupils' quartet [Donadze 1990: 83]. Aloiz Mizandari, the first Georgian piano virtuoso to achieve international recognition, was the founder of the Georgian piano school and had creative connections with Balakirev, Rubinstein, Wieniawski and Tchaikovsky. From 1865 he studied in Paris, where he developed close relationships with Rossini, Brahms, Gounod, Verdi, Ober and Marmontel, and often played in a duo with Liszt. In 1867, in Vienna, Mizandari wrote the first Georgian orchestral piece (*Tbilisi-Polka*). He was also the author of the first Georgian romance (*Separation*) to be printed in Russia (1863). In 1874, together with Kharlamp Savaneli, he founded the first music school, which was turned into a higher

education institution in 1886 and later became Tbilisi State Conservatoire in 1917 [Dateshidze 2015: 1].

Cellist Ivane Sarajishvili played in a string quartet together with Russian musicians, while the first Georgian professional singer Pilimon Koridze (bass) appeared at La Scala and the St Petersburg Imperial Theatre. Lado Aghniashvili's ethnographic choir (formed in 1885 under artistic director Josef Navrátil) also contributed to the professional growth of Georgian musical circles [Donadze 1990: 82].

The first stages of the formation of a composing tradition in Georgia are similarly connected to the introduction of European instruction from Russia, and also directly intertwined with the fate of Georgian church music. The explanation for this is that, in creating her own composing school, Russia assimilated the general European experience, directing it through the lens of traditional national musical thinking: the approach which also included the layer of Russian church music (at least, the 'bell tradition' in Russian music points to this). However, when Tsarism offered to Georgia its own foundation model for a composing school and style of musical thinking, it appears that the intonational characteristic of Georgian chanting, which had been chased from the churches, was unknown among Georgian composers; the politics of Russification attempted to replace the Georgian culture with the Russian one smoothly by means of eradicating the symbols of identity. This is why Russia's first blow was landed on the Georgian Orthodox Church, its greatest symbol of identity (it is symbolic that the 1801 manifesto was read to Georgians in a church) [Iagorashvili 2017: 1]. The autocephaly of Georgia, which was baptised seven centuries before Russia, had been left untouched even by Byzantium. However, Russia was quick to abolish the autocephaly of the Georgian Church (in the east of Georgia in 1811 and in the west in 1814) as well as the position of the Catholicos-Patriarch and the chanting schools that functioned at sacred seminaries and churches. Three-part Georgian Orthodox chanting was chased from the church, and in teaching programmes Slavic chant replaced Georgian [Donadze 1990: 58].

This exact factor prevented any opportunity to include aspects of Georgian church music into the new composing school. General European professional musical thinking, assimilated only from the position of peasant folklore, did not express the artistic and aesthetic phenomenon of historically formed Georgian music [Tsurtsunia 2005: 90].

The decline of the state thinking that had started in Georgia after the liquidation of the Georgian royal family and invasive Russification carried out by Tsarism caused retaliation in the country. The national liberation movement was led by the so-called 'Tergdaleulebi' (youth educated in Russia). In fact, this first generation of Georgians that received education in Russia was easily able to see the colonial state of the country. Their ideological leader, Ilia Chavchavadze, took the triad that defined the national cognition (language, homeland and faith) to the level of

a national idea. In the face of the Russian propaganda that was raging in the country, he opposed the national cognition being oriented towards Western values. He founded the society for the spreading of literacy among Georgians (1879), which he used as an arena for the hidden fight for national ideals. In his letter on Georgian folk music (1886), Ilia Chavchavadze conceived the idea of creating Georgian opera and used arguments to destroy the stereotype created by Russia about the Eastern nature of Georgian music [Tchavtchavadze 1886: 1]. Because of the Eastern music that then dominated in Tbilisi, Decembrists used to call Tbilisi a city of Asiatic culture [Pipia 2019: 1]. Vazha-Pshavela, the Georgian natural philosopher, compared the political murder of the uttermost enemy of Tsarism, Ilia Chavchavadze, in 1907 to the murder of the whole of Georgia. Another of the ‘Tergdaleulebi’, Iakob Gogebashvili, emphasised the importance of music for the national identity and appended songs for the harmonious development of children to the first Georgian language manual for native learners in 1876. In his story, *Javnanam ra hqmna?* [What did lullaby do?], he originally showed the primary role of song for Georgians, with regard to the determination of their identity [Gogebashvili 1976: 1]. In the tale, a young child, kidnapped by Lezgins, cannot recognise her homeland when she is again kidnapped as an adult to return to her home. In my interpretation, only the lullaby sung by her mother sets off a chain of memories like a séance of psychoanalysis in which she remembers her homeland and her parents.

The large-scale restoration of church music started in the 1860s under the influence of the ‘Tergdaleulebi’, which included musicians and church figures (such as the Karbelashvili brothers and Ekvtime Kereselidze). To be objective, here we must again note the positive role of Russia in the matter of musical instruction. Philimon Koridze was able to save 6000 chants, writing them down as scores, because of the education he received in Russia. These chants are preserved at the Korneli Kekelidze Georgian National Centre of Manuscripts [K’orneli... 2020]. A special script required for typographic printing was also obtained from Moscow under the influence of Ilia Chavchavadze’s authority in 1892 [Shugliashvili 2006: 92].

Thus today, when many are keen to leave behind the historic stripe of nations oppressed by Russia, we need to rethink the history of our culture. These novel studies of the Georgian culture, including the musical culture of the 19th century, have revealed the following:

1. Russia masked her imperial intentions (the occupation of new territories) under the guise of policies. Russians constantly advertised themselves as carrying the mission of protector, or even a messianic mission, in order to provide a cultural boost for developing countries. Unfortunately, this protectorate was fake as they took more profit from the annexed countries than they gave investment, and their messianism was blasphemous (as the function of the Messiah is to do good to your neighbours and not oppress them or destroy churches as the autocephaly did in 1811–1814). Thus, the history

of political relationships of Russia and Georgia is also the history of cultural annexation of a governorate by an empire (1783–1917, 1921–1990).

2. Russia as an invader did not need to cognise Georgia, and accordingly did not even try to do so. She simply perceived Georgia superficially, without paying any attention to those sacralities and depths of culture on which the nation stands. Due to this superficiality, Russia was astonished to discover the many thousands of years of history behind this small nation, the battles of global importance it had fought against the Muslim world, its ancient Georgian Christian literature, its philosophy, and the unique riches of ecclesiastic and traditional Georgian polyphony. If Russia had aimed at cognition of Georgia rather than its annexation, then she would have seen not a country doomed for death (which, it turns out, sought Russian protection only for its physical survival) but a nation weakened by wars yet still spiritually unbroken and confident of its own mission in the global context [Ghvinjilia 1991: 5].
3. Aspects of historic justice demand that we note that Tsarist Russia contributed to Georgia's progress in many spheres, particularly in sacred professional music (expanding its genres, instruments, instruction and stylistic and intonational streams). However, Georgia suffered great consequences for this, losing its freedom and returning to a situation in which it faced a fight for the preservation of national identity (something to which it had become rather accustomed).
4. Under the conditions of annexation, it is of utmost importance whether a country has the ability to collect the epinotic or secondary gain. The country that inherited the culture of ancient Iberia and Kolchis, the philosophy of the Middle Ages and a culture of ecclesiastic and folk polyphonic music, along with exquisite taste elaborated in the sphere of artistic thinking, has been indeed able to take some profit even from this deplorable situation. Positive aspects of annexation are also linked to this ability to take secondary gains as well as to the constant spiritual readiness of the Georgian nation for cultural novelties.

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SUMMARY

While discussing negative and positive sides of the policy of Russian Tsarism in Georgia, it is possible to draw correct conclusions only through an analysis of historic processes going on since the moment when Georgia's royal dynasty made contacts with Russia. Heraclius II, who had a strong value orientation towards the West, saw relationships with Russia as a chance to relink Georgia to the European culture as to its natural mental environment. The violation of the Treaty of Georgievsk by the Russian side, which had established Georgia as its protectorate, opened the way to colonisation, and the negative aspect of this alteration was the policy of Russification (the abolition of the Georgian autocephaly, the chase of the Georgian chants out of the churches). Russification met with much resistance in the fields of Georgian literature, theatre and fine arts, which had already had strong national traditions, but Georgia had no secular professional musical culture of the European style. It was developed when teachers arrived from Russia, and musical instruments were brought from that country. With these, classical European music genres spread into Georgia, including townfolk music of the European style. Then the first Opera Theatre in Transcaucasia opened in Tbilisi. Grounds were prepared for the foundation of the Conservatoire and the national composing school. Thus, Russia played the role of a certain catalyst for Georgia's reintegration with the European culture.

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SPECIFICITY OF GALICIA'S MUSICAL INFRASTRUCTURE IN THE 19TH CENTURY

Galicia, as a unique geopolitical and geo-cultural region, is located at the crossroads of traditions and cultures, at the intersection between the West and East of Europe. This article deals with the Eastern part of Galicia – namely, its Ukrainian lands. In 1915, the famous Ukrainian historian Stepan Tomashivsky (1875–1930) wrote: ‘Galicia can be called a historical gateway between two halves of Europe. This important role is conditioned by the importance of the Carpathians, by the political and geographical location of the territory’ [Sukhyi 1999: 7].

Galicia has belonged to a number of different monarchies. In 1772, after the First Partition of Poland, the Kingdom of Galicia and Lodomeria (*Königreich Galizien und Lodomerien*) became a part of the Austrian Empire: ‘Galicia, joining the new state, seemed to move westward geographically, because Brussels, Vienna and Lviv were in the same monarchy, the western boundary of which became the North Sea and the eastern one the Zbruch River’ [Sukhyi 1999: 7]. In general, the Habsburg Empire included a significant portion of Ukrainian lands. According to the decree of Emperor Franz Joseph I (1830–1916), on 21 December 1867 Galicia gained cultural autonomy. The next historical period was very important for the artistic and cultural development of Galicia.

The Galician region, once it had been integrated into the European cultural space, was characterised by its great creative potential and considerable artistic possibilities. The originality of Galicia's cultural and artistic position was closely connected with its geographical, historical and cultural proximity to Europe. Socio-political prerequisites have significantly influenced the evolution of the cultural and artistic life of the region. Looking at Vienna, which was one of the most important cultural metropolises of the time, led to the intensification of social and cultural life, influencing the development of the entire musical infrastructure of the region. It inspired the activities of educational institutions, cultural societies, theatres, concert life and other cultural pursuits.

It should be emphasized that in Galicia the educational, cultural and political centre of the region was the city of Lviv, which historian Mykhailo Hrushevsky (1866–1934), a leader of the pre-revolution Ukrainian national movement, labelled the 'Ukrainian Piemonte' [Hrushevskyi 2002].

Musical infrastructure, as one of the key concepts of the musical and historical process, is a direct reflection of the musical needs, tastes and preferences of society, and its artistic and cultural parameters. In the context of this article, the concept of musical infrastructure could be defined as a definite structure of the musical life of society, or a certain type of organisation contributing to the musical education, concert or theatrical life of society, determined by certain social priorities of philosophical and aesthetic dimension. This infrastructure has affected both the types of works composed and performance practice within the framework of a certain national style. The musical infrastructure of Galicia in the 19th century included educational institutions of all levels, opera houses and theatres, societies, concert life, music press and other strands.

The cultural development of Galicia in the 19th century was very intensive, especially in the sphere of musical education. It was accompanied by an exceptionally difficult economic, political and social situation. In general, Galicia's cultural and artistic infrastructure was well-developed and versatile. Additionally, musical art of that time can be regarded as one of the key ethno-cultural factors of the social development of Galicia.

Galicia's musical infrastructure in the 19th century sublimed various aspects of the functioning of society's musical life. Its formation was influenced (either directly or indirectly) by a number of external and internal factors, musical needs and socio-cultural inquiries, along with objective artistic and cultural parameters as well as historical, national, mental, climatic, geographical, political and economic factors. Social needs have affected all levels of the existence of music within a society: the forms of its spreading, listening perceptions, the performing manner, composers' creativity, etc.

Considering the musical infrastructure of Galicia of the 19th century, the following aspects should be considered:

1. In the 19th century, Galicia was a multinational, multicultural and multi-denominational region. It had a multi-ethnic population made up of Ukrainians, Poles, Armenians, Jews, Germans and other nationalities. Representatives of each nationality brought with them individual 'paints' and specific colours that contributed to the formation of the 'musical palette' of the region. Synthesis and mutual influence of different national elements and intercultural connections had a positive effect on Galicia's cultural development. Each of the ethno-cultural and multi-denominational communities multiplied its own traditions within the cultural and artistic dimension of the region, having noted the achievements of the Western European music space.
2. Due to the fact that Galicia was located at the crossroads of East and West, the paradigm of the crossing of cultures should be emphasised.
3. In the historical aspect, the constructional role of Galician autonomy should be marked.
4. An important role in the cultural life of the region belonged to societies and circles, of which there were many. Along with educational institutions, these groups performed multifaceted functions as a kind of cultural strategy. Galician musical institutions of the 19th century, both those already existing and newly created ones, could be considered as a direct reflection of the cultural and artistic needs of the society of that time. It is significant that the activities of musical and educational institutions at different levels and active concert life took place both in the major cities of the Galician region (Lviv, Stanislaviv, Ternopil, etc.) and in small towns (Kolomyia, Drohobych, Stryi, etc.). Besides the professional centres, there were also very active amateur musical societies that maintained social and enlightenment functions. They actively collaborated with the professional institutions in numerous public actions.
5. In 19th-century, Galicia an important aspect of cultural and spiritual being was poly-confessionalism, the interaction of the spiritual and the secular. The church could be regarded as a significant part of the artistic infrastructure, because the Austrian authorities gave impetus for the development of Galician culture and education by building a Greek Catholic church. In this context, it should be mentioned that in 1852 the Empress Maria Theresa opened a Greek Catholic Seminary especially for natives of Galicia at the Saint Barbara's Church (*Barbarakirche*) in Vienna, the capital of the empire [Sukhyi 1999: 15].

Much attention was paid to music teaching in churches and theological seminaries. Regents of leading Greek Catholic temples were involved in the conducting of symphonic, orchestral-vocal, vocal and chamber works, and therefore played a significant role in the musical life of the region. For example, Czech Václav Josef

Roleček (1795–1857), the regent of St George’s Temple (1820–1830), was also a conductor of Stanisław Skarbek’s Theatre [Ferendovych 2017: 44].

In the first half of the 19th century, musical activity in Przemyśl included the ‘Przemyśl School’ for composers, the Deacon-Teacher’s Institute, the cathedral choir, choral school and Music Theatre. The ‘Przemyśl School’, which was actively supported by the Eparchial Bishop Jan Śnigurski (1784–1847) [Holdak 2008: 94], was represented by the figures of Mykhailo Verbytsky (1815–1870), Ivan Lavrivsky (1823–1873) and Anatol Vakhnyanyn (1841–1908).

The socio-cultural need of the time was the creation of a repertoire for numerous amateur groups and choirs of seminarians, so the Galician composers, including representatives of the ‘Przemyśl School’, wrote a large amount of choral and chamber-vocal works with an aspiration for parlour or ‘chamber elegance’. An interesting phenomenon of the ‘romanticisation’ of sacred music was that the spirit of folk sources was also observed.

Many priests had a musical gift and a composer’s talent. A lot of them were authors of the ‘old Galician elegies’ – i.e. works for amateur music-making, taking influences from Romanticism (such as the *Lied*). From the basis of an ‘old Galician elegy’ arose the ‘Galician solospiv’. In the middle of the 19th century the influence of church choirs led to secular singing societies also developing their activities.

Therefore, the musical infrastructure of 19th-century Galicia was based on the following segments:

1. SOCIETIES

The primary role in the musical infrastructure of the region was played by societies, which significantly intensified the development of the cultural process, contributed to the professionalisation of composition and performing arts, and promoted music education, concert and cultural life. Among the many musical societies were Polish, Austrian-German, Ukrainian (Ruthenian) and Jewish groups, among others.

Among the leading musical, cultural and educational societies and organisations of that time were the Galician Musical Society (1838–1939) (*Galizischer Musik-Verein*), Society of Friends of Music (circa 1810–1838) (*Verein der Musikfreunde*), the Ruthenian Conversation (1861), the men’s singing society Harmony (1861), the Enlightenment group (1868), the women’s singing society Concordia (1869), the first Ruthenian-Ukrainian choir society Teorban (1870), the Lute group (1880), the Polish singing society Echo (1886), Boyan (1891–1939) and others [Mazepa 2005: 46–51].

In 1826, the youngest son of Wolfgang Amadeus Mozart, Franz Xaver Mozart (1791–1844), founded the St Cecilia Society (1826–1829) (*Cäcilienverein*) in Lviv

[Kołbin 1991: 6]. He lived in Lviv from 1808 to 1838 and was very active in developing the city's musical environment. Among the society's activities were a choir, consisting of circa 400 amateur singers, and the Institute of Singing (*Gesang-Institut*) [*Mnemosyne* 1826: 408]. It is worth noting that many European musicians carried out in Galicia productive cultural, educational and pedagogical activities, initiated new tendencies in the development of artistic life of the region, and popularised and developed actual stylistic trends. Among them were the Austrian artists Franz Xaver Mozart [Kühn 2008, Szlezer 2019] and Jan Ruckgaber (Jean de Montalbeau) (1799–1876) [Tokarchuk 1999]; Czechs Ludwig (Ritter) von Rittersberg (1809–1858) [Kyianovska 2001b, Ottlová, Pospíšil 2006, Kijanowska-Kamińska, Paris 2016], Karel Vladislav Zap (1812–1871) [Kyianovska 2001b, Ottlová, Pospíšil 2006, Kijanowska-Kamińska, Paris 2016], Václav Jiří Dunder (nickname *Novostrašecký*) (1811–1872) [Kyianovska 2001b, Ottlová, Pospíšil 2006, Kijanowska-Kamińska, Paris 2016] and Jan Konopásek (1820–1879) [Kyianovska 2001b, Ottlová, Pospíšil 2006, Poledňák 2009, Kijanowska-Kamińska, Paris 2016]; and Poles Józef Baszny (Baschny) (?–after 1862) [Dziębowska 2001, Kyianovska 2001b], Józef Elsner (1769–1854), Karol Lipiński (1790–1861) [Powroźniak 1970, Kołbin 1993, 2003, 2007; Subel 2018], Karol Kurpiński (1785–1857) [Nidecka 2000], Nikodem Biernecki (1826–1892) [Nidecka 2000, Kyianovska 2001a: 156], Aloiz Lipiński (1897–1943) [Nidecka 2000, Kyianovska 2001a: 156], Jan Gall (1856–1912) [Lachowicz 1987, Kyianovska 2001a: 156, 157], Józef Koffler (1896–1944) [Kyianovska 2001a, Gołąb 2003] and others. For example, Franz Xaver Mozart and Jan Ruckgaber represented the romantic direction, while Józef Baszny, Jan Konopásek and Ludwig von Rittersberg professed the theory of Pan-Slavism. Some artists have originally elaborated aspects of Ukrainian folklore in their works: these include Franz Xaver Mozart in the spirit of early Romanticism, Józef Baszny in the perspective of lyric-subjective 'ethnographic-salon' aesthetics, and Karol Lipiński in a brilliant concert-virtuoso style [Kyianovska 2001a: 154, 155]. It is significant that after 'the Spring of Nations' (a series of revolutions in Europe in 1848) Galicia also developed a need for national self-affirmation, affecting representatives of all nationalities of the region's multinational environment.

At the turn of 1861–1862, the first student (academic) society, *Sich*, appeared in Lviv, carrying out active cultural and educational activities [Kovaliuk 2003: 12]. In January 1868, a graduate of the University of Vienna, the Galician Anatol Vakhnyanyn (1841–1908), founded a similar *Sich* cultural and educational society in Vienna (1868–1944). After returning to Lviv, Vakhnyanyn became one of the founders of the societies *Prosvita*, *Teorban* and *Boyan*. At that time, artists were distinguished by the universalism of creative potential: many of them wrote music, actively worked as performers, and were engaged in pedagogical and music-critical work. They also organised amateur choirs and societies, held numerous cultural and educational events, directed educational institutions at different levels, and

carried out other cultural activities. As Liubov Kyianovska notes, the artists of that time have given more weight to the ‘public role of the artist than to purely creative expression. The parallelism of cultural and social processes in both the Polish and Ukrainian communities, as well as their close collaboration, testifies to the natural evolution of professional art, regardless of external historical circumstances and political relations’ [Kyianovska 2001b: 330].

The youth movement in Galicia was started by the Gymnastics Society Sokil [Falcon], which emerged in Lviv in 1894. In addition to sports and competitions, in this society much attention was paid to firefighting, horse riding and travelling, as well as fencing, cycling and shooting exercises [Melynk 2014]. A further strand of the society’s activities involved teaching music, singing, amateur theatre, etc. It had various subsections, including a dramatic circle.

At the beginning of 1896, the Ukrainian student society Academic Community appeared in Lviv, based on the idea of Academic Brotherhood and the student society Vatra [Kubiiovych 1993: 33]. The Academic Community society ran until 1921 and conducted active educational activities. Numerous sections and circles functioned within it: philosophical, economic, social, legal, literary and dramatic [Lenyk 1994: 51]. In 1898, the Ukrainian-Ruthenian Drama Society was founded in Lviv. It staged not only play performances but also operatic works (such as the operetta *Natalka Poltavka* by Ivan Kotlyarevsky) [Romaniuk 2015: 646].

In the 19th century, **the Galician Musical Society** played a key role in the musical infrastructure of the region, considerably facilitating its musical life and cultural management. Its prototypes were the leading European musical societies. Thanks to the Galician Musical Society, two central cultural **institutions** of the region – the Philharmonic and **the Conservatory (1853)** – were founded in Lviv.

Over more than a hundred years of its existence (1838–1939), the Galician Musical Society held an extremely important position in the development of the musical culture of the whole of Galicia, and Lviv in particular. The Society served as a social, cultural, educational and didactic organ. It initiated the emergence of several musical institutions and animated the musical life of the region, arranging concerts, lectures and other activities. Its membership included both amateurs and professional musicians with various specialities. The first director of the society was Jan Ruckgaber, an Austrian composer and pianist who also had French influence from his time as Fryderyk Chopin’s pupil.

In her doctoral dissertation on the Galician Musical Society in the cultural and artistic process of the 19th–early 20th century, Teresa Mazepa notes that the society supported both regional composers’ creativity and performers’ art and became an important centre of national self-identification [Mazepa 2018: 6]. It improved the overall cultural and educational level of the region and inspired the emergence of other societies in Lviv and Galicia (such as Boyan, the Ruthenian Conversation and others).

Through its musical infrastructure, the Galician Musical Society developed and greatly intensified the concert life of the region. It functioned like an 'artistic impresario' or a concert agency. The society organised performances by the most famous musicians of the time such as Ferenc Liszt, Stanisław Moniuszko, Johannes Brahms, Pablo de Sarasate, Karol Lipiński, Józef and Henryk Wieniawski, Henri Vieuxtemps, Joseph Joachim, Ignacy Jan Paderewski, Władysław Żeleński, Zygmunt Noskowski and others [Kolomoyets 2019]. In 1891, the society opened the Concert Bureau, which invited visiting performers and supported local musicians. During this period, the Galician Musical Society was managed by Karol Mikuli and Rudolf Schwartz [Lubowiecka 2000]. Thanks to its successful management, numerous positive events took place, contributing to the intensification of musical life in Lviv and throughout Galicia.

In addition, the Galician Musical Society formed a culture of entertainment in the city [Mazepa 2018: 5], providing orchestral accompaniment for balls and redoubts and allowing local composers to create various dance accompaniments for such events. As a cultural institution, the society was also actively involved in charitable activities, organising special concerts for the poor, the needy and the sick [Kolomoyets 2019]. Lidia Melnyk wrote:

Musical societies have stimulated the foundation of conservatories, philharmonic societies and opera theatres, the emergence of orchestras, chamber ensembles, choirs, music schools and other centres of culture, and patronised talented youth, which then became a representative of the Galician region in the world, took care of libraries and archives, opened museums, developed strategies for concert and educational life, and incorporated many more achievements into social and cultural practice, without which the modern music process seems impossible [Melnyk 2017: 1].

On 2 February 2020, the Galician Musical Society resumed its activity in the form of the newest cultural public association, as a cultural and creative platform for uniting creative potential and promoting Ukrainian music around the world [Kolomoyets 2020]. Its main principles have been declared 'enlightenment, tolerance and innovation,' along with the organisation of concerts, festivals, workshops, discussions, lectures, exhibitions, open-air sessions and other cultural projects. The Honorary President of the cultural institution is Zoryana Kushpler, soloist of the Vienna Opera.

The members of the Galician societies often belonged to a particular national community and in some cases they were socially integrated. The societies could have existed autonomously, simply as music organisations, regardless of whether they worked with the educational institutions. The fact that many Galicians studied in European capitals in the second half of the 19th century positively influenced

the rise of the professional level of musical art. In general, Galician societies in the historical chronotype of the 19th century played a central socio-cultural and aesthetic role as promoters of the artistic life of the region.

2. MUSICAL EDUCATION

The infrastructure of the musical life of 19th-century Galicia actively developed in accordance with the need for the professionalisation of musical and educational centres. The professionalisation of the composition movement and the artistic and cultural process became the main feature of the time. This process was hastened by the founding of educational institutions, societies and cultural organisations.

Galicia is also home to one of the oldest music education institutions in Eastern Europe. In 1796, the composer and conductor Józef Elsner established the Lviv Academy of Music as a music and philharmonic society, focusing on performance activity. In 1839, the Galician Musical Society founded its 'Music School' ('Music Institute') with different specialities (classes) such as violin, singing, wind instruments, cello and double bass. In 1853, the Conservatory was established. It had three levels of education – elementary, secondary and higher – each of which lasted for three or four years. Elementary level corresponded to the music school and started from the age of 10–11, the secondary level corresponded to the music school and the higher one covered the modern Conservatory education.

On 18 September 1880, the Conservatory of the Galician Musical Society received its official status. Its directors were: the pianist, musicologist, composer and pedagogue Jan Ruckgaber; the well-known pianist and composer, Chopin's former pupil Karol Mikuli (1821–1897); organist, pedagogue, musicologist, composer and conductor Rudolf Schwarz (1834–1899); and composer, conductor and pedagogue Mieczysław Sołtys (1863–1929) [Pylatiuk (ed.) 2009]. In this context Grzegorz Joachimiak mentions here the next directors of the Society through to 1939, covering the time when it operated according to the 'old' principles: these include Filip Zaleski (1880–1883) and prince Andrzej Lubomirski (from 1897), who also served the function of the curator (director) of the Ossoliński National Institute in Lviv [Joachimiak 2019].

All these musical institutions and societies contributed to the development of the musical infrastructure, to the professionalisation of the musical movement in all directions and in all artistic fields (composition, interpretation, education and musicology), and to the more intense integration into the pan-European space. It is also worth emphasising here the multidimensional aspect of Galician culture mentioned earlier. At this point, Joachimiak (with thanks for bringing this to my attention) notes that in 1912 Adolf Chybiński created the Department of Musicology at

the University of Lviv [Joachimiak 2019, Hrab 2009, Piekarski 2012, 2017; Lastovetska-Solanska 2018]. Earlier Musicology Departments were established at the University of Wrocław (in 1910) and at the Jagiellonian University in Kraków (in 1911).

3. AMATEUR CHORAL SOCIETIES AND DRAMA CIRCLES

The unique cultural atmosphere of the region created various circles, choral groups and associations performing an educational function. In the late 1820s, a Galician literary group called 'the Ruthenian Trinity' (Markian Shashkevych, Ivan Vahlyevych, Yakiv Holovatsky and others) arose, marking the emergence of romantic trends in Galicia's Ukrainian culture, a national-cultural revival, the establishment of a national identity, and propagation of the Slavophile idea.

Choral art was intensively developed in all areas during this time, with the appearance of numerous amateur choirs and choral societies, singing circles, church choirs, etc. Galician composers received requests to create choral compositions of various genres and for different types of choirs.

At that time, amateur circles and amateur activities became particularly widespread. In 1848, an amateur group formed by Ivan Ozarkevych (1795–1854) appeared in Kolomyia. It staged the first Ukrainian public performance in Galicia, and provided impetus for the emergence of amateur theatre groups at various societies (cultural, educational, youth and others) in many of Galicia's cities [Romaniuk 2015: 636]. In general, a large number of amateur associations were formed. There were many drama groups and dramatic circles in Galicia: as part of the Zorya Society; at the professional and working association Volia; the Ivan Kotlyarevsky Drama Society; various student drama circles such as Sokol, Sich and Rodyna; the numerous groups and sections (choir, orchestral, library, etc.) at the centres of Prosvita (founded in Lviv in 1868) and many others [Romaniuk 2015: 637]. Their repertoire included both musical and dramatic performances, as well as operas and a *Singspiel*. In general, Galicia's amateur theatre troupes largely applied themselves to the elevation of the cultural and artistic life of the region and the development of its infrastructure.

4. THEATRE

One of the main institutions of 19th-century Galician culture was the theatre. Professional musical theatre became an epicentre of the region's cultural, artistic

and theatrical life. The main institution functioned under different titles: the German-speaking Austrian Theatre (1776–1872), which held up to 50 premieres a year, later became the Polish Theatre (from 1872) [Osadtsia 2009: 66]. Teresa Mazepa has researched the Austrian Theatre in Lviv (1789–1872), looking into its history, musical repertoire, opera performance and cultural context [Mazepa 2003: 2–184].

The foundation of the musical and theatrical tradition in Galicia was laid by the entrepreneur Franz Heinrich Bulla. In the 19th century, theatrical life was closely linked to the political situation.

Galician musical and theatrical art was presented with talented personalities and bright artistic events. At this time, dramas ceased to be inserts among other works and instead became separate units. These works contained a significant musical component in the form of a developed song part. A peculiar phenomenon of Galician musical theatre became the *Singspiel*, in which the spoken inserts were intertwined with the musical numbers. In operettas aspects of Ukrainian folk songs were often elaborated by the composers. The popularity of operettas was evidenced by the fact that their musical numbers were widely performed by the Galician intelligentsia in their home music-making [Holdak 2008: 97].

Galician musical and theatrical activity is characterised by a range of fine repertoire, established opera and ballet traditions, choreographic and scenographic discoveries and directorial findings. Theatrical productions clearly reflected the musical tastes and needs of the time. In the repertoire of theatres there were opera, operetta and dramatic productions, ballets, singspiels, vaudevilles, one-act domestic and comedy works and others [Kyianovska 2005: 119]. At this time, *Singspiels* were created by Mykhailo Verbytsky, Viktor Matyuk, Ivan Lavrivsky and Isidore Vorobkevych, among others.

5. MUSIC PRESS AND PUBLISHING

The Galician music press of the time makes a very valuable source of information on the musical life of the region, illustrating the artistic preferences and tastes of the Galicians. The music press also directly influenced the cultural process. On this topic Natalia Osadtsia wrote:

The development of cultural and educational infrastructure has contributed to the development of the press and the readership. The Opera House and the musical theatre provided for the presence of a musically prepared audience, for which reviews and messages were printed. Numerous Lviv publishing houses provided the technical level [Osadtsia 2009: 68].

Jerzy Got described the opera criticism of that time as ‘highly professional,’ because most of the critics (among them Franz August Werner, Franz Stigler, Wilhelm Turteltaub and others) had a broad outlook, visited Viennese theatres and were well known in the arts [Got 1997: 827, 828].

The press movement in Galicia had been significantly activated since 1776, when the first periodical *Gazette de Leopold* [Lviv newspaper] appeared [Osadtisia 2009: 68]. The theatrical life of the region was actively described by the German-language press: *Lemberger Allgemeiner Anzeiger* [Lviv general scoreboard], *Leseblätter* [Reading sheets], *Lemberger Zeitung* [Lviv newspaper] and others. The last issue, as a governmental edition, was published in Lviv from 1811 to 1918 in both German and Polish (its founders were the Kratter brothers). The music press often had a clearly defined political profile.

In 1848, the first Ukrainian newspaper, *Zoria Halytska* [Galician star], was published in Lviv. Among the Polish press that ran music-critical reviews on the musical life of the region were *Gazeta Lwowska* [Lviv newspaper], *Dziennik Patriotycznych Polityków* [Journal of patriotic politicians], *Dziennik Mód Paryskich* [Paris fashion journal], *Telegraf* [Telegraph], *Gazeta Narodowa* [National newspaper], *Dziennik Polski* [Polish diary], *Kurjer Lwowski* [Lviv courier] and *Słowo Polskie* [Polish word]. In 1870–1871, a periodical magazine specialising in theatre and broad artistic direction – *Kurjer Teatralny Lwowski* [Lviv theatre courier] – was published.

At the end of the 19th century, specialised art and music magazines appeared in Lviv: *Echo Muzyczne, Teatralne i Artystyczne* [Musical, theatre and artistic echo], *Wiadomości Artystyczne* [Art news], *Tydzień Literacki, Artystyczny, Naukowy i Społeczny* [Literary, artistic, scientific and social week], *Tygodnik Muzyczny* [Music weekly], *Przegląd Muzyczny* [Music review] and others. Opera and music theatre reviews were placed under the headings Theatre, Novelties, ‘Literary and artistic notes,’ ‘From music,’ etc. Opera had a specialised heading in the newspaper *Słowo Polskie* [Polish word]. The German-language cultural and educational magazine *Mnemosyne* was published in Lviv from 1824 to 1842. In it a significant section was occupied by analysis of musical life in Galicia.

Most of the editions contained articles on the general historical and organisational issues of musical life, periodically analysing repertoire, performing art and the musical preferences of listeners. Unfortunately, there were several fires in Lviv during the 19th century (one of them in 1848); as a result of this, a lot of materials and documents from musical institutions were burned and destroyed [Ferendovych 2017: 50].

In 19th-century Galicia, many publishing houses were active, such as Knoller and Son in Przemyśl, S. Baumgarten in Jarosław, the printing house of the Taras Shevchenko Scientific Society in Lviv, the publishing house of the Basilian Fathers in Zhovkva, M. Bilous publishing house in Kolomyia, G. Gerszgorrn publishing house in Kosiv, Ivan and Lev Dankevych’s publishing house in Stanislav, D. Rapp

publishing house in Nadvirna, S.L. Ippen publishing house in Vyzhnytsia, Pisht and Weinstock publishing house in Brody, A. Tsikhotsky publishing house in Berezhan, V. Mushynsky publishing house in Javoriv, A. Bros publishing house in Drohobych, and others [Romaniuk 2015: 650].

Therefore, we can see that the 19th century became a vital stage in the social, historical and cultural development of Galicia, resulting in substantial new processes in culture, spiritual life and musical art. In the 19th century, the musical infrastructure of Galicia, as a kind of multi-ethnic region of Europe, was in the process of formation and active transformation at the same time. It appeared to be very receptive to contemporary aesthetic principles.

At that time, Galician musicians of different nationalities paid a lot of attention to pedagogical work, organising choral groups, performing at concerts and various shows, and undertaking music-critical activity. The composers aimed to connect national traditions with new aesthetic tendencies, primarily those of romantic orientation. The musical process of that time was characterised by an orientation to European cultural capitals in the field of organising musical life.

Thus, we can see that the musical infrastructure of Galicia in the 19th century was multi-vectored and dynamic. Its components reflected two paradigms: educational and cultural. The revolutionary outbreaks of the 'Spring of Nations' in 1848 led to heightened national consciousness. In 19th-century Galicia, cultural and aesthetic foundations were formed that corresponded to the specific features of the development of musical life of the region, awakening the national consciousness of the Galician people. At the same time, the musical process of that time was characterised by the establishment of professional foundations for musical performance and the organisation of concert life, by the congruence with European cultural and artistic movements, and by active artistic interchange and mutual influences between different national communities.

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SUMMARY

In the 19th century, the musical infrastructure of Galicia, as a kind of multi-ethnic region of Europe, was in the process of formation and active transformation at the same time. It was accompanied by an exceptionally difficult economic, political and social situation. In Galicia, the cultural development was very intensive, especially in the field of musical education. Galician musical institutions, both existing and newly created, could be considered as a direct reflection of the cultural and artistic needs of the society of that time. It is significant that the activities of musical and educational institutions at different levels and active concert life took place both in large cities of the Galician region (Lviv, Stanislaviv, Ternopil, etc.) and in small towns (Kolomyia, Drohobych, Stryj, etc.). Besides the professional centres, there were very active amateur musical societies performing social and enlightenment functions. They actively cooperated with the professional institutions in

numerous public actions. All musical institutions and societies have contributed to the development of the musical infrastructure, to the professionalisation of musical movement in all directions and in all artistic fields (composition, interpretation, education and musicology), and to the more intense integration into the pan-European space.

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REGIONAL PERCEPTION OF MUSICAL OEUVRE: THE WORKS OF FRYDERYK CHOPIN IN LVIV'S MUSICAL CULTURE

The current dominant trend in Ukrainian musicology is research into the musical culture of Ukrainian regions and cities. The new approach to regional studies, namely the investigation of the regional perception of musical oeuvre, has been reviewed here.

The term 'perception' does not describe just the act of listening to the compositions – it also refers to certain actions that the recipients take as a response to the works of the composer. These actions are documented or recorded, and so they influence the popularisation of the composer's creative work in local society. The category 'perception' has a similar meaning in literary studies, in which the subject of the research is the perception and the further processing of a literary text by a reader or a researcher (translations, research projects, educational guides, didactic texts, etc.) [Hromiak, Papusha (eds) 2004: 80].

The trends in the perception of a composer's oeuvre by the society of a region should be examined. In her article on the perception of the works of Fryderyk Chopin and Robert Schumann in Lviv, Doctor of Arts Liubov Kyianovska cites 'forms

of life of the composer' [Kyianovska 2010: 3], which we will use as a basis for further elaboration of the category 'perception':

- the personal presence of the composer and the forms of his/her activity (concerts, joint performances with local musicians, teaching, meetings with elite representatives, participation in different events, etc.);
- activities of people who have directly communicated with the composer or studied at his/her classes;
- local traditions of the interpretation of his/her works, which can be described as regional peculiarities of perception and interpretation;
- frequency of performance of the composer's works at regional concerts and in educational repertoires;
- scientific research projects and articles about the composer's life and creative work, and their interpretations;
- the impact of the composer's personal style on the local culture, including music (both writing and playing) along with poetry, literature and painting;
- public honouring of a composer in the region: naming cultural institutions after him/her and/or organising anniversary ceremonies, exhibitions, rare library collections, etc.

The term 'perception', referring to a composer's oeuvre, describes the mastering, comprehending and processing of that oeuvre by the society.

It should be noted that particularly popular composers of a region have an impact on different fields of regional music culture, including schools of composition and performing. The perception of the composer can spread far beyond musical culture to influence other fields of art, such as literature and poetry dedicated to the composer, painting, sculpture, etc.

The object of a public reception may be the heritage of a native composer or a representative of world culture who has not been specifically associated with that region during his or her lifetime. It can be assumed that the most iconic composers of certain epochs develop their own traditions and public reception within regional musical culture, taking into consideration their popularity and growing interest in their creative work.

The complex perception fields and spheres of functioning and promotion of the composer's creative work in the region can be defined as the infrastructure of the composer's creativity. This infrastructure has several stages (formation, development and adaptation) within the frame of a particular regional culture (i.e. moving from 'acquaintance' of the society with the composer's heritage to achieving popularity in the regional musical culture). The infrastructure of a composer's creativity can also change due to shifts in cultural and artistic life and the perception of that composer. This usually happens because of historical and political factors.

The peculiarities of public perception of a composer's oeuvre can be traced within the regional context, because the perception of musical works by society is

influenced by regional artistic and cultural life as well as historical, political, national and demographic factors.

In this way, the research model for the perception of composer oeuvre in a certain regional musical culture is formed. Such a model is universal and can be applied to investigations of the creativity of local composers as well as world-famous figures.

Using this model, we will consider the perception of Fryderyk Chopin's creative work in the musical culture of Lviv, as one of this city's most popular composers.

The infrastructure of this composer's creativity went through several stages and modifications from the middle of the 19th century to the beginning of the 21st century. The perception and popularity of Chopin's oeuvre in the musical culture of Lviv can be divided into four stages:

- stage I: the second half of the 19th century – first acquaintance of Lviv society with Chopin's works through the activity of Karol Mikuli, who was a student of the composer (Chopin himself had never been to Lviv);
- stage II: the beginning of the 20th century (until 1939) – comprehension of the national characteristics of Chopin's style, popularisation of his personality as a symbol of the Polish revival and national movement, and extensive scientific research of the composer's creative work;
- stage III: 1939–1991 – the Soviet period of interpretation and cultivation of Chopin's music, with dominance of Russian performing tradition and music studies;
- stage IV: 1990s and beginning of the 21st century – the revival of the traditions of Galician Chopiniana, modern studios and historical evaluations of the composer's creative work in Lviv and its role in Galician culture.

Lviv citizens were most likely initially introduced to Chopin's works in the 1840s and 1850s, when the first articles about the composer appeared in the local press – in particular the article 'Chopin – Słowacki' by J. Osiecki (*Tygodnik Lwowski*, 1850, no. 1). According to the author, Chopin's works were known in Lviv to a narrow circle of music fans who were especially interested in musical novelties [Oliinyk 2016: 147]. The first person to make Chopin popular was Karol Wild, who owned a library of books and scores until 1881. A total of 21 scores of Chopin's works from Wild's library are preserved in the library of Lviv National Music Academy named after Mykola Lysenko. From these scores we can establish which were Chopin's most popular works in Lviv in the 19th century. These include impromptus (Op. 29 and 51), nocturnes (Op. 32, 62) and polonaises (Op. 22, 26) – usually in interpretations for piano four hands – and the composer's vocal works [Antoniuk 2011: 9].

The next stage of the popularisation of Chopin's works in Lviv is associated with the performance of his compositions in concerts. For example, Franz Liszt performed Chopin's compositions in Lviv; before the pianist's first concert, *Gazeta Lwowska* announced: 'We are pleased to say that, besides four or five compositions

Liszt intended to play, he also wants to play etudes and mazurkas of our famous compatriot Chopin' [Nowiny 1847: 248]. At the concert on 17 March 1847, mazurkas and a polonaise were performed. These same works by the Polish composer were also performed at Liszt's second and third concerts in Lviv.

However, the greatest interest in Chopin's music in Lviv was developed due to the activity of his student Karol Mikuli. He studied under Chopin in Paris (1844–1847) before building a successful career as a pianist and accepting an offer to hold the post of headmaster of the Galician Music Society Conservatory. Mikuli moved to Lviv in 1858 and stayed there for the rest of his life, exerting a huge influence on the musical life of the city. For 30 years he was headmaster of the Galician Music Society Conservatory, and he was also music director of the Academic Orchestra and Choir. Alongside this, he taught piano, composition and theoretical subjects, and performed as a pianist. Mikuli's Lviv students – pianists, composers and musicologists Moriz Rosenthal, Aleksander Michałowski, Raoul Koczalski, Mieczysław Sołtys, Władysław Wszelaczyński, Ludwik Marek, Kornelia Parnas, Stanisław Niewiadomski, Rudolf Schwarz and Joanna Laurecka – as well as Ukrainians Denys Sichynskyi and Eugeniia and Vasyl Barvinsky 'proudly called themselves the successors of Chopin principles of piano interpretation' [Mazepa 2001b: 74].

Mikuli repeatedly drew attention to Chopin's music with his own concerts, with performances given by students of the Galician Music Society, and with his transcriptions of Chopin works for various ensembles (for example *Prelude No. 15* for choir to the lyrics of Kornel Ujejski's poem, or *Nocturne in G minor* and *Mazurka in E minor* for strings) [Mazepa 2001a: 45–46, 49]. He also provided Lviv's libraries with numerous collections of the composer's works. Today, nine original and rare copies of the composer's autographs are preserved in the Lviv archive along with more than 100 lifetime editions of his works [Nykolyn 2004: 404; Antoniuk 2011: 7].

One of Mikuli's students – the pianist, composer and teacher Władysław Wszelaczyński – was the author of the first work about Chopin in Galicia: *O życiu i utworach Fryderyka Chopina: szkic krytyczno-biograficzny* [About the life and works of Fryderyk Chopin. Critical and biographical essay] [Wszelaczyński 1885]. The author presents the biography of the composer and briefly analyses his works, highlighting the connection of Chopin's music with folk song and dance. In addition, Wszelaczyński collected items related to Chopin as well as early essays about the composer in German, French, and Polish. Part of his collection is preserved in the library of Lviv National Music Academy named after Mykola Lysenko [Antoniuk 2011: 12].

It should be noted that the rich literary and poetic tradition of Galicia was also influenced by the music of the Polish composer. Among the Galician poets that often turned to Chopin's music was Kornel Ujejski. In 1847 Ujejski was in Paris, where he became acquainted with Chopin. Later he wrote the poetry collection

Tłumaczenia Szopena (próba poetyckiego przełożenia muzyki) [Chopin interpretation (an attempt to translate music to poetry)], which was published in 1857 in Lviv. This collection consists of 15 poems which are all reflections on Chopin's compositions. One of Ujejski's most popular poems was *Marsz pogrzebowy* [The funeral march], inspired by the third part of Chopin's *Piano Sonata No. 2*.

At the end of the 19th century and start of the 20th, Chopin's popularity in Lviv reached a new level. Under the influence of contemporary social movements, Chopin became a Polish national symbol of the struggle for independence, and passion for his music was one of the signs of patriotism. The culmination of this period was the celebration of the 100th anniversary of the composer's birth. With the help of such artistic action, the Polish community of Lviv, which was in 'stateless conditions', sought to 'document its Polishness' and to emphasise the consolidating role of Chopin and his creative work as the artistic symbol of the nation – this led to them naming him 'The Immortal Prophet' in the press [Melnyk 2013: 284, 286]. The first Chopin festival in Poland took place in Lviv in the last week of October 1910 [*Obchód...* 1910: 3]. During the festival four concerts were staged in which Chopin's music featured alongside other ancient and modern Polish composers; the two *Holy Masses* (dedicated to the festival) were also programmed, as was the *Requiem* by Wolfgang Amadeus Mozart.

At the same time, a congress and conference of Polish musicians gathered to discuss various issues in the theory and history of music, such as polyphony, musical aesthetics and criticism. Several articles dedicated to the creative work of Chopin were published, including those discussing Chopin's harmony – by S. Niewiadomski [*Obchód...* 1910: 161–170], Chopin and Schumann – by E. Walter [*Obchód...* 1910: 145–152], and Chopin's personal notes – by K. Parnas [*Obchód...* 1910: 71–95]. To mark the centenary of his birth, a popular brochure about the composer (authored by Stanisław Niewiadomski) [*Obchód...* 1910: 7] was published and distributed for free to festival participants in Lviv and around the province. In addition, a composer competition was held, with the winner being Karol Szymanowski, who submitted his *Piano Sonata No. 1*.

Otton Żukowski's book *Fryderyk Chopin w świetle poezji polskiej* [Fryderyk Chopin in the light of Polish poetry] [Żukowski 1910] was also dedicated to the 100th anniversary of the composer's birth. The collection included poetry inspired by music of Chopin and the composer's personality; among the authors were Lviv poets such as Maria Konopnicka, Adam Dobrowolski and Kornel Ujejski.

Henryk Strenger published his book *O życiu Chopina, geniuszu i duchu jego muzyki. Próba syntezy* [About Chopin's life, genius, and the soul of his music. An attempt at synthesis] in Lviv in 1910 [Strenger 1910].

The number of Chopin's works that were performed at concerts in the 1910s–1930s was substantial. During this period, Lviv citizens had an opportunity to listen to the composer's works performed by world-famous pianists such as

Jerzy Lalewicz, Józef Śliwiński, Artur Rubinstein, Egon Petri, Nikolai Orlov, Lev Oborin and others. Lev Oborin was a Russian pianist and winner of the First Chopin Competition, held in Warsaw in 1927. In 1928, he successfully performed Chopin's works in Lviv. A special diploma was awarded to Lviv pianist Leopold Münzer at the First Chopin Competition, and in 1928 the pianist was invited to head the Piano Department at Lviv Conservatory. He set up a series of public concerts given by professors of Lviv Conservatory, performing Chopin's works among others. He also started the popular Chopin Radio Saturdays (from 1931) and had a solo evening at the Chopin Festival in 1932 [Blazhkevych, Starykh 2000: 84].

In the early 1920s, passion for Chopin's music was transformed into a systematic scientific study of his works and style. A scientific approach in the development of musicological Chopiniana distinguishes the works of Polish researchers of the 1920s–1930s, including Adolf Chybiński (the founder of the Lviv Musicology Department at the Faculty of Philosophy of Lviv University) and his students Bronisława Wójcik-Keuprulian, Stefania Łobaczewska, Zofia Lissa and Józef Chomiński.

The range of scientific interests among Chybiński and his students was very wide and included the history of Polish music of the 15th–18th centuries, ethnography, musical theory and aesthetics. However, he considered the study of Chopin's creative work to be the honourable duty of every researcher of Polish music. His scientific publications included articles on the following topics: Chopin and Polish music (on the 100th anniversary of the composer's birthday) [Chybiński 1910a: 4–9], Chopin and his influence [Chybiński 1910b: 1–4], the question of reminiscence in Chopin's creative work [Chybiński 1949: 142–148] and others.

One of the first comprehensive scientific studies of Chopin's creativity is the book *Melodyka Chopina* [Chopin's melody] by Wójcik-Keuprulian, published in 1930 in Lviv. The researcher criticises works from the previous period, 'which have nothing in common with science' [Wójcik-Keuprulian 1930: 8] and conducts her own research on a thorough scientific basis, claiming that ornamental melody is the most characteristic feature of the composer's melodic style. In her works, Wójcik-Keuprulian covers various features of the composer's musical language, such as melodies [Wójcik-Keuprulian 1926: 1], polyphony [Wójcik-Keuprulian 1929: 251–259], variation techniques [Wójcik-Keuprulian 1931: 380–392], folk sources [Wójcik-Keuprulian 1936] and issues of the composer's musical style [Wójcik-Keuprulian 1933].

Some of Chybiński's students – including Stefania Łobaczewska, Zofia Lissa and Józef Chomiński – began their research careers in Lviv. However, most of their works (including several dozen Chopin studies) were published in Poland, where the researchers fled during World War II.

Chopin's creative work was also investigated by Severyn Barbag, a teacher at Lviv Music Institute. He paid special attention to the composer's songs, which at that time were the least widely studied. In his article devoted to Chopin's songs [Barbag 1927], he examined the melodies of the songs and traced Ukrainian influences.

Other national communities did not stay away from the promotion of Chopin. In the first half of the 20th century, the Ukrainian tradition of interpreting Chopin's works was formed. The pianist and composer Vasyl Barvinsky, who studied privately under Karol Mikuli, formed a powerful Ukrainian performing school; among his students were Daria Hordynska-Karanovych, Oleksandra Piasecka-Protsyshyn, Roman Savytskyi, Maria Krushelnytska, Maria Kryh-Ugliar and Daria Gerasy-movych. Another Ukrainian pianist, Lubka Kolessa, became famous for performing Chopin's works on the world stage. Chopin's creative activity and Ukrainian influences have been investigated by numerous musicologists (for example, Vasyl Vytvytskyi [2003: 21–26]). Chopin's music inspired Ukrainian poets in Galicia including Stepan Czarneckyi (Nocturne in E-flat major [Czarneckyi 1917b], Nocturne in D minor [Czarneckyi 1917a], Prelude in D-flat major [Czarneckyi 1917c], Sonata in A minor [Czarneckyi 1917d]) and Bohdan Lepkyi [1898], among others.

Other directions of popularisation of the composer's oeuvre in Lviv in the 1920s–30s are also worth mentioning. During this period, the Chopin Museum was founded. Its founder Kornelia Löwenherz-Parnas, who was a student of Mikuli, had a collection of around 700 items related to Chopin, which was considered the largest after the Warsaw collection. Her collection included unique exhibits such as the composer's original album, a portrait of a five-year-old Chopin playing the clavichord, a portrait of the composer by Maria Wodzińska (the composer's fiancée), the manuscript of a mazurka, Chopin first editions and his business card. Her house at 14 Piekarska Street was donated to the Chopin Museum, and in the late 1930s her unique collection was donated to the Lviv and Warsaw Museums.

In the 1930s there was a music school named after Chopin in Lviv. The 'Chopin Days' festival was held on 9–17 October 1932 and the popular newspaper *Szopen* was published (albeit just for four issues from September to December 1932).

World War II and the new government dramatically changed the ethnic population of Lviv, the cultural life of the region and the perception of the composer's oeuvre. An important factor for the transformation of artistic values and the perception of Chopin's heritage was the migration processes of the 1940s and the 1950s: the emigration or deportation of the majority of Polish musicians whose activity had developed Karol Mikuli's traditions; the repression and arrests of the Ukrainian intelligentsia (in particular, the arrest of Vasyl Barvinsky); immigration of musicians from Russian cultural centres to Galicia; and opportunities for Ukrainians to study at the Moscow and St Petersburg Conservatories.

Russian interpretation of Chopin's works became dominant. This style is characterised by wide phrasing, deep sound and flamboyant concert performance, which is significantly different from the traditions of Lviv Piano School. Famous pianists such as Lviv Conservatory professors Alexander Edelmann (teacher of Maria Kryh), Liudmyla Umanska (teacher of Oleh Kryshchalskyi) and Kostiantyn Donchenko taught this method of performing Chopin's works. In the 1970s,

Edelmann gave lectures at various music schools in Western Ukraine about the performance of Chopin etudes. Summaries of his lectures written by the students were published in the collection of articles and memoirs honouring Alexander Edelmann as a teacher [Kashkadamova, Milodan (eds) 2006: 13–23].

A significant event of the Soviet times was the centenary of Chopin's death, which the musicians of the Lviv Conservatory honoured in 1949 with a series of anniversary concerts that included his works.

During the Soviet period, Stanislav Neuhaus, Sviatoslav Richter, Dmitri Bashkirov, Bella Davidovich, Alexander Slobodyanyk, Viktor Yeresko, Yuriy Lysychenko and many others performed Chopin's compositions at the Lviv Philharmonic. In the second half of the 20th century, famous Lviv pianists such as Maria Kryh-Uglyar, Oleg Krystalskyi and Alexander Slobodyanyk (winner of the 6th Chopin Competition in 1960) performed the composer's works.

From 1945 to 1991, there were no musicological articles written about Chopin or the reception of his music. The only exception was the report on the elements of Ukrainian folklore in Chopin's music by Stefaniia Pavlyshyn; this, however, also remained unpublished because the researcher was not allowed to attend the First Chopin Congress in Warsaw in 1960.¹

In 1991 Ukraine became an independent country, and this marked a new stage of interpretation and revival of Chopin traditions in Lviv. Over the next decades, conferences dedicated to Karol Mikuli (1998) and Fryderyk Chopin (2010) were organised at Lviv Music Academy named after Mykola Lysenko, and a large number of research articles and monographs were published. In 2000, a collection of articles dedicated to the 150th anniversary of the death of Fryderyk Chopin was published, edited by Yarema Yakubiak. It was the first Ukrainian edition entirely devoted to Chopin [Yakubiak (ed.) 2000: 4].

In 1999, the Lviv researcher Nataliia Kashkadamova published the book on Chopin's piano art [Kashkadamova 1999], which describes various aspects of piano performance and the history of the performing traditions of Chopin's works.

Modern Lviv researchers – such as Nataliia Kashkadamova, Galyna Blazhkevych, Tereza Starukh, Yarema Yakubiak, Liubov Kyianovska, Oksana Nykolyn and Stefaniia Pavlyshyn – are interested in different research aspects of Chopin's works and style, and the perception of his oeuvre. The performing school of Vasyl Barvinsky, who preserved the traditions of Karol Mikuli (as well as the heritage of Lubka Kolessa, who was one of the best interpreters of Chopin), has been thoroughly investigated.

In 2010, the 200th anniversary of the birth of Chopin was celebrated in Lviv. The festival 'Chopin–2010' started in Lviv before moving to Chernihiv, Kyiv, Donetsk

1 The article was only published for the first time in 2000 [Pavlyshyn 2000].

and Dnipro. At the beginning of March, musical evenings were held in Lviv with Chopin's solo piano works and those with orchestra being performed. Famous Ukrainian and Polish pianists such as Etella Chupryk, Alexandra Zaitseva and Jan Krzysztof Broja participated in the concerts, as did conductor Roman Rewakowicz.

In 2010, the young musicians Yaromir Bozhenko, Marianna Gumetska and Dmytro Onyschenko performed Chopin programmes on the stages of the Philharmonic, Music Academy and other concert halls in Lviv. In addition, a large Chopin programme was performed by the young Polish pianist Bartłomiej Kominek, whose concert took place on 31 August 2010 at Lviv National Music Academy named after Mykola Lysenko.

From 30 November to 5 December 2010, the Chopin International Pianist Competition was held at Lviv National Music Academy named after Mykola Lysenko, with more than 40 musicians from Ukraine and Poland taking part. Krzysztof Książek from Poland won the Grand Prix of the competition, and he was also awarded a special prize for the best performance of Chopin's Nocturne. The second place was shared by Ukrainians Markian Popil and Yevgen Motorenko.

Several unusual concerts were also organised: on 3 June 2010 Ukrainian soprano Victoria Lukianets (a soloist of the Vienna Opera) sang Chopin mazurkas, in a transcription for voice and piano accompanied by Marianna Gumetska. On 28 November, a presentation of the Project 'Chopin: Transcriptions of Our Time' was organised in the Art Café 'Dzyga', with participation from musicologist Jan Topolski (Warsaw), pianist Danylo Saienko (Lviv), ensemble *Nostri Temporis* (Kyiv) and young composers from Lviv and Kyiv. The project presented the author's transcriptions of Chopin's *24 Preludes* (Op. 28) by young composers from Poland, Ukraine, Belarus and Russia. In the same year, programmes called 'Chopin and Tango' and 'Chopin and Catalonia' were presented in Lviv during the Improvisation Classical Music Festival.

To commemorate the 200th anniversary of Chopin's birth, Lviv National Music Academy named after Mykola Lysenko organised the conference 'Fryderyk Chopin. The View from the 21st Century', featuring speeches by musicologists from Poland and Ukraine.

A catalogue of rare editions of Chopin works prepared by Iryna Antoniuk is a reminder of the Year of Fryderyk Chopin in Lviv [Antoniuk 2011]. The catalogue includes a list of lifetime issues and editions by Karol Mikuli, along with translations and transcriptions made by Lviv musicians and others. The library of Lviv National Music Academy named after Mykola Lysenko now houses more than 600 editions.

Thus, we can see that the contemporary state of Lviv's music culture is marked by the extremely powerful influence of Fryderyk Chopin's creative infrastructure, which, on the one hand, naturally fits the regional tradition into a common European environment, and on the other, fosters its own historical memory in which musical dimensions are inextricably linked with the performance and promotion of the Polish composer's creative work.

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SUMMARY

The current dominant trend in modern Ukrainian musicology is the research into the regional music culture. In this regard, the most interesting for the researchers is the musical culture of Lviv due to the city's history and multinational influences throughout the centuries.

Fryderyk Chopin has enjoyed special popularity among Lviv residents. However, the perception of his music by the local society and the ways of popularising

his oeuvre in the musical culture of Lviv have changed since the second half of the 19th century due to the historical, social and cultural traditions.

There are four periods that can be distinguished in the local perception of Fryderyk Chopin's oeuvre:

- the second half of the 19th century – first acquaintance of Lviv society with Chopin's works through the activity of a brilliant pianist, music teacher Karol Mikuli, who was a student of the composer;
- the beginning of the 20th century (until 1939) – comprehension of the national characteristics of Chopin's style, popularisation of his personality as a symbol of the Polish revival;
- 1939–1991 – the Soviet period of interpretation and cultivation of Chopin's music, with dominance of Russian performing tradition and music studies;
- from 1991 until now – the revival of the traditions of perception of Chopin's oeuvre in Lviv after regaining independence. One of the greatest peaks in the concert performance of the composer's music was the celebration of the 200th anniversary of the composer's birth, which Lviv joined in 2010.

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Stefaniia Oliinyk is a founder of an Ukrainian website about classical music 'Moderato'. More than 20 of her research articles were published in Ukraine, Poland and Germany. Stefaniia Oliinyk is also the author of more than 200 articles for Internet websites, journals and newspapers, such as *Ruch Muzyczny* (Poland), *Moderato*, *Zaxid.net*, *Zbruc*, *The New Times*, *Music-Review Ukraine*, *The Lviv Portal*, *Music, The Day*, *The Young Ukraine*, *The Lviv Post*, *LvivUaMagazine* (Ukraine), etc.



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CHORAL COMPOSITIONS (WITH ORCHESTRA AND A CAPPELLA) ON RELIGIOUS THEMES IN THE OEUVRES OF NODAR MAMISASHVILI, EKA CHABASHVILI AND MAKА VIRSALADZE

Church music in Georgia is generally associated with the spread of Christianity, which became the state religion in the 4th century. Consequently, it can be assumed that the spread of Christian chants began at approximately that same time. Over time, Georgian church chants became not only an integral part of Georgian music, but also an essential part of Georgian culture. However, the discussion of this issue is not the purpose of this article.

The composers that stand at the origins of Georgian professional music often address religious themes. For example, the Georgian national composition school founder Zacharia Paliashvili created a Georgian liturgical mass. In addition, the founder of Georgian choral music, Niko Sulkhaniashvili, was the author of the choral work *God, God*, which was set to the text of the main character (Avtandil) of Rustaveli's poem. However, the work is not associated with any particular religion or canonical genre.

In the Soviet atheistic period, it was impossible to create works on religious themes. However, after the late 1970s, the attitude towards artistic workers improved somewhat, and gradually compositions began to appear with titles that were unexpected for that period and with unusual religious themes for Soviet art. In 1978, Sulokhan Nasidze named his sixth symphony *Passion*, and in 1980 he wrote a choral work called *Supplication* to David Guramishvili's Christian text. In 1983, Bidzina Kvernadze's opera *And It Was in the Eighth Year* was staged. The opera was composed of the story by the first Georgian hagiographic writer Jacob Tsurtaveli *The Torture of Saint Shushanik*, which is also the first Georgian literary sample. In 1984, Gia Kancheli composed a requiem called *Bright Sorrow*, and in the 90s he also created *Prayers* (*Morning Prayers* and *Noon Prayers* in 1990, followed by *Night Prayers* in 1992–1995) for various instruments.

One of the main characters of my article Nodar Mamisashvili enters the creative arena in the 1960s.

[He] as the author of the musical system of the three-phase composition, the man, who calculated the formula of the Georgian church bell alloys and their acoustic features, and who took a great interest in various branches of science and their synthesis, occupies a special place in Georgian musical space on account of his originality and versatility [Virsaladze 2018: 285].

The Georgian public is aware of Nodar Mamisashvili's deep interest in religious themes. He is the maker of the Georgian church bells, having devised the alloy formula of the Holy Trinity Cathedral bells and calculated their acoustics. He works on Georgian (and not only Georgian) hymns as a researcher and composer. Therefore, his great interest in the idea of the Passion cannot be perceived as a casual phenomenon [Virsaladze 2018: 286].

Religious themes emerged in Mamisashvili's works in the late 80s of the last century, in 1989. The first and at the same time the most important work on religious themes is the *Passion for a cappella* choir.

As it is usually known, *Passion* is a musical composition based on the Gospel text, which tells the story of the betrayal of the Redeemer, His capturing and crucifixion. Historically the *Passion* genre has passed through various stages of its development and as a result, there are the psalmodic, responsorial, motet, protestant, oratorio types, there are also some in the Bach character where the features of the *Passion* of various types are fused [Druskin 1972: 3, 11].

The cycle consists of four parts and is composed for a large, *a cappella* mixed chorus, though each part has its individual structure. It would be appropriate here to return to Claude Monet's Rouen Cathedral series, in which one and the same subject is depicted in different colours.

Different voices also represent different musical colours. The first part of the eternal sun is composed for the full mixed chorus – here each timbre is presented in two parts. The second, ‘Behold, the earth, ashes and clay’, repeats the structure of the first part but without the sopranos. The third, ‘Let us be filled at dawn’, is composed for female voices only, sopranos and altos divided into two parts. The fourth, ‘And the Powers of the Heaven’, is again for full mixed chorus [Virsaladze 2018: 287–288].

The first movement of the cycle – ‘Of the Eternal Sun’ – represents one of the postulates and delights of the Christian faith: ‘Blessed are they which are persecuted for righteousness’ sake, for theirs is the Kingdom of heaven’ [St Mathew 5: 10].

The movement contains three elements which textually and musically render three interconnected ideas. The first one is drawn from a fragment excerpted from Michael Modrekili’s prayer-chant, which states what the souls of evil people are threatened with: ‘It is their fate to be in eternal darkness’, while ‘those who are kind and radiate sympathy are in shining light’. This phrase is ‘rendered in a meditative, tranquil mood’, and it is divided into two parts by the second element – the prayer ‘Lord, have mercy upon us’ performed in a verbal recitative form. The movement ends with the third idea: ‘Blessed are they which are persecuted for the sake of righteousness’, as one of those enjoying the blissful mood in Matthew’s Gospel says. In terms of its texture, this passage becomes close to the previous two by simultaneously including both musical elements: the recitative and the meditative melody, as if uniting them [Virsaladze 2018: 288].

Proceeding from all that has been said above, in my opinion, it would be correct to speak not about the resemblance to the traditional Passion types [...] or its resemblance to the Georgian ‘Shekhvetiliani’ but about a separate variety, which may be called conditionally ‘Nodar Mamisashvili’s *Passione* of a transformed type’ [Virsaladze 2018: 288].

Eka Chabashvili is a prominent representative of the 1990s generation. Her music stands out for its colours, distinctive artistic features and a theatrical-visual background that is brought to the fore [Sharikadze 2010: 16]. She has composed works of various genres and musical forms, including chamber-instrumental operas and multimedia works. Besides composing, she is fascinated with painting and, to a lesser extent, with literature. The versatility of Chabashvili’s thinking lies in the foundation of the synthetic-syncretistic nature of her works and the profound artistic ideas.

Eka Chabashvili’s work is always based on a specific verbally structured idea that is driven by the visual-theatrical appeal of her music. Her ideas often have either a literary or a visual source, and this is perhaps one of the primary reasons why we find a wide variety of thematic elements inside them, starting with the so-called

stories of ‘the seven wonders of the world’, moving through ancient Egyptian deities and ending with the literature of Franz Kafka or William Faulkner.

Neither does she omit the Christian religion, as she has composed seven *a cappella* chants (2005) in the style of Orthodox ones, as well as a chant to Our Lady of Iveria (2006). In 2012, she created a bilingual requiem, where she aimed to combine elements of Catholic and Orthodox music. As the composer herself points out [Chabashvili 2019], the requiem is a genre born in the depths of the Catholic Church. She wanted to embed the Orthodox spirit – and in particular the Georgian spirit – in it by using the Georgian text, which in turn led to the sound of Georgian chanting. The composer [Chabashvili 2019] compares the mood of the work with Orthodox frescoes, where only one colour or one state of the soul is depicted. It was in this sense that she wanted to convey the state of the deceased soul and the otherworldly atmosphere.

Chabashvili’s *Requiem* consists of 11 sections/numbers and is divided into two parts (or two doors, according to the composer) [Chabashvili 2019]. The work is encased by a prologue and an epilogue, and the seventh section ‘Lord have mercy on us’ is stationed in the more central position. The *Requiem* thus contains a total of 13 parts. Separate sections are written for *a cappella* choirs and chamber ensembles, in addition to the vocal-instrumental parts of the work.

Interestingly, the theatrical-visual aspect of Chabashvili’s creative mind appears here as well. For her, this work is not a religious ritual, but rather a portrayal of the way the human soul walks after death.

The prologue opens into the *Requiem aeternam*, in which this story unfolds: a man dies, followed by the *Libera me*, where he pleads with God to release his soul from the clutches of existence and then glorifies him (*Gloria*). *Tuba mirum* has a double meaning: firstly the human pleads with God, and then God tells the human ‘Listen! The Judgment Day (*Dies irae*) is near’ and the human has to look at his own soul.

According to Chabashvili [Chabashvili 2019], her requiem is a 21st-century human’s plea to the Lord for protection from the evil that lays inside the soul. *Kyrie eleison (a cappella)* is a central part of the work where the core of the idea is the understanding of vanity and permanence. The work is designed to glorify God and is dedicated to anyone who perished because of an injustice.

After this comes the ‘second door’ consisting of five sections. It starts with *Rex tremendae* – God’s wrath is the climactic apex of the work where, after the judgment, the soul rushes into a world that is unknown to him and stops where he finds relief and is freed of pain. There he becomes ‘*Agnus Dei* – the Lamb of God’ (it is composed for the ensemble of soloists). A soul wants to see a miracle; instead, from the eternal kingdom he sees how his relatives weep for his body and suffer. In this requiem, *Lacrimosa* is written for the male voice and consists of phrases seemingly torn out from the heart. Here we experience both the mourning of the deceased and the hope of resurrection.

The next section-number is *Recordare (a cappella)* – the stage of worldly appreciation and remembrance of the deceased’s name and deeds. It is after this that the soul calms down and embarks on a journey into infinity. The last part of the epilogue is called *Lux Aeterna*, which means going out in the light, and this is what the *Requiem* ends with. The composer wanted to depict the processes of the death of the soul through music.

I, Maka Virsaladze, am the author of this article and also a composer. I shall use the third part of this paper to describe my own music and ideas on the subject.

I have always wanted to express the idea of permanence in music; perhaps this is related to my perception of time as a whole. This refers to the simultaneity of different moments of time and space – for example, seeing Past, Present, and Future as a common substance and not discrete moments of life. The same is true for space – different spaces exist together, or you could say they exist in parallel. The idea of eternity is expressed through this simultaneous perception of time and space – that the universe existed in the past, exists now and will exist in the future, that the various realisations of time do not divide the universe into parts. However, different moments of it show us a plurality of lives. All of the aforementioned ideas have given me an interest in religious themes, because I think that meditative sentiment, ostinatos of texture and polystylistic additions reflect the idea of permanence for me.

My *Psalms* were written in 1995, although I did some editing at later stages, returning to one of them in 2017. In this work, I wanted to express the idea of permanence that manifests itself in a meditative/prostrating mood. Excerpts from the *Psalms of Biblical David* are used in the ancient Georgian language. On the whole, there are 21 psalms for orchestra, mixed choir, solo vocalists and a reader. In terms of musical language, this is a combination of atonality and polymodality, with a chord system that consists of diatonic and chromatic clusters. I have also included chords commonly used in Georgian traditional music. Dramatically speaking, there are two lines. The first is a theme of divine bliss and radiant prayer, which is marked by clear intonation or simple chords. The second is characterised by a more anxious mood, in which David appeals to the Lord to keep him out of temptation; in these the rhythmic element and the texture become more intense. The alternation of these two lines creates a ripple-like dramaturgy, with each ascension followed by a calming wave.

The next work – a liturgical symphony is dedicated to the memory of the unjustly repressed, including my grandfather David Virsaladze. This moment defines the work’s overall personal and emotional mood – namely, the confrontation between good and evil, and the festivity of spirituality over the tragedy of existence.

The choir appears only in the fourth part of the *Liturgical Symphony*. There are two versions available for the choir – one in which they perform live at the venue and the other in which a pre-recorded version is played. Before now, only the pre-recorded version existed, although it is noteworthy that the audio recording consists of two choral performances: one uses the Latin language *Alma Mater* and the other uses

the Georgian *Holy God*. The characteristics of Western European spiritual music and Georgian chants become mixed, as can be seen in the contrast between chords and textures as well as the verbal text. The two modally structured choruses sound in parallel, while the orchestra has its own separate feast of atonality going on.

Complex chord sounds, parallel octaves and perfect fourths and fifths create the style of traditional Georgian chant. The chorus symbiotically merges with the orchestral material, as the two choruses do not contradict the orchestra's sonorised atonal sound-world. In Part 4, we have another case of using collage in a polystylistic fashion (bars 53–55). Here the orchestral part includes fragments of Bach's chorale prelude in C minor for the organ, which sharply contrasts with earlier and later material (in terms of both intonation and texture) but drifts in an overriding sense of hopelessness as if to underline the tragedy of human existence. In her search for spirituality, the composer is driven by a desire to establish a dialogue between the epochs.

As a conclusion, it is possible to summarise how Nodar Mamisashvili, Eka Chabashvili and Maka Virsaladze use religious themes in choral works (both those that use an orchestra and *a cappella* works). For Nodar Mamisashvili, modification and transformation of the passion genre are the most important, but on the other hand Mamisashvili also uses his three-phase system of composition and the musical sound resembles Georgian chant. Eka Chabashvili's *Requiem* incorporates the merging of elements from Catholic-European musical tradition and Georgian chants. Furthermore, Chabashvili's inclination towards visual-theatre reveals itself here too, with *Requiem* knitting together the story of the journey of the dead soul. My works, in turn, use meditative mood and polystylistic elements with the intent to blend the time and space of the universe. It is fascinating that the choral works on religious themes from the above-mentioned composers accurately reflect the typical traits of their composers' creativity and acquire different shades of colour depending on their aim.

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SUMMARY

The paper discusses choral works on religious themes by the Georgian composers Nodar Mamishashvili, Eka Chabashvili and Maka Virsaladze, in terms of their harmonic language, textural and structural and stylistic features. The author explores how the idea of the Passion and the peculiarities of Nodar Mamishashvili's three-phase compositional technique are reflected in his work for a *cappella* choir entitled *Passion*. She also reveals how the characteristic features of Eka Chabashvili's style are modified in her *Requiem* for choir, soloists and symphony orchestra. Maka Virsaladze's *Psalms* for choir, soloists and symphony orchestra are compared to some of her other works. The analysis highlights the differences between Nodar Mamishashvili's, Eka Chabashvili's and Maka Virsaladze's approaches to religious themes, as well as common features their works share.

MAKA VIRSALADZE

Composer, Doctor of Musical Art, Associate Professor (Composition Department) and Dean of the Composition and Musicology Faculty of the Vano Sarajishvili Tbilisi State Conservatoire. She is listed in the book *Outstanding Musicians of the 20th Century* published by the Cambridge Centre of Biography, 2000.

Graduated from Tbilisi State Conservatoire; in 2000 she was composer Professor Walter Zimmermann's (Berlin) guest-listener. She is the winner of various national and international contests and a laureate (second prize) of the 'Choral Laboratory' Russian Composer's Contest (St Petersburg, 2014); a participant of national and international musical projects ('European Composers' Informal Meeting' – 2000, 2001, Poland; 'Two Days and Two Nights of New Music' – 2002, 2003, Ukraine; 'Voices from Mountains' – 2003, the Netherlands; Music Festival 'Menhir' – 2005, 2006, 2009, Switzerland), various conferences and practical seminars (e.g. Tbilisi International Musicological Conference, practical seminar 'Contemporary Choirmaster' as part of the Choral Festival 'Mirror of Time', St Petersburg, 2014, 'Ars Nova East and West' in Prague, 2016).

She researches different aspects of compositional technique and is interested in the connections between different branches of art, religion and science.



Kateryna Zagnitko

Lviv National Music Academy n.a. Mykola Lysenko

INSTRUMENTS OF POLITICAL PRESSURE AFFECTING THE MUSICIANS OF LVIV IN THE YEARS 1945–1948

In the middle of the 20th century, there were two powerful totalitarian empires in existence – the Union of Soviet Socialist Republics and the Third Reich, both of which had strengthened and expanded their power, creating strong ideological apparatus and a system of vigilant control over society. In creating its alternative reality, the ruling elite clearly drew a line between their people (wise and honest leaders, ideological figures) and others (fierce enemies and traitors).

A clear understanding of art as an extremely powerful weapon of influence for the ‘masses’, which could be easily manipulated, existed in both totalitarian states. Despite their different slogans and leaders, the management methods in both were very similar, especially in the arts sector. The fall of the Third Reich strengthened the position of the USSR, which was increasing its potential and trying to extend its influence far beyond its borders. The victory of the Soviet troops brought about a new stage: the relocation of the sphere of influence, which determined the direction of countries’ development in the post-war period. When the Soviets came to Galicia in 1939, musical and artistic activity was controlled by the new authorities.

The pressure on the musical elite of Lviv increased with its return to the USSR in 1944. The local authorities, which operated under the supervision of Moscow's leadership, were trying to gain support in new territories by gradually implementing tighter control [Hnatiuk 2017]. In this way, the Soviet leadership imposed a system that controlled the development of art in politically controlled territories, resisting the influence of 'bourgeois countries', which, in their view, bore only 'darkness.' Terror against the musical intelligentsia was widespread in various fields:

1. There were demonstrative arrests and evictions of the academic art elite, which should have been signals to those who were still hoping for justice and trying to resist the system.
2. The authorities publicly humiliated the artistic achievements of predecessors who were bound with European musical institutions.
3. With the start of a new phase of Cold War relations, anti-American and anti-European propaganda was pursued, aimed at discrediting the development of musical culture in hostile capitalist countries.
4. The decision of the Orgburo of the Communist Party of the Soviet Union on Vano Muradeli's opera *The Great Friendship* on 10 February 1948 provoked a wave of condemnation and criticism of famous composers and musicologists, which caused a sharp turn in the direction of social realism and intensified the attack on the so-called 'formalists'.

This situation created constant tension in the artistic sphere – because composers were scared to demonstrate their works and musicologists were scared to evaluate them. Under the conditions of the Soviet system, only ideological canons remained firm, because they determined both past and future directions of development. In such circumstances, musicologists had to adapt their research and their findings to the requirements, rather than draw their own conclusions.

With the subsequent revelation and condemnation of the regimes of terror, there was an urgent need to study and evaluate this phenomenon with the rejection of ideological stamps. Because of the censorship of the press, radio and television, and often even the control of personal correspondence, researchers have faced the need to develop a specific skill: that of reading the truth between the lines.

Coverage of 'white spots' in the biographies of famous musical figures became possible only after the archives of party organisations and the archives of the Security Service of Ukraine – things that have long been subject to the 'secret' stamp – were opened to researchers.

The arrest of the former director of the Lviv Music Conservatory Vasyl Barvinsky (1888–1963) and his wife, Natalia Barvinska, was a particularly resonant case (see Illustration 1). Because of his education and authority in the music community, Barvinsky was elected director of the Lviv State Conservatory in the years 1939–1941 and 1944–1947 [Laniuk 2013]. The Soviet authorities, and later the Germans too, were interested in inclining Barvinsky to their side, as a person known and



ILLUSTRATION 1. Natalia Barvinska. Reproduction of the document from the Archive of the Lviv Regional Administration of Security Service of Ukraine [*Sprava № P-34409... 1 tom 1948: 105*].

recognised in artistic circles. The rejection of such an active social position was not an option for artists of the time, and therefore Barvinsky was elected to the National Assembly of Western Ukraine as a representative of the new government. From that time on, he performed the duties associated with his new status – appearing on the radio, being published in local newspapers and delivering public speeches on the laws of glorious Soviet rhetoric – to glorify leaders and build a bright future. We know about Barvinsky’s first public appearances for the Soviets in 1939 from the memoirs of Hans (Alexander) Puliuy (1901–1984), Natalia Barvinska’s brother:

During my next trip to Lviv, I visited him and he told me that in 1939, when the Soviets came to Lviv, they came to him on the first day in the morning and told him to wear a cloak because Stalin had ordered him to go to Moscow. There he had to pay homage to Stalin and take a picture with him, and was instructed to write an essay on a political speech. Then he read the speech on the radio, which contained only his first three words, which I was surprised to hear in Przemysł [Puliy 2009].

In 1941, the Nazis came to Lviv, to replace the Soviet terror. They chose identical means of influence and control over the population. In trying to gain support in an important strategic city, the government's loyalty and dialogue with representatives of various social groups were initially demonstrated.

Given the great influence of the Greek Catholic Church in the Security Service (SD – Sicherheitsdienst), a special department for religious affairs was established, headed by Hauptsturmführer Herbert Knorr, who monitored its activities and collected the necessary information. Among Knorr's areas of interest was the artistic life of Lviv. After the defeat of the Germans and their retreat from Western Ukraine, he was detained by the Soviet military in the Czech Republic in 1945. After that, he became the number one witness against prominent representatives of the Lviv intelligentsia, including Vasyl Barvinsky and his brother Alexander. The figure of Herbert Knorr (1908–?) as a witness against numerous representatives of the Ukrainian intelligentsia is rather ambiguous. In the archives of the Security Service of Ukraine, his case is missing and was most likely sent to Moscow. Knorr was released in 1955, at a time when most of his so-called agents were still serving their sentences.

Vasyl Barvinsky's criminal case was primarily based on his family ties and his activities as head of institutions (see Illustration 2). The arrest warrant was issued on 28 January 1948, and he was detained on 29 January [*Sprava № P-34409... 1 tom* 1948: 5]. For the accusations of Vasyl Barvinsky, they used 'traditional' formulations: 'a Ukrainian nationalist cadre, an agent of English and German intelligence, a German accomplice' [*Sprava № P-34409... 1 tom* 1948: 2]. Interrogation records begin on 5 February 1948, where the main line of charge was the testimony of Herbert Knorr against Vasyl Barvinsky (see Illustration 3). As principal of prosecution, Knorr recorded Barvinsky as number ten on the list of dangerous German agents, with number one being Metropolitan Andrey Sheptytsky [*Sprava № P-34409... 2 tom* 1948: 39]. From Barvinsky's testimony it becomes clear that his first acquaintance with the Hauptsturmführer of SD took place at a concert. Subsequently, at Knorr's request, Barvinsky repeatedly discussed the musical life of Lviv in private conversations. Knorr, who appreciated the composer Barvinsky as a professional, asked him to write reviews of musical events and solicited his opinion on the professionalism of German and Ukrainian performers (and how could Vasyl Barvinsky refuse?).

У С С Р
МИНИСТЕРСТВО ГОСУДАРСТВЕННОЙ БЕЗОПАСНОСТИ

ДЕЛО № _____

По обвинению Барвинского В.А., Барвинской Н.М.

Начало _____ 19 ____ г. В двух томах
Окончено _____ 19 ____ г. Том № 2

После судебного рассмотрения и вступления приговора в силу настоящее дело подлежит немедленному возвращению в _____
(указать название органа МГБ)

К делу должна быть приобщена копия приговора.

ОСНОВАНИЕ: Приказ НКВД, Прокуратуры и НКЮ Союза ССР № 00359 от 10/IV 1939 г.

Архив № _____

Сдано в архив _____ 19 ____ г.

Передача находящихся в производстве следственных дел, а также взятых из архива дел в другие отделы или органы МГБ, хотя бы и временно, производится исключительно через _____
(указать учетный аппарат)

Передача следственного дела оформляется постановлением, утвержденным начальником соответствующего управления МГБ или его заместителем.

14589 П-34409

ILLUSTRATION 2. Criminal Case of Vasył Barvynsky and Natalia Barvynska. Reproduction of the document from the Archive of the Lviv Regional Administration of Security Service of Ukraine [Sprava № P-34409... 2 tom 1948: title page].

Министерство
Государственной Безопасности

ОРДЕР № 92

194 г.

дан Управлением МГБ по Львовской области

Лавица

о выполнении ареста и обыска - Барвин -
Василия Александровича, урожд.
Ильин по ул. Захаревича №5 кв. 2
Решение: решение В.Т. Зайца МГБ
6 января 1948г.



Лавица

Начальник УМГБ
Львовской области

ILLUSTRATION 3. Arrest warrant for Vasyl Barvinsky. Reproduction of the document from the Archive of the Lviv Regional Administration of Security Service of Ukraine [Sprava № P-34409... 1 tom 1948: 5].

Question: Tell me the truth. What tasks did you get from Knorr?

Answer: I remember that Knorr asked me to give him material about my personal evaluation of concerts or opera shows. Also, my impressions after the performance by individual artists. I remember that I wrote a report about conductor Weidlich Fritz, who performed in Lviv, as well as about other German conductors who conducted later. However, I want to tell the investigation authorities that I did not receive any remuneration!! [*Sprava № P-34409... 2 tom* 1948: 26].

The so-called Knorr's reports were reviews of concerts in which Barvinsky described his impressions of the events and published them in the occupation press. The aforementioned 'denunciation' of conductor Fritz Weidlich's concert was published in the newspaper *Lviv News* in 1942. In the article, Barvinsky describes the musical potential of Fritz Weidlich as follows: 'The great merit of conductor F. Weidlich is that he was able to make an orchestra out of a combined array of instruments...' [Barvinsky 1942: 4].

In the same review Barvinsky also writes about the implementation of this programme for Ukrainians under Lev Turkevych, emphasising his professionalism and the fact that even the lack of rehearsals did not prevent him from performing the work well. Stanislav Lyudkevych's remarks at the Conservatory meeting, which mentioned Knorr's testimony at the court of the composer's brother, Alexander Barvinsky, demonstrate the shaky position of the prosecution on this matter from the very beginning:

The witness, who was asked what testimony was given to him by Vasily Barvinsky, replied that Vasily, as his trusted man, had given him information and reviews on musical matters. When asked if Vasily Barvinsky also provided personal information and characteristics of persons, Knorr answered 'no, I did not ask him to do so' [*Stenohrama zahalnykh... 1947: 52*].

Thus, the criminal case against Barvinsky worked on a pre-planned scenario, through numerous falsifications and manipulations of the true facts. However, all the efforts of the investigation did not produce the desired result: a confession from Vasyl Barvinsky. In his appeal to power, Barvinsky describes his deep astonishment over the use of a 'correspondence' court without the opportunity to defend himself in public. Considering the case file and the justice system of the time, it is clear that such a trial would be extremely unprofitable for the investigation, since the prosecution lines did not have a sound base of evidence.

In parallel with the interrogations of Barvinsky, public actions of condemnation and humiliation of the regime's enemies were typical for the Soviet authorities. Spying charges in the Lviv press were supplemented by meetings of the collective at the Lviv State Conservatory (they were also present at Alexander Barvinsky's trial), where – according to Soviet laws – a potential enemy of the people was to be disgraced.

In subsequent times, the musicologist Joseph Volynskiy would become one of the active speakers against the anti-Soviet activity of the former director Vasyl Barvinsky. However, in 1963, after the political pressure had been reduced, his impressions in the case of Barvinsky's rehabilitation would differ significantly: 'Barvinsky was a prominent figure in the music world, a well-known composer. His works were patriotic in nature, were sustained in the spirit of socialist realism' [*Sprava № P-34409... 2 tom* 1948: 36].

In the criminal case, there is also the infamous signature of Vasyl Barvinsky dated 1 July 1948, permitting the burning of his materials [*Sprava № P-34409... 1 tom* 1948: 14–15] (see Illustration 4). The signature warns of the act describing the destroyed documents, which include only five music notebooks. Barvinsky recalls his consent to the burning of the materials that he had brought to Kyiv, an act that was carried out under the pressure of the investigation. There are no other official documents containing the description and the order for burning. Therefore, it can be assumed that the originals of Barvinsky's musical manuscripts stored at the Lviv Conservatory were destroyed by colleagues either on their own initiative or following verbal instruction from the management, causing irreparable loss. However, the exile of 10 years in the Mordovian camps did not break the composer, who remained true to his ideals. In particular, in a letter to Stanislav Lyudkevych he said: 'I never did anything bad intentionally and I am not going to. Because of my personal honour I will not allow anyone to humiliate or bother me.' [Barvinsky 1956a].

Earlier, in Vienna, the music expert Boris Kudryk (1897–1952) was arrested in 1945 by the SMERSH (Death to Spies!) counterintelligence agency. Kudryk was one of the most famous musicians of the 20th century in western Ukraine; his various talents were demonstrated in musicological research and critical reviews, compositional activity, conducting, and performances as a solo pianist and accompanist. He was lucky enough to learn from the best musicians of his time, which heralded a successful career and recognition in the artistic sphere. But unfortunately, talent and professional success did not save him from the repressive machine of 'bright communist life', which led to an early death preceded by years of oblivion. While living in Lviv, he worked as a musicologist at the Higher Music Institute, Theological Academy, the Basilist Sisters' Gymnasium and other art institutions. When the Soviets arrived in 1939, he was teaching at the Lviv State Conservatory [Toloshniak 2014].

During the occupation, he actively wrote music reviews in periodicals, and collaborated with the opera theatre and the company Merry Lviv. Together with other members of this group, Boris Kudryk got to Vienna in May 1944, where he stayed until his arrest.

In the post-war years, Vienna was one of the most strategically important cities – a place where hundreds of emigrants and spies by vocation were hiding from both totalitarian regimes. With the arrival of the Allied troops, due to the

- 2 -

15.	Короче гештага	—	5 лист ✓	K
16.	Болнага Франца	—	1 лист ✓	
17.	Шураевы Разное	—	6 лист ✓	
18.	Брошюра о Шекспире	—	1 лист ✓	
19.	Мессажа "Восстание рабочих в Берлине"	—	1 лист ✓	
20.	Мессажа с Записками	—	1 лист ✓	
21.	Разное немецкая музыка		150 листов ✓	
22.	Поздравительная открытка		6 лист ✓	
23.	Герман гештаговский лист		1 лист ✓	

Лич. кар. о гештагских арестантах
№ 400 - камуфляж

Лич. кар. о гештагских арестантах
№ 400 - камуфляж

Продуманное и тщательно выверенное
документальное дело в отношении П. Тарасова

12
- июль 1948 года

ILLUSTRATION 4. The list of destroyed documents with Barvinsky's signature. Reproduction of the document from the Archive of the Lviv Regional Administration of Security Service of Ukraine [Sprava № P-34409... 1 tom 1948: 15].

agreements of August 1945, the city was divided into four sectors – British, Soviet, French and American.

However, before the official demarcation took place, the Red Army controlled the entire territory, so the Moscow leadership used this opportunity to activate the search for German officers who could be important witnesses, and began to recruit informants and kill the enemies of the Soviet Union. The Ukrainian musician Boris Kudryk fell into a trap during the peak of such actions. While staying in the third district of Vienna, which was later supposed to be part of the British area of influence, Kudryk was detained by the staff of the First Counterintelligence Division ‘SMERSH’ (see Illustration 5).

In March 1944 I was forced to quit my job at the Lviv University because of a difficult financial situation and became a pianist in the ‘Merry Lviv’ troupe. This troupe was travelling to Ukrainian working camps, in the cities of Breslau, Linz and their suburbs. In May 1944, this troupe came to Vienna, where they also performed with their usual repertoire, which did not touch any political topics and stayed neutral [*Sprava* № 665... 1945: 7].

The circumstances of the arrest of Boris Kudryk are described in a criminal case that was declassified on 25 December 2012 (having been rehabilitated on 26 March 1993). Considering the contradictory evidence of the person arrested, we can review the general line of events, but certain factors will always influence the result: hidden motives, (un)intentional inaccuracies in the transcript, Boris Kudryk’s severe psychological condition, and the possibility of torture (we can only guess which methods ‘SMERSH’ was using). All those factors force us to look for different ways of establishing the real course of events. The arrest took place at about 9 pm on 11 April 1945 in the basement of 9 Geusaugasse in Vienna.

Sergeant Ivan Kaptsov (born 1924), who testified about Kudryk’s detention, claimed that on 11 April 1945, he and his friend were looking for an apartment in the third district of Vienna, where he met a ‘50-year-old man’ who spoke Russian and raised suspicions.

Obviously, these were not peaceful searches for lodgings at 9 pm with a friend (who later turned out to be ‘several fighters’). With the invasion of Vienna, the Soviet military had a distinct time advantage over the Allies. This is where the ‘stripping’ of hostile elements, including robberies and violence, begins. And for a special mission the Red Army would be accompanied by the staff of SMERSH.

We pushed the door a little and they opened [...]. This man came into the room after us, who said that there was no one there except the old men, and the third company commander Lieutenant Kostrykov came and several other soldiers entered... [*Sprava* № 665... 1945: 50].

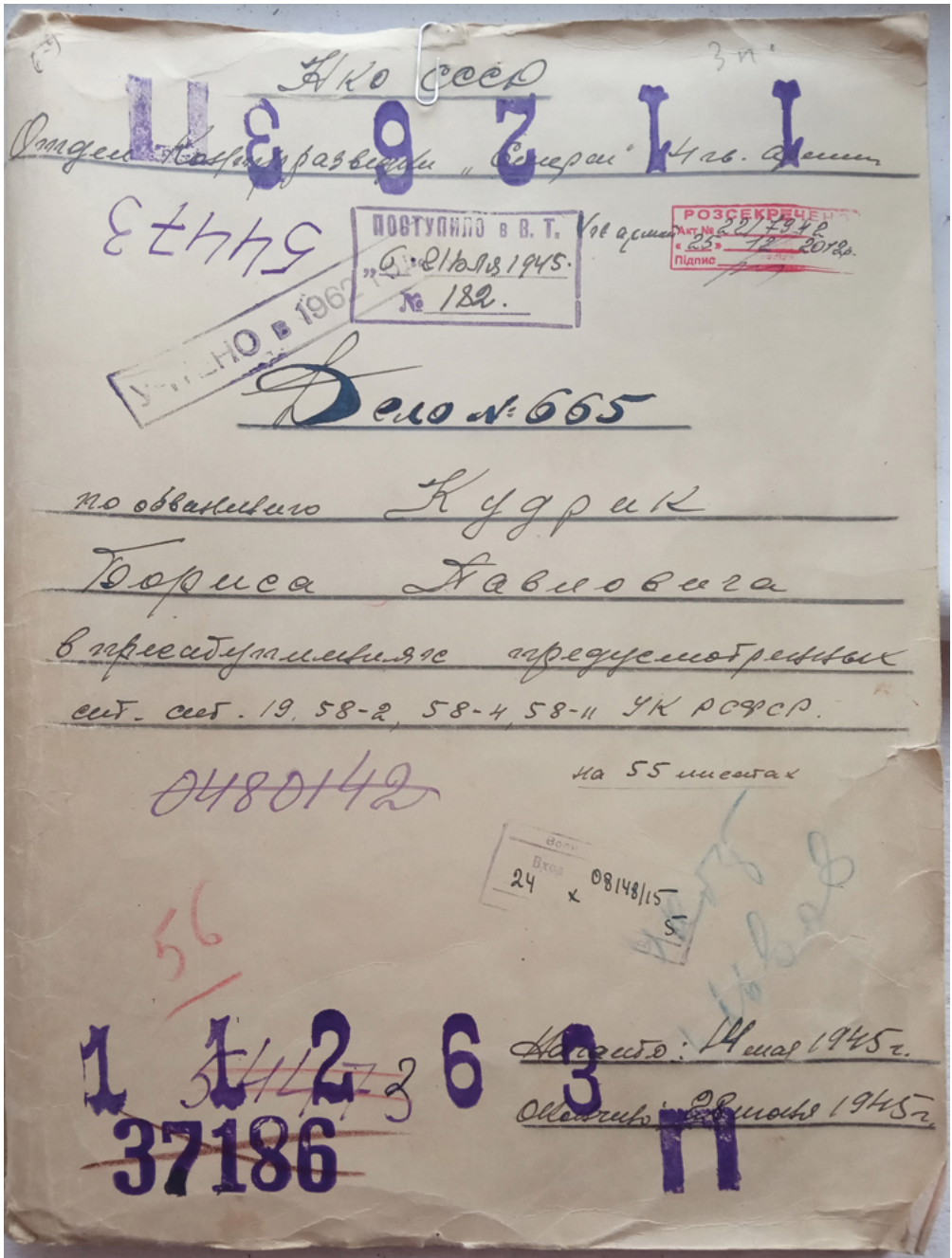


ILLUSTRATION 5. Criminal Case of Boris Kudryk. Reproduction of the document from the Archive of the Ivano-Frankivsk Regional Administration of Security Service of Ukraine [Sprava № 665... 1945: title page].

The military saw a desk, a map with pencil marks and a radio. Such findings were not good for Boris Kudryk, because they could testify to his espionage activities, which at that time were seen at every step. Later documents show that the radio did not work, and the map could have belonged to anyone who lived in or visited the building, or who sought rescue from the shelling.

Upon further inspection of the room, a hole the size of a single brick was discovered in the wall; we enlarged the hole so that a person could climb in and they climbed in there; they found a completely empty room. We also broke the wall and entered the third room, there were many civilians. We inspected this room, talked to the residents and walked back to the exit, came into the room we went to at the beginning, took the man and left [*Sprava* № 665... 1945: 49].

No mention was made of citizens found by the military in the criminal case of Kudryk, except for the testimony of Lieutenant Ivan Kaptsov. In any case, the fact that a large number of people were hiding could have served as an additional argument in bringing charges against a prisoner if they were refugees from the USSR. And so it is likely that they were frightened residents of house number 9, hiding from the Soviet liberators. But they did not emphasise this in the case, because in official speeches the winners were greeted with applause and flowers. One can only wonder at the ingenuity of the residents of Geusaugasse, who had twice bricked themselves up for safety.

Traditionally, all the information about the suspect's family was accurately transcribed in criminal records. The investigation records outline the data of the family – in particular, his sisters Vira (born in 1895) and Daria (born in 1899). Boris Kudryk's elder sister used to work in a financial bureau during the German occupation, while the younger sister was a housewife. The case did not mention their 'special status,' though it was clear that they had come under surveillance. This can be proved by an unsigned photo of people – assumed to be the sisters – found in Kudryk's case (see Illustration 6), which was not returned to the family after his death but referred to the case files. It is clear that the investigators demanded from Boris Kudryk the names, which were later recorded in the transcript.

According to the testimony of 17 April 1945:

Question: Which other organisation members have stayed in Vienna?

Answer: Until recently, we haven't decided to continue staying in Vienna for underground work, I cannot say for sure, but some might stay. The violinist, a student of the Music School Roman Rudavsky, who lived on Kirchengasse 9 A 7 district, conductor in the church of St. Varvara Andriy Hnatyshyn, composer Barnych Yaroslav, I don't know where he used to live [*Sprava* № 665... 1945: 11].



ILLUSTRATION 6. B. Kudryk's sisters. Reproduction of the document from the Archive of the Ivano-Frankivsk Regional Administration of Security Service of Ukraine [*Sprava* № 665... 1945].

Particularly inadmissible were the statements against the Communists:

Believing in the propaganda of these countries, I was convinced that the Soviet authorities, especially the Communists, are enemies for Ukrainians and Polish people and I wanted independence for Ukraine [*Sprava* № 665...1945: 28–29].

In addition to accusations of political insecurity, Kudryk heard accusations (similar to those launched against Vasyl Barvinsky) that he was writing for music magazines that were outside the law: 'I regularly wrote articles on musical themes in the anti-Soviet newspaper *Dilo, Novy Chas, Meta, Dzvony*' [*Sprava* № 665... 1945: 10].

The closed court session did not bring anything new. Boris Kudryk pleaded guilty and was sentenced to 10 years in the Mordovian Dubravlag concentration camp, where Vasyl Barvinsky, the former director of the Lviv State Conservatory, had also been sent (see Illustration 7).

Personal beliefs did not allow the artist to leave Vienna and emigrate when he still had the opportunity. Despite his experience of living in 'carefree and safe Soviet everyday life', he decided to stay closer to Lviv.

The musical Lviv in which Boris Kudryk worked with the 'second liberation' would change significantly. Continuing the traditions of 1939–1941, the cult of informants would expand, leading to the emergence of a few intrusive shadows among the representatives of the intelligentsia. Spying successes outside the USSR would not yield to total control of their citizens domestically. Fear and distrust (sometimes even in one's own family) created an atmosphere of tension and oppression. With the attack on the musical environment by the decisions of the Central Committee of the Communist Party of Ukraine, there came irreversible changes in the work of Lviv's composers and musicologists, which representatives of the party proudly termed a 'return to the people'. Could Boris Kudryk, with his beliefs, accept this new communist version of the familiar art world?

Later, in 1947, the composer and musicologist Volodymyr Flys, who was a student at the Lviv State Conservatory, was arrested and sentenced to 25 years of correctional labour. Before coming under this supervision, Flys studied at the Berlin Conservatory in 1943; here he became interested in contemporary music, in which he saw the future of musical culture. It is likely that because of his short time studying in Germany, he was sent to the Karaganda labour camp. After his arrest at the Conservatory meeting of 26 February 1948, one of the ideologists of communism, musicologist Joseph Volynskiy (1913–1986), said:

I spoke with former student Flys, who complained that he did not give the possibility to expand on the creative opportunity seeking special harmonies. That's good. From the other students I did not hear it [*Stenohrama zahalnykh ...* 1948: 28].

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ПРОТОКОЛ
СУДЕБНОГО ЗАСЕДАНИЯ.

1945 года Июль "7" дня Военный Трибунал 4-й Гвардейской Армии, в закрытом судебном заседании, в расположении ВТ, в составе:

ПРЕДСЕДАТЕЛЬСТВУЮЩЕГО - Гвардии майора Иосифа Кузвильского,

Ч Л Е Н О В: майора Шамана и
майора Богдань.

ПРИ СЕКРЕТАРЕ - младший сержант Брезвицкий?

Судебное заседание открывается в 18 часов 45 минут.

Председательствующий объявил, что будет рассматриваться дело по обвинению гражданина Кудряк Бориса Павловича, тремя следующими преступлениями: ст. 58-2, 58-4 и 58-11 УК РСФСР.

Секретарь суду доложил, что подсудимый Кудряк, находящийся под следствием, доставлен в судебное заседание под конвоем.

Председательствующий удостоверяется в осознанности подсудимого, который о себе суду полагает:

- Кудряк Борис Павлович, 1894 года рождения, уроженец города Ровеньки Львовской области, житель г. Вены, ул. Буваргассе 9. и 3, кв. 11, уроженец, участвовавший Советскому Союзу, из семьи служащего купца, служащий, комиссар Всевостановитель, образовал имени - доктор муромский казн, муромский, в армии не служил. До 1944 г. проживал в городе Львове по ул. Свердла 7, кв. 3 и работал данкером Львовской консервной фабрики. Под следствием находится с 11 июля 1945 года.

ILLUSTRATION 7. Borys Kudryk's interrogation records. Reproduction of the document from the Archive of the Ivano-Frankivsk Regional Administration of Security Service of Ukraine [Sprava № 665.... 1945: 60].

In the same transcript of the meeting, Volynskiy made a speech about the mistakes of contemporary composers:

And what these composers do. They have broken away from folk art and are artificially searching for some special chords and trying to find new means of expression. But it sounds false, though it sounds original or subjective. This music is understandable for him and his friends and the other people do not understand it [*Stenohrama zahalnykh...* 1948: 10].

Flys was released in 1954 and rehabilitated in 1956. Subsequently, the artist became a teacher at the Lviv State Conservatory. In a radio interview with musicologist Olena Onufriiv (late in the 1970s) Flys responded to questions about his own motto by stating the following:

The credo is probably not new and not very original, and this is what I teach my students. The composer itself does not exist as such, and no one needs it if he writes for himself. Once he lives in society, once he lives with the people. So, he should be interested in everything that the people live. And that is somehow reflected by this and the main credo. And I say to my students all the time – it is impossible to write, because you invented something for yourself. Everything should have a response [*Interviu...* 1970].

Obviously, over the years of life in the Soviet system, Flys' views changed. Other musicians, musicologists and composers have also been persecuted by party organisations. In particular, at the meeting of the Union of Composers and musicians of Lviv State Conservatory in 1948, composer Szymon Niemand stated that he began to study composition back in 1940 with the famous modernist Józef Koffler, who did not fail to have an influence on his first works. Having later passed the class of professor Adam Soltys (Soltys), he began to slowly eliminate those 'evil' skills, and the decision of the Central Committee of the Communist Party created a whole revolution in his outlook and directed his creativity to the right path [*Stenohrama zahalnykh...* 1947: 22].

His new teacher, Adam Soltys, also publicly reiterated his contempt for contemporary music: 'It is known that Koffler and Kassern belonged to the ultra-modernists' [*Stenohrama zahalnykh...* 1947: 46].

Such a position becomes quite clear if one carefully follows the statements of a supporter of musicologist Joseph Volynskiy's party, who directly stated of the intimidation of Adam Soltys:

But here is your friend, who also did not want to go to Poland, though he was intimidated by Siberia. Composer Soltys, I know little of his works. I know the second symphony. This work cannot be formalistic, but it is difficult to accept... [*Protokoly...* 1948: 5].

The young composers could not stand the psychological pressure and tried to defend themselves. In particular, Tadeusz Majerski, who was accused of formalism, was desperate: 'Now I am writing music about Lviv for a big concert. I ask you to give me another 20 minutes, let them listen to me and then let them kill me' [*Protokoly...* 1948: 18].

The new director of Lviv State Conservatory, Sergey Pavlyuchenko, who headed the agency in 1948–1953, also repeatedly spoke sharply about Lviv composers:

Some of Lviv's composers, as stated in the resolution of the Central Committee of the Communist Party, were under the particularly acute influence of degenerate Western European and American culture which have carried bourgeois traditions for many years [*Stenohrama i rezoliutsiia...* 1948: 82].

Unsurprisingly, one by one the composers changed their creative direction and acknowledged their mistakes. Among them was the famous musician Roman Simovych:

[...] listening to the course of Marx-Lenin aesthetics, carefully studying the resolutions of the Central Committee of the Communist Party, I understood a lot and opened my eyes to my unsatisfactory previous work [*Stenohrama i rezoliutsiia...* 1948: 115].

Musicologists were entrusted with the 'special mission' of controlling uncertain composers and performers according to party requirements:

[...] and, first and foremost, the historical-theoretical departments that occupy the Conservatory next to the Marxist-Leninist foundations, and must criticise all the perversions that exist in the Department of Vocal, Piano, Orchestra and Opera Training [*Protokoly...* 1948: 17].

Obviously, in the face of ideological pressure and intimidation, the creative work of composers and controlled musicologists changed dramatically, which had a major impact on their artistic achievements and on the future development of musical culture in Lviv. With the expulsion of the ideologically 'indecisive' into the camps – as happened with Barvinsky, Kudryk and Flys – a vigilant 'eye of the leader' followed the artists 'at liberty', through which the authorities ensured compliance and seized the right of creative freedom, thereby destroying all manifestations of individuality and resistance to the system.

[...] in the west, art is also used as a vehicle for ideological influence, but for a different purpose. There the arts serve the lies, deception, exploitation of the working people. And here, on the contrary – for the implementation of ideological education and building a communist society [*Protokoly...* 1948: 18].

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SUMMARY

In the middle of the 20th century, there were two powerful totalitarian countries – the USSR and the Third Reich, which strengthened and expanded their power, created strong ideological apparatus and a system of vigilant control over society. With the revelation and condemnation of the regimes of terror, there was an urgent need to study and evaluate this phenomenon with the rejection of ideological stamps. Because of the censorship of the press, radio, television, and often even the control of personal correspondence, researchers have faced the need to develop a specific skill – that of reading the truth between the lines. That is why valuable documents for the study of this period are so-called 'secret stamped' documents, including criminal cases against famous people who were victims of the terror system. In Ukraine, the study of such materials became possible when the archives of party organisations and the Security Service of Ukraine were opened for researchers.

When the Soviets came to Galicia (1939), music and artistic activity was controlled by the new authorities. Polish musicologists and composers, such as Adolf Chybiński, Zofia Lissa, Józef Koffler, Adam Sołtys, Seweryn Barbag and others, continued to teach at the Lviv State Conservatory. The pressure on the musical elite of Lviv increased with the return of Galicia to the USSR in 1944. The 'hunting for enemies' caused a wave of arrests of prominent musicians of Lviv. In Vienna, the music expert Borys Kudryk (1897–1952) was arrested in 1945 by the SMERSH

(Death to Spies!) counterintelligence agency. Later in 1948, the exile of the director of the conservatory – the composer Vasyl Barvinsky (1888–1963) – made a huge resonance. Other musicians, musicologists and composers were also persecuted by party organisations, which had a major impact on their creative achievements and on the future development of musical culture in Lviv.

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STEUERMANN, GIMPEL, BALLER – BETWEEN THE VIENNA DREAM AND HOLLYWOOD REALITY: WORLD-FAMOUS JEWISH PIANISTS AND THEIR ROUTES FROM GALICIA TO VIENNA AND THE USA

Divided memory and a forgotten past are common patterns that strongly influence the perception of various cultural processes – and not always entirely positively. Today the phrase ‘cultural transfer’ is not just an inflationary term, it is also one that is sometimes misused. The artist’s path of life – crisscrossed through different countries and cultures – is not only a result of their free choice, but also something strongly influenced by political and historical environments.

From this point of view, it is important to understand how both individual destinies and entire stylistic movements have been influenced by global historical processes.

Edward Steuermann (1892–1964). Jakob Gimpel (1906–1989). Adolph Baller (1909–1994). Three destinies, three routes of emigration and three remembrances. What was the common ground between these world-famous pianists? To what

extent would their lives and artistic developments have changed if global history had taken a different course?

It is a matter of fact that all three of them were born in Galicia, all three are of Jewish origin and all of them followed an artistic route from Galicia via Vienna to the USA.

1. THREE DESTINIES

Until 1939 Jewish culture was an integral part of everyday life in Galicia. In Lviv (Lemberg), Jewish people accounted for over 30% of the general population, while in some smaller towns this was even above 70%. It is important to mention that the proportion of people of Jewish background within the educated class was particularly high. One of the main reasons behind this was the policies of the Austrian monarchy, which were very liberal towards Jews. Nowhere else in Eastern and Central Europe was the number of university students with Jewish faith as high as in Lviv. It is therefore no surprise that, even before 'the spring of the nations', Galicia had become one of the most important centres of Haskalah (Jewish enlightenment) and progressive Jewishness.

All the three pianists mentioned here descended from this highly educated milieu of Galician Jewry.

Eduard Steuermann was born in Sambir in 1892. This Galician town, only 80 km away from the metropolitan area, was heavily influenced by the Jewish community for centuries, with its own print shops, banks and textile factory, and later even a high school. For a long period, the mayor of this city was the highly educated lawyer Joseph Steuermann, a person of extraordinary abilities.

The son of a prosperous merchant, he had studied law and having passed his exams brilliantly, he joined the firm of a highly respected lawyer. After the death of his partner, my father was generally regarded as his spiritual heir. His clients were mostly Polish aristocrats, neighbouring landowners and Jewish businessmen. He treated them all with impartial severity. Feuding litigants usually followed his advice and made peace out of court. He was elected President of the Bar and was feared but revered by his younger and not always scrupulous colleagues [Viertel 1969: 8].

All four of his children achieved worldwide reputations in their future careers. His first-born daughter Salomea (1889–1978) became famous as Salka Viertel, an actress and screenwriter. The second daughter Roza (Ruzia), who later married the director of the Vienna Burgtheater Josef Gielen, also became well-known on stage.

The younger son Zygmunt made Polish football history after playing for the Polish national team for years, while the elder son Eduard became one of the most distinguished pianists of the 20th century, as we will see shortly.

Jakob Gimpel was born in 1906 into a highly educated Jewish family already living in the metropolitan city of Lviv. Without the Gimpel family, the history of Lviv's Jewish culture would be unrecognisable. In this place, in 1889 the first Jewish theatre in Europe was established, under the direction of Jakob Behr Gimpel. The future pianist – named after his famous grandfather – was born only three months after Jakob Behr Gimpel passed away.

Among the other famous musicians within this family were Jakob Gimpel's father Adolf (Aaron), a clarinettist in the orchestra of the city theatre and music director of the Jewish Theatre; his older brother Karol, a pianist and conductor; and his younger brother Bronislav, later a world-famous violinist.

The life of Adolph Baller was strongly influenced by the city of Brody, today known to the world through its famous Haskalah enlighteners, as well as many chess players and 'Broder singers'. This denomination already suggests that the city has become an eponym for a trend of Yiddish Music, moreover it has become known thanks to the famous author Joseph Roth, who was born there. In stark contrast to the other two pianists, the parents of Adolph Baller were not members of any intellectual elite, but good enough to recognise their son's extraordinary talents. Similar to Joseph Roth, Baller's father ran a small business in town. The parents did not play any instruments, but they were strongly interested in music. When the young Adolph's extraordinary talents manifested themselves, his parents sent him at the age of eight to Vienna, where he was supposed to live with friends of the family.

To start with, Baller studied in Vienna with Theodor Leschetizky's assistant Malwine Brée. After World War I, he moved to the New Vienna Conservatory and joined the class of Angelo Kessissoglu.

At this point, we reach another important milestone for all the three pianists – namely, their deterministic school of piano. In contrast to Baller, who skipped the Lviv period for the reasons given above, the Lviv piano school was very important for Steuermann and Gimpel.

The unique Lviv piano school was shaped under the influence of Karol Mikuli, one of Chopin's students. In 1898 the professorship for the highest piano course at the Conservatory of the Galician Music Society was taken over by the Czech Vilem Kurz (1872–1945), a former student of the Prague conservatory. In addition to his lectureship, Kurz also undertook comprehensive concert activities. Among Kurz's students in Lviv were prominent Ukrainian musicians such as Vasyl Barvinsky, Antin Rudnytsky, Roman Savitsky and Taras and Daria Shukhevych as well as Polish and Jewish artists like Arthur Rodzinski (later an outstanding conductor), Arthur Hermelin and many others [Kashkadamova 2001].

From 1904 to 1910 Kurz gave private lessons to Edward Steuermann before recommending him to Ferruccio Busoni, with whom he continued his studies in Basel. Later Steuermann moved to Berlin, where he started studying with Engelbert Humperdinck. However, as Michael Steinberg writes, he was 'so shocked when asked whether he wanted to compose in the Brahmsian or the Wagnerian manner that he never went back' [Steinberg 2001: 372], and he soon changed to Arnold Schoenberg's class. He completed his education after World War I under the supervision of Anton Webern.

It may be the irony of fate that Jakob Gimpel moved to Vienna in the early 1920s, mainly to study with Steuermann. Before that, he had graduated with honours from the Lviv Conservatory at the age of 15. Gimpel gave his first important recital in Vienna at the age of 17, receiving impressive feedback from contemporary music critics. Just three years later, he made his orchestral debut with Pierre Monteux and the Concertgebouw Orchestra, playing Rachmaninoff's *Piano Concerto No. 2*. Gimpel also studied composition with Alban Berg.

In 1927, Gimpel took part in the first Fryderyk Chopin International Competition [Wysocki 1987: 11]. Despite impressive reviews from the press and the public, he only received an honorary diploma. Over the next decade, Gimpel primarily became known for his performances with the renowned violinist Bronislaw Huberman, who patronised both the pianist and his violinist younger brother. Both musicians actively supported Huberman during the last years of his life with the creation of the Palestinian Orchestra (today the Israel Philharmonic Orchestra, one of the world's leading ensembles). Less well known is the fact that it was thanks to Huberman's patronage that Gimpel became acquainted with Ignacy Jan Paderewski, who praised the talent of the Lviv pianist [Plohn 1934: 12].

Baller made his debut in 1924 at the Wiener Konzerthaus, at the age of 15. Although he did not study in Lviv, he was strongly influenced by Theodor Leschetizky's assistant and the so-called 'Austrian piano school'.

In terms of style, all three pianists can be assigned to both 'Lviv school' (Kurz) and the 'Austrian piano school' thanks to such characteristic features as:

- the use of classical repertoire as the platform for mastering universal skills that are required for the interpretation of Romantic and modern music;
- transparency and clarity of interpretation;
- highly precise pianistic techniques;
- differentiated and precise articulation;
- extraordinary sound culture;
- rejection of Romantic phrasing and its replacement by a detailed melodic intonation [Sadova 2009: 15].

It is probably thanks to these features that Steuermann was soon chosen by Arnold Schoenberg to interpret most of his piano works. In 1912, Steuermann participated in the world premiere of *Pierrot Lunaire*. After that, Schoenberg dedicated almost all of his piano pieces to Steuermann.

Steuermann's sister Salka Viertel described the beginning of this collaboration:

Very impressed, Busoni advised him [E. Steuermann] to leave the Berlin Academy, and introduced him to Arnold Schoenberg, who had just arrived in Berlin. It was before the performance of the *Gurre Lieder* and he was practically unknown. He lived with his family in a modest house in Zehlendorf, where Edward went to show him his work. Schoenberg found it very promising, and immediately chose Edward as the interpreter of his own music, which was then hardly understood. Edward became Schoenberg's apostle, sacrificing his promising piano career to propagate the works of the master [Viertel 1969: 56].

After World War I, Steuermann settled in Vienna and contributed significantly to Verein für musikalische Privataufführungen (association for private musical performances). Jakob Gimpel also found his centre of vital interest in Vienna, although his busy concert life with his brother Bronislav rarely allowed him to stay home.

Baller also stayed in Vienna. His main artistic activity was solo piano evenings, presented at venues including the Vienna Konzerthaus and the Salzburg Festival. From the mid-1930s, he increasingly devoted himself to the new medium of radio and chamber music.

2. THREE ROUTES OF EMIGRATION

When anti-Semitic activities started to grow in Vienna in 1936, Edward Steuermann decided to emigrate to the USA, where his sister Salka had already made her career in Hollywood. She was best known as a mentor for Greta Garbo, and participated in several screenplays with the famous actress. Later, Salka unsuccessfully tried to facilitate the migration of her youngest brother Zygmunt, the football player. However, Zygmunt Steuermann was not allowed to travel from Sambir to Moscow, despite the fact that his mother made it and received a US visa to leave the Soviet Union on the Trans-Siberian Express. Zygmunt Steuermann remained in Sambir, which was already occupied by the German Wehrmacht. According to Polish historians, he was deported to the Lviv ghetto and was shot there in December 1941.

In 1938 Jakob Gimpel also emigrated to the USA, where his highly skilled brother, the violinist Bronislav Gimpel, had already settled. He never again saw his parents, who perished in the Holocaust at the Janiv KZ in Lviv, or his older brother Karol, a gifted pianist and conductor, who was said to have died of 'dysentery' in a Soviet prison [Gimpel 2009].

By 1937 Adolph Baller too was looking for contacts in the USA to enable his possible departure. After Hitler came into power in Austria in March 1938, Baller became a victim of the SS: soldiers abducted him in the street and tortured him for the whole night. On reading his profession in his passport, they kicked his hands with nailed shoes and broke his fingers. After this night in captivity, Baller was released thanks to his fiancée (who was from a rather rich Hungarian family and spent all her money to save Baller's life). He spent eight days in the hospital, where doctors tried to protect his career as a pianist by deciding not to plaster cast his fingers. Baller later found that he suffered from memory problems as a result of the trauma, so he was no longer able to perform solo concerts. Baller married in Vienna and travelled to Hungary a few weeks after this horrendous experience, and subsequently moved to the United States.

Upon his arrival, Baller reported on his tortures in Vienna at the NBC Radio Network. He also accompanied various choirs, performed for the radio and was finally hired by the concert agency Columbia Concerts Corporation, initially as the piano accompanist for the singer Igor Gorin. In this context Baller also met Yehudi Menuhin, whose piano accompanist he became in 1940. Over the course of more than 15 years of making music together, they undertook concert tours to Germany and abroad, and recorded various works on vinyl [Menuhin 1977: 154]. Baller was also involved in Menuhin's early film production *Concert Magic* (1948).

The Baller family also had a private friendship with Menuhin: for a period in 1940 they lived in Menuhin's guest house at his Los Gatos property in California. Baller's only child Nina was born in New York in 1945, and around 1950 the pianist finally settled with his family in Palo Alto in California.

It is important to mention that it was not only Baller that participated in *Concert Magic*, but also Jakob Gimpel. This concert was premiered for movie audiences at the Stage Door Cinema in San Francisco. Yehudi Menuhin, at the age of 32, was at the height of his fame. Today this film – directed by Paul Gordon – is seen as one of the absolute pinnacles of the post-war culture.

In 1943/1944 Baller founded the Alma Trio with cellist Gabor Rejto and violinist Jenő Léner. Within a year Léner was replaced by Roman Totenberg on the violin; then from 1953 Maurice Wilk became violinist of the trio, followed by Andor Toth in 1963. In 1971, Baller resigned from the position of pianist with the Alma Trio as he no longer wanted to continue touring around the world. Nevertheless, he continued to perform with members of the trio until the end of the 1980s.

Baller taught at Stanford University, the San Francisco Conservatory of Music and the Dominican College in San Rafael (CA) from the 1960s onwards. He also taught many piano students privately at his house in Palo Alto, and continued his teaching activity to an advanced age [Stahrenberg 2018].

Steuermann took up a teaching post at the Philadelphia Conservatory of Music, followed in 1951 by a professorship for piano at the Juilliard School in New

York. His Beethoven recitals in New York in the early 1950s were among the most remarkable events of that time for their structural clarity and pianistic beauty [Steinberg 2001].

From 1953 on, he gave regular masterclasses in Europe, including those in Darmstadt as a part of the International Summer Courses for New Music. Alfred Brendel became one of his most famous students and Theodor W. Adorno was one of his closest friends, suggesting that Steuermann was ‘the conscience of music and its moral genius’ [Zenck 2011: 263]. Among his other famous pupils are Natalie Hinderas, Lorin Hollander, Joseph Kalichstein, Lili Kraus, Moura Lympany and Russell Sherman.

From today’s perspective, it seems that without Steuermann most developments in contemporary 20th-century piano music would have been impossible.

Steuermann also composed songs and choruses, plus music for solo piano and chamber works, in freely atonal or serial styles [Stubenrauch 1965: 127].

Jakob Gimpel – in an unintended move – made his career in Hollywood. This was not only because he was considered an extraordinary gifted ‘Chopinist’, but also because he was identified as a brilliant sight-reading virtuoso and improviser, supporting the recordings of famous Hollywood movies, including *Gaslight*, *Possessed*, *Letter from an Unknown Woman*, *Strange Fascination*, *Three Stories of Love*, and (in his later years) *Mephisto Waltz*. Among his credits are also two classic cartoons: *Rhapsody Rabbit*, where he played a comically disrupted version of Liszt’s *Hungarian Rhapsody No. 2*, and the Oscar-winning *Johann Mouse*, in which the virtuoso Tom played a paraphrase of the *Blue Danube* for the dancing Jerry [Aschinger 2011].

Gimpel was one of the first American artists to return to Europe after World War II; in 1954 he played hundreds of concerts in West Germany, and he was later awarded the West German Order of Merit, First Class. He also received the Israel Ben-Gurion Award.

As James Methuen-Campbell writes:

Especially effective in large-scale works, Gimpel never quite achieved the reputation he deserved. A dynamic and authoritative player in Beethoven’s ‘Emperor’ Concerto and Brahms’s D minor Concerto, he was equally at home in less familiar works by such composers as Reger and Szymanowski. He had a thoroughly schooled and well-controlled virtuoso technique which, allied to an ability to phrase with sophistication, ensured that his performances were invariably distinguished [Methuen-Campbell 2001: 874].

Three pianists. Three routes of emigration. Three fates, strongly influenced by the political and historical environment, that made significant contributions to the history of music during the 20th century.

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SUMMARY

The paper is dedicated to the life and work of three world-famous pianists of Jewish origin sharing similar biographical histories. Edward Steuermann (1892–1964), Jakob Gimpel (1906–1989) and Adolph Baller (1909–1994) followed a long artistic route from Galicia via Vienna to the USA. Until 1939, Jewish culture was an

integral part of the life of the capital of Galicia. In Lviv (Lemberg), well known for its pianistic school, Steuermann and Gimpel – strongly influenced by Chopin – started their musical studies. When they moved to Vienna later (Baller was just at the age of eight), each one made a brilliant career, escaping from the Nazi regime to the USA in 1938. Then each one found his individual way of self-fulfilment. Steuermann established himself first, performing music of Arnold Schoenberg and being appointed professor at the Julliard Scholl of Music later.

His Viennese student Jakob Gimpel is less known, although from 1944 on he became famous for his recordings of soundtracks for many films and cartoons at the Hollywood studios. However, he was not overly proud of his impressive cinematic successes, obviously underestimating their impact. Baller, whose hands had been crushed by Nazi soldiers before his fiancée helped him to escape, became a long-time accompanist of Yehudi Menuhin.

In her paper, the author tries to compare their three fates – three routes of emigration – three remembrances.

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WARSAW AUTUMN FESTIVAL – A NEW MUSIC PERSPECTIVE FOR THE COUNTRIES BEHIND THE IRON CURTAIN

Any musical innovation is full of danger to the whole State, and ought to be prohibited... when modes of music change, the fundamental laws of the State always change with them.

[Plato 2002: 280]

Poland was a socialist country where people felt free to do things that were inadmissible in another socialist country – the Soviet Union.

G. Kancheli [Droba 2004: 335].

INTRODUCTION

Ideology and music have always been closely linked throughout the history of music. The histories of various nations, countries and political systems have demonstrated different forms of this relationship so far; for example, the Soviet totalitarian

regime created a challenging space for musical art where it was not only the ideology that was dictating forms of expression in music, but also the individuals who were trying to shake out the concept of politically driven art. In this clash between the system and individuality – where it was so hard to win victory over the system – the Warsaw Autumn Festival (WAF, 1956) was introduced in Poland for already-banned contemporary music (which would have had an impact on those kept behind the Iron Curtain), and this is something that distinguishes the Warsaw Autumn Festival from all other festivals.

There is no other international music festival in the world that would have dared to function within such a complex range of contexts as the WAF. As well as having great musical value, it initially also had a political dimension in the form of the so-called ‘contact zone’ [Pratt 1991], where people from opposing political blocs could contribute to the exchange of information. Moreover, it would be difficult to find another music festival anywhere in the world that managed to introduce musical concepts and aesthetics that were intolerable for the Soviet ideology. In that regard, the WAF might be considered as a soft power in the bipolar world – and that is exactly what makes it so crucial and indispensable for the countries under Soviet rule.

A lot has been said about the importance of the WAF through the lens of the contradicting political blocs but it is essential also to examine the role of the festival within the boundaries of the Soviet Union.

The article will examine the new musical perspectives created by the WAF for Georgia – a country kept beyond the Iron Curtain. It also discusses the impact the festival had on two representatives of so-called repressed music: Natela Svanidze and Micheil Shugliashvili.

1. THE THAW EPOCH – REAL OR ‘REAL’ WINDOW OF IDEAS IN MUSIC?

Ilya Ehrenburg, one of the Soviet Union’s most prolific and notable novelists, published a novel called *The Thaw* in 1954.

It portrayed a corrupted and despotic factory boss, a ‘little Stalin’, and told the story of his wife, who increasingly feels estranged from him, and the views he represents. In the novel, the spring thaw comes to represent a period of change in the characters’ emotional journeys, and when the wife eventually leaves her husband, this coincides with the melting of the snow. The novel can be seen as a representation of the thaw, and the increased freedom of the writer after the ‘frozen’ political period under Stalin; arguing that such writings are too dark and do not serve the Soviet state [Figs 2007: 590–591].

Nikita Khrushchev, the most scandalous first secretary of the USSR communist party and the 'author' of the political Thaw used the term in his secret speech at the 20th Communist Party Congress of the Soviet Union, held in Moscow on 24–25 February 1956. The only positive (albeit hidden) signs of the Thaw speech might be seen in both its declaration of liberalisation and openness and its pushing of the limits of censorship and the ideological system. It is true that Thaw politics created the background for a future without the cult of personality, and softened the censorship of the post-Stalin epoch. However, in the speech in question, no word was said about the new cultural policy of the Soviets.

So what did the political Thaw mean for Soviet art music?

Thaw politics had not had a universal expression in culture; it was still full of contradictory streams. On the one hand, the Soviet government upholds the participation of the Soviet musicians in WAF, but on the other hand it was still standing up for the 'only right' development of the Soviet culture, which in its turn still remained in the dichotomy of modernism/avant-gardism [Sharikadze 2019: 21].

Although Khrushchev did not place any focus on art in his secret speech, the real intention of the 'thaw maker' might be found in the *Declaration on Music in Soviet Society* he made on 8 March 1963.

We want to stipulate our own attitude towards music, its tasks and its creative direction. To put it briefly, we are for melodic music, rich in content, which stirs the souls of men, generating strong feelings. We are against cacophonous music... Music in which there is no melody produces nothing but irritation. They tell us that such opinions as mine reveal a lack of understanding... A normal person finds it difficult to understand what is hidden behind the word dodecaphonic, but in all probability, it is the same as cacophonous. Well, this cacophonous music we totally reject. Our people cannot include such trash in our ideological armament. (Shouts in the audience: 'Right!') We need music that inspires, that calls for heroic deeds and for constructive labour. When a soldier goes to war, he takes all that he needs with him, and the regiment band never leaves him. It inspires him during the army march. Music for such bands can be written only by composers who adhere to positions of socialist realism, who remain close to everyday life and to the problems of national struggle, those who are supported by the people. Our political stand in art is that of intransigent opposition to abstractionism, formalism and other bourgeois perversions of this type. It is Lenin's line, which we have unswervingly followed, and which we will continue to follow. (APPLAUSE) [Slonimski 1971: 1377–1378].

Was the Soviet Union of the Thaw times ready for the 'spring to represent a period of change' in art music, as it was described in Ehrenburg's novel?

The answer to this question is negative. First and foremost, the Soviet Union was not ready to implement drastic changes on an ideological level and change attitudes towards art; even more importantly, social realism was still highly valued and considered to be the only means of expression for the Soviet people; 'instead of writing the dissonant music of former days, they composed marches and odes. Instead of painting abstractions as before they turned out socially useful pictures...' [Miłosz 1980: 5]. Notwithstanding any other provision to the contrary, party rulers had come to the decision that competing with European musical culture through the positioning of their own music was of utmost importance for them, even if that meant a large amount of time being spent on fighting culture that had already been labelled as modern or avant-garde. For that reason, the creation in Poland of the pool containing the meeting point of the two political blocs – the West with its various musical developments and the eastern musical heritage – was crucial. If one takes an unbiased look at the WAF, it is unavoidably obvious that it served as a real window for exporting Soviet art music to the West, but at the same time we can clearly see that the Soviets would never have stimulated the developments inspired by the WAF on an official level.

If we consider that the WAF was approved and financed by state patrons and at the same time used by the Soviet ruling party as a political tool to give the Soviet musical class the sense of being abroad (in Europe), we can establish that the festival was not created as a direct result of the Thaw politics in Poland. However, the fact that Soviet musicians were allowed to attend the festival as well as perform there was indeed the result of the politics of the Thaw.

If we look at the WAF as an opportunity to send out a musical message to the rest of the world, then it required decisions to be made: which music would the Soviets have preferred to be identified with? Which music – official, unofficial or both – was politically correct to be sent out? Each decision (either positive or negative for certain composers) was politically driven in favour of official art. Unfortunately, the unofficial art that was flourishing in the 1960s was still marginalised by the Soviets; by keeping it under the clampdown the Soviet Union was squandering the opportunity to send out a relevant message about the NEW music to the world. The first appearance at WAF by a Georgian composer was made in 1958 by Otar Taktakishvili, whose piano concerto was performed together with Zbigniew Turiski's *Little Overture* for orchestra and Janis Ivanov's *Symphony No. 6*. He was followed by Sul Khan Tsintsadze in 1959, when a chamber music programme included the composer's *Quartet No. 2* together with Nikolay Myaskovsky's *String Quartet No. 13* and Dmitri Shostakovich's *Quartets Nos. 5 and 6*. Another great Georgian composer – Giya Kancheli – was performed for the first time at the WAF only in 1991, although this was followed by his concerts in 1995, 1997 and 2007. Sadly, there is nothing to say about the other neglected Georgian composers Natela Svanidze and Micheil Shugliashvili, who have never had even a chance to be suggested

in the list of composers for WAF. **Natela Svanidze** is one of the neglected Georgian female composers of Soviet times, while **Micheil Shugliashvili** – a unique representative and one of the founders of the Georgian unofficial (so-called repressed) music already banned by the Soviets – was the only composer that had never been a member of the communist party.

The Thaw was remarkable for Georgian music for several reasons, not least the fact that Georgia as a country was occupied and had been isolated from European artistic life since 1921, with full suppression from the 1930s.

No one is able to say what the development of the musical processes would have looked like if the history of Georgia had developed in another way... instead of accumulating and developing ideas already introduced by the first generation of Georgian composers (Z. Paliashvili, D. Arakishvili, V. Dolidze, M. Balanchivadze, N. Sulxhanishvili) the new mechanisms and ideological rules on how the music should have been written were imposed instead. Moreover, those rules had not contributed to the independent development of the art music [Sharikadze 2019: 20].

On the other hand, 1960 itself was a turning point for Georgian music history. This is the time when such Georgian composers as Sulxhan Nasidze, Sulxhan Tsintsadze, Giya Kancheli, Otar Taktakishvili, Nodar Gabunia, Bidzina Kvernadze, Natela Svanidze and Micheil Shugliashvili – representatives of official as well as unofficial music – had entered the musical scene and started to contribute to the fast and diverse development of art music in Soviet Georgia.

2. WARSAW AUTUMN AS THE SOFT POWER

So how could the WAF's art music engage with changes and use the inspiration for further development? How does art music interpret this inspiration coming out from the real 'window of ideas'?

In the late 1980s – a long time after the WAF had started in 1956 – Joseph Nye, an American political scientist and Harvard University professor, introduced the concept of 'soft power' [Nye 2004], according to which power was considered to influence the behaviour of others in order to get the desired outcome, and to shape the preferences of others through appeal and attraction. Now it is generally accepted that one of the pillars of soft power is culture. Looking through the prism of changing mindsets, the WAF – introduced in 1956 – turned out to be the soft power for the Socialist bloc. Although it was not the only place in the world presenting contemporary music, it remained the only festival that Soviet composers and performers were allowed to attend systematically. Among them we can

track Georgian composers visiting the festival annually along with their Polish colleagues. WAF turned out to be a ‘contact zone’ – a pool for exchanging ideas between the Soviet composers and their European colleagues. Long before Nye’s statement, the WAF strived to foster the exchange of views and ideas, promote knowledge of other cultures, and build bridges between communities. Thus, it aspired to promote a positive image of cultural diversity, highlighting it as a source for innovation and development. It was all about opening up and accessing the information within the allowed territory, and in post-Stalin times Warsaw seemed to be the window for current developments in art music. The WAF promoted various musical styles and trends, and therefore acted as an information icebreaker in accordance with Joseph Nye’s words – ‘the best propaganda is not propaganda’ [Nye 2012: 21].

3. IDENTIFYING AND ANALYSING THE PERSPECTIVES FROM THE ‘CONTACT ZONE’

‘The best propaganda’ was defining the perspective for all engaged in the festival. How was the WAF able to build this perspective?

We can list a few indicators for this: global context was created for the composers of both Western and Eastern political blocs; concrete information about musical processes was gathered from all around the globe and accumulated at the WAF on an annual basis; the musical dichotomy of the bipolar world was on show; a strong pool for direct influence was introduced; and the information was spread through the delegations visiting the WAF annually from different countries – among them the Soviet republics.

My attitude to the perspective created by the ‘contact zone’ is ambivalent. Although there is room for perspective created through direct contact and impact, this drives me towards the idea that certain composers in fact became receptive to new findings and started to experiment only after they attended the WAF. Natela Svanidze’s case speaks in favour of this argument. The ‘identification and analysis of the “contact zone” where cultural goods are exchanged’ [Greenblatt 2009: 251] drastically changed her style exactly one year after she attended the WAF in 1962. Rather strangely, Natela Svanidze was allowed to grasp fresh ideas and take inspiration from new information by attending the WAF several times. It might also be assumed that certain developments in her works, such as combining different compositional techniques with folk music tunes, are the results of getting in touch with the ‘contact zone’ created by the festival. In examining Svanidze’s works and compositional style, Georgian musicologist Marika Nadareishvili argues that several techniques are mixed together in the serial-sonorous composition *Circle*:

12-tone technique, mixed with sonority, controlled aleatorism and polystylism. Here 12-tone technique has diffuse connection with modal/tonal systems. In Svanidze's creation the series represent construction axes of the entire work and often grow from the intonations with certain semantics. The composer's original attitude to serial technique is manifested in the merging of the series and interval construction of folk intonations [Nadareishvili 2015: 47].

Unlike Svanidze, Micheil Shugliashvili – considered as 'a Georgian equivalent of Xenakis' – is an absolutely unique Georgian composer. He was formed in an isolated country, had never been abroad (in those times, 'abroad' meant outside of the USSR; thus he never attended the WAF) and was never part of any unions, including the composers' union. He did, however, introduce structuralistic musical language and rational thinking as well as algorithmic organisation of mathematical models.

Another side of my ambivalent attitude towards this perspective involves the inspiration that the WAF was able to stimulate towards those creative minds who were 'locked' in the creative isolation of the Eastern bloc.

It is essential to understand that the perspective for further developments in art music coming from Warsaw was multifarious. Georgian music kept an eye on the development of its own traditional approaches and synthesised those with contemporary language, showing that it was not possible to cease links with tradition. In the early 1960s, the musical scene was full of talented composers from the young generation: Sulkhan Tsintsadze wrote his second symphony in 1962, and this was followed by Giya Kancheli's *Concerto for Orchestra* (1962), *Largo and Allegro* (1963) and first *Symphony* (1966) and Bidzina Kvernadze's *Dance Phantasy* (1961). In 1968, second symphonies were written by Revaz Gabichvadze, Gulbat Toradze and Sulkhan Nasidze; in the same year, the first symphony was created by Natela Svanidze followed one year later by Sukhan Nasidze's *Chamber Symphony No. 3*. It was not only the symphonic genre that was the focus of the 1960s generation; 1961 was also an important year for Georgian opera – Otar Taktakishvili's opera *Mindia* was created in 1961 and became one of the most successful works in the Georgian opera history. This adherence to tradition has its own reasons: the Thaw permitted acquaintance with new findings – including the new Vienna school, John Cage, Béla Bartók, the Polish avant-garde and others – but ideology prohibited abstract musical language and prevented composers from experimenting. This was the exact moment in which the distinction between official and unofficial music was born. Unofficial Georgian music was full of experiments and new ideas that were not in line with the official concepts of the ruling party. It might be said that unofficial Georgian music – represented by Natela Svanidze and Micheil Shugliashvili – had very strong inner resistance towards the common Soviet taste and views, but unfortunately their musical voice was not heard strongly enough.

In addition, there is a further window for perspective that was also created by the WAF and stands well beyond the official/non-official music trends, social

realism and ideology. To examine this, we need to look at the global context created by the WAF.

Why was the global context so important for Georgian Soviet music of the Thaw times?

The process of linking and familiarising Georgian music with the European musical experience dates back to the 19th century. This process was diverse and had different layers, which finally resulted in the creation of the new Georgian professional compositional school headed by Zacharia Paliashvili. Its main achievement, alongside other benefits, was the creation of a national musical language based on European musical experience: this was the mainstream introduced by the new professional compositional school in Georgia. With the country's occupation, the historical paradigm was broken off and Georgian music found itself in another reality – that of social realism, the worst part of which was that its world was narrowed to the borders of the Soviet Union. Ideologically driven Georgian music of 1920–1950 might serve as the best example of this. This was probably one of the reasons why Paliashvili, the father of the new Georgian compositional school, failed in his social realism musical pieces – and he was not the only one. After the occupation, Georgian composers were unfortunately not given a chance to see themselves within the global musical light. The Thaw created a false illusion of global belonging, but the WAF made this illusion real through access to information about the dichotomy of modernism and avant-gardism.

Apart from that mentioned above, unofficial contact with WAF was no less important. Although Mikhail Shugliashvili had never personally attended the WAF, his close friendship with Andrei Volkonsky (the father of Soviet unofficial music and one of the prime sources for the new music) played a crucial role in the composer's life. Micheil Shugliashvili was one of the most distinguished avant-garde artists in Georgian music and a proponent of the computer music studio in the last century.

In the process of composing he is characterised by analytical, structuralist and rational thinking, he imitates natural phenomena and provides algorithmic organisation of mathematical models, sound and rhythmic material. In his music a new sound concept is achieved in a constructive manner, through various theories of numbers, to which he gave particular importance. This method brought him to permanent variability of the tension, intensity of structure, rhythm, dynamics and timbre. In Shugliashvili's creation, these parameters are transformed into acoustic impulses, and are enriched with the principles typical of minimalist music. His music is characterised by long-sounding separate intervals and chords, which activate overtones of separate sounds and dispose listeners to concentrate on the sound [Kavtaradze 2018: 5].

Rather than having any direct conclusions, the main direct or indirect influence WAF held for future developments in art music without boundaries was the

perspective of crossing political and musical borders. Giya Kancheli pinpointed this when he shared his own observation in a genuine way about the WAF experience in 1962: ‘he encountered pieces that challenged his conceptions of what music might be, he was also aware that he had crossed a political boundary, because, as he put it, “Poland was a socialist country where people felt free to do things that were inadmissible in another socialist country, the Soviet Union” [Jakelski 2015: 190].

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SUMMARY

There is no other international music festival in the world that would have dared to function within such a complex range of contexts as the Warsaw Autumn Festival (WAF) introduced in Poland in 1956. As well as having great musical value it initially also had a political dimension. The article examines the musical and political contexts of the WAF from the perspective of the countries kept beyond the Iron Curtain. Although a lot has been said about the importance of the WAF from the perspective of the Western and Eastern cultural boundaries, it is also essential to examine the role of the festival within the boundaries of the Soviet Union, since the contribution of the festival was invaluable for the countries kept behind the Iron Curtain, including Georgia.

The discussion is focused on the following issues: the Warsaw Autumn as the soft power in the bipolar world created by the Cold War; reasons for its significance within the political boundaries introduced by the Soviet Union (in that regard the discovery of the real musical world and the revival of the lost relationship with the West are highlighted); Georgian composers at the WAF; the influence and the role of the information exchange (the so-called ‘contact zone’) between people belonging to opposite political blocs. These issues are examined based on the example of two composers representing the so-called repressed music: Natela Svanidze and Mikheil Shugliahsvili.

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SOCIO-POLITICAL CHANGES DURING THE 20TH CENTURY AND THE BEGINNING OF THE 21ST CENTURY: REFLECTION OR PREDICTION

The history of Ukrainian music throughout the 20th century and into the beginning of the 21st century can be described not as a continuous evolution but rather as a dotted line. Even a quick glance at the development of Ukrainian music during that period will reveal some specific qualities or phenomena, namely:

- 'ephemeral continuity' in the development of a compositional school,
- radical changes in individual composers' styles,
- drastic shifts in the general stylistic field of Ukrainian professional music,
- extremely limited periods of institutionalisation in the musical area.

This article is focused mainly on phenomena associated with modernism, avant-garde and post-avant-garde, which were to a great extent determined by the works of a number of 20th-century thinkers (namely Theodor W. Adorno, Luciano Berio, Umberto Eco and others), who established modernism and avant-garde as important marks for understanding the process of the development of socio-political and economic structures.

1. THE DEVELOPMENT OF MODERNISM IN THE 1920S–1930S

Stylistic changes in Ukrainian composers' works (especially those from the first half and the middle of the 20th century) clearly show how tightly they were connected with the prevailing political situation. As Bolesław Błaszczyk wrote: 'The influence of political ideology on the culture of music can be fascinating, even though its effects can be terrifying' [Błaszczyk 2019: 45].

Works by composers of the 1910s, 1920s and early 1930s from the Eastern and Central parts of Ukraine (occupied by the Russian Empire and later by the Soviets) are typically characterised with an intensive transition from late romanticism through different experiments with alternative systems of pitch material organisation (for example the 'syntetacord' technique developed by Mykola Roslavets) to the expressionism and urbanism of the late 1920s and early 1930s (as shown by Borys Lyatoshynsky and Yuliy Meitus). Works by composers from Western Ukraine (part of the Austro-Hungarian Empire and later the Second Polish Republic, Kingdom of Hungary and Czechoslovakia) represent the coexistence or even synthesis of some late romantic, impressionistic and expressionistic tendencies (Vasyl Barvinsky, Nestor Nyzhanivsky, Józef Koffler and Stefania Turkevych) along with the development of dodecaphony (Józef Koffler, Stefania Turkevych and Tadeusz Majerski).¹ This indicates a thought-provoking analogy with differences in political and economic systems. The decline of the Russian Empire and a movement towards national autonomisation combined with different socialistic and communistic political trends to create a unique atmosphere for radical modernistic experiments. Valentine Marcadé wrote about Ukraine (mainly referring to Central and Eastern parts of Ukraine, which at that time were extremely politically active) as a 'cradle of artistic revolution' [Marcadé 1980: 46]. It is very expressive in the field of visual art but such tendencies are not so obvious in music and other artistic practices. In his book about Ukrainian futurism, where he focused mainly on literature but also touched on other art fields, Oleh Ilnytkyj wrote:

Ukrainian futurism – grew up from early-modernistic movements in Ukraine during 1900–1910s and was a type of answer for these movements [...] Ukrainian futurism debuted at the time when Ukrainian society almost agreed on a new national cultural norm. The main principles were associated with abandoning populism (*narodnytstvo*) and provincialism and proclaiming Europe [...] a primarily cultural model [Ilnytkyj 2003: 12].

1 Because of the rich multicultural heritage, especially in the case of Western Ukraine, representatives of Polish culture who lived in Lviv and actively participated in the development of different musical processes (Józef Koffler, Tadeusz Majerski, Andrzej Nikodemowicz and Adam Sołtys) are mentioned in this article.

Such artists as Mykhailo Andrienko-Nechytailo, Oleksander Archypenko, Mykhailo Boichuk, Oleksander Bohomazov, Oleksandra Ekster and – to a certain extent – Kazimir Malevich, who was closely connected with Ukrainian artistic life, radically changed their practices from figurative art and geometrisation of objectivity to abstract forms. At the same time Mykola Roslavets transformed his late romantic/late Scriabinism style by using a row system, usually based on 10-note rows, which he called the ‘syntetacord’ technique. State support for artistic initiatives and institutionalisation in science and art started during the period of the independent Ukrainian State in 1917–1919 and was later reactivated during the time of *korenizatsiya* policy (1923–1932) by the local government of the Ukrainian Socialistic Soviet Republic, causing significant growth of the Ukrainian musical life and activity among such composers as Mykola Leontovych (killed in January 1921), Kyrylo Stetsenko (died in April 1922), and later Levko Revutsky, Borys Lyatoshynsky and Yuliy Meitus.

At the same time, political changes in Western Ukraine and especially in Galicia did not cause such drastic political and economic shifts. Both Ukrainian and Polish politicians sought ways in which to reclaim rule from the Austrian authorities in a peaceful manner. For a short period during the Western Ukrainian People’s (National) Republic, and later the Second Polish Republic, new political or economic systems were not introduced. Even in times of political pressure for ethnic minorities during the Second Polish Republic, Ukrainians developed a higher musical institution (the Higher Musical Institute named after Mykola Lysenko) and several artistic organisations (such as ANUM and SUProm).

During the late 1930s, the artistic situation both in the Ukrainian SSR and Galicia changed completely, clearly reflecting the political circumstances at that time. The Great Famine of 1932–1933 in the Ukrainian SSR marked the tragic ending of *korenizatsiya* and, in regard to Ukraine, the Ukrainisation policy. The apogee of the massive terror against Ukrainian culture came in 1937–1939, beginning with a mass execution of Ukrainian artists dedicated to the 20th anniversary of the Bolshevik Revolution. According to Yuriy Lavrinenko, among 259 writers and poets who regularly published their works at the beginning of the 1930s, overall 192 of them were repressed (mostly executed or imprisoned in concentration camps in Siberia), 16 ‘disappeared’ and 8 committed suicide [Lavrinenko 2015: 12]. In addition, a large number of composers were put under similar pressure. After guidance and ‘homily’ at NKVD, Levko Revutsky stopped composing completely (working only on musical arrangements) and Borys Lyatoshynsky started to compose primitive ‘social realistic’ works. Such a stylistic shift happened, as Theodor W. Adorno says, not only because music is a reflection of a socio-political situation [Adorno 2007: 20, 33, 38], but also because of a direct physical impact or psychological oppression.

The life of composers in Galicia during the late 1930s was doubtless much calmer and more peaceful than that of their colleagues in the Ukrainian SSR at that

time. Nevertheless, there are a lot of unanswered questions about the stylistic development of many composers. A predominance of arrangements of folk songs and classics among the works of Vasyl Barvinsky and Józef Koffler from the late 1930s is a particularly interesting and surprising tendency. For example, among works by Vasyl Barvinsky between 1935 and 1939 we can find: *20 Children's Pieces for Piano* based on Ukrainian folk tunes (1935), *Piano Arrangements of Ukrainian Folk Melodies* (1935), *Piano Arrangements of Ukrainian Carols* (1935) and *String Quartet for Youth* based on folk tunes (1935). Similarly, the list of works by Józef Koffler from the same period contains such works as: *Variations sur une valse de Johann Strauss*, Op. 23 (1935), *Elaboration of Polish Christmas Carols for Choir* (1934–1936), *Polish Suite for Chamber Orchestra*, Op. 24 (1936), *Little Suite According to Klavierbüchlein für Anna Magdalena Bach of J.S. Bach* (approximately 1937, vanished), *Orchestration of the Goldberg Variations of J.S. Bach for Small Orchestra* (1938), *Händeliana*, *30 Variations on the Theme of Passacaglia of Händel* (before 1940, vanished) and *Four Pieces for Children* [*Czotyry dytiaczi pjesy mojemu synowi*] for piano (before 1940). It is rather complicated to analyse such tendencies and to invoke the theory by Theodor W. Adorno in this particular situation, because (and this is revealed even in this short fragment of the list of works) probably more than 20% of Vasyl Barvinsky's works and more than 30% of Józef Koffler's have disappeared. The Nazis were not the only ones who burned books and scores by Galician Jews; after the Second World War, the Soviets did everything they could to erase any cultural heritage that existed from pre-war times in Galicia. In the late 1940s, the Soviet authorities burned paintings by Ukrainian modernist artists, as well as destroying all published works and manuscripts by Vasyl Barvinsky in 1949.

2. AFTER THE SECOND WORLD WAR

Nothing is ever quite new. Efforts to remake music after 1945 always appealed to the renewal of earlier in the century; indeed, the new phase was regularly justified as continuing what had been started at that time and left in abeyance for two decades. New beginnings soon after 1945 can be traced in the United States, Japan, Central Europe, and other regions [Griffiths 2010: 3].

These words are especially relevant for music life in Ukraine – not in the immediate post-war years as stated by Paul Griffiths, but more than a decade later. During the 1940s and 1950s, many composers (even modernists like Borys Lyatoshynsky and Yuliy Meitus) preserved their stylistic idiom in the frames of primitive 'social realism'. Unfortunately, because of physical extinction or prolonged psychological oppression, opportunities to develop a vital new wide stylistic spectrum

in Ukrainian music and art started to appear only several years after Stalin's death and the beginning of the Khrushchev Thaw. This was mainly caused by the emergence of a completely new young generation of Ukrainian artists and musicians in the late 1950s. However, what is remarkable is the fact that composers of 'social realistic' music, who before the period of Stalinism had been the avant-garde of modernistic movement and survived through the period of Red Terror (Levko Revutsky, Borys Lyatoshynsky and Volodymyr Flys), created important professional support for the new generation. At that time, young students of composition did not realise how this had happened. For example, Vitaliy Hodziatsky said that he wanted to study composition in Borys Lyatoshynsky's class because he 'felt existential tragedy of his [Borys Lyatoshynsky] person, which reflects the spirit of the epoch' [Hrabovsky 2017: 33]. Leonid Hrabovsky added that he had the same feelings towards Levko Revutsky but at that time was not aware of it. It was only later that they discovered the truth about the lives of these composers during the 1930s and 1940s [Hrabovsky 2017: 33]. In addition, Leonid Hrabovsky mentioned that: 'Revutsky and Lyatoshynsky were like separate islands [...] in these years when there were so many dilettantes around' [Hrabovsky 2017: 39]. After 1954, during their composition studies, Borys Lyatoshynsky delicately warned his students against the unlimited use of dissonances but 'in general accepted what students were looking for' [Hrabovsky 2017: 33].

In 1956 Andrzej Nikodemowicz, who at that time had already finished his composition studies with Adam Sołtys and started a job at Lviv State Conservatory n.a. Mykola Lysenko, got the opportunity to attend the Warsaw Autumn Festival. Two years later he started his experiments with dodecaphony and serialism and composed *Six Small Studies* for piano. At the same time, Leonid Hrabovsky (who studied composition in Kyiv with Levko Revutsky and Borys Lyatoshynsky) was influenced by the style of Prokofiev. However, he was looking for ways of developing it with more dissonant elements. After an initial 'informational wave' in 1959–1960, he acquired a book about dodecaphony by Hanns Jelinek and started to translate it. Almost immediately after beginning the translation, Hrabovsky (together with Valentyn Silvestrov, Vitaliy Hodziatsky and Volodymyr Huba) started experiments with dodecaphony and serialism. In 1959, the young conductor Ihor Blazhkov started a correspondence with Igor Stravinsky and became very active in looking for scores and recordings of new music. Based on such interests, these composers and musicians formed an informal group, which was later named the 'Kyiv avant-garde group'. Instantly, this group became one of the most influential phenomena in 20th-century Ukrainian music history. It took them only four years to develop from early students' attempts within the 12-tone system to a mature individual avant-garde style. The group established contacts not only with emigrated Ukrainian composers (like Virko Baley and Marian Kouzan), but also with numerous world-renowned Polish avant-garde composers (among them Bogusław

Schaeffer, Krzysztof Penderecki and Krzysztof Meyer), as well as with well-known figures of the avant-garde movement (such as György Ligeti, Pierre Boulez, Mauricio Kagel and Heinz Holliger).

In 1964, several composers from the group presented one of their most prominent works: Leonid Hrabovsky composed *Constants* for four pianos, six groups of percussion and violin solo, Valentyn Silvestrov wrote *Mysteria* for amplified flute and percussion and Vitaliy Hodziatsky composed the first example of *musique concrète* in the history of Ukrainian music – *Four Studies for Tape*. These works presented the full emancipation of percussion instruments, a whole spectrum of sonoristic techniques and experiments with basic electronics. During the following years Leonid Hrabovsky, Valentyn Silvestrov, Vitaliy Patsera and Volodymyr Zagortsev in Kyiv and Andrzej Nikodemowicz in Lviv continued the development of their individual styles in the context of avant-garde experiments, despite being fired from the Composers' Union or from their jobs. These unique stylistic innovations were among the most radical of any Soviet avant-garde composers. For example, Heinz Holliger mentioned in his interview that he often performed pieces by Leonid Hrabovsky and that 'he [Hrabovsky] composed probably the most crazy and most avant-garde music ever composed in the USSR' [Ovchinnikov 2017: 329].

Until the beginning of the 1960s, Ukrainian music looked like a hyperbolised example for a textbook of essays by Theodor W. Adorno. However, from the mid-1960s onwards it was a lot more difficult to reconstruct the influences of political transformations on the stylistic tendencies of different Ukrainian composers. This is particularly because of a rise in Ukrainian SSR tendencies for both cultural and economic opposition (the so-called *hospodarskyi rosrakhunok* or cost accounting at many organisations, factories and institutions) to the conservative course of political apparatus in the late 1960s and early 1970s. It seems that in the case of the 'post-totalitarian regime'² some composers and artists created 'rhizomatic structures' of contacts with other artists who, as Václav Havel described it, 'lived in truth'³ [Havel 2016: 39] and actively developed their styles despite the increasing political pressure and economic problems of the Brezhnev era in the 1970s. However, it is also true that it was only after the regaining of Ukrainian independence in 1991 that the new wave of active development in Ukrainian music really started. This is mainly associated with two phenomena:

- the intensification of experiments with electronic music,
- the institutionalisation of different activities in the field of new music.

2 Here we use this term after Václav Havel [Havel 2016: 15].

3 For example Andrzej Nikodemowicz and Leonid Hrabovsky established intensive contacts with Karlo Zvirynsky and artists associated with his informal underground art school.

2. DEVELOPMENT AFTER 1991

Indeed, in 1991 the first completely electronic piece in the history of Ukrainian music was composed (although it was preceded by several attempts and experiments): *Near entrance* for tape, which Oleksander Shchetynsky composed at the Studio for Electroacoustic Music of Kraków Music Academy in Poland. During 1990, such composers as Yulia Homelska, Leonid Hrabovsky, Pavlo Hrechka, Yuriy Laniuk, Karmella Tsepkoenko, Lyudmyla Yurina and Alla Zahaikevych worked extensively in the field of electronic music. This mainly started with pieces for tape or with synthesisers but after Alla Zahaikevych composed *Et dans un long tournoiement j'entrerais dedans letang celeste* on poetry by Oleh Lysheha for bassoon, double bass, clarinet/bass clarinet and electronics (1996) during her studies at IRCAM, the focus also shifted to more free forms of electroacoustic composition with tape or live electronic performances. Such heightened interest in electronic music was caused not only by a natural curiosity for experiments with tools that had been *de facto* forbidden in the Soviet era, but also by the unique reflection of the rapid flow of the political and economic situation. Describing the future of electronic music, at a time before it emerged *per se*, Edgard Varèse wrote:

Certain transmutations taking place on certain planes will seem to be projected onto other planes, moving at different speeds and at different angles. There will no longer be the old conception of melody or interplay of melodies. The entire work will be a melodic totality. The entire work will flow as a river flows [Varèse 1966: 11].

Establishing festivals of new music like 'Kyiv Music Fest' (Kyiv) in 1990, and especially 'Contrasts' (Lviv) and 'Two Days and Two Nights' (Odessa) both in 1995, marked a completely new cultural attitude to avant-garde music, which became recognisable not as opposition to the governing system, but rather as a sign of the prosperous economic development seen in 'Western' countries. The process of changing the ways in which these festivals were created and developed during the late 1990s and early 2000s mirrors the process of deconstruction of the old Soviet models of centralised, state-supported administration and the move to a difficult, uncontrolled situation of the country's multivectoral political development. The accompanying process of the total devaluation of high art was similar to the one Theodor W. Adorno had mentioned a few decades earlier:

In its origins, radical music reacted no differently to the commercial debasement of the traditional idiom. It was the antithesis to the spreading of the culture industry [...] superiority of mechanisms of distribution – which stand at the disposal of kitsch and bargain-basement cultural goods – together with the socially

manufactured predisposition of the listener, brought radical music into complete isolation [Adorno 2007: 9].

At that time, composers, who usually kept their works within the stylistic idiom of tonal-based, neoclassical or neoromantic styles, composed pieces that went far beyond typical frames, such as *Urlicht-Irrlicht?* for flute solo by Viktor Kaminsky or *Stücke* for piano solo by Bohdana Frolyak, both of which are full of avant-garde energy. These pieces have not only marked important political shifts (like the protests 'Ukraine without Kuchma' and 'Orange Revolution'), but also anticipated processes of the incorporation of Ukrainian cultural and economic activity into the general European context. The economic crisis in 2008 not only froze many economic tendencies and cultural activities⁴ for few years, but also led to the political disaster of the Yanukovych regime in 2010–2014. Much like in the 1960s, the new generation of young Ukrainian composers and musicians chose avant-garde (or in this case post-avant-garde) idioms as a method of political opposition to the regime, and developed a wide organisational activity: in 2010 Ensemble Nostri Temporis renewed its concert activities; in 2011 the first concerts of electroacoustic music were organised at Lviv Music Academy; in 2012 COURSE Masterclasses for new music were established, along with the first festival of electroacoustic music 'Ars Elettronica' (renamed 'VOX ELECTRONICA' in 2013); in 2013 the first festival of audiovisual art 'TETRAMATYKA' was held in Lviv; and in 2014 the Educational Experimental Studio for Electroacoustic Music at the Lviv National Music Academy n.a. Mykola Lysenko was opened. At the same time, the revival of the 'Contrasts' Festival began – it again became an important event for new, experimental music and eliminated programmes full of popular classics.

Of course, these incredible results became possible not only because of the activity of composers and musicians, but also thanks to widespread international financial support. However, this all seems to be far more advanced than Theodor W. Adorno's above-mentioned reaction to the current socio-political situation. And here we can also recall thoughts from the book *Noise: The Political Economy of Music*, published in 1977 by Jacques Attali, in which he wrote: 'Music was, and still is, a tremendously privileged site for the analysis and revelation of new forms in our society' [Attali 2009: 133]. If we analyse all these processes from such a point of view, it becomes obvious that all this activity was a prediction or rehearsal for processes that happened during the Revolution of Dignity and afterwards. In addition, it also signalled the economic process that happened after the Revolution of Dignity: a transition to so-called 'cognitive capitalism', a rapid growth

4 The contemporary music ensemble ...con-sonus (Lviv), founded in 2007, stopped its activity after two years of existence. Another contemporary music ensemble, Nostri Temporis, almost completely stopped its activity between 2008 and 2010.

of the creative sector of the economy, and a growing number of people at local and state government and institutions who understood that ‘it is not culture that needs “business exercises”, it is the market that needs a cultural revolution!’ and that ‘creativity is [...] economically more powerful. Economy is not the driving force, but it ultimately profits when humans think, live and work creatively’ [Goehler 2012: 19]. On the other hand, these processes resemble words by Jacques Attali that: ‘Music is ushering in a new age. Should we read this emergence as the herald of a liberation from exchange-value, or only of the emplacement of a new trap for music and its consumers [...]?’ [Attali 2009: 141].

As Luciano Berio wrote: ‘We can refuse history, but we cannot forget about it, even with the new technologies’ [Berio 2006: 67]. Representatives of the new generation of Ukrainian composers and performers – such as Anna Arkushyna, Yuriy Bulka, Alisa Kobzar, Maksym Kolomiets, Anna Korsun, Ostap Manulyak, Georgiy Potopalsky (aka Ujif_notfound), Yana Shliabanska, Bohdan Sehin, Nazar Skrypnyk, Oleksij Retynsky and many others – are confident not only with new technological and stylistic tools, but also with playing with probability. This is represented by the use of different open forms, randomised or generative processes and a wide spectrum of electroacoustic tools. Frequently they turn to multimedia, interactive and performative works: for example, the installation *Time* by Yuriy Bulka, the performance *Tree* by Nazar Skrypnyk, the interactive sound installation *Verbova* by Yana Shliabanska, Tetyana Khoroshun, Ostap Kostyuk and Liuba Plavska, or the ‘night happening’ at the *finissage* of VOX ELECTRONICA Festival of electroacoustic music. As Jacques Attali wrote:

Music is no longer made to be represented or stockpiled, but for participation in collective play, in an ongoing quest for new, immediate communication, without ritual and always unstable. It becomes nonreproducible, irreversible [Attali 2009: 141].

On the one hand, there is a strong tendency – not only in music but also in contemporary art in general – to ‘disclose a field of possibilities, to create “ambiguous” situations open to all sorts of operative choices and interpretations’ [Eco 1989: 44]. But on the other hand (and this is worrisome), many works by contemporary composers or performers deal not only with open forms, but also transmit something of a feeling of uncertainty – the same uncertainty we could feel in the works by Ukrainian avant-garde composers from the mid-1960s. Even if we just look at the titles of compositions, we can trace the transition from *Light Figures*, *Compressed Light* and *Over Skyline* (around 2013–2014) to *Ende* and *Rejection* (around 2018–2019) among works by Maksym Kolomiets or from *Tales of Brian*, *Nighttime Tales* and *Play* (around 2012–2014) to *Vertigo* and *MAPEBO/Delusion* (around 2018–2020). This tendency might be a reflection of the political degradation of society and immersion into a situation of the total triumph of populism and targeted fake

news, but it could also be a prediction of the more dramatic development of such political, cultural and economic tendencies. Eco says of pointed tendencies that they 'deploy(s) and pose(s) problems in several dimensions. In short, it is an "open" situation, *in movement*. A work in progress' [Eco 1989: 23]. However, as we are immersed into this process we have no way of analysing it with perspective – we can only leave a question mark and summarise it with the words from *Aesthetics* by Georg Wilhelm Friedrich Hegel: 'in art we have to do not with agreeable or useful child's play, but [...] with an unfolding of the truth' [Hegel 1975: 1236].

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SUMMARY

Stylistic changes in the works by Ukrainian composers from the first half of the 20th century clearly show how tightly they were connected with the political situation around them. Works by composers of the 1910s and the 1920s from the eastern and central part of Ukraine (which at that time was occupied by the Russian Empire and later by the Soviets) are typically characterised by much more free and radical experiments than works by composers from the western part of Ukraine (at that time parts of the Austrian Empire, Poland and Czechoslovakia). During the 1930s, the situation changed completely, clearly reflecting the political circumstances at that time. It is, however, much more difficult to reconstruct the influences of such dramatic political transformations during the second half of the 20th century and especially nowadays. Nevertheless, the stylistic diversification of Ukrainian music during the last 60 years allows one to notice some important tendencies that not only reflect the current political situation, but also help to predict some important changes.

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Newski (Russia–Germany), Serhiy Pilyutikov (Ukraine), Bogusław Schäffer (Poland), Gerhard Stäbler (Germany) and others.

In 2009 he received the LODA and Ukrainian Academy of Science Award and in 2010 the Levko Revutsky award in composition. Twice he was a scholarship holder of the Gaude Polonia Programme. In 2006 he studied composition at the Academy of Music in Kraków with Prof. Zbigniew Bujarski. In 2011 he worked at the Studio of Electroacoustic Music (SME) at the Kraków Music Academy and studied electroacoustic music with Prof. Marek Chołoniewski.

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FOLKLOR AND TRADITIONAL MUSIC



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AN OVERVIEW OF TRADITIONAL TECHNIQUES USED IN ESTONIAN THUMB_PICK *KANNEL* PLAYING

This article is about the thumbpick *kannel* as a phenomenon of the Estonian *kannel*-playing tradition. The objective is to give an organological and geographical overview of the instrument and to explain how the complex playing technique emerged. The ethnomusicological background forms the base of my artistic research, and is essential for a traditional musician and a player of thumbpick *kannel*. The article also introduces Aksel Tähnas (1911–1997), an outstanding player and maker of the thumbpick *kannel*. Archive recordings of his playing have been the primary examples for me while learning this instrument, and his style has strongly influenced my personal playing style. The particular *kannel* that I play is also made by Tähnas.

A variation of the Estonian *kannel*, the thumbpick *kannel* (*päkarauakannel*) is a special musical instrument in many ways. It is different from other common *kannel* types in terms of its shape, sound and playing techniques. The specific playing technique of the thumbpick *kannel* is based on a covering technique derived from the archaic *kannel* tradition. For a better understanding of this, we must start at the very beginning of the *kannel*'s history.

The first examples of the *kannel* are instruments of very simple construction. The archaic *kannel* was a small instrument made out of a hollow piece of wood and

had only five or six strings [Tõnurist (ed.) 2008: 78] (see Illustration 1). The idea of how such an instrument may have been used, and for what purpose, can be found in older Estonian folksongs (runic songs). The melodies give us a musical idea of what could have been played on the *kannel*. Verses and texts, meanwhile, suggest that the *kannel* has been played in Estonia for nearly two millennia, because philologists are able to date some of the songs that mention the *kannel* as being approximately this old.



ILLUSTRATION 1. Archaic Estonian *kannel*. Photo of the instrument from the collection of the Estonian National Museum. Eesti Rahva Muuseum, ERM A 292:3.

The simplest (and first) method used to generate sound from such a primitive instrument was probably plucking the strings with the fingertips. It is presumed that it was only at a later stage that the more advanced, slightly louder and rhythmical way of playing emerged – this is the so-called covering technique, which in essence means that the left hand covers the strings that do not have to be used in a chord, while the right hand hits the other strings with a finger or fingernail. The old Estonian expression ‘to hit the *kannel*’ refers precisely to this covering technique. The older so-called ‘small *kannels*’ traditionally had 6–12 strings, which were originally made from horsehair or sheep gut and later from copper wire [Tõnurist (ed.) 2008: 73].

In the second half of the 19th century, a new type of *kannel* came into use, boasting more than 20 strings [Tõnurist (ed.) 2008: 78]. The range of the *kannel* expanded through the addition of both high and low metal strings. This growth went hand in hand with a concurrent triumph of musical thinking based on functional harmony, or ‘three tonal functions’, which outperformed older folk music relatively

quickly. The older *kannel* tradition faded, but it did not disappear completely – although the smaller instruments fell out of favour in the late 19th century, elements of the covering technique transferred to the newer *kannel* to some extent and have been preserved among its players to this day.

The older *kannel* was played mainly on the lap, at a slight vertical angle, whereas the newer *kannel* was usually placed on a table. With that change, the whole wooden body started to resonate. In addition, the newer *kannels* were larger and made of several wooden parts. Bass strings were set apart (three main basses: I, IV and V) [Tõnurist (ed.) 2008: 78], giving the *kannel* a different and deeper sound in comparison to the previous one-piece instrument. When playing the repertoire of newer folk music, the hands were separated in order to play the melody and harmony. However, the position of the older instrument remained, wherein lower strings are located furthest away from the player. Because of the concurrent emergence of the chromatic concert harp and an increase in playing from sheet music (as opposed to traditional playing by ear), the *kannel* was thus ‘turned around’. From the 1950s onwards the newer position prevailed [Tõnurist (ed.) 2008: 79].

In southern Estonia, the new *kannel* was still known as the *kannõl*, whereas in the north of the country it was referred to as the *simmel*. *Simmel* derives from the German *Zimbel* and refers also to the German zither, which prompted the further development of the Estonian *kannel*; thus, the newer type of *kannel* can be called a zither-type *kannel* [Tõnurist 2007: 7–10]. After World War II, the names ‘village *kannel*’ and ‘folk *kannel*’ came into use to distinguish the diatonic 19th- and 20th-century instrument types from the modern chromatic *kannel* [Tõnurist (ed.) 2008: 78]. It was not until the late 1980s that the older type of *kannel* became known as the ‘small *kannel*’ upon its revival.

The thumbpick *kannel* is a particular form of the newer *kannel* and an instrument of newer folk music, but its playing technique is based on the same style of covering and ‘hitting’ strings that originated from the small *kannel*. The melody is played by the left thumb using the thumbpick, while the other fingers do the covering of the strings which are hit by the right hand holding a wooden stick or a modern guitar plectrum (see Illustration 2). In Estonian dialect, the word for a thumbpick, *päkaraud*, means ‘thumb iron’ – referring to the flat metal wire that is wound spirally around the thumb in order to pick the strings with the sharp tip.

While most Estonian *kannel* types have single strings, the thumbpick *kannel* has double strings, and some of these may be placed in octaves, giving the instrument a special, sharper tone colour [Tõnurist 2007: 10]. Plucking the strings with bare fingers does not make the instrument produce its true sound. When playing with a thumbpick and a wooden stick, and with the instrument on a proper wooden table and floor, it sounds louder than most Estonian *kannels*. The objectives in creating this type of *kannel* were that the sound should be as strong as possible so that the dance music played at parties would sound better.

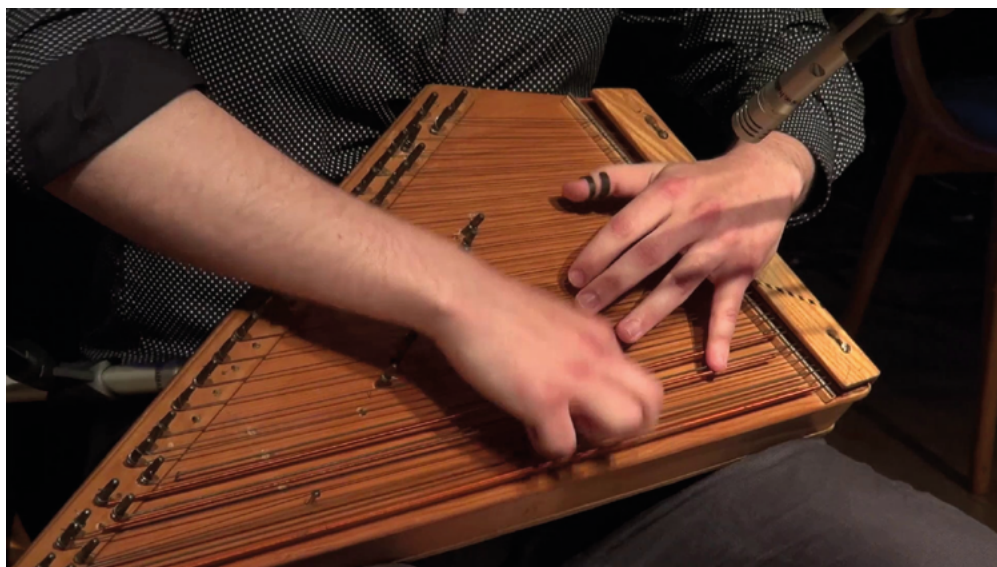


ILLUSTRATION 2. Thumbpick *kannel* made by Aksel Tähnas – an instrument from the author's private collection. Image from a film showing the traditional dance festival 'Sabatants' recorded by Jaanus Vainu.

From the point of view of the development of playing technique, the thumbpick *kannel* is a transitional form – a hybrid and a good example of the first stage of the 'small *kannel*' evolving into the so-called 'folk *kannel*' (and other types of newer *kannel*). The development of the thumbpick *kannel* was complete earlier than that of other contemporary *kannel* types – during the most fruitful period when the newer *kannel* and its playing techniques were still developing, the thumbpick *kannel* was already fully developed [Tönurist 2007: 7–8]. While others were still searching for a suitable technique for playing harmony, as well as a suitable stringing method, the old and convenient covering technique was skilfully being used on the thumbpick *kannel*.

The thumbpick itself is also clearly derived from zither playing. It probably reached people in villages thanks to local masters and merchants who started to make regional versions of zithers and sell them in shops. There are many similarities between the zither (and its variations) and two major types of newer folk *kannel*. The older technique consists of 'picking' the harmony from the continuous row of strings. It can also be seen as the first phase of development, in which the number of strings increased and the thumbpick technique developed accordingly. In the second phase, the 'right' strings were gathered in 'bunches' to form (at least) the three basic tonal functions. In the third phase, the traditionally diatonic *kannel*

became chromatic, academic and modern. The Estonian chromatic *kannel* differs from its relatives because of the addition of semitones at a slight angle to other strings.

The thumbpick *kannel* as a phenomenon first developed and spread only in southern Estonia, in Võru and Tartu counties. Later, towards the end of the 19th century, it spread to other parts of Estonia [Tõnurist 2007: 7] and northern Latvia. In turn, local Estonian migrants took the instrument beyond Lake Peipus and to other parts of the Pskov area, where a special regional form of the Russians' *gusli* evolved from the Estonian thumbpick *kannel*. The technique is called 'playing with a ring' [Tõnurist 2007: 7]. In Latvian tradition the thumbpick is also called a 'ring' and the corresponding playing technique is called 'playing with the thumb' or 'playing through,' which refers to the covering technique that is used.

Most of the playable Estonian thumbpick *kannels* that have been preserved to this day were made by either Elmar Luhats (1908–1991) or Aksel Tähnas (1911–1997), who represent the two main playing regions, Rāpina and Ahunapalu, respectively. As the *kannels* were not tuned in the same way in different localities the covering techniques also varied slightly; therefore, the *kannels* of Luhats and Tähnas cannot be played using the same technique.

The Luhats *kannel* has become better known over time. This was thanks to Elmar Luhats himself and his son Toivo Luhats (1938), who dedicated decades to teaching the instrument and contributed to the nationwide movement of folk ensembles. The idea of naming this particular type of instrument the thumbpick *kannel* (*päkarauakannel*) originated from Toivo Luhats [Tõnurist 2007: 12].

The tradition of playing the Tähnas type of *kannel* has remained a local one. Today there remain only a few older *kannel* players from the time of Tähnas. Tuule Kann (born in 1964) has played a major role in passing on the Tähnas heritage. She recorded the music and memories of the old master on several occasions in the 1990s, and she has since also taken care of many of Tähnas' instruments and preserved the knowledge of how to play these *kannels*.

The Estonian Folklore Archives hold recordings of Aksel Tähnas from 1976, 1986, 1990 and 1995. Tähnas' *kannel* playing was also recorded by Estonian Radio in 1977 and Estonian Television in 1989. In 1982, a selection of the songs recorded by Estonian Radio was published on the album *Rahvapillipalu* (Instrumental Folk Tunes). On the other side of the vinyl record, the legendary Karl Kikas (1914–1992) played the Estonian diatonic accordion.

Aksel Ferdinand Tähnas, from Ahunapalu in Tartu County, started playing the instrument at the age of 15 (in 1926) when his father bought him a local *kannel*. Tähnas learned the basic tenets of playing and picked up his first tunes from the older musicians in his neighbourhood (such as Paul Aarna, Eduard Looga and Alfred Jõepera), who may well have been first- or second-generation thumbpick *kannel* players.

It was only in the 1950s–1960s that Tähnas began making his own instruments, when the *kannels* on which he had learned to play were no longer available anywhere. According to Tähnas, the *kannels* available for sale were all based on other systems and did not allow enough ‘rhythm’ to play. Over time, Tähnas improved his instruments by placing some of the double strings in an octave and by adding strings to the main bass. To boost the sound, he changed the bottom soundboard of the *kannel* so as to be removable, because he discovered that this allows the resonance to transfer even better to the table on which the *kannel* is being played.

Tähnas’ *kannel* has a sound that is strong and clear, and at times crude and even aggressive. It should be kept in mind that Tähnas designed the instrument based on his own playing technique requirements and his vision of a powerful dance music instrument. His characteristic playing style is loud and robust, but also musical and flowing, rhythmically accurate and grooving.

I also play a thumbpick *kannel* made by Aksel Tähnas. This particular instrument most likely dates from the 1970s and was made by Aksel for his son Aivar Tähnas (born in 1958).

Although I have been studying different types of *kannels* since 1992, I only started playing Tähnas’ thumbpick *kannel* in 2013 when I was studying at the Estonian Academy of Music and Theatre. I was given the instrument by Tuule Kann, whom Aivar Tähnas had asked to take care of it. I learned to play it on my own, inspired by the audio and video recordings of Tähnas. It is remarkable that when I played the thumbpick *kannel* for the first time, I had the opportunity to put to good use the skills of playing the small *kannel* and the covering technique taught to me by Tuule Kann in the 1990s. I also received valuable advice from Toivo Luhats, who gave me my first thumbpick – which I use to play the instrument to this day.

Although I can now play most of the Estonian *kannel* types, since 1999 my main instrument has been the Teppo-type diatonic accordion. In the light of my experience with the thumbpick *kannel*, I found myself an equivalent instrument with which I can play the music I love the most. The biggest influences in my thumbpick *kannel* playing style are Aksel Tähnas and diatonic accordion music. I feel that the diatonic accordion and the thumbpick *kannel* are grounded in the same basis, in terms of their general playing style, musical thinking and aesthetic perception. We can, for example, look at their overlapping repertoire, the similar rhythmic structure of the melodies and the steady pulse that is characteristic of dance music. My intention as a musician is also to broaden the traditionally narrow playing opportunities of this instrument.

Finally, I consider it important to mention that in times gone by, *kannels* were tuned by ear using natural intervals, as were other folk instruments. Natural tuning is different from the equal-tempered tuning method used today. Although changes in harmony mean that certain pitches may sometimes sound slightly out of tune in natural tuning, the naturally clean and radiant sonorities in the three main

harmonic functions outweigh these drawbacks. Like Tähnas, I also use natural tuning on the thumbpick *kannel*.

Unfortunately, I never had the chance to meet Tähnas. When Tuule Kann took several of her students to Aksel's 85th birthday party at his home in 1996, I was away on a concert tour in Poland with the St Michael's Boys' Choir, where I sang and played the chromatic *kannel*. Fortunately, I later met and played music with one of Tähnas' co-players, Johannes Arike (born in 1932), who was living in Järvelja. Playing with him has confirmed for me that I have approached Tähnas' *kannel* in the right way and that I have been accepted into this tradition.

Within the Estonian *kannel* tradition, the thumbpick *kannel* has been a local phenomenon that is still relatively uncommon. Many people are not even aware that the instrument exists. Fortunately, at this point in time where there are still a few older players surviving, several young *kannel* students have become interested in the thumbpick technique and started learning it, so hopefully the tradition will continue. My aim as a traditional musician has been to raise awareness through showing the potential of the thumbpick *kannel* as a modern musical instrument. I dedicated the album *Päkarauakannel* (2019) to the memory of Aksel Tähnas and hope that my music will help his heritage resound well into the future. The album was awarded the Genuine Traditional Music of the Year prize at the Estonian Folk Music Awards in 2019.

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SUMMARY

The traditional Estonian zither (*kannel*) exists in many forms, one of which is the thumbpick *kannel*. It differs from other *kannels* in its shape, sound and playing techniques. *Kannel* has been played in Estonia for 2000 years, a period during which the instrument has undergone a vast evolution of its own. The archaic *kannel* was small and had only five or six, later up to 12 strings. One of the main

playing techniques involved covering some of the strings while strumming the open strings, which would produce a chord. In Estonian, this technique is called 'hitting the *kannel*'.

In the latter half of the 19th century, European zithers and *zimbel*s (hammered dulcimers or *cymbaly*) started to make their way to Estonia. As local craftsmen began to favour the larger form of the instrument, the smaller *kannel* had all but disappeared by the end of the century. The thumbpick *kannel* is an example of how the elements of older playing technique were transferred to newer (zither-type) *kannels*.

The article gives an overview of the geographic range of the thumbpick *kannel*, the masters of the instrument, the influence of the zither and *zimbel* on different newer types of *kannel* and the restoration of the smaller *kannel* in the late 20th century. It also introduces the traditional technique of playing the instrument.

JUHAN UPPIN

Born in 1984, a versatile Estonian diatonic accordion and *kannel* player whose music is deeply rooted in tradition. He began his *kannel* studies in 1992 and started to play the Estonian diatonic accordion on his own in 1999. Uppin earned his Master's degree in music in 2015 after researching the playing style of Karl Kikas, the most influential Estonian diatonic accordion player in the tradition, and is now continuing the research as part of his doctoral studies, describing how the traditional playing style developed in the 20th century.

Uppin has released five solo albums and is also a member of two folk groups. He teaches the Estonian diatonic accordion and traditional music in different institutions and has been the artistic leader of folk music in Estonian Song and Dance Celebrations three times. Since 2018 Uppin has been the first and until now the only holder of the title of the Traditional Musician of the Republic (*Vabariigi Pillimees*).



Natalia Zumbadze

Vano Sarajishvili Tbilisi State Conservatoire

FOLK SONG – AN EXPRESSION OF THE GEORGIANS’ NATIONAL IDENTITY

Georgia, a small country in the Caucasus between the Black and Caspian Seas, is known to the world for its alphabet, its secular and sacred architecture, its diversity of vine grapes, its viticulture and its cuisine, but a particular treasure of the Georgians is traditional music in the form of songs (a term that here and hereafter refers to the rural, peasant branch of Georgian folk music, which is original and unique) and chants.

The singing tradition is central to Georgian music. Songs perfectly reflect the musical genius of the Georgian people and the rare originality of our music. More modest is the role of musical instruments and instrumental music – the main function of an instrument is accompaniment, with purely instrumental music being relatively rare. The Georgians’ highly developed vocal thinking and basic vocal music regularities are also reflected in both songs with instrumental accompaniment and individual instrumental tunes. However, due to the limited possibilities of the instruments, these songs and tunes cannot be considered as equal to *a cappella* songs or manifest the complex musical texture of a developed song.

Georgian folk song has attracted the attention of foreigners (thereby also bringing attention to Georgia and the Georgians) – our homeland and its residents

evoke the association of song and singers in foreigners: according to Peter Tchaikovsky, the Georgians are 'sweetly singing people', for they live in a land richly rewarded by God and nature; Mstislav Rostropovich thinks that not only people but also nature sings in Georgia; as Romain Rolland notes, 'Georgian song is brilliance; happy are the people who have such songs'; Josef Ratici points out that the nation that possesses such tunes and songs will never die out; and according to Chingiz Aitmatov 'Georgian song is art, with the rarest balance and power of spiritual influence' – it is a God-given talent [Rodonaia (ed.) 2011: 3, 64, 52, 64].

Songs and chants reflect the distinguishing features of the Georgian nation – love for God and one's neighbour, lively spirit and mutual assistance. Thanks to these qualities Georgian music is unique, and it fascinates foreigners. It is no accident that foreigners have sung Georgian songs since the 1970s. To the question of what attracts them to Georgian song and what is special about it, they answer: its moral nature (Yamashiro Shoji, director of the Japanese ensemble Geinoh Yamashirogumi) and 'the friendship, compassion and assistance that are inveterate in the song' (Franklin Kane, director of Paris-based ensemble Marani) [Zumbadze 2003: 541]. It is clear that around the civilised world Georgian song is a means of enriching spirituality.

Singing has always played an important role in Georgian people's lives. In the recent past, it has accompanied all aspects of rural peasant life: birth, lulling or waking up a child, illness and praying, work and entertainment, weddings and mourning, and religious celebrations. Music was always inseparable from both urban life and ecclesiastical liturgy, apart from during the Soviet epoch.

To understand the essence of Georgian song and chant it is necessary to know what they mean for a Georgian, what place they hold in a Georgian person's life.

As the great Georgian writer, poet and publicist Ilia Chavchavadze notes, 'song is an aspiration', which is different for every nation: 'a Georgian suffers in a different way, with a different tune, unlike a French or a German; he is happy in his own way and the expression of joy is also different' [Chavchavadze 1886: 133]. The archpriest and chanter Polievktos Karbelashvili compares the loss or change of native songs and chants with the loss of the mother tongue or the motherland itself [Karbelashvili 1898: 8–9]. Linguist Arnold Chikobava believes that, after language, folk song – a true confidant of Georgian people – is the next to manifest the essence of a nation [Chikobava 1978: 5].

For the Georgians, singing and chanting are means of expressing and preserving national identity and essence. They are given special attention: we always draw boundaries between folk and authored songs, rural and urban vocal traditions, new and old layers of rural singing, ecclesiastical and feast hymns.

Musicologist Nana Kavtaradze thinks that for Chavchavadze folk song is an expression of the chief goal of his national concept: to preserve its essence among other nations and to strengthen it through originality [Kavtaradze 1988: 3].

According to musicologist and publicist Givi Orjonikidze, folk song is the source of the national independence and originality of Georgian music [Orjonikidze 1985: 195]. The scholar draws attention to the content of the notion *national*, relating it to folk music and its vocal specificity; according to him ‘national’ implies something where ‘specific intonation, harmonies and rhythmic model of the Georgian musical thinking’ is manifested [Orjonikidze 1985: 140]. As Orjonikidze explains, *specific* is a real contribution of a culture to the treasure of humanity, created ‘by the uniqueness of life, social-psychological state, temperament and creed’; a contribution whose loss makes the value of culture doubtful. *Specific* is most strongly manifested in folklore, and therefore this is the primary tool to reveal national essence [Orjonikidze 1985: 155].

This paper discusses the features of Georgian song that determine its specificity. The exclusiveness of Georgian music is manifested in its stylistic (dialectal) diversity, harmony, mode, forms and style of performance – especially its polyphony. Thus, the focus of the paper is on polyphony.

Georgian/Australian ethnomusicologist Joseph Jordania suggests that the existence of polyphony or monophony in vocal art is one of the most important features of any given musical culture [Jordania 2005: 17]. Polyphony is considered foremost among the aspects of originality and uniqueness of Georgian song. These factors are determined by the nature, role and significance of polyphony in Georgian music, as well as the rich and ancient traditions of polyphonic singing, multiplicity of polyphonic forms, diversity of types and the high level of their development. These aspects are what distinguishes Georgian polyphony from similar cultures among other peoples. UNESCO proclaimed Georgian polyphonic singing to be a Masterpiece of the Oral and Intangible Heritage of Humanity in 2001.

Georgian song is generally associated with polyphony. Speaking about song, the Georgians always mean polyphonic singing, and never single-part melodies. When Chavchavadze discusses the similarities and differences between Georgian songs and their European and Asian cousins, he implies multi-part songs, ‘secular or sacred, performed necessarily with bass’ [Chavchavadze 1886: 135]. The difference ‘perceived by ear’ allows Chavchavadze to evaluate our songs accompanied with bass as ‘self-originated, self-existent’, and a complete novelty for music history and theory [Chavchavadze 1886: 135–136].

This special polyphony is the main reason for foreign musicians’ admiration of Georgian song. As Ratili says, many Georgian polyphonic songs are true symphonies; in Alan Lomax’s opinion, Georgian polyphony may be the source of not only European polyphony but also world polyphony; Boris Asafiev notes that ‘Georgian polyphony amazes and makes one worship the musical genius of Georgian people’; Rostropovich thinks that Georgian song has no competition in terms of polyphony; and Izaly Zemtsovsky believes that any type of multi-part singing that does not exist in Georgia cannot be considered polyphony [Rodonaia (ed.) 2011: 52, 45, 64, 32].

Also noteworthy are foreign performers' evaluations of Georgian song. In Yamashiro Shoji's opinion, Georgia is the most important and unique centre of polyphony, the oldest and most developed in the world; Carl Linich, director of the USA-based trio Kavkasia, thinks that even Bach himself would have been inspired by complex and wonderful polyphonic Georgian folk songs [Zumbadze 2003: 541].

What is the essence of Georgian polyphony? What does polyphony mean for Georgian song?

The essence of Georgian polyphony is the tuning of *bani* to the melody. According to Georgian scientist and writer Sulkhani-Saba Orbeliani, *bani* means tuning another voice [Orbeliani 1991: 94]. Today *bani* implies a deep, low voice or bass. The outstanding historian Ivane Javakhishvili considers that this term acquired its meaning of low voice-part later [Javakhishvili 1938: 305].

For the Georgians, singing with bass – i.e. polyphony – is a necessary condition for singing. The Georgians believe that the bass is a jewel, the beauty of a song; it adorns a song just like the red apple adorns the Garden of Eden [Javakhishvili 1938: 321–322]. Based on the quote from the historical poem *Shahnavaziani* by the 17th-century poet Peshangi Khitarishvili, Javakhishvili concludes that in the 17th century the Georgians considered polyphony to be *sweetness* [Javakhishvili 1938: 319]. I think that according to the aforementioned quote, *sweetness* does not refer to polyphony itself but to a song; correspondingly, 'sweetness with polyphony' is polyphonic singing. It is noteworthy that in old Georgia there existed a special term even for birds' harmonious singing [Javakhishvili 1938: 322].

In olden times, the bass was a necessary condition for a kind of lament, such as keening. This fact is confirmed by the existence of the term *zruni* [Javakhishvili 1938: 321], which implies bass for keening [Orbeliani 1991: 287]. According to tradition bearers, weeping without bass is as bad as singing without bass [Zumbadze 2010: 358]; this indicates a widely accepted fact among Georgians that a song without bass is no good. Javakhishvili considers that bass tuning in every possible case is characteristic of the Georgians. He writes:

For the Georgians single-part singing was not as attractive as multi-part singing. In any case, the Georgians thought it was better to sing with tuned bass and whenever it was possible they preferred to have bass accompaniment [Javakhishvili 1938: 321].

Polyphony is in the nature of Georgian folk song, forming its essential characteristic feature. Polyphony is encountered in all parts of Georgia, and it is the main criterion for dividing Georgian musical language into dialects [Garakanidze 2011: 20]. Collective music-making in Georgia itself creates the conditions for polyphony – it is the means for establishing intonation relationships for the participants. To my question: 'is bass necessary in *Gonja*?' (a women's ritual song) the performers responded: 'yes, of course! Several women would gather and walk around!'

[Zumbadze 2010: 358]. According to this definition, having several people walking during the *Gonja* ritual is indicative of polyphonic singing.

Unfulfilment or even the possible inconsistency of ancient polyphonic singing traditions, which usually results from the performance of a song in a non-traditional setting (by traditional setting, I mean the natural time and place of performing songs in the village, by performers within the tradition), is accordingly reflected in the performers' behaviour, singing and sayings. In some cases, the bass is so essential for tradition-bearers that they refuse to sing without it. 'I can organise such keening that you won't refrain from weeping, but there are no bass-singing women, they have gone to the corn field' said a renowned weeper from the village of Shilda (Kakheti, East Georgia) to the people who had come to record her [Zumbadze 2010: 358].

The singing, sayings and behaviour of tradition-bearers are never accidental, as they are the manifestations and means of protection of the performance norms accumulated in their consciousness over the centuries. A lone performer, torn from the traditional polyphonic performance environment and the participating collective and deprived of the opportunity to intonate with them, often unites the elements of different voice-parts of the song in a single-part melody, primarily favouring the bass (see Example 1). Steps II and I of the mode, which in traditional polyphonic examples belong to the bass part (see Example 2), are introduced by the performer in the presented melody; this can be explained as a solo performance of a polyphonic song and an attempt to reflect its harmony horizontally. The performer also includes bass elements in his voice-part if another participant in the song follows him in unison (see Example 3). The descending glissando-like movement from step IV to step I and downward jumps from step IV to low step VII of the mode – steps within general bass competence – indicate different sounds to be sung by the second performer in a nod to polyphony, the only correct method of collective singing.

di - de - ba da ghme - rtsa di - deb, ho, ho,
 is u - p - ro da di - de - bu - li, ho, ho,
 ta - ma - m - re da kve - la ts - mi - da, ho, ho

EXAMPLE 1. *Dideba*, fragment. Based on: Zumbadze [1997: example 38].

kvesh ga - ush - li
 kha - li - cha - sa, i - av - na - ni - na
 li kha - li - cha - sa, i - av - na - ni - na

EXAMPLE 3 (PP. 158–159). *Iavnana*, fragment. Based on: Zumbadze [1997: example 45].

In Georgia, specific solo songs (e.g. lullabies) also contain the potential for polyphonic development and characteristic features of polyphonic thinking, which makes them fundamentally different to similar examples from monodic cultures. In lullabies from Svaneti (West Georgia), the existence of a low step VII of the mode – a major element of Georgian polyphony, characteristic even in its simplest manifestations – is explained by polyphonic musical thinking, a feeling of hidden vertical harmony and the need for bass tuning to one’s own singing (see Example 4). This is also implied by Jordania, who notes that it is typical for the repre-

Moderato

na - ni, na - ni, na - ni - lo, na - na - i - la, na - ni - lo. si le - rdi - ak
 le - mchi - ak, na - na, be - bsi - r, na - ni - lo. na - na - i - la, na - ni - lo.

EXAMPLE 4. *Nanaila*, bars 1–10. Based on: Chokhnelidze (ed.) [2004: 13].

sentatives of multipart cultures to understand single-part melodies only as part of polyphonic texture [Jordania 2005: 17]. Especially noteworthy is the existence of signs of polyphony in lullabies from Lazeti (West Georgia). This fact allows for the supposition that the genres of collective singing from this region were polyphonic in the past (it is well-known that the old tradition of polyphonic singing has not survived in Lazeti – some of the polyphonic songs in today’s stage performances are recent) [Zumbadze 2010: 355].

Monophony in Georgian lullabies is conditioned only by their function. A change of social function and collective performance resulted in the creation of polyphonic lullabies [Kalandadze 1987]. Examples of these are three-part Kakhetian, Svan, Megrelian (West Georgia) and Gurian (West Georgia) *Nana* songs (*Nana* being the common name for lullabies in Georgian), which belong to the category of lyrical songs and are usually sung by men (see Example 5).

Andante

EXAMPLE 5. *Sisatura*, bars 1–7. Based on: *Kartuli...* [1971: 89].

In short, it can convincingly be stated that the saying ‘two Georgians together is already polyphony’ has a real basis, because, as a rule, in Georgia the originator of a song will be joined not in unison but in a different voice-part – generally a bass or bottom voice. Co-intoning voice-parts with a different function is a natural demand for the Georgians, because Georgian musical thinking is of a polyphonic type.

Musical instruments in Georgian life are also related to polyphony. The basic function of an instrument – to accompany singing – implies tuning the bass to it. In everyday Georgian musical practice, an instrument can accompany both single-part and polyphonic songs (although the accompaniment of a polyphonic song is apparently a later occurrence). This takes on a special role when the singer is alone and there is no one nearby who could join to sing a polyphonic song. In such cases, an instrument replaces other singers as it performs their parts. In fact, an instrument is a useful solution for a lonely Georgian as it enables him or her to sing a polyphonic song. Ethnologist Manana Shilakadze’s information speaks in favour of this view: *panduri*, *chonguri*, *changi*, *chianuri* or *gudastviri* (Georgian musical instruments) mainly accompany single-part songs [Shilakadze 1970: 29, 45, 54, 62, 77].

The fact that instrumental accompaniment to solo performance stands in for multi-part singing is also confirmed by the dual existence of the same songs – polyphonic without accompaniment, and single-part with accompaniment. Examples of these are: Kartlian (East Georgia), Kakhetian and Imeretian (West Georgia) songs *Iavnana* recorded as two- or three-part *a cappella* examples and as single-part songs accompanied by *panduri* or guitar; the Svan song *Dala kojias khelghvazhale* which is known both as a three-part song without accompaniment and a single-part song accompanied by the *chuniri* (a Georgian musical instrument);

and the Rachan (West Georgia) *Tseretelma dagvibara*, which is documented in both three-part and single-part examples with *chianuri* accompaniment.

Also interesting in this regard are Tushetian (East Georgia) songs, which have survived as single-part examples, including those with instrumental accompaniment. According to Tushetian informants ‘if they do not have an instrument at hand, they sing the song with bass’ [Maisuradze 2015: 26]. It turns out that instrument and bass can replace one another in the song. The ethnologist Nino Maisuradze thinks that ‘to some extent, *garmoni* (a musical instrument) may have replaced the function of bass in two-part songs’ [Maisuradze 2015: 28]. In this case, the instrument obviously has the function of bass as its substitute. According to Maisuradze, numerous Tushetian single-part songs are accompanied by an instrument, but they have been documented without this accompaniment; the scholar believes that Tushetian songs are intended to be in two parts [Maisuradze 2015: 25–26, 29].

The fact that instrumental accompaniment means bass tuning can also be seen from Georgian folk poetry. In Khevsuretian (East Georgia) verses, the *panduri* is directly referred to as a bass tuner or supporter of a singer, but a tune played on the instrument is referred to as bass [Javakhishvili 1938: 304, 301].

Bearing in mind the aforementioned, it is logical to consider solo performance with instrumental accompaniment as being polyphonic.

The most common among the two-, three- and four-part forms of Georgian vocal polyphony is three-part singing. Three-part construction is also common in Georgian traditional ecclesiastical chanting. This similarity is not accidental. In his work *Commentary on the Philosophy of Prokles Diadochos and Plato*, which contains the oldest written information about the polyphony of Georgian sacred music, Georgian theologian and philosopher Ioane Petritsi (11th–12th century) explains the harmony achieved by the unity of three voices (*mzakhri*, *zhiri* and *bami*) as coming from Holy Spirit [Sukhiashvili 2016: 24]. According to scientist and writer Ioane Batonishvili, the Georgians consider three-part chanting and singing (with *mtkmeli*, *maghali bani/modzakhili* and *bani/mobane*) ‘pleasant to hear’; it would not be so if any of these parts were missing [Javakhishvili 1938: 319–320]. Singing in three voices, or three-part harmony, is the only natural way for the residents of some of Georgia’s regions, whose ancient polyphonic singing tradition is characterised by exceptional stability. In this regard, the most noteworthy is Svaneti. The observation of Georgian musicologist-theoretician Vladimer Akhobadze suggests that the Svans cannot sing a three-part song in two voices, and definitely not in one voice. In 1950 residents of the village Vichnari were asked to sing songs for a field expedition, but they refused; they knew the songs but they could not imagine singing without the second voice – to say nothing of single-part singing. The team managed to record the songs later when the second-part singer joined the session [Akhobadze 1965/66: 6].

Two-part singing is much rarer in Georgia, but developed four-part singing is encountered in Gurian and Acharan (West Georgia) corn-field (*naduri*) songs. However, similarly well-developed folk music and three-part corn-field songs, analogous to the Gurian-Acharan examples, have been found in Imereti (the region adjacent to Guria), leading some to think that four-part examples may have also been known here, although they were not found and recorded in proper time.

Polyphonic musical thinking among Georgian people is also reflected in the terms found in vocal parts. Georgian musicologist-folklorist Mindia Zhordania notes that according to incomplete data there are more than 60 terms of local origin surviving in folk life mode and preserved in old sources [Zhordania 1973: 103]. Discussion of these terms is beyond the scope of this article, so as an example I will list the names of only the high voice-part of Georgian songs. In different cases, it can be referred to as *modzakhili/maghali bani*, *krimanchuli*, *ts(v)rili* or *gamkivani*. All those listed, except for the first one, are specific voice-parts; their melodics differ in characteristic intonation/rhythmic-intonation formulas. The basic voice-parts in three-part Georgian songs are: *mtkmeli* (leading voice and chiefly the beginner, singing the main melody and verbal text; usually the middle part, second in pitch); *modzakhili* (the voice-part that follows *mtkmeli* and depends on it; usually a high voice, first in pitch) and *bani* (the voice tuned to *mtkmeli*; a low voice, third in pitch). Here we should note the unusual folk tendency for classification based on the meaning of voice-parts rather than pitch: the middle part of Georgian songs, *mtkmeli*, is the leading voice and considered first voice, while the part to follow it, *modzakhili*, is the second voice [Zhordania 1973: 124–125].

In ancient Georgia, instrumental parts were also given the names of voice parts: for example, in Guria *chonguri* strings are referred to as *damtskebi/mtkmeli*, *modzakhili*, *bani* [Javakhishvili 1938: 173] and *mtsili* [Shilakadze 2007: 210], while in Racha the pipes of *gudastviri* are termed *damtskebi/mtkmeli* and *mobane* [Javakhishvili 1938: 192–193].

The Georgians' attitude to three-part singing as a particular aesthetic category is also reflected in stage performance – except for rare, specific ethnographic groups, the repertoire of folk ensembles is comprised of three-part songs. This in fact completely excludes the performance of examples from the regions known for two-part vocal tradition (Pshavi, Gudamakari – East Georgia and Achara) and solo-genre examples from all parts of the country.

Today, following fundamental changes in rural lifestyle and human relations, the role of singing in Georgians' lives has also changed – it is not as important as before. Georgian polyphonic song – famous for friendship, compassion and support – accompanies everyday life only in rare examples (including feasts and singing families). In many places, polyphony has been replaced by single-part singing with instrumental accompaniment. In villages deserted by local residents, it is increasingly difficult to find connoisseurs of folk songs, especially to collect a group

for recording polyphonic songs: at least three people are needed for a three-part song, six people for an antiphonal song, and at least eight for a four-part antiphonal song. Currently, the basic centres of polyphony are the folk ensembles functioning in the regions and capital city of Georgia.

Despite major changes, polyphonic singing remains the expression of the Georgians' national identity. It is specially taught to children at folk schools, studios and ensembles, and folk song accompanies the commemorations held for Georgia's freedom and independence.

Finally, I want to finish the topic with Orjonikidze's evaluation of Georgian folk song, which is hard to disagree with:

There is a combination of strict constructive instinct and improvisational freedom in the polyphonic and harmonious structure of Georgian song, and its individual characteristic development principles. All this turns Georgian song into such an example of musical thinking, which assumes the importance of a peculiar and at the same time ideal standard for European culture; with this it inspires all outstanding musicians, regardless of nationality or artistic-aesthetic aspirations [Orjonikidze 1985: 195–196].

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SUMMARY

The paper discusses the features of Georgian rural songs which make these songs special and distinguish them from other peoples' songs; the features thanks to which the Georgians express and still maintain their national individuality.

Polyphony is the main criterion for defining identity, however, this identity is also manifested in dialectal variety, mode, harmonic language, metre and rhythm, forms and manner of performance.

The focus of the paper is polyphony. The exclusiveness of Georgian polyphony, together with its form multiplicity, variety of types and high level of development, is explained by its nature, role and significance in Georgia.

Georgian song is associated with polyphony. Speaking of song, a Georgian always implies polyphonic singing, not monodic. The essence of Georgian polyphony is tuning the bass to the melody. In the Georgians' understanding, the bass is the beauty of a song, neither song nor even keening is considered good without the bass.

In Georgia, collective music-making is usually polyphonic. However, specific solo songs also include the potential for polyphonic development and characteristic features of polyphonic thinking. The ancient tradition of polyphonic singing is also reflected in performers' statements and behaviour.

The most common form of polyphony is three-part singing (two- and four-part singing are also encountered). Georgian traditional chanting is three-part as well. Three-part chanting and singing are what the Georgians consider pleasant to hear.

Despite fundamental changes in the role and significance of singing in rural life mode, it still remains an expression of the Georgians' national identity.

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SOME PECULIARITIES OF THE MUSICAL SYSTEM OF GEORGIAN ECCLESIASTICAL CHANTING

The harmonic and textural peculiarity that is characteristic of Georgian church polyphony was created as a result of traditional Georgian multipart thinking. At the same time, chant that stems from this primary function is based upon canonical text and a musical melody that is organised using *Octoechos*. Georgian chant compositions are created through the use of these **predefined melodic formulas-moduses**. These ready-made melodic formulas deliver not only the main idea but also the concentrated preconditions that define the direction of the polyphonic embodiment of the monophonic (one-voice) model. Therefore, we can say that Georgian chant is formed through the multipart transmission of an original single-part model delivered in the first (upper) part of the chant.

1. TEXTURAL ORGANISATION AND TYPES OF POLYPHONY

Each chant is characterised by a number of musical and liturgical *limits*. When considering the process of forming polyphony we should note the different functional

roles of the different parts in the various textures of the chants, using the principles of main voice and subordinate voices. On the one hand, we can see that each part is completely independent, but on the other, we can also identify ongoing coordination with the existing melody as first stated and defined in the upper part; this presents an interesting mix of horizontal and vertical parameters.

In my previous research, I defined the style of Georgian chanting polyphony as a melos-type polyphony [Chkheidze 2017]. The musical structure of a chant is oriented towards the regularity of melodic development in all the voices. In other words, the main tune is always at the centre of a composition, and the principles for constructing the surrounding musical tissue are designed to create a full and clear presentation of the melos features. The result of this is a poly-melodic polyphony manifested in various forms: the main tune can be doubled by the accompanying voices (see Example 1), or doubled by just one of them while the third develops another melodic line (see Example 2), or there may be a variant of the main tune that unfolds from the melodic material of the original (see Example 3).

♩ = 140

კვერ - თხი ი - ე - სე - ს ძი - რი - სა - გან
 kver - tkhi i - e - se - s dzi - ri - sa - gan

EXAMPLE 1. *Kvertkhi Ieses Dzirisagan* [The rod of the stem of Jesse] (Shemokmedi School). Based on: Shugliashvili [2014].

მღვდელ - თა ხარ ბრწყი - ნ-ვა - ლე -
 მღვდელ - თა ხარ ბრწყი - ნ-ვა - ლე -
 mghvdel - ta khar brts'qi - n-va - le -

EXAMPLE 2. The Meeting-Chant of the Bishop (Gelati school). Based on: Erkvanidze [2001].

EXAMPLE 3. Refrain to the 9th Cantic of the Nativity of Christ: ‘Magnify, Oh my soul, the Virgin.’ Based on: Koridze [1914].

In samples of various styles of Georgian chanting traditions, and also in the samples of various styles from within the same tradition, we can identify several different forms of polyphony: both heterophonic styles and complex poly-melodic varieties using voice crossing techniques and rhythmic heterogeneity of the voices.

Looking at the above-mentioned styles, we can see that the principles of polyphonic development in chants are governed by **variance**, the exact details of which are different across the various schools (for example the *Svetitskhoveli* School, *Shemokmedi* School and *Gelati* School) and different styles (plain, ornamented, embellished (*chreli*)). However, the underlying principles remain the same throughout: chanting styles are based on **repeats with renewals, variance modifications** and **ornamentation**. The form of a chant is created as the consequence of a complete construction using stanzas, where each construction is usually built up of variants of the first stanza (or of any of the previous stanzas).

Imitativeness is not a characteristic found in Georgian chant, partly because the principle of imitation is alien for all Georgian musical thinking (as can be seen from examples of Georgian folk music). The rejection of imitativeness is also conditioned by the nature of the element *to be polyphonised* – i.e. the nature of the main melodic tune. Usually, the main impulse of an imitative polyphony is a short musical thesis, or a short motif with several tones; this determines the idea of development, based not on the horizontal unfolding of the melodic process, but through transferring the given theme-thesis or symbol from voice to voice by means of

imitation, complex counterpoints, sequences or canonic sequences, repeated canons and motif combinatory techniques. This 'diagonal development' process determines the formation of the *melos*. All of these aforementioned techniques contradict the underlying principle of melodic development in Georgian chants as they rule out the unity of melodic thought (which, as previously mentioned, is a primary condition for a Georgian chant).

When discussing the principles of organisation for the multipart tissue of a chant, we should consider the vertical parameter and the interrelation of the voices. In Georgian chants, another important principle coexists alongside the idea of the horizontal development of the *melos*: the idea of a constant vertical coordination among the subordinate voices with the principal voice always on top of the texture. The leading role of the top voice in the formation of the polyphonic tissue of a chant is confirmed not only by theoretical research in Georgian musicology,³ but also by the names of the voices and by the remarks and opinions of chant tradition bearers.⁴ The principal voice is called *mtkmeli*, while the names of the other two voices are defined by their relationship with the principal voice and their register subordination: the bottom voice is called *bani* (bass) and the middle voice *maghali bani* (high bass). Both of these names outline the function of vocal tuning and the role of either matching or coordinating with the top voice. With regard to the adjective 'high', this implies something sounding in a higher register than the bass (the latter sometimes also referred to as 'low bass'). Thus, the textural functions of the voices differ from one another, according to the principle of main and subordinated units. Prominent musicologist Tatiana Bershadsкая calls such forms of polyphony **different functional** or **homophonic polyphony** and links them with the sub-vocal (*podgolosochnaia*) polyphony of subsidiary voices [Bershadsкая 1978: 17]. Considering all parameters, this term is also relevant for the texture of Georgian chant, where the features of polyphonic and homophonic texture are revealed simultaneously.

The textural function of the voices (in this case the coordination of one main tune with the other voices) is also shaped quite evidently in other Christian polyphonic traditions. Particular mention should be made of the Russian three-voice 'minuscule polyphony', where the voice providing the main tune is called 'way' (*nytb*); this line presents the tune (as if investigating the way forward) while the other two responding voices place it between them and tune their sounds from above and below according to certain rules [Konotop 2005]. In Georgian chant examples, as well as in other polyphonic traditions that work within the parameters of the *melos* concept (such as Western European polyphony before the middle of the 12th century, and Russian 'minuscule polyphony'), the three-part chant structure is always formed in the following way: the pair formed by principal voice and one accompanying voice tying in with the second pair formed by the same principal and the other accompanying voice. In Georgian chants these pairs are formed by coupling the top and bottom voices; and the top and middle voices. In a similar

style to Georgian chant, Russian polyphony (minuscule polyphony) is also formed through the interplay of two pairs of voices: the bottom-road and the top-road.

This binary function of the voices – independent on the one hand, and on the other hand in constant coordination with a preliminarily determined tune in one of the voices (always the upper voice in the Georgian tradition) is an original form of interrelation between the horizontal and vertical parameters.

In melos-type polyphony, the variant of the accompanying voice initially appears as a melodic improvisation of the main tune of a chant, as if imprinted in the memory of a chanter. The accompanying voice is a reflection or an echo of the principal voice. **This is why, in the texture of Georgian chant, the coordination of each accompanying voice with the upper (principal) voice is always evident.**

The vertical parameter is predominantly co-sounded, with the coordination of the voices in a chant being strictly controlled in fifths and octaves. The free movement of voices has a sectional character that remains strictly within the octave-fifth frame projected in the vertical, with the embroidered melodic ornaments rather like embroidery within the prescribed scheme. Units within this framework use consonances coordinated in the vertical sphere – the supporting octaves and fifths in plain-mode chants are concentrated under the *punctus contra punctum* principle, but they are distanced in ornamented chants. In *chreli* chants, the vertical distance between the coordinated sections is increased. Here we encounter such large intervals that the action of the vertical parameter is brought to a minimum. Such sections represent the balance of vertical and horizontal coordination. Thus, for Georgian chants the organisational logic of polyphonic multi-part singing can be formulated as below.

The formation process for polyphony works in a linear fashion, with the material for the process provided by melodic (semantic) lines that seem, at first glance, to be equal. Each voice follows its own path of development, particularly in complex polyphonic forms. At the same time, in the poly-melodic tissue of a chant the top voice – which performs the main tune – always keeps the primary importance, never changes its position in reference to other voices, and can be functionally distinguished from them. The melodic material of the voices is subject to vertical (synchronic) coordination and has solid support in the form of the octave-fifth framework. Thus, **in Georgian polyphonic multi-part chanting the vertical parameter appears to be the basis for voice correlation, and the horizontal parameter the method of its formation.**

As evidenced by the analysis presented here, the polyphonic multi-part style of singing established in the Georgian chanting tradition is characterised with specific features that can also be traced in other chants from other traditions. This suggests that these specific features have been preserved through all stages of the historical development of Georgian chant. The presence of similar forms in Western European academic music (developed between the 9th and 12th centuries) and

in the Russian chant tradition (15th century) indicates that this is not a temporary phenomenon in Georgian chant (i.e. connected with a particular stage of development), as it was considered to be within the development stages of Western European polyphony. The style is clear, even in chants with extremely developed polyphonic texture, such as Georgian chant.

2. HARMONIC SYSTEM

The leading function of the main part not only forms the characteristic musical texture and the binary approach to the functions of parts, but also conditions the **original principle of the harmonic organisation of the musical tissue**.

In Georgian church chant, the initial material is the melody-model (modus) and the subsequent stage is its polyphonic realisation. Thus, the melodic model (*cantus firmus*) and its modal intonation nature hold special importance in the formation of a chant's musical tissue. The main melodic line of the Georgian church belongs to the coordinated type of functional motif organisation, according to the famous musicologist Eduard Alekseev's classification [Alekseev 1976], where the highlighting of the main tone and its definition as the modal centre first occur because of the fact that it is dominant in the background, underlined with prolonging, stopping and sometimes repetition. Thus, a certain discrete model of separation and repelling is a specific peculiarity of Georgian church chants; a similar approach is also characteristic of early monody. The above-mentioned necessity to orient the music around the upper (main) part means that the musical tissue is developed not through the crystallisation of a modal functional relationship but through maximum development of the melodic side. This is fully revealed from one side in the origin of embellished melodic models (based on plain style) and in the creation of the developed polymelodic style by arranging corresponding parts for embellished melody-models.

Studying the issue of the harmonic system of Georgian chant requires us to discuss it in the context of Georgian folk music tradition. Its harmonic regularities are defined by the prominent Georgian ethnomusicologist Josef Jordania, who discusses harmonic arrangement of songs where the vertical coordination of parts can be clearly seen in the texture. He uses the expression 'harmonic functionality' not in a narrow way – i.e. referring only to European major-minor harmonic functionality – but giving it a more all-encompassing meaning:

One of the most important peculiarities of the Georgian folk harmony can be seen as its unusual logics and strict rigid system of regularities formed over the course of centuries. The basis of this system presents interdependence of chords, degrees in Georgian folk system – their functional nature [Jordania 1983: 57].

It should be noted that the subject of modal functionality was first addressed by the famous Georgian musicologist Shalva Aslanishvili (1896–1981). He highlighted the most important element that creates the character of Georgian folk music: the functional interdependence of chords (not just the fourths and fifths that are prevalent in the European system, but also seconds). Aslanishvili presented a picture of the main functional dependence on degrees in Georgian folk music [Aslanishvili 1954, 1956]. Jordania stated in his research that harmonic functions mirror relationships: the strict differentiation of situating degrees above and below the tonic is a distinguishing feature of the system. He regarded monotonicity as the basis of melody and harmony in the language of Georgian folk music [Jordania 1983].

Georgian church chanting is not characterised by these harmonic regularities – this is noticeable both from the impression created when listening and from theoretical analysis. Thus, although the harmonic arrangement of folk songs shows an obvious vertical primacy, we do not encounter a similar approach in the corresponding arrangement of chants.

The question then arises why in one musical polyphonic tradition – with a modal system that has peculiar functional interrelations formed in folk song – these peculiarities did not transfer into the chant style, given that general norms of traditional musical language (diatonic mode system, vertical fourths and fifths and the main principles of building chords) are also usually characteristic for chants.

If at the later stage of a chant development (in the 19th and 20th centuries) we can see the obvious influence of local regional musical styles (which are revealed in different parameters of musical language), how can it be explained that the harmonic regularities of Georgian folk song did not spread into Georgian chant?

There are several reasons for this. One of the reasons is the process of **derivation** by which the polyphonic musical texture of the chant was formed. From this process we can separate out the following:

- the resultant, model-oriented form of polyphony,
- orientation to the model and the improvisational transformation of the model at all stages of the development of the art of chant,
- the melodic-intonational origins of the monodic model, and its mode-organisational peculiarities,
- limitation caused by orientation on these models,
- the overriding use of linear development in the organisation of the chant harmonic system.

In addition, in the examples showing the harmonic arrangement of Georgian folk music we can clearly see the mode centre and the functional meaning of chords. From the history of Western Europe, it is well known that the formation of vertical harmonic relationships (and vertical perception more generally) is facilitated by instrumental accompaniment. Musical instruments create the possibility of a polyphonic structure (sometimes in two parts) that is materially perceived as

the one united chord rather than a summary created through the layering of intervals. One could suggest that the facilitation of harmonic relationships in Georgian harmonic arrangement of songs happened because of the influence of instruments. In Georgian tradition, chanting is a strictly vocal expression of religious feeling, and therefore the absence of an instrumental influence led to the retention of the ancient form of organising musical tissue; this demonstrates the originality and richness of Georgian traditional musical thinking.

Another important reason for establishing a distinguished system of harmonic organisation within chants is connected to the peculiarities of fixation and notation of chants, along with teaching and performing practice in the live chanting tradition (before the transmission of the chants to staff notation around the turn of the 19th and 20th centuries).

3. THE TRADITION OF FIXATION-TRANSMISSION AND THE MUSICAL SYSTEM OF GEORGIAN CHANT

It is important to distinguish between the two types of modal system known in mediavistic science as **formula type** and **abstract-theoretical type**. In a traditional musicological approach, formula-type thinking is alive in eastern-Christian and non-Christian traditions, and Gregorian chanting presents the clear expression of the system of abstract-theoretical type. In Western mediavistics the modality of the Middle Ages is generally realised as a rationally organised system of horizontal connections which is coordinated with a *repercusa-finalis* pair. These scientific constructs about the mode classification and eight-mode scale of the Western church repertoire (Gregorian chant) belong not to the 7th and 8th centuries but to the era after the 11th century. The period from the 8th century to the 10th was a very important one for European culture and science. This was the era of 'scientific' generalisation of practical experience, the era that saw the rationalisation of knowledge, theoretical reflection of practice, the establishment of terminological systems, and the start of analytical and theoretical abstraction. However, the most important change that occurred at this time is connected with the switch from the tradition of **oral transmission** to one of **writing**.

In the period before the development of musical notation, **mnemonic formulas** presented the main essence of a melodic mode, and not a *repercusa-finalis-ambitus* construction. As has been mentioned in previous scientific literature [Efimova 2004], the problems of coordination of the mode main categories (such as of *finalis* and *repercusa*) are only mentioned in treaties from the 9th and 10th centuries.

These categories find their real realisation through the conditions of traditions of writing, which went on to change the practice of the realisation of musical material.

Thus, in the process of studying European modes, a serious transformation took place – passing a difficult way from a formula-type perception of **melodic mode** to understanding modality as a **structure of scale**. This methodology still cannot be discussed as a stage of the true perception of the mode as a scale, but attempts at these new approaches have been started.

How did the transformation of modality pass from an ‘alive’ formula-type original form into the different type of theoretical generalisation identified in different local branches of early Christian chanting tradition (including Georgia)? Was it that modes were transformed from a mnemonic-type perception into the form of scale used in Georgian tradition (as it happened in the case of the old modal *myx-odiatonics*, the Gregorian chant with the *repercusa-finalis* and *ambitus* triad, the *daseian* scale, the Byzantine hexachordic system, the Slavic *obikhodic* scale)?

Although the practice of the West was finally established in the Georgian chant system in the 11th century, in Russian tradition the basis for the *obikhodic* mode theory was set out only in the 17th century. We can see that different local Christian musical practices used abstractism of the mode system to create scale forms, and note that all were based on monodic tradition. These traditions run in parallel with the development of musical writing systems, and consequently treaties depicting theoretical generalisations of modes were created. In Middle Byzantine notation (the 12th–14th centuries), the non-syllabic principle of arranging neumes started to be formed where a sign depicts an interval movement but does not present a mnemonic formula. The same processes took place in Russian tradition, where we have manuscripts dating back to the 12th century. At this time (in the Middle Byzantine era of neumatic notation), a perfected system of notating chants already existed in Byzantium, and it moved to Russian tradition in the same form [Oniani 2018]. Thus, the emphasis on tones for composing tunes is depicted in liturgical practice and not decreed by formulas.

In Georgian tradition, a neumatic system retains the peculiarity of syllabic placement of signs at all stages of its development. Although the non-syllabic placement of neumes was characteristic of Byzantine neumatic notation only during the primary stage of its development, the Georgian neumatic writing system retained this peculiarity completely. This is evidenced by the vitality of mnemonic-type thinking from the late 17th century to the 19th [Oniani 2018].

The theory of modes and the history of ‘adjusting’ the system with polyphony shows that a rationally organised system of horizontal connections cannot function any more once vertical measurements are also taken into account. Therefore, in the conditions of the polyphonic practice of Georgian chants, the mode could not be abstracted, whether in a tetrachord, trichord, or other polychord system. In contrast to other traditions – where the formation of polyphony was preceded

by a gradual change in the functional meaning of melodic formulas in the form of a generalised modus-scale – in Georgian tradition this change could not occur, as the music was polyphonised from the beginning. In all cases, the existence of polyphony is without doubt, as we can see from the 11th-century work of prominent Georgian philosopher **Ioane Petritsi**. The terminology and analogies used by the author are also the basis for our contemporary views. In his work, when talking about the Trinity, **Petritsi** addresses only Georgian chanting polyphony through musical analogies, and presents the elements of Byzantine theory when discussing other issues. This adds further weight to the argument that the theoretical abstraction of Georgian chanting did not take place within a scale system. If it had, **Ioane Petritsi** would definitely have addressed this theory as part of his discussion.

As a conclusion: the functional meaning of formulas did not change in the musical system of Georgian chanting because of a modus-scale. These features have been retained in polyphonic textures as well. The musical system of Georgian chant is unique for a special sort of syncretism that retains a formula-based type of thinking to produce melodic quality, based on intervals and not chordal principles.

Scholars link the reasons for the transformation of liturgical practice (changes in the perception of modes and theoretical conception in Frankish tradition) to the development of traditions of musical notation. With the development of writing systems, the need to use formulas moved to the background [Efimova 2004]. The peculiarities of the Georgian neumatic system reveal the opposite tendency. In Georgian tradition, the neumatic writing system of the later period (18th–19th centuries) is based on the same principles that were used in the Middle Ages. This tells us a lot about the vitality of **formula-type** modality in this period. Thus, we can assume that in Georgian tradition there was not a process of ‘correction’ of tunes in accordance with a certain theory. Tunes that originated in the conditions of formula-type culture did not change their melodic code. Instead, this code, delivered from the oral transmission era, was preserved through the intense memory of the tunes. Our task is to find the correct method to reveal their original form.

It is remarkable that in contrast to Western European polyphony – where the notation of polyphonic examples aims for a perfect fixation, gradually moving the improvisational practice of composition to the background because of the practice of layering parts on the *cantus firmus* – in the Georgian chanting tradition no special system was created for the fixation of the second and third parts. Thus, the practice of arranging the subordinate parts around the main melody in an improvisational way continued through to the 20th century, until the transmitted chants were finally written down using the European notation system. **This process of forming polyphony – orienting around the main melody – has remained unchanged throughout the long history of church chanting.**

What is the role of the mode of the main tune? How much does it describe the essence of the mode of the whole work? The main tune gives a characteristic colour

to the whole polyphonic texture, but it can never oppose the harmony of the multipart tissue, the harmonic basis of which is created by the lower part. It creates harmonic structures: sometimes neutral, sometimes stable. The modal character of a monodic model brings an additional palette of colours to the polyphonic tissue. And finally, in order to define the norms of the harmonic system of Georgian chants we need to use deep, complex approaches. This will include taking into consideration complete analyses of material, data from theoretical scholars of our time, paleographic data and other indirect statements.

In conclusion, the peculiarities of the mnemonic melodic model determine the type of harmonic relationship between the main tune and the parts arranged around it. In other words, the harmonic system of a chant is always closely related to the melodic origins from which its polyphony originated.

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SUMMARY

A harmonic and textural peculiarity characteristic of the Georgian church polyphony is the result of Georgian traditional multipart thinking. At the same time, the chant in its primary function is based upon canonical text and musical melody organised by *Octoechos*. The chant compositions are created by combining ready melodic formulas-moduses. These ready melodic formulas not only convey the main idea, but also contain the preconditions which define the direction of the polyphonic embodying of a monophonic (one-voice) model.

So, the Georgian chant presents the multipart transmission of the one-part model delivered in the first (upper) part of the chant. The leading function of the main part is not only to form the special type of musical texture and underlie the binary of functions of other parts, but also to determine the original principle of harmonic organisation of musical tissue.

It is not accidental that the melodic type of the upper (first) part of the Georgian chant reveals connection with the monody of orthodox tradition which adopted general *centonic* principles from Byzantium. But, the melodic structures coming from Byzantium underwent certain adaptation. The old tradition of notating musical material by neumes in liturgical practice (including teaching and performing) continued still at the end of the 19th century, before the chant was transferred to

the European five-line staff notation, and thus the simultaneous written-and-oral tradition of the Georgian chanting art was finished. Despite the variety of polyphonic forms and texture diversity, there are some stable characteristics of the polyphony of Georgian church chants and they are discussed in the paper.

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THE ROLE OF POLISH MUSIC IN EDUCATION AND THERAPY

Wherever and whenever people live, they are accompanied by music from their birth to their death. Contact with the musical arts contributes to the development of aesthetic sensitivity and the ability to express emotions, as well as shaping tastes and preferences. It promotes an increase in cognitive activity and a desire to engage in cultural life. Music stimulates emotions and imagination and affects mood; it can activate or calm down, give rhythm to certain activities or act strictly therapeutically [Czer-niawska 2012: 116]. Musical experience should be treated as comprehensive behaviour, involving perception, cognitive skills, motor skills, social communication skills and emotional and physical engagement, as well as symbolic activity [Szulc 2011: 69]. A very important part of this should be the experience of traditional folk music.

1. TRADITIONAL MUSIC

Traditional folk music was, and still is, associated with culture, history and everyday life, and it has been passed down from generation to generation. This method of direct transmission (without recording) required the establishment of strong relationships using the cognitive skills and predispositions of the musical recipient, whose task was to

encode the musical material in their memory so that they could then share it and teach other people. According to Anna Czekanowska [1988: 11] ‘folk’ is characterised not only by its source of origin, but also by aspects of anonymity, oral communication, simplicity of form and long life. Each subsequent reproduction may differ in detail from the original; however, the overall scheme is replicated and consciously enriched during playback and improvisation. The Polish word ‘lud’ (people) can be understood either in terms of the Greek *demos* or as a partial layer of the non-intellectual class in a class-based society.

In the present, folk culture is often seen as a relic of the past. According to Czesław Robotycki [2014: 84], folk culture is a historical remnant – and more precisely, a historical representation of culture and social realism. As a result, it remains as an element of knowledge and development throughout time. In a similar manner, Anna Weronika Brzezińska [2014: 133] draws attention to the three aspects of folk culture: the historical aspect, the aspect associated with modern folklorism and the aspect connected to everyday life.

Traditional music has always been performed as part of various occasions, and its character is therefore closely related to its function. This means that people were traditionally accompanied by music from the cradle to the grave; as a result, music is an integral part of culture.

Changes of seasons, types of activities, work, fun, and important events in personal and social lives became a canvas of musical works, the content of which was modified according to the expectations of society during any given period [Gregory 1997: 12]. To better understand the value of learning folk music it is important to take notice of the words of Maria Przychodzińska who claims that: ‘In an age of contemporary discussion about the need for or rejection of tradition, about the shape of a common Europe, about a role of cultural identity – the value of learning about native music is special, because it contributes to the cultural expression of the community; it helps to understand without complexes and without chauvinism the place of Polish music culture in the culture of a European community [...] – which is tantamount to enriching participation in the cultural universe’ [Przychodzińska 2012: 19]. A person who is brought up to respect the culture and tradition of their own people is aware of its importance in social life and will be able to respect the culture and tradition of other nations [Colonna-Kasjan 2018: 128].

Traditional folk music is difficult to categorise. As a work, a folk piece ceases to be anonymous. Music requires fixation because the direct transfer turns out to be insufficient; it is often recorded, and the melodic lines are therefore maintained within the notes. It is not always characterised by the simplicity of form that would have been characteristic in earlier times.

Setting perceptions of this kind of music requires some preparation and a conscious choice of musical material that will facilitate a comprehensive musical education. Both knowledge and experience play leading roles in understanding music and forming critical thinking skills.

As pointed out by Carla Cuomo, ‘Critical thinking is necessary for the development of an independent personality as well as imagination, creativity, sensitivity, and thus – for aesthetic involvement in musical expression and enjoying music’ [Cuomo 2016: 14]. Exploring and understanding traditional music requires us to gain some experience in communing with it.

As a result of technological changes, music has now become a type of product uncritically consumed in large quantities. Interestingly, there has been a musical trend called ‘urban music’, which is intended to be a kind of antithesis of valuable music. Urban music breaks the silence, hinders focus and reflective approaches to reality, and fills the acoustic space loudly and insistently. Paradoxically, due to its invasiveness, it can cause ‘horror vacui’ when a passive recipient becomes unable to function in the absence of continuous acoustic stimuli. According to Carla Cuomo, the problem of our civilisation is ‘music pollution’, which ‘leads to saturation of our musical experience. Therefore, teaching how to listen to music is a burning issue, and therefore in [...] the model of understanding music, didactics of listening is the seed from which the tree of music didactics grows’ [Cuomo 2016: 15].

Shaping active listening skills in the process of education and therapy takes time and commitment; however, it brings tangible benefits in the form of transfer of this skill [Colonna-Kasjan 2019: 166]. People who can listen to selected musical works are also able to listen actively to other people’s statements, learn to express their opinions and accept the opinions of others.

The ability to focus attention, perceive and remember content determines effective communication and facilitates social functioning. The key issue is the choice of musical material, so it is worth using traditional songs and dances in education and therapy.

2. FOLK MUSIC AS AN INSPIRATION

The presentation of original traditional music can be combined with the presentation of musical works that are recognised and appreciated by music critics and the audience. Music associated with rural ritual has inspired many composers to create. The melodies often became the canvas for musical pieces that are known to this day and frequently performed in concert halls. Folk art had an inspiring influence on composers – for example, Fryderyk Chopin composed, among others, polonaises, mazurkas, songs, *Rondo à la Krakówiak*, Op. 14, *Rondo à la Mazur*, Op. 5 and *Fantasy on Polish Airs*, Op. 13. Similarly, Karol Kurpiński was the composer of Polish dances, polonaises and stage works, the most well-known of which is based on Jan Stefani’s *The Supposed Miracle, or Cracovians and Highlanders*. Henryk Wieniawski, known as ‘the poet of the violin’ who introduced polonaises to the canon of European violin literature, composed *Polonaise Brillante in A major*,

Op. 21, *Polonaise in D major*, Op. 4, *Kujawiak in A minor* and mazurkas (such as *Rural Mazur* and *Variations on his own Mazurka*).

Themes of folk culture can be found in the works of the father of the national Polish opera Stanisław Moniuszko, composer of *Halka*, *The Haunted Manor*, *Verbum nobile* and the popular *Śpiewniki domowe* [Home songbooks], as well in the polonaises, mazurkas, *Variations de concert sur une mazure favorite*, Op. 12 and *Fantaisie et Variations dans le style facile et brillant sur la Masure* (Kujawianka), Op. 14 by Ignacy Dobrzyński; in polonaises, *Fantazja na motywach z opery Krakówiacy i Górale* [Fantasy based on the motifs of the opera Cracovians and Highlanders], Op. 33 and *Rondo alla Polacca*, Op. 7 by Karol Lipiński; in mazurkas, polonaises, *Kraków Dances*, the cantata-ballad *Ej chłopie polski* [Hey, the Polish peasant] by Emil Młynarski; in the characteristic overture *W Tatrach* [In the Tatra mountains] and the opera *Janek* by Władysław Żeleński; and in *Fantaisie-Mazourka de concert* for violin and piano, Op. 21 No. 2, *Fantazja góralska* [Mountaineer's fantasy] for piano four-hands, Op. 17 and *Kraków Dances* for piano four-hands, Op. 7 by Zygmunt Noskowski.

Among the works that have been inspired by folk songs and dances, we have the brilliant *Cracovienne fantastique*, Op. 14 by Ignacy Jan Paderewski, who also wrote an opera called *Manru* based on the book by Józef Ignacy Kraszewski, *Fantazja polska na fortepian i orkiestrę* [Polish Fantasy on original themes for piano and orchestra], Op. 19, *The Polish Dances*, Op. 9 and *Album tatrzański na fortepian* [Tatra album for piano], Op. 12.

We can also refer to the works of Ludomir Różycki, such as *Pan Twardowski* [Master Twardowski] and *Polonez uroczysty na orkiestrę* [Solemn polonaise for orchestra], and Karol Szymanowski in *Wariacje na polski temat ludowy* [Variations on a Polish folk theme] in B minor, Op. 10, the ballet *Harnasie*, Op. 55, songs and the collection of mazurkas; Grażyna Bacewicz in *Uwertura polska* [Polish overture], *Polish Dance Suite*, *Kaprys polski* [Polish caprice] and *oberki*; Witold Lutosławski in *Bukoliki* [Bucolics for piano] and *Pięć melodii ludowych* [Five folk melodies]; and Wojciech Kilar in the symphonic poems *Krzesany*, *Kościelec 1909* and the *Beskidzka Suite*.

The majority of Polish composers have folklore-inspired works among their achievements; this is testament to the strong relationship between artists and their homeland, with the music and culture of one's ancestors often perceived in a purely emotional way without the need for intellectual and rational analysis.

3. TRADITIONAL MUSIC IN MODERNITY

Each of these musical works can become an excellent illustration for stories or stagings, a musical introduction to the history of the country, or an encouragement

to learn and perform music like rural musicians who felt and knew music [Colonna-Kasjan 2018: 132–133].

In a world of ‘liquid modernity’ [Bauman 2011: 26] all is constantly in change. It is not uncommon to see items thoughtlessly thrown away when they are no longer needed. This ‘single-use’ culture is incompatible with the transmission of tradition from generation to generation, with respect for objects created by the human hand, with a reverence for heritage. One-off usage and a lack of durability characterise not only objects but also interpersonal relationships. Perhaps it is time to change our perspective on how we see the world and its history.

The relics of the past were made with passion and have stood the test of time, leaving us to reflect on the value of history and tradition. In these modern times, where technology advances at a rapid pace and the economy tries to convince us to buy products that are supposed to ‘improve’ something for us, perhaps it is time to take a step back and enjoy what we already have. From the inhabitants of former Polish villages one can learn restraint in buying consumer goods in order to favour cultivating traditions and spending time together in the community, including listening to music, playing musical instruments and singing.

In the actions taken by educators and music therapists, active ‘musicking’ – including playing instruments and singing – plays an important role. The perception of music stimulates the imagination, evokes emotions and makes us reflect. Listening to music together promotes social integration and a sense of coherence.

According to Even Ruud [2004: 13], in modern times music has become again a social good and a type of social resource that everyone can use – it is not just for a limited, elite audience. There is a beneficial effect on health as well as the level and quality of social relations involved in various types of musical activity (musicking) – in performing, listening to and composing music.

In open-air museums and ethnographic museums displays show not only tools for work, everyday objects and interior designs but also old instruments. Some of the instruments are still used by folk bands, while others have been forgotten. The search for traces of ancient folk instruments and their sounds resembles the work of a detective. Thanks to the creative passion and work of Maria Pomianowska, it was possible to recreate string instruments used in the earlier days of Poland – for example, the ‘suka biłgorajska’ (suka from Biłgoraj) and ‘fidel plocka’ (vielle from Płock) [*Recovered...* 2013]. The artist initiated the creation of the Polish Ensemble, which unearthed the tradition of old stringed knee instruments and found the 19th-century records of Oskar Kolberg. The band consisted of grooved violins, pipes, bagpipes, hurdy-gurdy, cymbals, basses and drums.

The sounds of the original instruments in traditional music are often accompanied by the characteristic ‘natural voice’ (Polish ‘biały śpiew’), otherwise known as ‘open-singing’. In this style, penetrating sounds characterised by a specific timbre are emitted with a naturally open throat using all resonators [Grochowska 2020].

The tradition of open-singing is passed on directly but in education there have been no curricula covering this vocal technique yet. Presenting the specifics of natural voice singing to the audience can be an introduction to work on voice emission techniques, so as to use natural vocal predispositions and not get tired while singing.

4. FOLK SONGS IN EDUCATION

Musical traditions include singing together, a practice that integrates and allows for the expression of moods and feelings. Songs include content about events, important celebrations for a given community, national history and symbolism, and stories about work, everyday life and struggles with adversity or interpersonal relationships. All of these topics are emphasised and illustrated by music [Baker 2016: 97].

A folk song is a specific musical form, as its characteristics are unique to the region of origin. We can assume that universal values, feelings, breakthrough moments in life and descriptions of nature will always appear as the canvas of folk song texts. However, 'work music' will be connected with its function in a given region. For example, Kashubian songs, because of the geographical location of their region of origin, have many references to fishing traditions, from sea to lake fishing. In highland folklore, meanwhile, we can find references to the sheep grazing in the hills and highland robbers' traditions [Rak 2016: 139, 170–171].

In the song lyrics we can find descriptions of everyday life, including farm work in *Zasiali górale owies* [The highlanders sowed oats], *Pójdziemy w pole w ranny czas* [We'll go to the field at an early time] and *Zachodźże słońce* [Go down sun]; there are also harvest songs and the songs of courtship, for example *Kukuleczka kuka* [A cuckoo is cuckooing] and *Uciekła mi przepióreczka w proso* [A quail has escaped into millet]; songs about love, both happy and unhappy, for example *Ty pójdiesz górą* [You will go up] and *Za górami, za lasami* [Behind the mountains, behind the forests]; references to special events including weddings in *Oj, chmielu* [Oh, hop]; and religious holidays in songs related to May services, Pastoral and Easter songs, rituals (harvest festival songs), funeral songs and many others.

The folk lyrics, apart from their significant artistic and expressive values, also reveal fundamental content and messages related to the whole of human life – its fate, customs and principles of family, group and professional coexistence – with moral views approved by the traditional regional community [Turek 2013: 108].

The Russification and Germanisation of Poland during the partitions significantly contributed to the restriction of creative freedom. Nevertheless, it was possible to save a lot of content and gather a considerable collection of folk culture products. The collection of information, texts, memorabilia, and notes was dealt

with by Oskar Kolberg, Jan Czczot, Tomasz Zan, Adam Mickiewicz and Stanisław Moniuszko.

The effect of cooperation between Jan Czczot and Stanisław Moniuszko was, among others, *The Spinner*, a song that is well known in Poland. The text refers to the custom of the evening meeting when women met to work alongside each other at their spinning wheels in the long autumn and winter evenings. This custom was treated as extremely valuable. During the meetings, a wealth of parables, fairy tales, stories and songs could be passed on [Chmiel 2018: 202]. The Polish word in the title, *Prząśniczka* [The spinner], where the girls sit, is an element of the spinning wheel, a narrow board to which the yarn is attached – a diminutive of the word ‘prząśnica’ [Malinowski 2007]. The story of the heroine in the song of Moniuszko might be presented today in the form of a post or a tweet (simply ‘Bye, it’s over’), as the boy in love has to leave her, with regret, because he is going on a journey. The girl who was supposed to be ‘like an angel’ is ready to make a new acquaintance with another youngster after just three days, which she also willingly does. Probably only the punchline would come as a surprise for the audience in these increasingly liberal times – a frail thread bursts and the girl burns with shame. In educational work, it is worth reflecting on the content of this song and thinking about what attitude we have nowadays with regard to keeping our promises.

Themes based on traditional music, folk songs or lullabies, and reconstructed sounds of folk instruments can also be found in the soundtracks of computer games these days – for example, the third part of the game *The Witcher* by Marcin Przybyłowicz and Mikołaj Stroiński. In the game *The Elder Scrolls V: Skyrim*, bards play an instrument that looks like the lute, but actually more closely resembles the ‘fidel plocka’. In *The Bard’s Tale* and *The Lord of the Rings* the heroes sing songs in a form of folk-ballad [Hey, play...2014].

An interest in the music from a game can sometimes spark musical passions; it can encourage young people to learn as much as possible about the history of music, the technical details of instruments’ constructions, and the types of musical harmony that they will then try to remember and play. The richness of traditional folk music can inspire creativity that is beneficial for both personal and social development.

5. PILOT STUDY ON TRADITIONAL MUSIC RECEPTION

In the course of educational and music therapy classes conducted with children and adults, I often introduce elements of folk culture. Based on practical experience of working with autistic children, I prepared and conducted a pilot study on the reception of traditional music.

The aim of the trial, conducted in February 2020, was to ascertain the reception of selected fragments of Polish national dances by children with autism spectrum disorders.

The study involved 13 children in two groups – seven children aged seven and eight, and six children aged nine and above. All children had already participated in 45-minute music therapy sessions once a week from October 2019 onwards.

The overarching goal of the series of music therapy sessions was to develop the necessary social skills, including the ability to listen actively and the ability to focus attention on the task.

Polish national dances tend to differ in character, mood and tempo depending on the region of their origin, but they form an integral part of Polish culture and tradition, so it is worth being able to recognise and describe them.

The task was to listen to a particular musical passage and make a subjective assessment of it.

The tempo (slow, moderate, fast, variable), mood (sad, moderate, joyful) and overall aesthetic impression were assessed using a scale of 1 to 6.

- I strongly do not like it – 1
- I mildly do not like it – 2
- Hard to say – 3
- I like it a little – 4
- I like it – 5
- I really like it – 6

The musical works were presented to each group with an interval of two weeks between the playings.

Most of the children from the older group had no problems giving an adequate evaluation of the tempo of the songs; however, two children gave conflicting assessments, which may have resulted from a lack of musical experience.

When discussing the nature and mood of musical examples, the children spoke freely.

Tables 1 and 2 and Chart 1 present the results of the study.

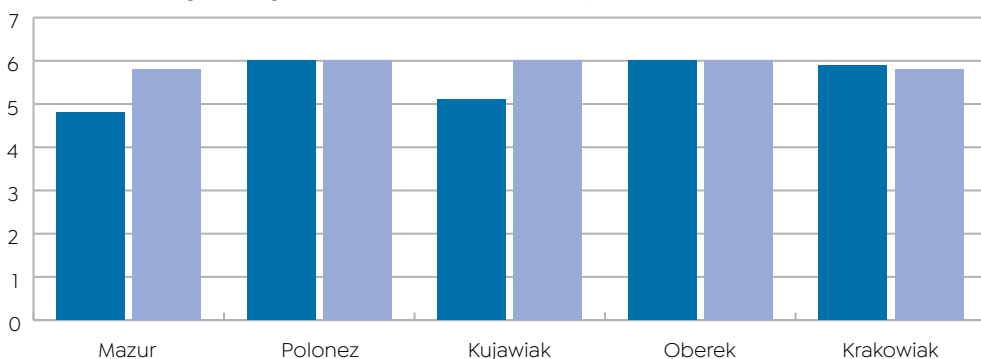
TABLE 1. The mood of dances assessed by children

	GR 1 (YOUNGER)	GR 2 (OLDER)
Mazur	Cheerful, sad-cheerful, happy	Cheerful, joyful, jumpy, happy
Polonez	Cheerful, cool, smiling	Cheerful, dismay, joyful, dignified
Kujawiak	Changeable, sad-cheerful	Variable, interesting, cool
Oberek	Cheerful, cool	Cheerful, happy, lively
Krakówiak	Cheerful, happy	Cheerful, jumpy, lively

TABLE 2. Average ratings of the overall aesthetic impression

	GR 1 (YOUNGER)	GR 2 (OLDER)
Mazur	4.71	5.8
Polonez	6	6
Kujawiak	5.14	6
Oberek	6	6
Krakówiak	5.86	5.83

CHART 1. Average ratings of the overall aesthetic impression (chart form)



The results of this study indicate that:

- The reception of traditional music is associated with favourable aesthetic experiences. Children with autism spectrum disorders really enjoyed these musical pieces, especially the polonaise, oberek and kujawiak.
- Participation in music therapy sessions can be seen to have a positive impact on the level of active listening skills. The children were able to concentrate on the music and discuss it.

The test will continue.

6. STUDY ON THE USAGE OF POLISH FOLK SONGS TO ACTIVATE THE ELDERLY WITH DEMENTIA SYNDROME DURING MUSIC THERAPY SESSIONS

Katarzyna Jaworska also obtained interesting results from research conducted under my direction [Jaworska 2020].

The main goal of the research, which took place from April to December 2018, was to determine the influence of selected songwriting elements on the level of activity among people with dementia syndrome.

A subsequent aim was to assess which of the selected songwriting elements of traditional Polish folk music have the most influence on people with dementia. Tests for this included, for example:

- fill in the blanks,
- lyrics analysis with discussion,
- singing along.

Research took place at a day care centre for elderly people with dementia. Sessions were held once a month, with each one lasting about 90 minutes. The study involved 16 seniors (12 women and 4 men) aged between 68 and 90, with mild or pre-advanced versions of the disease.

All the sessions had the same construction, as follows:

1. Diagnosis of the wellbeing of patients through a subjective assessment using pictograms.
2. Presentation of the main topic and goals of the session and an introduction into folklore.
3. Discussion about traditional Polish products such as toys, dances, instruments, traditional Polish suits and embroidery.
4. Presentation of a traditional Polish song, such as *Płynie Wisła, płynie* [The Vistula river flows], *Czerwone jabłuszko* [Red apple] or *Siwy gołąbeczek* [Grey pigeon].
5. Lyrics analysis and discussion of a song's lyrics.
6. Singing along.

Changes in an individual patient's activity were diagnosed by the researcher through observation, using a five-point Likert scale, and written in the table. Feedback was also provided through a survey filled out by the seniors after the session (using the three modules of fill in the blanks, lyrics analysis and discussion, and singing along). The scale used is outlined below:

1. The patient does not do the task: 1 point.
2. The patient does the task, speaking/singing occasionally: 2 points.
3. It depends: 3 points.
4. The patient fills most of the blanks / speaks twice / sings most of the lyrics: 4 points.
5. The patient completes the task / speaks more than four times / sings whole songs: 5 points.

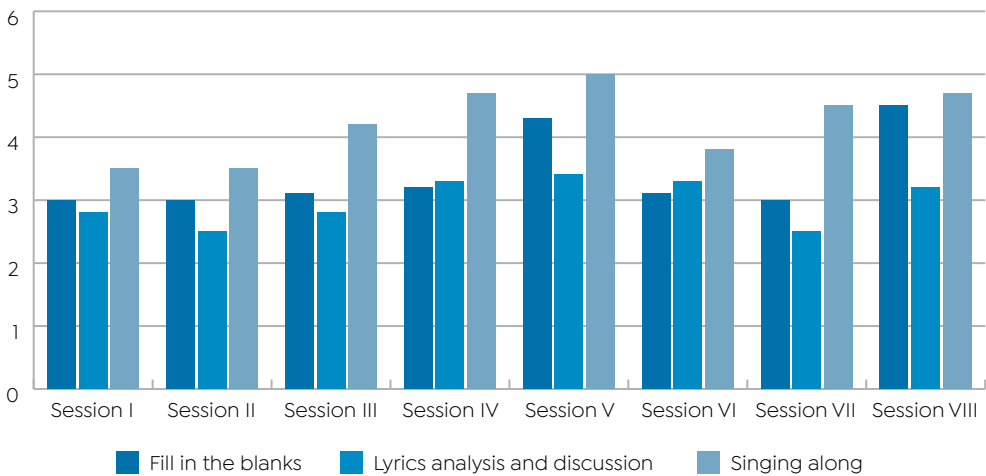
Based on the collected material from all sessions (see Table 3 and Chart 2), it can be concluded that participation in music therapy with folk songs increases the level of general activity.

In all sessions, the singing of folk songs played a crucial role. This form of music therapy had the greatest effect on the patients' activity.

TABLE 3. The assessment of the level of activity during the implementation of selected forms of sessions – average results

SONGWRITING ELEMENTS	SESSIONS							
	I	II	III	IV	V	VI	VII	VIII
Fill in the blanks	3	3	3.11	3.22	4.33	3.22	3	4.44
Lyrics analysis and discussion	2.89	2.55	2.89	3.33	3.44	3.44	2.55	3.33
Singing along	3.55	3.55	4.22	4.67	5	3.78	4.44	4.67

CHART 2. The assessment of the level of activity – average results (chart form)



7. DISCUSSION

1. Traditional Polish folk songs are important elements that can be used in therapeutic work with dementia patients because of the simplicity of the text and melodic texture and their ability to describe everyday life.
2. Seniors remembered certain texts and returned to them during other classes even after a delay of several months, so it would be worth developing a songbook with folk songs dedicated to people with dementia. The songbook could contain songs that were particularly appreciated by patients, such as *Laura i Filon*, *Czerwone jabłuszko*, *Siwy gołąbeczek* and *W moim ogródecku* [In my garden].

- Singing along with folk songs positively influences levels of group integration, wellbeing and mood. For this reason, traditional music as the basis for music therapy in working with people with dementia is worth popularising.

Traditional music contains universal values, helps to shape the skills needed for social interactions, enables the shaping of creative attitudes, inspires actions, activates, and gives a lot of joy and satisfaction.

It is worth promoting traditional culture in modern life. The experience passed down from generation to generation can be treated as the bridge that connects the past with hope for the future.

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SUMMARY

Contact with the musical arts contributes to the development of aesthetic sensitivity and the ability to express emotions, as well as shaping tastes and preferences, and inspiring people to undertake cognitive activity. Being surrounded by works of culture helps to build a sense of identity, develop patriotic feelings, respect for tradition and creative achievements. Folk music is connected with humanistic values needed in the post-modern culture, in the technology-based world in which electronic gadgets are a substitute for interpersonal relationships and family ties. It is not easy to classify folk music because peasants as a social class no longer exist. Folk songs and dances reflect feelings and emotions. They illustrate scenes from everyday life, work, religious rituals and holidays. They are a historical testimony and prove the significant role of music as an element integrating communities. Traditional music can be successfully used in the processes of education and therapy. The wealth of content and expression of folk music motivated great composers to create their works. Currently, this type of music can provide inspiration for educational and therapeutic activities. The article presents the results of the research on the impact of folk music on the activity of people with dementia and children with autism spectrum disorders.

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MUSICA HIC ET NUNC



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CANTICLE OF CREATION – ASSISI BY GRAŻYNA PSTROKOŃSKA-NAWRATIL

Assisi is a picturesque town in Umbria, a region in the heart of Italy. This is where Saint Francis – the Catholic patron of ecology – came from. His place of birth became a source of inspiration for Grażyna Pstrokońska-Nawratil, who composed a concerto for cello entitled simply *Assisi*. The artist was born in Wrocław in 1947. There, she studied composition first under the supervision of Stefan Bolesław Poradowski, and later Tadeusz Natanson. She has been working at her *alma mater* since her graduation in 1971. In 1978, she took part in lectures and workshops with Olivier Messiaen, Pierre Boulez and Iannis Xenakis in France. Grażyna Pstrokońska-Nawratil is the author of around 60 compositions for various musical settings (mostly for symphony orchestra). In her mature music we can see a turn to – as Anna Granat-Janki calls it – new humanism [Granat-Janki 2003: 207–216]. The aforementioned music theorist claims that in Grażyna Pstrokońska-Nawratil's music we can see three tendencies [Granat-Janki 2003: 207]:

- taking care of the human being and his/her fate and future,
- returning to the category of *sacrum*,
- a dialogue with nature, being connected with it and with the cosmos.

Assisi was commissioned by the National Forum of Music (NFM) in Wrocław and financed by the Ministry of Culture and National Heritage from the 'Collections' project run by the Institute of Music and Dance (Polish: Instytut Muzyki i Tańca), as part of the 'Composers' Commissions' project. The electronic version of the score was created by Grzegorz Wierzbka and the piece was premiered in the NFM on 7 April 2017, performed by cellist Andrzej Bauer with NFM Wrocław Philharmonic, NFM Boys' Choir and Con Brio Choir. Marek Moś was the conductor and Cezary Duchnowski was responsible for the sound effects. In the concert programme the composer wrote [Pstrokońska-Nawratil 2019b]:

Assisi is a magical place of harmonious combination of sacrum, nature and art. Therefore, in my music the delight over the beauty of the Umbrian landscape is intertwined with the timeless symbolism of frescos by Giotto [...]. And everything [of that] is surrounded by aura from the cheerful, sunny saint – Francis, for whom every being, earthly and cosmic, was manifested as an effect of one wonderful act of creation...

Saint Francis was born into a wealthy family in 1181 or 1182 as Giovanni di Pietro di Bernardone. After meeting a leper, he decided to change his life, inspired by a vision of Christ Himself, who asked the young man to rebuild a church. Saint Francis saw beauty in every human being, but also in animals and in nature. He is said to be the author of the *Canticle of the Sun* (*Il cantico delle creature* or *Laudes Creaturarum*). It is not surprising that this saint is held dear by Grażyna Pstrokońska-Nawratil, a person who thinks that everything on earth was made in one act of creation and every one of us is a part of nature. The composer states that when we contemplate nature, we also pray to the Creator of it. She herself finds peace and closeness to God through observation of the sea, hiking in the mountains and taking various trips [Pstrokońska-Nawratil 1998, 2005].

The creation of the piece in question unfolded within some specific circumstances. Firstly, Grażyna Pstrokońska-Nawratil visited Assisi in 1998, shortly after a series of earthquakes struck Italy and destroyed parts of this country between 26 September 1997 and 5 April 1998. Because of this natural disaster, the vault of the Basilica of Saint Francis collapsed. Seeing the damaged buildings and the destroyed Giotto's frescos touched the composer deeply, and for many years she considered a way to represent her feelings and impressions. Then one day she heard Andrzej Bauer playing the electric cello and she was suddenly inspired to amplify the instrument and write down the composition that had previously been just a concept. In addition, a lecture based on *Canticle of the Sun* by Saint Francis was another source of inspiration for her; the composer really enjoyed it and decided that it would fit into a concerto very well.

1. THE USE OF TEXT IN THE CONCERTO

The composition uses a choir, which is not a characteristic feature of the concerto genre. The choirs sing fragments of the aforementioned canticle. As previously mentioned, it is claimed that Saint Francis is the author of this song. It was written in the 13th century, in Umbrian dialect, and the text extolls God for His greatness in creating our brothers and sisters – the Sun, the Moon, stars, wind, water, fire and mother-earth. The composer used fragments of the original piece and changed their order. By modifying this canticle, Pstrokońska-Nawratil created a song-like text with the refrain: 'Laudato si, mi' Signore, cum tucte le tue creature'. In this way she expressed her own philosophy.

Laudato si, mi' Signore,
cum tucte le tue creature,
Laudato si, mi' Signore,
cum tucte le tue creature,
spetialmente messer lo frate Sole,
lo qual è iorno et allumini noi per lui.

Laudato si, mi' Signore,
cum tucte le tue creature,
Laudato si, mi' Signore,
cum tucte le tue creature,
Laudato si, mi' Signore, per sora Luna e la stelle:
in celu l'ài formate clorite et belle.

Laudato si, mi' Signore,
cum tucte le tue creature,
Laudato si, mi' Signore,
cum tucte le tue creature,
Laudato si, mi' Signore, per frate Vento,
per frate Focu, per sora Acqua,
la quale è utile humile, preziosa et costa.

Laudato si, mi' Signore,
cum tucte le tue creature,
Laudato si, mi' Signore,
cum tucte le tue creature,
Laudato si, mi' Signore, per sora nostra matre Terra,
la quale ne sustenta et governa [Pstrokońska-Nawratil 2019a].

2. INSTRUMENTATION

The concerto in question consists of three movements: *Levitation*, *Gravitation* and *Transitus*. In every one of them the composer used a different instrumentation in order to depict the atmosphere suggested by the title (see Table 1). The choice of solo instrument plays a huge role in this piece. The composer describes the cello as an instrument that is human-like – its sound is warm and almost voice-like. The amplification of the cello used in the second movement helps to create sharp or aggressive colours that depict earthquakes, and at the same time it prevents physical damage to the instrument in making those sounds. It is also significant that the composer used a boys' choir and children's choir in the third movement; this sound emphasises the simplicity and beauty of *Canticle of the Sun* and also symbolises heaven, happiness and sincerity. The composer also used pairs of instruments tuned one quarter-tone apart from each other (in the harps and timpani).

TABLE 1. Usage of instruments in *Assisi*. Author's own elaboration.

TITLE OF THE MOVEMENT	SECTION OF THE MOVEMENT	INSTRUMENTS USED
<i>Levitation</i>	[♩] = 60 <i>misterioso</i>	3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 trumpets, 3 trombones, tuba, 4 horns, triangle, 3 cymbals, gong, 2 rns, crotales, glockenspiel, xylophone, vibraphone, marimba, 3 bongos, tam-tam (<i>medio</i>), shell wind chimes, 3 tom-toms, 2 harps (one tuned a quarter-tone down), piano, cello solo, string quintet
	<i>Adagio. Cantabile. Lontano</i>	shell wind chimes, fingerbells, crotales, glockenspiel, gong, marimba, vibraphone, 4 Tibetan singing bowls, 2 harps, cello solo, string quintet
	Section I, tempo = 72 MM	4 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 trumpets, 4 horns, 3 trombones, tuba, glockenspiel, vibraphone, 3 cymbals, crotales, 2 tam-tams (<i>medio, grande</i>), gong, 2 steel drums, 3 bongos, 3 tom-toms, timpani (one tuned a quarter-tone down), cello solo, string quintet

TITLE OF THE MOVEMENT	SECTION OF THE MOVEMENT	INSTRUMENTS USED
<i>Gravitation</i>	<i>Andante</i>	piccolo, 3 flutes, 3 oboes, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 trumpets, 4 horns, 3 trombones, tuba, 2 tam-tams (<i>profondo</i>), crotales, gong, glockenspiel, 3 cymbals (including one large), triangle, metal chimes, anvil, xylophone, vibraphone, marimba, 4 bongos, 3 tom-toms, 2 cow bells, 2 steel drums, thundersheet, flexatone, 2 timpani, 2 bass drums, 2 harps, piano, electric cello, string quintet
	<i>Larghetto pastorale</i>	3 flutes, 3 trombones, tuba, tam-tam, gong, vibraphone, 2 harps, string quintet
	A	3 flutes, oboe, glockenspiel, crotales, xylophone, vibraphone, 2 harps, piano, string quintet
	B	flute, 6 triangles, metal chimes, crotales, glockenspiel, vibraphone, 2 harps, piano, boys' choir, violins
<i>Transitus</i>	<i>C meno mosso e poco accel. agitato</i>	flute, tam-tam, vibraphone, timpani, piano, cello solo, violins, 2nd violins, violas, cellos, double basses
	A ₁	3 flutes, clarinet, crotales, glockenspiel, xylophone, vibraphone, 2 harps, piano, violins
	B ₁	3 flutes, 2 oboes, 3 clarinets, 6 triangles, metal chimes, crotales, glockenspiel, children's choir, boys' choir, violins, violas
	C _{1 agitato}	4 trumpets, cymbals, tam-tam, gong, timpani, 2 harps, piano, cello solo, violas, cellos, double basses
	A ₂	3 flutes, oboe, 2 clarinets, 3 cymbals, crotales, glockenspiel, xylophone, vibraphone, harps, piano, cello solo, violins, violas, cellos

TITLE OF THE MOVEMENT	SECTION OF THE MOVEMENT	INSTRUMENTS USED
<i>Transitus</i>	B_2	flute, 3 oboes, 3 clarinets, 6 triangles, cymbals, metal chimes, crotales, glockenspiel, children's choir, boys' choir, violins, violas, cello solo
	C_2 <i>agitato</i> ; then: <i>con bravura</i>	4 trumpets, 3 trombones, 4 horns, 3 cymbals, tam-tam, glockenspiel, crotales, xylophone, timpani, harps, piano, cello solo, string quintet
	B_3 <i>Festivo</i>	3 flutes, 3 oboes, 3 clarinets, 3 bassoons, trumpet, 3 cymbals, 6 triangles, metal chimes, crotales, glockenspiel, gong, xylophone, children's choir, boys' choir, string quartet (<i>alla campana</i>)
	<i>Alla cadenza. Pastorale. Meno mosso. Cantabile e poco rubato</i>	crotales, glockenspiel, 2 harps, cello solo, string quintet

3. MUSICAL REPRESENTATION

Giotto's fresco entitled *Saint Francis Preaching to Birds* (see Illustration 1) serves as a source of inspiration for the first movement, called *Levitation*. The most important feature of this piece of music is movement. Inspired by the idea in her imagination of Saint Francis as a levitating person surrounded by birds moving around, the composer employed articulation that aims to represent lightness and hovering. This is further enhanced by her writing the word *veloce* above the score. A lot of figurations, trills, harmonics and glissandi are used, mostly in a high register. Percussion players use rattan mallets and the pianist plays inside the instrument by plucking strings with a plectrum. Additionally, the *technique of shifting structures*, which is idiomatic to the composer, plays an important role. This characteristic method of composing was inspired by the motions of waves (high and low tides, collisions, accumulations and absorptions) and polyphony (canonic imitation). It is used by the composer to create constant changes in the music. Starting with just one structure, the shifting technique can subordinate not only the melodic, harmonic, rhythmic, dynamic and timbral structure of a piece, but also temporal and spatial aspects [Pstrokońska-Nawratil, 1998: 48].



ILLUSTRATION 1. Giotto di Bondone, *Saint Francis Preaching to Birds*. Reproduction of the painting available online: https://upload.wikimedia.org/wikipedia/commons/f/fb/Giotto_di_Bondone_-_Legend_of_St_Francis_-_15._Sermon_to_the_Birds_-_WGA09139.jpg [accessed 6 May 2020].

The second movement – *Gravitation* – is a kind of musical depiction of the earthquake that destroyed the Saint Francis Basilica in Assisi. It serves to create contrast with the first movement. Deep, dark colours are presented in the orchestra through the use of the low register and amplification of the solo instrument. What catches one’s attention here is the choice of percussion instruments. The first segment of this movement uses instruments made of metal, such as steel drums, Tibetan singing bowls, finger bells, flexatone and gongs. The culmination is achieved through the gradual addition of instruments playing figurations. This combines with the use of clusters and, particularly, sum tones to create music that represents the earthquake.

The last movement – *Transitus* – is a depiction of good overcoming darkness. The boys’ and children’s choirs serve as an embodiment of this. In the text, we can hear verses from *Canticle of the Sun*. The composer used *nota contra notam* technique and simple harmony to create contrast with the dark, grating sound of the cello. In the orchestral scoring we see a gradual reduction of instruments – by the last section of the piece there remain only the cello and string quintet.

In the concerto, the composer used a couple of **onomatopoeic figures**. In the first movement there is so-called a ‘seagull effect’ in the cello part, and another effect in the harps that serves as a musical analogy to the wind. In the woodwind parts there is also an articulation that mimics the sound of a bird (see Example 1). The *technique of shifting structures* is used to represent bird formations in the sky. In the second movement there is a so-called ‘thunderstorm effect’, and the soloist is asked to rub the sides of the instrument’s strings and to scratch them with fingernails. Employing amplification helps to underline the roughness and fury of the natural disaster. Among the effects and tools used are: octaver, pitch flex pedal, pitch shifter, reverb, delay, fuzz and distortion. The amplification is controlled by both the soloist and the sound engineer.

The image shows a musical score for woodwind instruments, specifically Flutes 1, 2, and 3; Clarinets 1, 2, and 3; and Bassoon 1. The score is for measures 217 and 218. Above the staves, there are several curved lines with arrows pointing downwards, indicating articulation. Each of these lines is accompanied by the text '(whistle - like squeal of a bird)'. The notation includes various notes, rests, and dynamic markings such as 'br.' (breve) and 'p' (piano).

EXAMPLE 1. Birds’ squeals. G. Pstrokońska-Nawratil, *Assisi*, 1st movt: *Levitation*, b. 217–218. Reproduced from: Pstrokońska-Nawratil [2019a: 54].

4. NARRATION

Narration is continuous throughout the piece. The first movement – *Levitation* – starts with a slow tempo and a low dynamic level. Above the musical notation the composer wrote *misterioso*. At the beginning, only single pitches are played on violins, flutes, crotales and glockenspiel. This serves to create a background for the figurations in the harps and pizzicato on piano strings. Later, the instruments play arpeggios *presto possibile*, accompanied by ‘air-trills’ in the horns and chords played *tremolo* on marimba with rattan mallets. In the seventh bar, the solo cello plays long notes that are connected to each other with glissandi. Gradually more and more string instruments start to play, creating a kind of flickering background made up of quarter tones. As the dynamics increases, the solo part becomes more intense, and then the reverse process occurs. All of these effects seem to represent a constantly moving formation of birds with their rhythmic wing movements and their synchronisation (see Example 2).

The image displays a musical score for string instruments, specifically focusing on the first movement of *Levitation* by G. Pstrokońska-Nawratil. The score is arranged in a system with four main sections: 12 Violins I, 12 Violins II, 8 Violins, and 8 Cellos. Each section consists of multiple staves. The music is characterized by long, sustained notes, often with glissandi (sliding) effects. Dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout. The notation includes various articulations and phrasing marks, such as slurs and breath marks, which contribute to the 'flickering' and 'synchronisation' described in the text. The overall texture is dense and atmospheric, typical of the 'misterioso' mood mentioned in the introduction.

EXAMPLE 2. Bird formations. G. Pstrokońska-Nawratil, *Assisi*, 1st movt: *Levitation*, b. 165–169. Reproduced from: Pstrokońska-Nawratil [2019a: 42].

Gravitation, the second movement, begins with a chord played *sul tasto* in the string instruments and microtonal deviations in the flutes. Piano, bass clarinet and contrabassoon play figurations and the harpists play glissandi with their fingernails. After this introduction, the amplified solo instrument enters, like a rustle turning into a grating sound. Darkness is emphasised by the sound of percussion instruments – the timpani play *tremolo*, while the tam-tam is struck by a metal stick, and the marimba by hard mallets. As more and more instruments join in, more distortion appears in the cello part. This movement consists of two contrasting sections – one based on tension, and the other on ease. Each repeat of these sections intensifies the contrast between the two. The flickering articulations used in all of the instruments (figurations, trills and glissandi – mostly in the low register) represent the vibrations that accompany an earthquake (see Example 3). After reaching a climax in a high level of dynamics, there is a process of reduction that leaves just single clusters in the harp and piano, delicate breath-like sounds in the horns, trombones and tuba, and trills in the violins.

Transitus – the final part of the concerto – has a form that is a hybrid of a rondo and a set of variations. Every time a certain structure comes back it is slightly modified; in this way, the music develops like a living creature and the movement's narration is organic. Above the score the composer wrote: *larghetto pastorale*. There are three recurring sections. The first one – *A* – begins with single notes on the vibraphone in tempo 60, which gives the impression of a clock ticking. Figurations in flutes and trills in string instruments serve as a background. In the second section – *B* – homophony is used. This is where the choir (firstly boys', then boys' and children choir) sings in *nota contra notam* technique (see Example 4) accompanied by delicate sounds of percussion instruments like the glockenspiel, triangle and metal chimes. We also hear chords in the string sections and there is a melody played by harps.

The third section – *C* – is a contrasting one. The composer used the solo cello without amplification, but mostly playing harsh, virtuoso parts. It is accompanied by dark sounds in the low register – the piano player plays the low strings inside the instruments by using mallets, the double basses play trills, and there are single notes played by harps, tam-tam and gong. Then section *A* comes back, followed by section *B*. Each time a section comes back it is more intense, with a greater number of instruments playing. The contrast between sections is deepened. In a coda marked as *alla cadenza. Pastorale. Meno mosso. Cantabile e poco rubato* the solo part becomes less and less harsh. This serves as an analogy for the triumph of good over darkness and evil.

Assisi is a concerto in which tone colour plays a huge role. An analogy to different shades is achieved by using different instrumentation in each movement. The composer used certain techniques, articulations and figures to depict the images that moved her and inspired her to write the concerto (namely Giotto's fresco of

Saint Francis, the Assisi disaster and the idea of a battle between good and evil). The message of this concerto is very optimistic: even after a natural disaster like an earthquake that destroyed many houses and killed numerous people, there is always hope for better. Good will always triumph.

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SUMMARY

In 2005, the Wrocław-based composer Grażyna Pstrokońska-Nawratil wrote an article on eco-music, in which she presented her way of understanding the title term. In her words, it is a kind of music that is human-friendly and inspired by nature. Especially nowadays, when we try to find ways to reduce our impact on climate change, eco-music can be understood as a musical manifestation of what is important in our life. Among around 60 of Pstrokońska-Nawratil's compositions,

almost all are inspired by nature. One of her recent pieces of music is *Assisi* for cello, children choir and symphony orchestra, premiered in 2017. One of the inspirations for this concerto was *Canticle of the Sun* by St Francis of Assisi. In her paper, the author presents this piece of *hic et nunc* music by analysing musical signs (representations of outside-the-piece reality) and how they shape narration in music.

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MODERN COMPOSITION TECHNIQUES IN THE WORKS OF GEORGIAN WOMEN COMPOSERS

1. INTRODUCTION

Despite its relatively brief history, female composers have played a particularly important role in the development of Georgian professional academic music. The oldest examples of Georgian women composers come from the 19th century. Among Georgia's most famous women composers are: Varinka Tsereteli (1874–1948; author of many popular songs, the most famous of which is *Suliko*), Tamar Vakhvakhishvili (1894–1976; composer of the first Georgian ballets), Meri Davitashvili (1924–2014; mostly wrote music for children) and Nathela Svanidze (1926–2017). From the latter part of the last century, the most distinguished female composers are: Marina Adamia (b. 1957), Maka (Maya) Virsaladze (b. 1971) and Eka Chabashvili (b. 1971). Despite this tradition, there has not yet been a complex study on music by Georgian women composers, or one that focuses more generally on modern composition techniques in Georgian professional music. This paper aims to show how various modern composition techniques were used by different generations of Georgian female composers – by Nathela Svanidze, Marina Adamia, Eka Chabashvili and Maka Virsaladze – to create music in both Soviet and post-Soviet times.

‘Mosaic’, ‘antinomic’, ‘multicentred’ – these and other epithets can all be used to refer to the music of the last century. There are many different views and characterisations of the situation but most people would agree that this was the era that saw various types of composition techniques developing at an unprecedented pace and producing a wealth of interesting outcomes. How does this fit with the picture of Georgian musical culture through this period?

2. GEORGIAN MUSIC WITHIN THE CONTEXT OF SOVIET MUSIC

The Georgian music scene in the middle of the 20th century had obviously developed within the context of Soviet music, the cultural epicentre of which revolved around the compositional schools of Moscow and Leningrad. A growing interest in modern composition techniques in Georgia mirrored similar impulses in the composition schools of other Soviet republics. Another tendency that Soviet republics also had in common was making large stylistic leaps in a short amount of time; several researchers have noted this feature [e.g. Vysockaja 2011, Tsurtsunia 2005]. When speaking about this period, researchers talk about the aesthetic-stylistic phenomenon called ‘Soviet avant-garde’, which matured from the mid-1950s to the 1960s (although for Georgian culture the term ‘Georgian modern’ seems more suitable in my opinion). As Marianna Vysockaja writes: ‘The second wave of the European avant-garde – as well as the novelties of Stravinsky, Bartók, and new Viennese School composers – became the guiding line for the youth’ [Vysockaja 2011: 352].

Another important impetus for the stylistic renewal of Georgian music in that period was the Warsaw Autumn International Festival of Contemporary Music, which was attended by delegations of Georgian composers. Although most composers that attended did not immediately embrace the innovations or use them directly in their music, there were exceptions: composers whose creations changed radically due to the influence of this festival (for more information about these processes, see Sharikadze [2019]).

The usage of new composition techniques in Georgian music can be traced back to the late 1960s – during the time that followed the well-known events of the Iron Curtain, the new musical lexis broke into Georgian musical space. Describing the characteristics of Georgian music of the 1960s and 1970s, Rusudan Tsurtsunia [2005: 167] rightly notes:

From the achievements of the 20th century, the art of Stravinsky, Bartók, Shostakovich, Prokofiev, Honegger and others was of particular significance for Georgian music. The impressionist harmonic and timbral world also turned out to be

close to it and great reverence was shown to sonorism; aleatory and serial techniques were fragmentarily applied, minimalist means were also used, and actually remained indifferent to constructivism and other avant-garde novelties.

3. DODECAPHONY

Thus, we can see that, despite the above-mentioned common tendencies that existed in Soviet Russian and Georgian music, different national schools of the Soviet Republics accepted disparate types of modern composition techniques. For example, the 12-tone technique was first mastered in Russia. Despite a background of great resistance, until the mid-1960s a large number of composers representing different styles (including Andre Volkonsky, Arvo Pärt, Edison Denisov, Rodion Shchedrin, Sergei Slonimsky, Kara Karayev and Alfred Schnittke, among others) incorporated the 12-tone technique in their works. In Georgian music, the history of dodecaphonic compositions starts in the late 1960s, when artists from different generations – Ioseb Bardanashvili, Zurab Nadareishvili and Reso Kiknadze among them – applied the technique as an experiment.

Georgian non-conformist composer Natela Svanidze was the only one of those mentioned for whom the aesthetics of constructivism turned out to be organic. Her composition style was based on a non-orthodox approach to dodecaphony combined with free atonality, modality, sonorism and controlled aleatoricism. In her interviews from 2002–2003, the composer recalled: ‘In the 1960s I exhausted my potential; this romantic form no longer satisfied me and I was ready to accept a novelty when not everyone was ready for this in my country’ [Svanidze 2002]. Indeed, the composer’s trip to Poland in the early 1960s, in order to attend the Warsaw Autumn Festival, became a turning point. After this, her musical language underwent radical changes, with tonal thinking replaced by a diffuse harmonic system using atonality as a dominant feature. After 1963, Svanidze’s style favoured themes of anti-Soviet orientation. For a Soviet Georgian artist, and particularly a female composer, this was a rather complex and unfavourable choice, the consequences of which she carried with her to the end of her life – her music was not well known, and almost never performed. During her long life, she had a solo concert only once: in 2010, when she was 84 years old. In spite of this, she remained faithful to her principles. According to the composer, most of her artistically valued works were composed in the second period of her creative life: two symphonies (1967; 1983), two oratorios (1969; 1974), the monodrama *Drops of Blood from the Heart* (for mezzo-soprano, piano, percussion and magnetic tape, 1999), and piano compositions *The Circle* (1972), for prepared and ordinary piano, and *The Mystery of Saburtalo Wind* (2010). As a result, in her final years she destroyed almost all the scores of her early tonal works.

Svanidze considered the polyphony-based characteristic of traditional Georgian music to be the main component of her own style. The coexistence of what might, at first glance, seem to be incompatible approaches – expressionist serialism and Georgian folklore – was natural for Svanidze. Therefore, it can be concluded that:

- Svanidze continued the traditions of Schoenberg, Berg and, to a lesser extent, Webern. The specificity of Svanidze's dodecaphony implies that the composer managed to integrate a non-orthodox approach to dodecaphony and folk influences; these are expressed even at a structural level. In this Georgian composer's creative work this technique was not presented in pure form, but mainly used in synthesis with another technique or harmonic system.
- As a rule, in the composer's music the principles of showing the tone row are directly connected with the compositional structure of any given piece.
- Although the composer said that for her the tone row was just a set of building blocks for construction [Svanidze 2002], in all her works it clearly takes on the role of the main theme. This is further emphasised by the frequent application of the prime form.
- In general, the composer avoided modifications of the tone row (such as permutation or interpolation); moreover, as a rule, tone rows do not overlap. The only exception can be seen when several tone rows in a polyphonic form are presented as determined by the fugue structure.
- The diverse potential of this technique is not fully explored in Svanidze's creative work; however, the technique is presented differently in different works. In *The Circle*, segment dodecaphony is dominant, while in *Symphony No. 1* folk intonations and the tone row are integrated. A vertical presentation of the tone row is almost never encountered in *Monodrama*; conversely, in the oratorio *Pirosmani* (the work that also saw the first examples of the use of quotations and polystylistics in Georgian professional music) the alternation of the forms of tone row presentation is connected with the changeability of the work's fragments.

Broadly speaking, we can see that Georgian composers were mainly somewhat unresponsive to dodecaphony and the aesthetics of constructivism in general. In this case, inherent features of national culture were of crucial importance and defined its identity, as did peculiarities of historical development – the musical tendencies existent in Georgia and Russia before the creation of the Soviet Union at the beginning of the 20th century. By the middle of the last century, Russian-Soviet musical culture was ready for the constructivist type of compositional thinking characteristic of dodecaphony, and of atonality in general – the traditions of which were initiated in the Russian avant-garde at the beginning of the 20th century (Nikolai Roslavets, Ivan Wyschnegradsky, Mikhail Matyushin, Nikolai Obukhov and other composers were actively looking for alternative methods of musical expression; after considering Alexander Scriabin's expanded tonality and the function of the Prometheus chord in

his symphonic poem, it was quite logical to create non-tonal systems for the organisation of composition). After the revolution, the search for avant-garde processes stalled within the Soviet Union, but from 1956 (the year of Nikita Khrushchev's anti-Stalinist report) it quickened pace. In the first decades of the 20th century, similar searches were not observed in Georgian music. Instead, Georgian music bypassed the common European historical stage of tonal breakdown (in fact, the period in which the foundations of Georgian classical music were established coincides with this time). This is possibly why the twelve-tone system turned out to be inorganic and less interesting – it was almost entirely ignored when Georgian composers tried to 'compensate for the loss' of the 1960s by accelerating the search for other composition techniques. Svanidze was actually the only composer among the most recent proponents of Georgian music to compose in a polystylistic manner, giving the aesthetics of constructivism and serialism leading importance, instead of using the neo-tonal model that was popular among her contemporaries.

4. MUSICAL SYSTEM OF THE THREE-PHASE COMPOSITION

Marina Adamia, Eka Chabashvili and Maka Virsaladze belong to another generation. Their work coincided with the progressive collapse of the Soviet Union and the post-Soviet period. All three represent the same composition school – they studied with Nodar Mamisashvili (b. 1930), the pioneer of modern musical language in Georgia. Therefore, despite their stylistic differences, their student years mean that modern compositional principles became crucial for all of them.

After graduating from Tbilisi State Conservatoire, Marina Adamia (b. 1959) continued her studies in Moscow with Nikolai Sidelnikov and Edison Denisov, thereby deepening her experience with modern composing principles. From 1991 to 2006 she studied and lived in Scotland, where she had a very active creative life. She currently lives in Georgia and is engaged in pedagogical and creative activities. Her works have been performed in Europe and abroad by a range of famous ensembles (such as the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra, the Endymion Ensemble, the Emperor Quartet, the Edinburgh Quartet, the NKG Ensemble, the One Voice Ensemble and others). Her compositional style is based on modern language which is inspired by Georgian folk music. A link can be seen between her aesthetics and the *musical system of the three-phase composition* [Mamisashvili 1978], which she applied in many of her compositions.

The aforementioned system was invented by Adamia's teacher, the composer Nodar Mamisashvili. According to him, harmonic series in this system are grouped into three phases: phase A consists of perfect consonances (octave, fourth, fifth); phase B

of imperfect consonances (major and minor thirds); and phase C of seconds. All three phases are applied simultaneously in Mamisashvili's system. The three-phase composition is based on the incomplete scales of each phase, but at the same time, the principle of non-repeatability of the 12 tones should be observed. This non-repeatability could be implemented in a horizontal way (as 12 tones in a row) as well as vertical (as a 12-tone chord) or diagonal manner. The melodic phase can be turned into a harmonic and contrapuntal phase and vice versa [Mamisashvili 1978]. It is noteworthy that other Georgian composers did not develop Mamisashvili's system – Marina Adamia is the only one who has written several works using this system (*The Birth of Enkidu*, 1995; *Penumbra*, 2002). At the same time, her aim is to maintain a hidden connection with Georgian folk roots, which she achieves by using specific timbres (close to those of folk instruments), motives (close to folk melodies) and chords (as a kind of allusion).

5. MULTI-TOPOPHONIC COMPOSITION TECHNIQUE, MINIMALISM

Distinguished representatives of the 1990s Eka Chabashvili (b. 1971) and Maka Virsaladze (b. 1971) established their musical careers during difficult times for Georgia (the period of civil war and the occupation of Abkhazia). However, by this time there were fewer limitations related to modern/avant-garde musical language, and the audience was more accepting of such music.

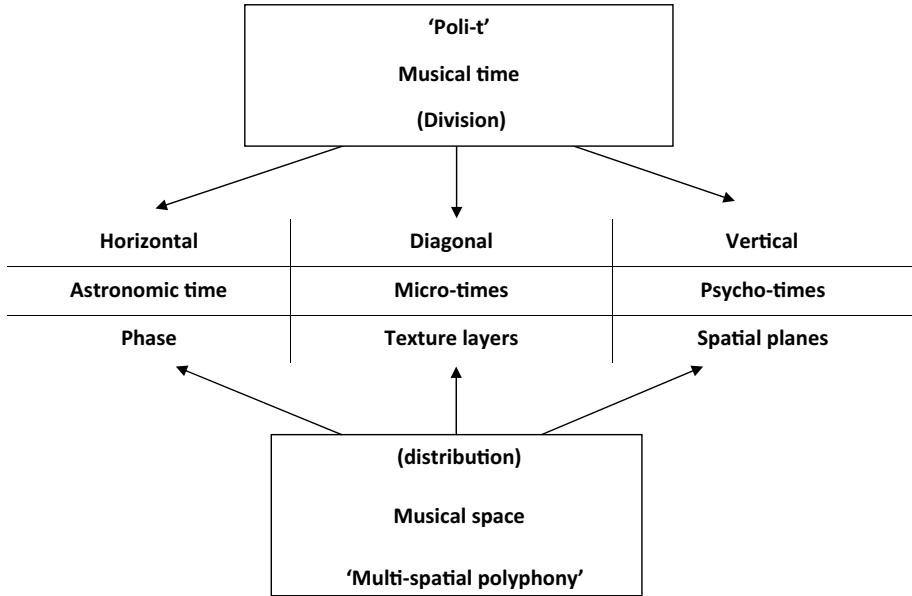
Eka Chabashvili is the composer of numerous chamber and symphonic compositions, along with multimedia and instrumental theatre works. She created the *multi-topophonic* (literally meaning 'many sounding places') *composition technique*, which originated from meditative music. It represents the art of composition in which the musical material with different 'psycho-times' is disposed in different spatial layers. As Chabashvili explains:

The essence of the multi-topophonic composition technique is the correlation of multiple times in one or many different spaces, which I call 'poly-times' or 'multi-spatial polyphony' [Chabashvili 2016: 62].

Musical space is divided into planes in a musical work. Each spatial plane has its own independent time pulsation, which is responsible for the phenomenon of psycho-time. The psycho-times appear in different musical spatial planes; they divide the musical space vertically and are located on separate layers in parallel [Chabashvili 2016: 64–65].

The main elements of this technique, such as musical time, texture and instrumentation, tempo-rhythm and intonation sphere, are shown in Figure 1 and Figure 2.

Compositional draft



Texture and instrumentation

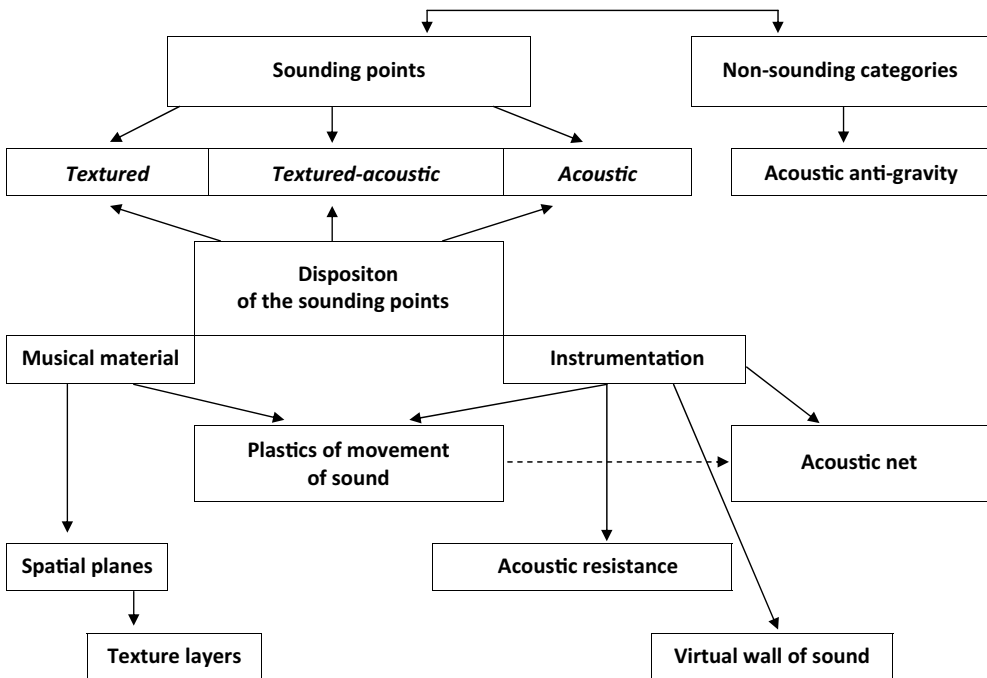


FIGURE 1. Multi-topophonic composition technique (diagram) [Chabashvili 2016: 69].

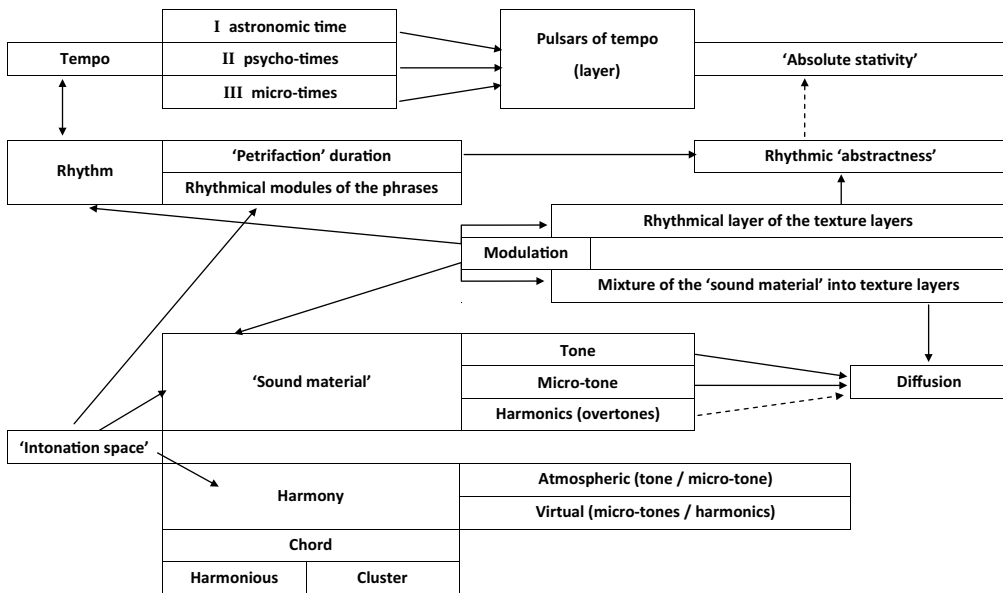


FIGURE 2. Tempo-rhythm and intonation space [Chabashvili 2016: 67].

Describing this technique, the composer notes:

We could form an artistic pattern from a musical idea that is born in the depth of syncretic thinking by means of 'multi-topophonic' composition technique. This, in its turn, will reveal the syncretic forms and genres of artistic patterns – symphony-exhibition, opera-exhibition, theatre of holograms, etc., that are connected to the subconscious need to unify art forms. 'Multi-topophonic' composition technique tries to see common points with different art fields for harmonious unification of different existing phenomena [Chabashvili 2011: 29–30].

Chabashvili's spheres of interest are not limited solely to music, as she works in fine arts and literature as well, and frequently uses light, dance and visual art in her performances. Therefore, it is not a coincidence that she was the person to set up the Theatre of Musical Instruments – the first instrumental theatre in Georgia. All of these interests, of course, are reflected in her works as well, where the idea of synthesis is revealed in different aspects.

The aesthetics of minimalism are, generally speaking, not alien to Georgian professional music. In this sense, Chabashvili continues and develops traditions of the outstanding Georgian avant-garde composer Mikheil Shugliashvili (1941–1996), who was almost the only one in Soviet Georgia to use repetitive minimalism (*Pastoral for 3 pianos*, 1978). The first minimalistic work among the music of

Georgian women composers is Svanidze's oratorio *Georgian Lamentations* (this is also the first example of electronic music being implemented in Georgian music), though as a stylistic phenomenon it is also presented in Chabashvili's music (*Cosmos of Music*, 2006; *Spiral of Wisdom*, 2006). As I wrote in an earlier article:

Eka Chabashvili's creations are basically static, lesser developed in time and at the same time dynamic in space; significant here is not the effective development of the musical idea (theme, motive), but the play of sonorous spaces. Chabashvili's musical language consists of minimalistic patterns, not wide melodies. Mostly improvisational, open forms with meditation dramaturgy dominate in her works, which are expressed through the modal system (e.g. the meditation cycle *Seven Wonders of the World*, 2002). Oriental music traditions are manifested in her *Meditation Improvisations* (1996), *Meditation Song* (1997), *Salomea's Dance* (1999) and *Frescoes* (2001); but similar dramaturgy is determined by European-Christian roots (static time, less emotionality, remaining in one state, imitation that is characteristic of the music of the Middle Ages and Renaissance) [Nadareishvili 2015: 48].

6. INDETERMINACY, SONORISM

In Georgian music, aleatory technique was first applied by Nodar Mamisashvili; this technique was later adopted by his women students Virsaladze, Adamia and Chabashvili. Georgian music is dominated by controlled aleatoricism, mostly applied at the levels of musical texture and musical timing. It is in this context that it is used by Maka Virsaladze, the composer of numerous works for orchestra, choir and solo instruments (approximately 60 compositions). Her compositional style is characterised by exquisite sophistication, interplay between real and surreal characters, extraordinary colourfulness and the primacy of development based on ostinato and variation principles, sometimes with the use of aleatory technique. Controlled aleatoricism is also presented through different components of musical texture in compositions by Svanidze (in the oratorio *Pirosmani*, 1970) and Virsaladze (in *Psalms*, 1995; *Triptych*, 1997; the ballet *Mirror*, 1998; *Alternative*, 1999). The aleatory technique at the level of musical form occurs much less frequently – some rare examples include *Alternative* (1999) by Virsaladze, and *Mosaic* (1999) by Chabashvili.

Aleatory technique, and more widely applied indeterminacy, are among the main features of Chabashvili's musical style. Indeterminacy in her works can be identified at the levels of musical form, notation and musical texture, among others. The composer widely applies different forms of indeterminacy, especially in

notation. Using the classification of notation types outlined by Elena Dubinets [1999: 18–44] we can see in her music such notation techniques as: fluctuational or proportional (*Frescoes*, 2001), zonal (*Echo*, 1999), mobile (*Prism*, 2007), graphic (*Spiral of Wisdom*, 2006) and verbal (*Polyphonic Verses*, 2002). *Polyphonic Verses* by Chabashvili was written for four dramatic actors (the type of voice is not indicated) and represents a literary work where the creator has chosen the compositional principles of musical genres. This associative verbal text includes no details; instead it helps the performer to create an artist-specific emotional mood for improvisation. Poetic texts are organised according to specific musical genres – prelude, chorale, passacaglia and fugue – so that each has a particular structure. With this work, Chabashvili wanted ‘to see music in the speech’ [Nadareishvili 2016: 183], which resulted in the creation of an aleatoric synthetic composition with indeterminate notation. It should be noted that the cycle does not belong to a purely musical or poetic genre: stemming from its main essence (resonant sound), it appears to be an example of ‘text-sound composition’ (‘text-sound composition’ is an important type of Swedish electro-acoustic music that has developed since the late 1960s; it includes music, text (visual) and technology [Nadareishvili 2016: 184]). Despite the fact that the musical form here is stable (as it would be in its Baroque prototypes), in the cycle one may also encounter indeterminacy based not on the models, but on aleatorically acknowledged musical-visual elements (timbre, rhythm and metre).

Aleatoricism often coexists with sonorism. Unlike dodecaphony, in Georgian music of the second half of the 20th century sonoristic technique was the most acceptable composition technique. This can be explained by the influence of Debussy and Ravel on Georgian professional music of that time, which sparked a general interest in the colourfulness of sound and harmony. Many composers (including Giya Kancheli, Felix Glonti, Sulxan Nasidze, Ioseb Kechakmadze and Revaz Kiknadze, among others) have used it in different ways, usually combining it with other techniques or harmonic systems, and generally not applying it throughout the work. One classic example is the choral work *Exercise* by Ioseb Kechakmadze (1939–2013), where the first section is based on purely sonoristic-temporal clusters. Also of interest for similar reasons are Svanidze’s *Symphony-ballet* (1983), which as the composer noted [Svanidze 2002], was created under the influence of the Polish composers’ sonoristic scores, and the oratorio *Georgian Lamentations* (1974), where the composer applies multipart sonoristic canonic imitations and tone clusters. In contrast, in Virsaladze’s *Perpetuo* (2008), sonorism is a result of poly-ostinato layers overlapping within the musical texture. Sonoristic features are also of great importance in Chabashvili’s works. The composer uses electronic and concrete music techniques in *Mosaics* (1996), although she also tries to create electronic phonation with natural timbre (*Apocalypses*, 1997) – a style that she favours more.

7. CONCLUSION

With these examples, we can see that a wide variety of modern compositional techniques can be found in Georgia's professional music since the 1960s. The associated application of these composition techniques in new Georgian music is extremely broad and interesting. The compositions mentioned above could be sorted into two groups. Within the first group, Georgian female composers have applied techniques that were approved in Europe and America, such as dodecaphony, indeterminacy, sonorism and repetitive minimalism. Here Georgian women composers' works are crucial in terms of the historical development of Georgian music in general. Svanidze is the only composer working in Georgian professional music who has consistently applied serial technique and merged it with national traditional music features. The works of Chabashvili (and, to a lesser extent, Virsaladze) present rare examples of minimal music in Georgia. Despite the well-established belief that Georgians use aleatoricism 'fragmentarily' [Tsurtsunia 2005: 167], the present study has shown that this compositional technique is quite widespread. In general, such interest in aleatoricism in Georgian music can also be explained by the influence of Georgian folklore traditions, where improvisation is at the core of the music-making process. Aleatory technique and indeterminacy more generally are present in Eka Chabashvili's compositions (representing also the highest-quality examples in Georgian music).

In the second group, we can include works based on individual composition techniques. Among the whole of Georgian professional music, only two composers can be said to have created their own individual technique and one of them is a woman: Eka Chabashvili (pioneer of the multi-topophonic composition technique).

Research has shown that the musical works of female composers form an essential part of Georgian professional music; moreover, in some cases, women have the advantage of mastering different types of composition techniques.

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SUMMARY

In Georgian professional academic music, despite its not-so-long history, female composers are of particular importance. Their creations have been interesting and diverse in terms of the use of modern composition techniques, particularly since

the late 1960s – the time when, following the well-known events of the Iron Curtain, the new musical lexis broke into Georgian musical space. In fact, Georgian music missed the common European historical stage of tonal system destruction (the foundation of Georgian classical music coincides in time with that period). Since the 1960s, Georgian composers have tried to ‘compensate for the loss’ by accelerating the adoption of modern composition techniques.

The paper aims to show how various modern compositional techniques were used by different generations of Georgian female composers – in the Soviet avant-garde and post-Soviet period. The art of musical Impressionism, of Stravinsky, Bartok, Shostakovich and Prokofiev was most significant for Georgian music before the last decades of the 20th century. Despite that, a few decades later than in Europe, in the second half of the 20th century, Nathela Svanidze, Marina Adamia (1960s–1980s), Eka Chabashvili and Maka Virsaladze (1990s) created their own individual composition techniques or musical language, incorporating dodecaphony, minimalism, sonorism, polystylism, aleatory and multi-topophonic technique.

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Johan Randvere

Estonian Academy of Music and Theatre

ON THE SHAPING OF FORM IN JAAN RÄÄTS' PIANO WORKS

This paper is a study that focuses on the issues of interpretation within 20th-century piano music.

Over recent years I have performed much of the piano music of Estonian composer Jaan Rääts (see Illustration 1).¹ This process has given me the opinion that one of the most challenging aspects of interpreting this music is the need to achieve a sense of integrity and completeness. Although not technically demanding, these works are constructed from small and often contrasting thematic blocks that are not aligned in a way that would allow for their performance as teleological (i.e. culmination-oriented) structures. This requires the pianist to employ unconventional

1 Jaan Rääts was born on 15 October 1932 in Tartu. He has been a member of the Estonian Composers' Union since 1957. In the 1960s, a markedly anti-Romantic, active and playful style was brought into Estonian music by Rääts, a composer of neo-classicist orientation. His youthful and rhythmic *Concerto for Chamber Orchestra* from 1961 became a landmark achievement in Estonian new music. Rääts studied piano at the Tartu Music High School and graduated from the Tallinn Conservatoire in 1957 as a composition student of professors Mart Saar and Heino Eller. From 1974 to 1993 he served as chairman of the Estonian Composers' Union. In the years 1968–1970 and again in 1974–2003, Rääts taught composition at the Estonian Academy of Music (where he has been a professor since 1990). Among his many students there were Raimo Kangro, Erkki-Sven Tüür, Kerri Kotta, Tõnu Kõrvits, Tõnis Kaumann and Timo Steiner.

performance strategies in order to allow for the work's overall structural integrity to be successfully conveyed while also ensuring that its mosaic-like form does not disappear.

The aim of this study is to find strategies for the performance of Jaan Rääts' piano works that do not result in the performance becoming repetitive. As stated above, Rääts' works are made up of short thematic blocks that alternate relatively rapidly. The main principle used in ordering them seems to be contrast, which can be thematic, dynamic, rhythmic or textural. However, a contrast that may be interesting in the first few transitions from one thematic block to another can become rather one-dimensional when repeated. Thus, the aim of this study is also to develop strategies for identifying and executing 'culminations' or so-called dramaturgical focal points in a style of music that essentially lacks traditional culminations.

Interpretative problems, however, arise not only when the thematic blocks are connected, but also within the blocks themselves. Often, a single thematic block does not contain traditional musical development (i.e. within the thematic blocks it is not possible to talk about traditional phrases and agogics in the usual sense of the words). Furthermore, trying to approach thematic blocks as one would traditional music reduces the contrast between the blocks, which is one of the driving forces behind the unfolding of Rääts' music. This problem is similar to those that can occur in, for example, the music of Arvo Pärt and Philip Glass. In this article, however, I will focus on Jaan Rääts' *Toccata*.

For this purpose, I have developed a method (see the section entitled *Method* below for further details) in which various blocks of musical material from Rääts' piano works are arranged according to their classification as representatives of different theme groups. I have also worked out a performance strategy for each theme group. The next stage involves combining the theme groups as they appear in the given composition and developing a so-called 'global performance strategy'. This article will outline the implementation of these performance strategies in the *Toccata*.

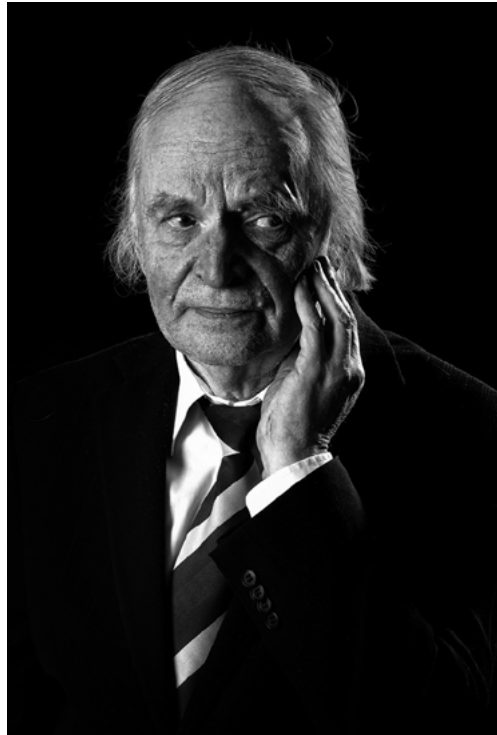


ILLUSTRATION 1. Jaan Rääts. Photo from the author's collection.

1. TOCCATA (1968)

The scores of Rääts' works contain little interpretational guidance (for the *Toccata* score see Appendix). In many of his works he gives only *allegro* (or another Italian word) as a tempo indication, and a couple of *piano* and *forte* markings. Rääts has said that he tried to write his music in a way that makes everything clear and understandable for the interpreter [Rääts 2017]. In this sense, Rääts is different from many contemporary composers who prefer to work directly with the musicians that will perform their works. Rääts' ideal situation is that he gives the score to the interpreter and the next meeting between the composer and the interpreter does not take place until they meet at the concert hall for the performance.

The composer's musical text is indeed very clear, and it is mostly comfortable to play. The fact that Rääts' works are often virtuosic makes them rather attractive to the performer, because he or she can show off their skills when performing these works. At the same time, Rääts' works are not technically very demanding (a sound example of *Tokaata* [Toccata], performed by Johan Randvere on piano and recorded on 14 February 2018, is available online: <https://www.youtube.com/watch?v=w-CIUr-0XBAM> [accessed 10 March 2021]).

Rääts wrote *Toccata* originally for the Estonian National Piano competition in 1968 [Arujärv 2008: 86]. There it was heard by the well-known pianist Emil Gilels, who selected it as the obligatory piece for the 4th International Tchaikovsky Competition in Moscow in 1970. The first prize was given to John Lill, who was also awarded the 'toccata-prize'. *Toccata* is still frequently performed around the world today.

2. METHOD

I have developed a method in which various blocks of musical material from Rääts' piano works are arranged according to their classification as representatives of different theme groups (see Table 1). I consider each block separately, analysing it and determining a specific theme group in which it belongs. In doing so, I consider the musical material of the theme block along with its character and other characteristic features. The aim of this method is to discover how Rääts is composing his pieces, which theme group he uses the most, which theme group he is using for developing musical material, and which groups can be thought of as a culmination.

Toccata has six theme groups (see Table 2). As stated above, the theme groups are formed through examination of similar materials, characters and other characteristic features. In *Toccata*, Rääts uses mostly theme groups **B** and **X**.

TABLE 2. J. Rääts, *Tokaata* [Toccata], 1968 – six theme groups. Author's own elaboration.

BAR NO.	9	43	55	63	89	101	126	139	172	206	238	277	311	323	331
THEME GROUP	B	B	B	B1	B	B2	B1	B	B	B	B	B	B	B	B1
DYNAMICS	mf	ff	f	mf	mf	f	f	f-ff	f	f	ff	mf	ff	f	mf
BAR NO.	35	152	164	235	242	303									
THEME GROUP	C	C	C	C	C	C									
DYNAMICS	f	mf	f	ff	fff	f									
BAR NO.	31	81	113	119	149	160	188	196	197	253	299	349	356		
THEME GROUP	X1	X	X	X	X	X	X	X1	X	X	X	X	X	X	X
DYNAMICS	f	ff	ff	f	ff	f	f	f	f	fff	f	ff	ff	ff	ff
BAR NO.	47	256	315												
THEME GROUP	L	L	L												
DYNAMICS	p	mp	p												
BAR NO.	234	255	355												
THEME GROUP	P	P	P												

Theme group A is used only twice: at the beginning and when the theme comes back in measures 169–177. The character of this thematic group is energetic, showing dotted rhythms and using *mf* as its dynamic. Characteristically, it is used as an opening material. It has no subgroups – i.e. groups whose material is derived from the idea of this theme group.

Theme group B has two subgroups – B1 and B2. This group is characterised by greater development and rhythmic activity. The character of the group is also active, and it uses a major mode. The dynamics of this group show mostly *ff*. This is also the group that Rääts uses most in this work. The difference between subgroups B1 and B2 is the left-hand rhythm, which in B1 displays crotchets and in B2 semiquavers.

Theme group C has no subgroups. It is also energetic and uses a major mode. It has a flowing character and a range of dynamics from *mf* to *fff*. Rääts also uses this theme group in the culmination of *Toccata*.

Theme groups X and X1 are transitory passages that are not possible to classify under any other theme group. The dynamics range from *f* to *fff*. Rääts uses this theme group frequently, and this is what makes the formal design of *Toccata* so kaleidoscopic.

Theme group L covers the lyrical material of the piece. The piece has only a few bars based on this group, which has dynamics ranging from *p* to *mp*.

Theme group P refers to the general pauses of the piece. Since there are two such stops in the piece and they are dramaturgically outstanding, I considered them important enough to label these as a separate theme group.

3. DISCUSSION ABOUT THE INTERPRETATION OF RÄÄTS' PIANO MUSIC

Kerri Kotta is of the opinion that Rääts' music is like 'throwing constantly fresh, new ideas into the audience' [Kotta 2019]; when Rääts feels that it is enough, he simply ends with a chord (often a C major chord). This compositional strategy is something that should be carefully considered when performing his music. It is important to preserve this energy of new ideas constantly flowing out, and the feeling that we will never get tired of this music.

As previously mentioned, one of the aspects the performer must consider is how to move from one theme group to another. Dynamics play an important role in this. My opinion is that if a performer tries to articulate the end of a theme group too strongly (in terms of traditional agogics) and in so doing prepares for the arrival of the subsequent group, the surprise moment is rather ruined. Therefore, a performer should instead try to shock the audience when changing from one group to another.

This music also needs to maintain a fast tempo. To my ear, all the recordings that I have listened to so far are a little slow – even the recordings played by Cyprien Katsaris and John Lill (although the playing is, in my opinion, fantastic). The touch should be also more precise and sharper than would usually be expected when playing a piece like this. For example, at the very beginning of *Toccata* there is nothing written about the articulation. However, I would suggest that one should use accents in the right hand on every first beat. The left hand should produce a *crescendo* to the end of the theme group, so that the next group B can start more quietly in order to develop again. Another example is in bar 43 (theme group B), where the *ff* crotchets are all accented. Here one should make an accent on the first one, then change to a much quieter dynamic in order to create a big *crescendo*. Right after that, there comes a group L with its lyrical material, which is in *p* and could be even played in *pp* to emphasise this sudden change.

In addressing the piece as a whole, one cannot solve all the transitions between the theme groups as described above. Sometimes there are places where the performer could choose to lead one theme group into another in a rather more predictable way – for example, from theme group X in bars 31–34 to the next theme group C in bar 35, or from theme group L in bars 47–54 to theme group B in bar 55. These two places need very clear and simple development to the next theme.

The inner life of theme groups can be also interpreted differently. It is particularly important when a theme group covers a relatively large portion of music – as happens in, for example, bars 55–80 (theme group B). Here, Rääts gives just a few tips concerning dynamics. In bars 55–62, there is *f* and *staccato*, in bars 63–78 *non-legato* with *mf*, and in bars 79–80 it is again *f*. My suggestion would be to make a fairly sudden *diminuendo* in bars 59–62 in order to start the next *mf* section with new articulation (*non-legato*), making it even more quiet and intriguing. Theme group B in bars 206–233 is also relatively long, and it therefore needs a dynamic structure. My suggestion would be to play bars 206–209 as written, all *f*. Then in bars 210–233 I would play the left hand in *ff* as written at the beginning, but drop the right hand suddenly to *pp* in order to make a long and large *crescendo* until the next theme group P in bar 234 (which is a general pause). It seems that using a different dynamic structure in each hand is a very useful idea to develop the inner life of the theme groups.

In theme group X in bars 160–233 there is nothing but *f*, then in bars 234–241 we have *ff*, followed by *fff* in bars 242–254, which is also the culmination of the piece. As we can see from the table, this section stays very loud for a long time – this makes it rather hard to develop, because it is so easy to get too quickly to the end of the dynamic scale with *crescendo* and loud sounds. In addition, the range of sounds tends to become rather similar and monotonous. This is why the idea of developing the dynamics in different hands at different times within the same group can help the interpreter to build up waves of development and culminations.

4. CONCLUSION

This article considered the shaping of form in Jaan Rääts' piano works, which are made up of short thematic blocks that alternate relatively rapidly. The main problem of this study was how to find strategies in order to perform theme groups with contrast so that the music would be interesting, and not become tedious when repeated. It also studied the development of strategies for identifying and executing 'culminations' and shaping the block-form into one musical whole.

In my article, I used a method in which various blocks of musical material from Rääts' piano works are arranged according to their classification as representatives of different theme groups. I studied the theme groups' inner development along with the development of the whole piece.

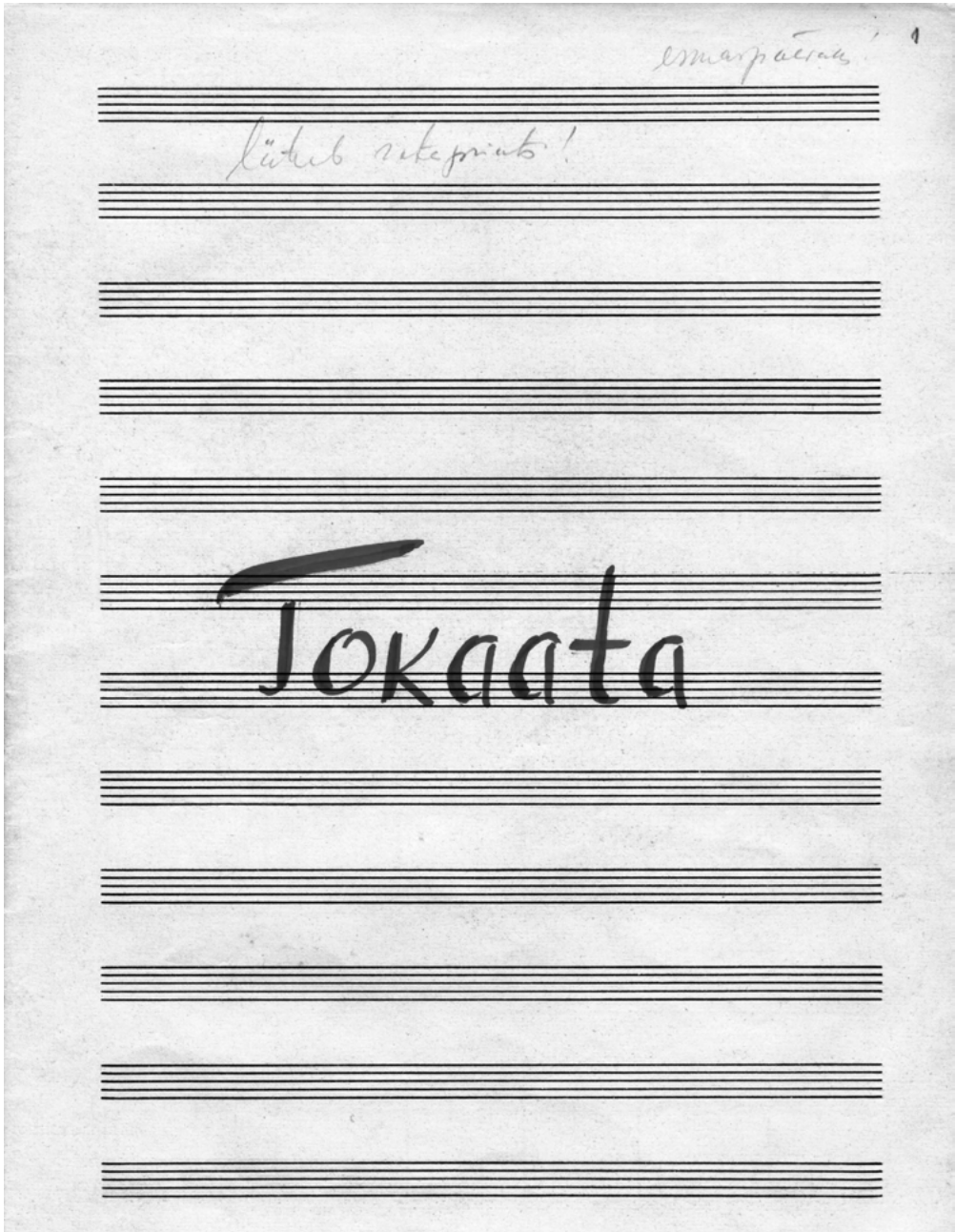
This kind of analysis has showed me how Rääts writes his music and what he is expecting from a performer. The analysis showed that there is not much written in the score, which in turn makes one think about articulation and clear characters. The composer's scant instructions and dynamic versatility, which I discovered through the analysis, force the interpreter to develop strategies to perform this somehow complicated but wonderful music.

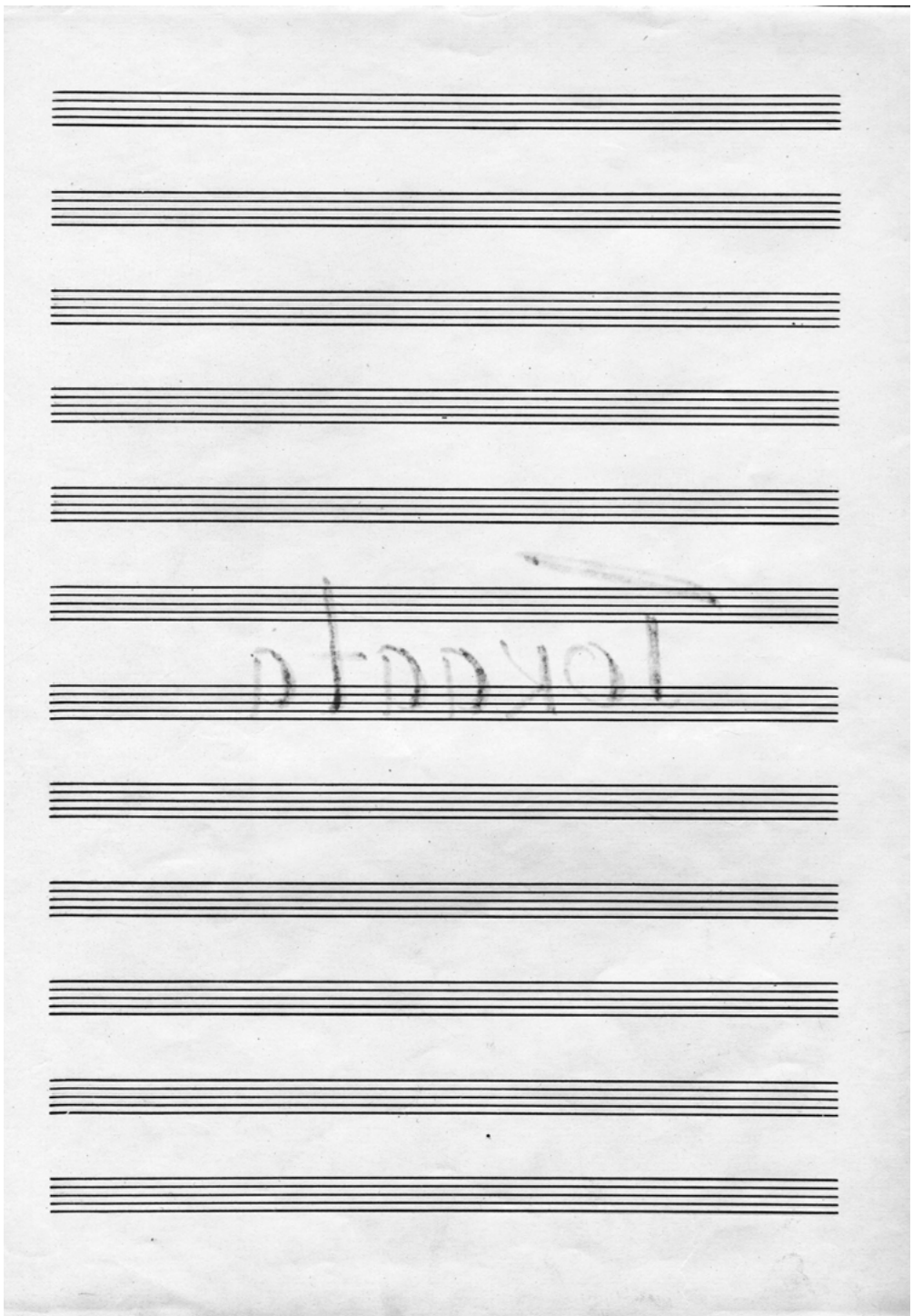
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APPENDIX

J. Rääts, *Tokaata* [Toccata], 1968. Reproduction of the manuscript from the composer's archive.





Tokaata

Allegro $\text{♩} = 88$

J. Rääts

Handwritten musical notation for the first system. The treble clef staff contains six measures of music, each starting with a quarter note followed by an eighth note and a sixteenth note. The bass clef staff contains six measures, with the first measure being a whole rest and the following five measures containing chords. A dynamic marking of *f* is present in the first measure of the treble staff.

Handwritten musical notation for the second system. The treble clef staff contains six measures of music. The bass clef staff contains six measures, with the first two measures containing chords and the remaining four measures containing single notes. A dynamic marking of *staccato* is present in the third measure of the bass staff.

Handwritten musical notation for the third system. The treble clef staff contains six measures of music. The bass clef staff contains six measures, with the first four measures containing single notes and the last two measures containing chords. A dynamic marking of *f* is present in the sixth measure of the bass staff.

Handwritten musical notation for the fourth system. The treble clef staff contains six measures of music. The bass clef staff contains six measures, with the first four measures containing chords and the last two measures containing single notes. A dynamic marking of *f* is present in the sixth measure of the bass staff.

Handwritten musical score system 1, consisting of two staves. The upper staff contains a melodic line with various notes and rests. The lower staff contains a complex accompaniment with many beamed notes and rests.

Handwritten musical score system 2, consisting of two staves. The upper staff has a melodic line with a slur over the first two measures. The lower staff has a simple accompaniment. The word "non legato" is written below the second staff.

Handwritten musical score system 3, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a complex accompaniment with many beamed notes.

Handwritten musical score system 4, consisting of two staves. The upper staff has a melodic line with slurs and accents, and the word "legato" is written above it. The lower staff has a simple accompaniment with many beamed notes. The word "p" is written below the second measure of the lower staff.

Handwritten musical score for piano, first system. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. A 'f staccato' marking is present in the right hand. There are some handwritten annotations below the staff, including a '2.' and some rhythmic symbols.

Handwritten musical score for piano, second system. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. A 'f' marking is present in the right hand. There are some handwritten annotations above the staff, including 'f p legato'.

Handwritten musical score for piano, third system. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. There are some handwritten annotations below the staff, including 'x' marks.

Handwritten musical score for piano, fourth system. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. There are some handwritten annotations below the staff, including 'x' marks.

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, including dynamic markings like 'f' and 'p', and articulation marks like accents and slurs.

Handwritten musical notation for the third system, with a large 'X' mark above the staff and various musical notations.

Handwritten musical notation for the fourth system, including a key signature change to B-flat major and a tempo marking 'Allegro'.

*) kõik vahetused
mängida kassa

Handwritten musical score system 1, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a complex, rhythmic accompaniment with many sixteenth notes. The system concludes with a double bar line.

Handwritten musical score system 2, continuing the piece. The right hand has a more active melodic line with some grace notes. The left hand continues with dense sixteenth-note patterns. The system ends with a double bar line.

Handwritten musical score system 3. The right hand shows a melodic phrase with a fermata over the final note. The left hand features a series of chords and sixteenth-note textures. The system ends with a double bar line.

Handwritten musical score system 4. The right hand has a melodic line with some rests and slurs. The left hand plays a series of chords and sixteenth-note accompaniment. The system ends with a double bar line.

mus. kogu

$(\# = \#)$
*) kõik vahetused märgide kaudu

Handwritten musical score system 1. It consists of two staves. The upper staff is in treble clef and contains a series of chords with accents (>) above them. The lower staff is in bass clef and contains a series of notes, some with accents (>) below them. The system concludes with a double bar line and the word "Forte" written vertically.

Handwritten musical score system 2. It consists of two staves. The upper staff is in treble clef and contains a series of chords with accents (>) above them. The lower staff is in bass clef and contains a series of notes with accents (>) below them. The system concludes with a double bar line.

Handwritten musical score system 3. It consists of two staves. The upper staff is in treble clef and contains a series of chords with accents (>) above them. The lower staff is in bass clef and contains a series of notes with accents (>) below them. The system concludes with a double bar line.

Handwritten musical score system 4. It consists of two staves. The upper staff is in treble clef and contains a series of chords with accents (>) above them. The lower staff is in bass clef and contains a series of notes with accents (>) below them. The system concludes with a double bar line.

non legato

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with various note values and accidentals. The bass clef staff contains chords, many of which are marked with a 'v' symbol. The tempo/mood is indicated as *non legato*.

Handwritten musical notation for the second system. The treble clef staff continues the melodic line, and the bass clef staff continues the chordal accompaniment. The notation includes various note values and accidentals.

Handwritten musical notation for the third system. The treble clef staff shows more complex rhythmic patterns, including some notes with accents. The bass clef staff continues the chordal accompaniment. There are some dynamic markings like '>' and 'r 2 7'.

Kad. (...)

Handwritten musical notation for the fourth system. The treble clef staff features a series of notes, possibly a cadence or a specific rhythmic pattern. The bass clef staff contains chords. The tempo/mood is indicated as *Kad. (...)*.

- 9 -

5

The image displays a handwritten musical score for piano, organized into four systems. Each system consists of two staves. The first system features a complex melodic line in the upper staff with numerous accidentals (sharps, flats, naturals) and dynamic markings such as accents and slurs. The lower staff provides a harmonic accompaniment with chords and single notes. The second and third systems show a more rhythmic and textural approach, with the upper staff filled with dense, repeated patterns of notes, while the lower staff continues with a steady accompaniment. The fourth system follows a similar pattern, maintaining the dense texture in the upper voice and the accompaniment in the lower voice. The notation is clear and detailed, reflecting a composer's manuscript.

Handwritten musical notation for the first system. It consists of a treble staff and a bass staff. The treble staff contains a series of chords, each marked with a flat (b) and a sharp (#). The bass staff contains a series of notes, some marked with a flat (b) and a sharp (#). The system is enclosed in a dashed box.

Handwritten musical notation for the second system. It consists of a treble staff and a bass staff. The treble staff contains a series of chords, each marked with a sharp (#). The bass staff contains a series of notes, some marked with a flat (b) and a sharp (#). The system is enclosed in a dashed box.

Handwritten musical notation for the third system. It consists of a treble staff and a bass staff. The treble staff contains a series of chords, each marked with a sharp (#). The bass staff contains a series of notes, some marked with a flat (b) and a sharp (#). The system is enclosed in a dashed box.

Handwritten musical notation for the fourth system. It consists of a treble staff and a bass staff. The treble staff contains a series of chords, each marked with a sharp (#). The bass staff contains a series of notes, some marked with a flat (b) and a sharp (#). The system is enclosed in a dashed box.

Handwritten musical score for piano, consisting of four systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- gliss.* (glissando) in the first system.
- Meno mosso* in the first system.
- mp* (mezzo-piano) in the first system.
- Ped* (pedal) in the second system.
- Da capo al X* in the third system.

The score is numbered **1568** at the bottom right.

SUMMARY

Over the past several years, the author has performed much of the piano music of the Estonian composer Jaan Rääts. This process has led him to understand that one of the most challenging aspects of the interpretation of this music is the achievement of a sense of integrity and completeness. While not technically demanding, these works are constructed from small and often contrasting thematic blocks that are not aligned in a way that would allow for their performance as teleological (i.e. culmination-oriented) structures. This requires that the pianist employ unconventional performance strategies, allowing for the work's overall structural integrity to be successfully conveyed while its mosaic-like form does not disappear from view.

For this purpose, the author has developed a method in which various blocks of musical material from Rääts' piano works are arranged according to their classification as representatives of different theme groups. He has also worked out a performance strategy for each theme group. The next stage involves combining the theme groups as they appear in a given composition and working out a so-called 'global performance strategy'. The discussion includes the application of these performance strategies to Rääts' *Toccata*.

JOHAN RANDVERE

Performing regularly both as a soloist and a chamber musician Johan Randvere has appeared in venues such as New York's Carnegie Hall and the Great Hall of the Tchaikovsky Conservatory in Moscow. He has also given concerts in Estonia, Latvia, Lithuania, Finland, Holland, Italy, Belarus, Russia and the USA.

As a soloist, he has performed with the Latvian National Symphony Orchestra, Tymen Philharmonic Orchestra, Belarus State Radio Symphony Orchestra, Estonian National Symphony Orchestra, Vanemuise Symphony Orchestra, Tallinn Chamber Orchestra, and others, under conductors such as Kristiina Poska, Risto Joost, Toomas Vavilov, Grigori Soroka, Jüri Alpernten, Erki Pehk, Mihhail Gerts, Sasha Mäkilä, Kaspar Mänd, Jaan Ots and others.

Randvere has successfully participated in numerous national and international competitions, having won the First Prize at the 'Klaviermusik' in Vilnius (2008), the First Prize and the Grand Prix at the Catania Music Competition in Italy (2012), the First Prize and the Grand Prix at the Andrea Baldi International Piano Competition in Italy (2014), the Second Prize at the EPTA International Piano Competition in Belgium and the Second Prize at the 8th Estonian National Competition of Pianists (2014), to name only a few. He regularly performs with many outstanding Estonian musicians. The Randvere Piano Trio received the Audience Award and the Special Award of the Holland Music Sessions at the contest festival 'Con brio' (2010).

Johan Randvere began studying the piano at the age of 7 at the Võru Music School with Merike Kapp and continued at the Tallinn Music High School with Marja Jürisson and Prof. Ivari Ilja, and then at the Estonian Academy of Music and Theatre with Prof. Ivari Ilja. From 2012 to 2015 Randvere also studied at the Milan Giuseppe Verdi Conservatory with Prof. Valerio Premuroso. He is currently completing his PhD in the Estonian Academy of Music and Theatre under the supervision of Prof. Ivari Ilja.

Johan Randvere is a recipient of the Young Musician Award from the Pille Lill Music Fund (2014).



Giovanni Albini

Estonian Academy of Music and Theatre

MATHEMATICS FOR, THROUGH AND TOWARDS COMPOSITION PRACTICE: COMBINATORIAL FEATURES AS MEANS OF MUSIC INNOVATION

Beauty. My steps in music composition have all been focused on it, looking for it, struggling for it. I consider every technique I deepen meaningful if it does nurture my own aesthetic purpose: the ‘beautiful’ music I wish to write. Somehow, because of my nature, I have always been attracted by two specific concepts, two sides of the same ideal of beauty I am pursuing: the ecstatic charm of mathematically informed poetics – beautiful means – and the monumental, timeless aura of conventional music elements of Western culture – a beauty to be celebrated.

Nevertheless, to ground my music on conventional music elements is in itself challenging, just as it is challenging to find a balance between the *old* and the *new*, between tradition and innovation. In fact, my aim is to employ the aforementioned conventional elements in a way that maintains a focus on them and on the communicative power that has been established through centuries of music, but at the same time to offer them within a new perspective: my individual and hopefully unique artistic contribution.

In this respect, the concept of *new* is to be understood as the originality of an artistic individuality, rather than an attempt at a historical aesthetic breakthrough. As I said in a recently published interview:

The word *new* is meaningful for me, because art is in my opinion an eternal now, a present time dropped into eternity, rather than an eternal future. The vision of art is to admit that *we are here*, not that *we are going there* [Cestino 2019a: 207–208, *this author's translation*].

Thus, what I mean with *new* is something that is already there to be discovered. I am not seeking novelty per se, but to trigger the uniqueness of individuality.

Moreover, I wish to use mathematics to achieve my goals. Indeed, as I stated [in Albini 2019b: 57–58]:

Mathematics is not a necessary requirement – and certainly not a sufficient one for granting some sort of artistic quality or relevance – in the variety of skills, tools and knowledge of a composer. However, [...] in the context of specific aims, mathematics can be a useful and reliable option that can lead to unique findings, outputs and aesthetics at different levels: from helping to study and understand musical elements, to assisting to shape them; from being an autonomous place of inspiration for triggering new ideas on music and to deal with its elements, to be put as the foundation of new aesthetics.

Therefore, my research question is straightforward: how can I transfigure conventional musical elements by the means of mathematics in a way that keeps them recognisable but at the same time leads to something new?

To answer the question, I started to analyse the processes and the outputs of my former composition practice from a musicological standpoint; in the process, I recognised some mathematically informed traits, strategies and techniques that I could then generalise and test within different scores and contexts. I then tried to understand how and why they turned out to satisfy my aims, and I traced similar approaches in the music of well-known composers, seeking to comprehend their function and potential. The idea is not only to understand how and why these approaches have been useful in my own composition practice, where I tested them during my artistic research, but also how and why they could be useful, relevant and effective for other composers.

In this respect, mathematics – and more specifically the narrower field of combinatorics – has been used *for*, *throughout* and *towards* the composition practice.

1. MY THREE COMBINATORIAL FEATURES

By analysing my own composition practice as it was before the beginning of my deliberate artistic research – a practice that embraces a timespan of about

15 years – I noted the recurrence of certain strategies relating to the use of several conventional elements. In fact, I usually

[...] study them in the framework of mathematics trying to uncover new ways to deal with them. Consequently, I implement the knowledge I have achieved to set constraints to abide by while composing, and finally I compose in the new grammar I have set [Albini 2018b: 22].

Moreover, I commonly

[...] consider a complete set of musical elements and I limit myself to use them exclusively so that they all appear, the same number of times. I call these three features ‘completeness’, ‘exhaustiveness’ and ‘equality in repetition’. [...] The use of the three features of completeness, exhaustiveness and equality in repetition let me avoid compositional habits, focusing exclusively on a specific group of elements, but at the same time preventing emphasis on anyone of them. Therefore, the ‘game’ of recombining this limited set of possibilities can find in the constraints of permutation the opportunity for artistic discoveries [Albini 2018b: 23].

I have also noticed that these three features have appeared in the music of composers of different ages and backgrounds, often in periods of crisis and stylistic transition,

[...] where the problem of legitimizing the creative act becomes more acute for the composers. The auctoritas on which many musical innovations were based could therefore be found in the use of a formal framework centred on the three aforementioned properties [Grande 2018: XIX].

From an aesthetic point of view,

[...] the requirement for exhaustiveness and equality in repetition in the method I have defined forces all the elements which undergo the process to be put on the same level. They float then in a dimension where their conventional uses, semantics and grammars are still perceivable but just as shades, while at the same time their new possibilities are being expressed in a state of potentiality. This could be the very first reason why they seem to appear in times of transition in the history of music [Albini 2018b: 24].

This made me ask myself a question that is still unanswered: do I like the result of the three features as it is, or am I in a period of stylistic transition as well?

2. AN EXAMPLE FOR, THROUGHOUT AND TOWARD CONVENTIONAL HARMONIC ELEMENTS

A harmonic element that I am very fond of composing with is the triad – either major or minor. The issue is that this has been the foundational chord of Western music for centuries. How is it then possible to compose with it in an original way?

I started studying the cyclical sequences that consider all 24 major and minor triads only once, and I ended up with a harmonic structure that allowed me to infer the three combinatorial features that I have described in the previous paragraph. While doing so, I deepened – from both theoretical and compositional points of view – the so-called neo-Riemannian theories, ‘an efficient technology and descriptive language for making and communicating new discoveries about the properties of triads and related structures, and the relational systems in which they participate’ [Cohn 1998: 176].

Initiated by David Lewin and Brian Hyer developing some of Hugo Riemann’s ideas, neo-Riemannian theories ‘arose in response to analytical problems posed by chromatic music that is triadic but not altogether tonally unified’ [Cohn 1998: 167], and offer a theoretical framework that has until now mostly been used to approach analytical issues. However, my interests and aims were different. A mathematical approach to the inner properties of triads and their related structures not only offered me a detailed taxonomy and understanding of their characteristics and potential (and also several geometrical and abstract tools for representing them), but it also led me to new ideas on how to use them in my compositions and offered a fresh and neat inspirational framework. It gave birth to new musical questions and to new challenges: I can say I experienced a new poetic paradigm that I feel is definitely unique. One graph in particular caught my attention: the *Chicken-Wire Torus* introduced in Douthett and Steinbach [1998] and depicted in Figure 1.

In the aforementioned graph, points represent chords (all 24 major and minor triads in the 12-tone equal temperament), and edges represent single-step voice-leading connections. In fact, if we consider a motion (between major and minor triads only) that involves retaining two common tones and moving only one, it is quite easy to show that there are only three solutions: the so-called PLR-transformations, where P, L and R represent Parallel, Leading Tone and Relative, respectively. Since single-step voice-leading were not common in traditional harmony before the second half of the 19th century and they usually do not appear in long sequences of chords – and since I was looking for some unconventional and non-traditional uses of triads – a question naturally emerged: why not try to compose something exploiting only these kinds of transformations and using harmonic cycles spanning all the 24 major and minor triads by making them appear only once?

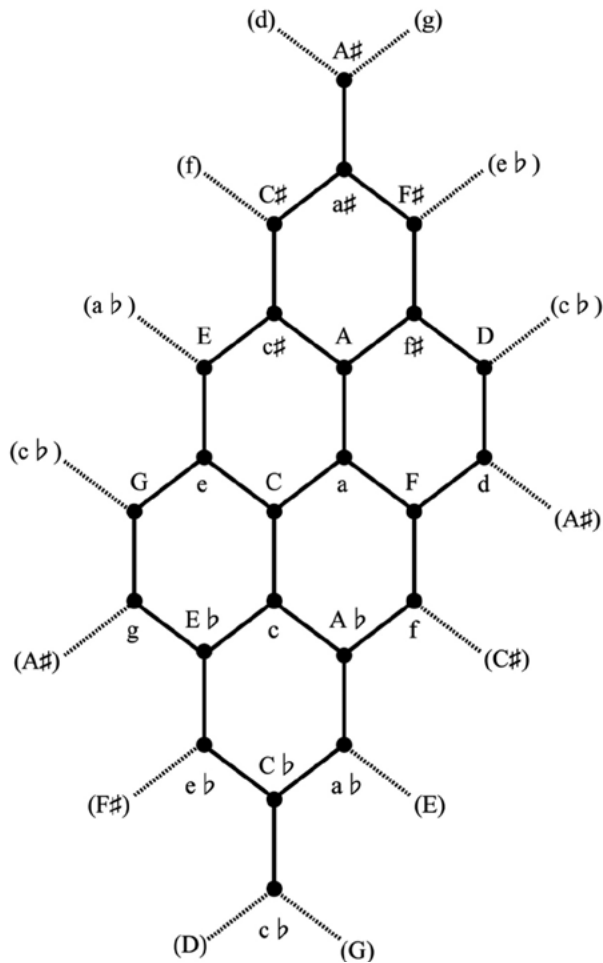


FIGURE 1. The *Chicken-Wire Torus*. Introduced in Douthett and Steinbach [1998: 248], and here offered in a planar layout by the author.

Mathematics came up with a solution. As I wrote in Albini and Antonini [2009: 1]:

In mathematics a Hamiltonian cycle (or circuit) is a closed path through the vertices of a graph which includes every vertex exactly once. So Hamiltonian cycles in the *Chicken-Wire Torus* represent complete sequences through all twenty-four major and minor triads using PLR-transformations in which each major and minor triad is used only once. These cycles are exclusively triadic and overall completely chromatic, since every pitch class is used exactly six times. So these classes of cycles could be a useful compositional device to define harmonic structures that are triadic (and in some cases locally diatonic) but without any real tonal center.

I was then able to find a way to structure harmonic cyclical sequences of triads with specific unconventional features in a well-known mathematical structure.

Such structures satisfied the three features within different layers. Triads stand there, 'ossified objects, boiled down to their essential and abstract features in order to clarify their inherent structural and transformational properties' [Barberis 2012: 2].

3. FURTHER DEVELOPMENTS: ENGAGING PERFORMANCE

While experimenting with further applications of the three combinatorial features of completeness, exhaustiveness and equality in repetition I noticed and proved that they can also serve in finding new technical challenges for performers just as they offer new materials for composers to work with.

In fact, I have recently focused on the composition of a collection of studies for solo piano. No preparation of the piano has been allowed, nor extended technique inside the instrument: I wanted everything to be founded on the use of the ten fingers on the keyboard. My question was: how could I employ the ten fingers of a pianist to establish a new set of technically demanding instances that could extend and enhance the capabilities of a piano performer and at the same time be perceived, at least to some extent, idiomatic as a continuation and upgrading of the already-familiar?

Hence, in the specific context of the composition of these studies for piano, the conventional music elements undergoing a mathematically informed process have been: 1) some of the most idiomatic techniques relating to the keyboard, and 2) certain foundational elements of Western music heritage, such as well-known scales and triads for example.

To understand the process, let us consider the five fingers of the hand. Keeping in mind that pianists label the fingerings with the first five integers – 1 represents the thumb, 2 the index finger, 3 the middle finger, 4 the ring finger, and 5 the little finger – there are exactly ten possible two-finger positions: 1–2, 1–3, 1–4, 1–5, 2–3, 2–4, 2–5, 3–4, 3–5 and 4–5. Matteo Generani, the pianist I worked with during this project, asked me whether it was possible to find a combination of the ten aforementioned positions that puts them in an order such that if a finger appears in a certain position it does not appear in the following one? Such a combination, if repeated several times, would – from the performative point of view – create a fatiguing extreme situation that could be useful for training a performer's hands and that could offer me as a composer a constraint to abide by while composing. This would be a constraint that also granted 1) idiomaticity, 2) the three combinatorial features of completeness, exhaustiveness and equality in repetition, and

3) hopefully sequences of bichords that are most unlikely to be found in the literature. There are exactly 240 combinations of such a type. I chose one of them (2–3, 1–5, 3–4, 2–5, 1–4, 3–5, 2–4, 1–3, 4–5, 1–2) and composed a short score limiting myself to using only that combination (see Example 1, pp. 255–256).

a Matteo Generani
Giovanni Albini (*1982)

Allemanda

ff e feroce, sempre come crescendo

4

3

6

9

11

13 3 5 4 5 4 5 4 3 5 2
2 1 3 2 1 3 2 1

2 1 3 2 1 3 2 1
3 5 4 5 4 5 4 3

15 3 5 4 5 4 5 4 3 5 2
2 1 3 2 1 3 2 1 4 1

3 5 4 5 4 5 4 3 5 2
2 1 3 2 1 3 2 1 4 1

17

19
p cresc. poco a poco

21

23 *f* *trm* *fff* *pp*

EXAMPLE 1 (PP. 255–256). Giovanni Albini, *Studi per pianoforte*, Op. 23, No. 10, b. 1–26. Reproduction of the computer score from the author’s archive.

In conclusion, the formalisation of conventional musical elements and of conventional musical technical issues helped me to look at them from a different perspective and to employ them in a different – and hopefully new – context through the means of the three combinatorial features of completeness, exhaustiveness and equality in repetition. Moreover, mathematics served to find both new materials to compose with and new technical issues to train the performers' hands and improve their technical skills. Further applications still need to be found and tested.

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SUMMARY

As a contemporary composer, when dealing with the issue of musical legacy, the author feels the impact of two opposing strands: the one that can be traced back to modernism, thus overcoming tradition, and the other under the influence of post-modernism, which essentially reduces tradition to a mere distant material. Because neither of them satisfies him as a composer, his research responds to the

need for a third approach, not renouncing the desire for novelty nor the awe-inspiring aura of the established and intelligible material of musical legacy. In this regard, the aim of the article is to answer the following question: how can mathematics serve to shape musical structures that grant a neat focus on traditional music objects and yet put them in a different perspective? More specifically: how can this purpose be achieved with the use of combinatorial concepts? To answer the question, a number of compositional approaches are provided and then tested against different situations, namely sections from the author's own compositions. This is, in turn, discussed in terms of aesthetic implications and their occurrence in the scores and techniques of different composers of the Western music tradition. Finally, possible further developments are suggested, especially with regard to technique and performance.

GIOVANNI ALBINI

Composer and music theorist (b. 1982), Professor of Music Theory at the Conservatory of Alessandria (IT), lecturer at the Conservatory of Pavia (IT), and academic member of the Istituto di Studi Superiori dell'Insubria 'Gerolamo Cardano'. He holds a BM, a MM and a PhD in Composition, a BS and a MS in Mathematics and a MM in Classical Guitar. He is a PhD student in Composition at the Estonian Academy of Music and Theatre in Tallinn (EE). His theoretical research focuses on mathematically informed aesthetic theories of music composition, mathematical music theory and its application to composition, and he devoted himself with special interest to soundtracks for interactive media, algorithmic music and non-linear composition systems. He has given several lectures on these topics at many universities and conservatories, including Yale University (USA), Universidad Nacional Autónoma de México (MX), Open University (UK), Lithuanian Union of Composers (LT), Università degli Studi di Milano (IT), etc. He has written several concert music scores as well as many tracks and sound designs for video art, exhibitions, multimedia, commercials, trailers, videogames and television. He is the founding Artistic Director of the highSCORE New Music Centre and of the highSCORE Festival, today's principal Italian contemporary music festival offering masterclasses.



Tiiu Sisask

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COMPOSING FOR PIANO DUO: THE PROCESS OF PREPARING LIISA HIRSCH'S NEW WORK ENTITLED *FLOWINGS* FOR A PREMIERE PERFORMANCE

Commissioning, preparing and performing new works can be a rewarding experience for any musician. The process of preparing a new work often involves the composer, and this was the case when my piano duo partner Maila Laidna and I commissioned a new work from Estonian composer Liisa Hirsch (see Illustration 1). Liisa Hirsch (born 5 January 1984) began her musical studies as a pianist, studying at the Tallinn Music High School under Laine Mets, learning improvisation with Taavi Kerikmäe and composition with Timo Steiner and Mati Kuulberg. Her composition studies continued under the tutelage of Toivo Tulev at the Estonian Academy of Music and Theatre, where she also studied electronic music with Margo Kõlar, improvisation with Anto Pett and piano with Ivari Ilja. Hirsch also studied composition at the Royal Conservatory of the Hague with Peter Adriaansz and Cornelis de Bondt. Her music is extremely delicate, with a heightened awareness of timbre and sound. In addition to concert music, Hirsch has also written music for film, theatre and dance productions.



ILLUSTRATION 1. Liisa Hirsch. Photo by Marije van den Berg from the composer's collection.

In my article I will describe and analyse the working relationship of the two pianists – Maila Laidna and Tiiu Sisask – and the composer Liisa Hirsch, using the autoethnographic research method. Autoethnography is an approach to research and writing that seeks to describe and systematically analyse (*graphy*) personal experience (*auto*) in order to understand cultural experience (*ethno*) [Ellis 2004]. Autoethnography is both a product and a process.

The preparation process – and more specifically the interaction between the composer and performer(s) – can have a profound impact not only on the performance but also on the composition itself. Autoethnography expands and opens up a wider lens on the world; this approach also helps us to understand how the kinds of people we claim to be, or are perceived to be, influence interpretations of what we study, how we study it, and what we say about our topic [Ellis et al. 2011].

In contrast, I have also given premiere performances of new works without consulting the composer. With this approach, some questions pertaining to performance details were left unanswered. Although this can result in greater creative freedom for the performer, there are definitely real benefits that come from involving the composer in the preparation phase, not least a better understanding of the

musical and expressive intentions of the composer. Autoethnography seems to me the most suitable method for conducting this kind of artistic research. The analysis of the preparation of a new work for performance allows for a much deeper understanding of the composer's aesthetic and creative background. In his doctoral thesis *Taking to the Streets: Getting to Real Gritty, Gritty Through Autoethnography. Yearning, Discovery, Home*, Michael Amundsen writes: 'It is important that the researcher does not take a position of judgment, but rather of understanding and feeling' [Amundsen 2017: 12].

During the course of this research I will examine the role of the performer in the preparation of a new work and the features of chamber musicianship involved therein.

My article is based on two working meetings with the composer, both of which were recorded. The composer prepared sketches of various pieces of musical material specifically intended for these meetings; these were then sight-read by my duo partner Maila and myself. Immediately after the meetings I took notes of what had transpired, and then discussed the meeting with my duo partner. We concluded that the lack of preparation time for the composer's sketches made it difficult both to internalise the music and also to achieve the desired sonic results. The material itself was not difficult, but sight-reading it prevented us from being able to listen to each other or to the ensemble in its entirety. After our meeting I was in close contact with the composer, who shared her ideas and vision for the piece and her impressions of the various techniques we executed based on her sketches, as well as general issues pertaining to the performance of new music.

In addition to analysing the experiments undertaken during these meetings, I will also describe the thought process that resulted from them, with the goal of showing how a new piece of music emerges, develops and is impacted by the interactions between the performers and the composer. Liisa Hirsch's new work for piano duo was premiered on 27 October 2020 in the Concert Hall of the Estonian Academy of Music and Theatre (EAMT).

1. MEETING NO. 1: 5 OCTOBER 2019 AT THE CHAMBER HALL OF THE EAMT

I have known Liisa Hirsch for a long time, and our working relationship has always been inspiring, positive and stress-free. This is Liisa's first work for piano duo, and the purpose of this first meeting was for her to explore various techniques with the goal of finding those that would suit her musical aesthetic. She would then be able to make changes to the material in her initial sketches accordingly. Liisa was also interested in the performers' reception of her musical material. This meeting took

place on 5 October 2019 in the Chamber Hall of the Estonian Academy of Music and Theatre. My duo partner Maila played on the Estonia piano while I played on the Steinway.


At our first meeting we played through the composer's sketches, experimented with ideas that arose on the spot and explored the musical possibilities made available with two pianos. Liisa had written sketches for two pianos, and these provided the basis for our timbral, sonic, dynamic and acoustic experimentations.

One such exercise was especially interesting; in this, a small speaker connected to a computer was placed next to the low strings of the piano. The goal was for the low-frequency vibrations of the speaker to create vibrations in the strings in order to achieve a unique sound. This trial was not successful, possibly because the speaker was not loud enough to have any effect on the strings (the lower strings of a larger instrument may require more output). Liisa had successfully tried the technique on an upright piano, but it did not work when attempted on a grand piano. Alternatively, it is possible that the speaker may have been placed on the wrong string; it should be placed on the string with the same pitch as the sine wave emitted by the speaker.

We also experimented with a 'gliding technique' (a technique that has no formal name), in which a plastic rectangular cassette tape case was drawn along the piano string to produce extremely long glissandi.

The most important of our initial experimentations involved the 'repetition technique', in which notes were repeatedly played between both hands extremely quietly by both pianists (see Example 1). This technique forms the basis for the musical material of the new work.

The repetition should be very fast and very light, coming from the "bottom of the keys" hardly lifting them, no trills only tremolo divided between the hands. It is not important to show the rhythm, but to create a flickering texture where some notes will get lost and slowly transform from one sounding cloud to another.



Notes inside circles have almost the same pitch and together they make the texture denser, they could be brought out more than the notes surrounding them.

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EXAMPLE 1. Liisa Hirsch, *Repetition technique*. Compositional draft from Liisa Hirsch's archives.

At first, Liisa conducted, showing three beats per bar. However, this proved extremely difficult and uncomfortable, as we tried to execute the figures precisely, erroneously emphasising the beginning of each bar and giving a result that was too

loud. Liisa then told us that the desired effect could be achieved by keeping the piano key at least partly depressed at all times, and not allowing the hammer to rise fully. The movements should be tiny and the strokes of the hammer gentle and delicate. The repetition should also not come across as being rhythmic.

This technique is so incredibly quiet that it sometimes fails to produce any audible sound at all, even when there is a very minimal degree of movement within the piano mechanism. The repetition between the hands is uneven, which creates a spontaneous and non-deliberate complexity in the rhythm; this corresponds with the composer's intentions. During our subsequent executions of Liisa's material, we focused more on our sound than on our sense of ensemble. As a result, the sound became more varied and interesting as each piano took turns to be in the foreground, albeit inadvertently. The composer hoped for the sound to meld together as we played at a *pianissimo* dynamic, but this was not achieved at our first meeting, as we were sightreading and working with a completely unfamiliar technique.

Successful execution of Liisa's desired repetition technique was not easy for either of us, because it required us to ignore completely the traditional piano duo sensibilities – such as playing in sync – that have been drilled into us over our many years of training.

2. MEETING NO. 2 – 11 DECEMBER 2019 IN ROOM B318 OF THE EAMT

At our second meeting, the composer presented us with a set of musical ideas on which her new piece would be based. While these also made extensive use of the repetition technique, this time they were to be played on prepared pianos, resulting in a far richer palette of timbres. This meeting took place in a classroom in which there were two pianos: a Kawai and an Estonia. A slight variance in intonation was the original impulse for the composition of this piece. Liisa was interested in the sonic effect of an imperfect unison produced by tiny differences in intonation. The decision to prepare the piano was not made from a desire to create timbral differences but was viewed as a more practical way of creating microtonality than tuning the piano; the latter is time-consuming and requires the services of a professional piano tuner.

In addition, the work was to be performed as part of a programme that also included works with well-tempered tuning. Liisa's solution was to prepare the piano in such a way that the timbres would remain homogenous. At present, the composer considers timbre to be no less important as a musical paradigm than intonation.

We prepared the pianos with simple methods, attaching small wooden clothes pegs to strings ranging from C³ to G⁴. These clothes pegs lower the pitch of the string by less than a semitone. Preparation on strings outside of this range proved to be ineffective. At our first attempt, some of the strings were left unprepared, and these were to be played more quietly so that they would not sound louder than the prepared strings. At this point, Liisa did not know whether or not she would prepare all the strings. In fact, she was rather partial to the combination of prepared and unprepared strings.

Preparing the pianos provided us with many questions as well as several obstacles. One of the more complex problems we faced was the fact that many performance venues (including the Concert Hall of the EAMT) would not allow their pianos to be prepared. In venues equipped with multiple pianos, there is usually a very obvious discrepancy in the quality of the instruments, and preparation is normally allowed only on the lower-quality instrument. However, the composer was not interested in having only one of the pianos prepared, as this would affect the balance between the two instruments (the unprepared piano being louder than the prepared piano, even when played *una corda*).

In order to prevent possible damage to the piano strings, the composer padded the clothes pegs with yarn. This also solved an additional problem, namely the noise created by the clothes pegs (which is audible on the recording); this unwanted noise can be reduced significantly with the application of the yarn padding, which muffles the middle string of the triple-stringed piano. The creation of such noise could also be prevented by playing at a very low dynamic level. Playing at a higher dynamic level results in a sound that is unsuitable for the composer's musical intentions. Additionally, while the difference in timbre between *pianissimo* and *fortissimo* on an unprepared piano is very slight, on a prepared piano changes in dynamics also lead to a stark difference in timbre. For this reason, the composer has limited herself to writing only at a very quiet dynamic level for the prepared piano.

Notation in this piece is often technically instructive rather than indicative of resultant pitches (see Example 2). The composer has indicated which keys to play and which strings to prepare. Notes are accompanied by arrows in order to indicate preparation: notes with one arrow are to be prepared with a small clothes peg, while those with two arrows are prepared with a large one (the larger the clothes peg, the more it lowers the pitch of the string).

The composer has used preparation not only to alter the timbre of the sound but also to allow for a slight variance in unison playing. Microtonal intervals can create the effect of acoustic beating, which is an interference pattern generated by two sounds of slightly different frequencies. This effect of 'out-of-tune playing' can create unfamiliar sounds from the piano, especially when used in combination with the repetition technique.

Preparation for the piano:

sounding result:

strings:

(S) - small clothespin (1 inch) (M) - medium clothespin (1.3) (M1/2) - medium clothespin not touching the middle string (L) - large clothespin (1.5) ▮ - rubber with weak pressure on the strings.
 ▾ - quartertone lower ▴ - quartertone higher ↑ - less than a quartertone higher ↓ - less than a quartertone lower

Changes of the pitches are approximate. ©2020 Liisa Hirsch

EXAMPLE 2. Liisa Hirsch, *Microtonality*. Compositional draft from Liisa Hirsch's archives.

For a further trial, focusing on descending choral sequences, the clothes pegs were removed from the pianos. With this technique, a chord undergoes a slow and constant morphing process in which each voice falls by a semitone at its own tempo (see Example 3). For example, the upper voice descends by one semitone every 6 beats, the second voice descends every 4 beats, the third voice every 12 beats, the fourth voice every 4 beats and the fifth voice descends every 6 beats (6:1/4:1/12:1/4:1/6:1). This creates a slowly morphing descending chromatic sequence.

For this technique, it was not necessary for both pianos to play precisely in sync. In fact, the desired effect was for the pianos to be slightly imprecise, creating a plasticity in the outcome. In our first attempt at this material, we played at very different tempos, which made it difficult for the morphing effect to work. Therefore, Maila and I decided that we would agree on 'checkpoints' every four bars, at which we would send each other a signal in the midst of playing. This would prevent us from growing too far apart as we played at slightly differing tempos. In order to further augment the microtonal effect, the composer asked us to play certain notes in the inner voices more loudly. Some of the chords spanned a very wide range, which made it difficult for the hand to execute the repetition technique. This hand position in combination with the repetition technique requires additional practice from the pianist, so that the music can be played with as much freedom as possible in the wrist. At times the material sounded too loud and mechanical, and the composer also found our first trial to be harmonically too consonant and sweet-sounding. After our initial attempt, we were able to achieve a more blurred effect, which created sounds that were unfamiliar and intriguing.

The composer's desire was that the form of her piece would be clearly delineated. Indeed, the form has a clear direction; it consists of slow processes in which the pitch material undergoes constant transformation.

The image displays a musical score for two pianos, Pno. 1 and Pno. 2, consisting of four systems of music. The first system features a descending chromatic sequence with markings for *legatissimo*, *ppp*, and *simile*. A 'Synchronise with each other' instruction is placed above the staves. The second system includes 'Sync:' markings. The third and fourth systems continue the chromatic descent. The score concludes with a double bar line and a fermata.

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EXAMPLE 3. Liisa Hirsch, *Descending chromatic sequence*. Compositional draft from Liisa Hirsch's archives.

3. CONCLUSION

These two working meetings with composer Liisa Hirsch led me to conclude that the performer can play a major role in the preparation of a new work. Such meetings allow the composer to hear how her/his musical ideas sound in real life, and give them scope to make the changes necessary to achieve the desired outcome. The composer also gains the ability to draw inspiration directly from the performer's own ideas and gauge reactions to the material presented to them. For example, there were instances where Maila and I inadvertently created a sound that greatly appealed to the composer. For example, at one point in our second meeting Maila played trills in place of the repetition technique. The composer was very partial to the idea of a gradual shift from repetition to trill, and she may well end up making use of this idea in the piece. By meeting in this way, the performer also has the opportunity to express her/his opinions and let the composer know if any of the ideas need adjusting.

I have found that this material is a promising topic for the purposes of artistic research. Artistic research in music is concerned with what happens in real performances and musical creations, and not simply in the abstract meanings of musical texts and acts [Crispin 2016: 70]. The constant dialogue between composer and performers in the development of a new work forms a complex and constantly changing trajectory in the creative process, which cannot be described by simple and predictable means. This article aims to describe the subjective experience of both composer and performer in their shared creative endeavour, in order to unravel the aforementioned complexity. The musical creativity of the here and now is inspiring, from the perspectives of both composing and performing.

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SUMMARY

In the paper, the author discusses issues related to the preparation of a new composition for piano duo. She also focuses on the role of the pianists in the composition process itself, which, in the case of the composer in question, begins with a period of intense collaboration. The work under discussion was written by pianist and composer Liisa Hirsch (1984), whose music is characterised by its focus on sound and tone colour, as well as an unambiguous structural unity. In the case of piano duo, the composer is particularly interested in having the two pianists respond to each other's actions in real-time. This can only be achieved by each pianist showing a heightened awareness of the actions of his/her counterpart. During the initial joint meetings between the composer and the pianists, the latter improvise according to the instructions of the former, and together they determine which ideas work best.

TIIU SISASK

Graduated from Tallinn Music High School (2005), where she studied piano with Kersti Sumera. In 2013, she obtained a Master's degree (piano) from the Estonian Academy of Music and Theatre (EAMT, piano class of Prof. Ivori Ilja). Tiiu continued her studies in Hochschule für Musik Karlsruhe with Prof. Kalle Randalu. In 2015, she obtained a Master's degree in chamber music at the Estonian Academy of Music and Theatre. She is currently a PhD student of chamber music at the EAMT with Prof. Mati Mikalai and Kai Ratassepp. She is also studying piano duo at the Master's level in Universität für Musik und Darstellende Kunst Graz with Prof. Gil Garburg and Prof. Sivan Silver.

Sisask has participated in the master courses of Walter Blankenheim, Vera Gornostaeva, Arvo Pärt, etc. She has participated in several competitions. In 2007, she won the 1st prize with the violinist Mari Targo in a chamber music competition of the Estonian Academy of Music and Theatre. In 2015, the piano duo Tiiu Sisask and Maila Laidna won the 3rd prize in the International Piano Duo Competition in Rome, in 2019 – the 1st prize in the Maria Judina Piano Duo Competition in St Petersburg and the 2nd prize in the piano duo category at the Chamber Music Competition in Filadelfia, Italy.

Sisask has worked with singers such as Yin Jie, Sigrid Mutso, Anna Dytyna, Anu-Mari Uuspõld, etc., as well as with the Mixed Choir of the European Capital of Culture (conducted by Veronika Portsmuth). She has performed as a soloist in Estonia, Finland, Sweden and Germany.

Tiiu Sisask has worked with her father, composer Urmas Sisask. She has premiered many of her father's works. Together they play concerts in Jäneda, Estonia, where Urmas Sisask, whose music is entirely dedicated to and inspired by stars, has founded a Musical

Observatory Tower (situated on the Jäneda manor building). They also perform together at the annual meetings of the Estonian Amateur Astronomers Society. Tiiu Sisask has recorded Urmas Sisask's music for Klassikaraadio (Estonian's classical music station / Estonian Public Broadcasting Company) with the trumpet player Mart Kivi. In 2015, Tiiu Sisask took part in Urmas Sisask's shamanist multimedia performances 'Love of the Universe'.



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COMPOSER-PERFORMER INTERACTION AS A SOURCE OF IDEA GENERATION: PRESENTING THE ARTISTIC PROJECT *PIANO OF THE 21ST CENTURY AND ITS FUTURE PERSPECTIVES*

‘Piano music has come to an end and something quite different is coming. I sense it clearly: with the claviers made up to this time, there is nothing new to discover any more’, declared Karlheinz Stockhausen on 24 October 1992, at the auditorium of the *Pädagogische Hochschule* in Weingarten [Stockhausen 1993: 138]. It is difficult not to agree with the German composer who nevertheless continued to compose for piano both before and after 1992. However, the fact is that contemporary composers engage themselves less and less with the piano – particularly as a solo instrument. From the second half of the 20th century onwards, a new epoch has brought something of a radical re-evaluation of the concept of a musical sound; this has resulted in the integration of all kinds of sounds and noises in music on one hand, and an active employment of technologies in music production and composition on the other. As a result, to paraphrase Stockhausen, timbre

and timbre-oriented pieces gain in importance, whereas monochrome pieces are almost ignored [Stockhausen 1971: 348]. The restrictions of equal temperament make the piano even less attractive for contemporary composers. However, some composers of the 20th and 21st centuries have enriched the sound production abilities of the piano by modifying the mechanism of the instrument as well as extending performance techniques. It is difficult to imagine what further innovations the acoustic piano could present to listeners, even with the addition of electronic technologies. So, has piano music really come to an end? One of the best ways to answer it is to conduct an artistic research.

Any unconventional employment of the piano in music composition – such as preparation, alteration of traditional tuning systems and the use of different types of extended technique – could be considered as a result of the process resembling artistic research. For example, the final piano cycle by Stockhausen, *Natural Durations* (2005–2006), could be presented as a result of the artistic research aiming to explore the nature of the piano sound. In an unpublished conversation with Nino Jvania [Stockhausen 2006], Stockhausen described some methods of his research – for example, measuring the duration of the sounds characterised by the same parameters (pitch, intensity and attack) on different types of the piano. As a result, in these 24 short pieces, the tempi and rhythms are determined by how long notes sustain. Stockhausen also considers such factors as pitch register and attack intensity. Thus, the end result of the research is a piece of music that presents a new perspective on the instrument of special historical significance that is regarded by the majority of contemporary composers as almost an outmoded one. The same could be said about John Cage's pieces for prepared piano or the works for quarter-tone piano by Alois Hába. Each of those experiments had a significant influence on the development of not only the piano but also music more generally, emphasising the importance of the piano for the field of academic music. It was those experiments that inspired the Georgian composer Eka Chabashvili and pianists Nino Jvania and Tamar Zhvania to further explore the piano and its expressive means by using creative methods of artistic research that results in an artwork. They even have cooperated many times developing creative ideas together.

Eka Chabashvili has composed several pieces specifically for Jvania and Zhvania. However, one of those pieces deserves particular attention: in 2009, Chabashvili composed a multimedia piece called *The Sound and the Fury*, after the famous novel by the American writer William Faulkner. The piece, which lasts for more than 100 minutes, was composed for piano and holographic theatre, but the employment of holograms is not the only novelty here. With this work, the Georgian composer created the first example of a *musical novel* – a hybrid form combining elements of music and literature that follow the plot of the original novel in detail, enriching the pianist's function in a very impressive way. The pianist recites some passages from the novel, employing some elements of acting. *The Sound and the*

Fury extends the genres of instrumental theatre and scenic music, and the expressive abilities of the piano – the instrument that is, to some extent, equivalent to the orchestra – play a very important role here.

The Sound and the Fury was inspired by Nino Jvania. Having performed some works representing instrumental theatre, Jvania frequently discussed particular features of this genre with her colleague and friend. During one of those discussions, Chabashvili decided to create another Georgian example of instrumental theatre (the first one, the monodrama *Blood Drops Coming from the Heart*, was composed by Natela Svanidze in 1999). Due to the high costs of production, the project was only partly implemented – the holograms were replaced by video installations created by the composer herself – the concept, however, was carried through. According to Eka Chabashvili, *The Sound and the Fury* is also the result of artistic research. The composer studied the novel by Faulkner, analysed its context and structure, explored the psycho-types of the main characters and their audio-visual perception of the environment, examined pieces of instrumental theatre featuring the piano and discussed some topical issues of contemporary piano performance with Nino Jvania and Tamar Zhvania; as a result of this research she composed this piano piece, which has already been analysed in theoretical works and dissertations by several Georgian musicologists.

Inspired by Stockhausen's previously mentioned lecture, Eka Chabashvili decided to find out whether piano music has truly come to an end, conducting the artistic research together with two pianists that are especially interested in contemporary piano music. Music history shows many examples of famous composers working in tandem with interpreters. For example, it is well known that Johannes Brahms often consulted his friend, the virtuoso violinist Joseph Joachim, when composing pieces for string instruments. Joachim's influence is especially evident in the original manuscript of Brahms' *Violin Concerto in D major*, which is covered in Joachim's red ink. The German cellist Wilhelm Fitzenhagen not only advised Pyotr Tchaikovsky on the *Variations on a Rococo Theme* for cello and orchestra, Op. 33, but also largely changed the work; he altered the sequence of variations, removing one altogether, and also made essential changes to the cello part (in spite of the rather controversial nature of Fitzenhagen's actions, his version is still more frequently performed than Tchaikovsky's original). Thus, this kind of cooperation has been proven to be rather effective.

The artistic research *Piano of the 21st Century and Its Future Perspectives* is conducted by the composer alongside two pianists who work together in order to create a piece of art based on the research. The artistic research consists of historical analysis of the evolution of the instrument in the context of the development of academic music, along with experiments that aim to discover new methods of sound production and ways of transforming/modifying the piano. The research will result in a monograph and a large-scale piano piece/performance composed

by Eka Chabashvili in cooperation with Nino Jvania and Tamar Zhvania. The piece will reflect on both the evolution of the instrument through the centuries (which will be described in a book accompanying the piece) and the experiments conducted by the artistic researchers.

At this stage of artistic research, the composer and the pianists have already developed the concept of a piece with the working title *Has Piano Music Come to an End?* The performance will engage two pianos, one modified piano and a virtual piano orchestra. Interestingly, the artistic researchers intend to engage only with acoustic pianos, avoiding any employment of technologies (except amplification) to modify the piano sound. The basic layer of the piece will be represented by the sound of the 21st-century piano, while the other layers will consist of allusions to various historical periods and styles related to the history and development of piano music – starting from 1732 when the Italian composer Lodovico Giustini composed the very first pieces (*12 Sonate da cimbalo di piano e forte*) exclusively for a new instrument: the piano. The artistic researchers aim to display the panorama of piano music from the perspective of the contemporary epoch. Consequently, the piece will consist of 10 movements, each of which focusses on a particular epoch and style:

1. Classicism
2. Romanticism
3. Impressionism/Symbolism
4. Avant-garde/Expressionism
5. Modernism/Neoclassicism
6. Post avant-garde
7. Postmodernism
8. Experimental music/Sonorism
9. Minimal music
10. Jazz/Pop

Eka Chabashvili intends to include in the composition some principles of aleatoric music, musical stylisation and allusion, and instrumental theatre. The performance will also include an oral presentation of some research conclusions, intertwined with music. An important aspect of this piece composed through interaction between the composer and performers is an interaction with listeners: it is planned to engage them in the performance fairly actively.

Interaction with listeners has been a key feature of Chabashvili's recent individual artistic activities as well as the joint projects implemented together with Nino Jvania and Tamar Zhvania. Thus, her latest work – the syncretic multimedia symphony-exhibition *Khma* (2018) – represented an organised interactive process wherein listeners and spectators of 30-minute-long sessions would observe six visual installations by Chabashvili while listening to a perpetual background audio installation. At the same time, they participated in the dramaturgical development

of the composition: they were invited to recite magic spells handed over in advance, thereby creating a new sound layer in the composition, and they could improvise on the sculpture-instrument KHMA, which was built by Chabashvili exclusively for this project. The whole process was supervised by the guide-performer Nino Jvania, who performed in the first part of the session a piece composed by Chabashvili for her new instrument, and invited later the visitors to participate in the performance. The project pushed the boundaries of the traditional performer-listener interaction, and this issue was discussed by Nino Jvania in one of her articles.

What does traditional interaction mean? The performer, as interpreter, presents a piece of music to the listener, thus contributing, to some extent, to the creation of the content of that particular piece. The fact is that this content varies from one interpretation to another, thus emphasising the importance of the performer. The performer follows the composer's concept, which is encrypted by means of musical notation, and mediates between the composer and the listener. However, mediation does not mean that the performer just presents the concept to the listener. He offers his view of the concept, first decrypting and interpreting it. This makes the performer a valuable player [Jvania 2020: 38].

However, it is not only the performer who decrypts and interprets the concept. The composer's concept, interpreted by the performer, is further interpreted, to paraphrase Karlheinz Stockhausen, in the inner space and time of the listener's imagination [Stockhausen 1989: 186]. As a result, the content of a piece varies not only from one performance to another but also from one perception to another. Thus, the listener's role in the final implementation of a piece is truly significant. This is why Theodor W. Adorno, describing eight different types of musical conduct, assigned the highest rank to the *expert* listener who is capable of structural hearing, 'whose ear thinks along' with the composer and the performer [Adorno 1976: 5].

The urge of composers to have listeners who *think along* with them has become more evident in the 20th century, especially in its second half. On one hand, musical language has become quite complicated and more and more composers wish to inform listeners to some extent in order to be perceived, understood properly; on the other hand, new genres – a happening and its variations – emerge, actively involving viewers in the implementation of performances. [...] Involvement of the viewer means that he/she can choose objects to observe, sound events to listen to; or he/she can act, adding an element of chance to the performance, so that every time the piece is performed or exhibited it is never the same as the previous times [Jvania, 2020: 39].

Eka Chabashvili and Nino Jvania offered to visitors of *Khma* the opportunity to participate in music-making, with an interesting aim in mind. In her notes to the exhibition, Eka Chabashvili writes that:

The most interesting examples of syncretic art, the round dances, were already being created in the BC era. In round dances people would feel a united energy. This urge to be united has also revealed itself in our age, manifesting itself in a variety of social media. The virtual world, however, is not enough for a healthy interaction and we need to create 'contemporary round dances,' where people feel each other sharing energy currencies. This project could be considered as a contemporary round table, a long improvisation, a particular type of art therapy where everyone can participate in an artistic process [Chabashvili 2018: 3].

Developing this idea with the piano in mind, Eka Chabashvili invented a virtual piano orchestra consisting of audience members using social media and broadcasting piano music from various epochs during each individual performance. A virtual orchestra following instructions and creating an extra acoustic layer within the piece has already been employed in the public performance of *Spiral of Wisdom* in Tbilisi on 31 January 2020. The virtual piano orchestra will become one of the main actors in the piece that will result from the artistic research *Piano of the 21st Century and Its Future Perspectives*.

Another important actor in the piece will be a modified piano confronting two acoustic pianos. Based on experiments conducted with the upright piano at this stage of research, as well as some original ideas related to compositional systems, Eka Chabashvili developed the concept of the modified piano. The tuning system of the piano will be based on the atomic-nuclear musical system invented by Chabashvili. The aim of this system is to organise pitches in such a way that they associatively resemble the structure of an atom, with electrons flying around above the nucleus. The fundament of this system is the so-called *enriched tone* representing several microtones (electrons) surrounding the central pitch (nucleus). The central pitches will be tuned using an even-tempered tuning system ($A_4 = 440$ Hz), and particular keys around them will be mistuned in various ways (see Table 1). Each of the seven octaves of the modified piano will contain one enriched tone, with the following centres and mistuned surrounding keys:

- I octave – Centre D [c–e]
- II octave – Centre F [d–a-flat]
- III octave – Centre A-flat [f–b]
- IV octave – Centre A [g–b]
- V octave – Centre G [f–a]
- VI octave – Centre E [d–f-sharp]
- VII octave – Centre C-sharp [b–d-sharp]

Eka Chabashvili compares the enriched tones to acoustic islands, and the keys between them to timbral spaces. To create various timbral spaces Chabashvili will mistune some strings and employ specific elements of piano-preparation: for example, hammer heads will be re-covered with plastic, metal, wooden, leather, glass or ceramic materials, and some dampers will be replaced by metal discs to change the sound colours. Some dampers will be removed to let strings vibrate for longer, some strings will be overstretched to create so-called dry and metallic sounds, and others will be stretched towards the ordinary strings in a perpendicular way so that they can be played with a bow.

TABLE 1. Tools for modifying the upright piano with 85 keys (50 white and 35 black keys, 7 full octaves). Source: Eka Chabashvili's elaboration.

PIANO KEYS	ORDINARY FREQUENCY (HZ) WITHIN THE EQUAL TEMPERED SCALE	NEW FREQUENCY (HZ)		MATERIALS USED TO RE-COVER HAMMER HEADS	DAMPER MODIFICATIONS
A ₀	27.50	28.00		wood	–
A [#] ₀ /B ^b ₀	29.14	28.70		metal	–
B ₀	30.87	31.15		wood	–
C ₁	32.70	33.60		–	–
C [#] ₁ /D ^b ₁	34.65	35.40		–	–
D ₁	36.71	same		–	–
D [#] ₁ /E ^b ₁	38.89	37.76		–	–
E ₁	41.20	39.50		–	–
F ₁	43.65	45.66		wood	–
F [#] ₁ /G ^b ₁	46.25	same		wood	–
G ₁	49.00	50.10		wood	–
G [#] ₁ /A ^b ₁	51.91	51.19		wood	–
A ₁ 2 strings	55.00	same		plastic	–
A [#] ₁ /B ^b ₁	58.27	same	58.00	–	–
B ₁	61.74	same	61.00	–	–
C ₂	65.41	same	64.50	plastic	–
C [#] ₂ /D ^b ₂	69.30	same	70.30	plastic	–

PIANO KEYS	ORDINARY FREQUENCY (HZ) WITHIN THE EQUAL TEMPERED SCALE	NEW FREQUENCY (HZ)			MATERIALS USED TO RE-COVER HAMMER HEADS	DAMPER MODIFICATIONS
D ₂	73.42	75.00			-	-
D [#] ₂ /E ^b ₂	77.78	same			-	-
E ₂	82.41	80			-	-
F ₂	87.31	same			-	-
F [#] ₂ /G ^b ₂	92.50	90.80			-	-
G ₂	98.00	95.76			-	-
G [#] ₂ /A ^b ₂	103.83	100.59			-	-
A ₂	110.00	105	same		-	-
A [#] ₂ /B ^b ₂	116.54	same	114.69		-	-
B ₂	123.47	125.59	122.00		plastic	-
C ₃	130.81	same	133.40		wood	-
C [#] ₃ /D ^b ₃ 3 strings	138.59	same			wood	-
D ₃	146.83	148	150	152	wood	-
D [#] ₃ /E ^b ₃	155.56	153	158	160	wood	-
E ₃	164.81	same			wood	-
F ₃	174.61	180.53			-	-
F [#] ₃ /G ^b ₃	185.00	191.00			-	-
G ₃	196.00	194.70			-	-
G [#] ₃ /A ^b ₃	207.65	same			-	-
A ₃	220.00	210.90			-	-
A [#] ₃ /B ^b ₃	233.08	227.85			-	-
B ₃	246.94	240.00			-	-
C ₄	261.63	265	same	258	leather	-
C [#] ₄ /D ^b ₄	277.18	274	same	280	leather	-
D ₄	293.66	290	300	295	leather	-
D [#] ₄ /E ^b ₄	311.13	same	305	same	leather	-

PIANO KEYS	ORDINARY FREQUENCY (HZ) WITHIN THE EQUAL TEMPERED SCALE	NEW FREQUENCY (HZ)			MATERIALS USED TO RE-COVER HAMMER HEADS	DAMPER MODIFICATIONS
		same				
E_4	329.63	same	323	337	leather	-
F_4	349.23	342	same	355	leather	-
$F^\#_4/G^b_4$	369.99	375	364	same	leather	-
G_4	392.00	400			-	-
$G^\#_4/A^b_4$	415.30	425			-	-
A_4	440.00	same			-	-
$A^\#_4/B^b_4$	466.16	455			-	-
B_4	493.88	480			-	-
C_5	523.25	same			metal	-
$C^\#_5/D^b_5$	554.37	same			metal	-
D_5	587.33	600			metal	-
$D^\#_5/E^b_5$	622.25	same			metal	-
E_5	659.25	560	550	579	metal	-
F_5	698.46	720.70			-	-
$F^\#_5/G^b_5$	739.99	759.37			-	-
G_5	783.99	same			-	-
$G^\#_5/A^b_5$	830.61	819.23			-	-
A_5	880.00	850.47			-	-
$A^\#_5/B^b_5$	932.33	same			plastic	metal disc
B_5	987.77	same			plastic	metal disc
C_6	1046.50	same			plastic	metal disc
$C^\#_6/D^b_6$	1108.73	same			plastic	metal disc
D_6	1174.66	1200			-	-
$D^\#_6/E^b_6$ No dampers	1244.51	1260.14			-	-
E_6	1318.51	same			-	-

PIANO KEYS	ORDINARY FREQUENCY (HZ) WITHIN THE EQUAL TEMPERED SCALE	NEW FREQUENCY (HZ)			MATERIALS USED TO RE-COVER HAMMER HEADS	DAMPER MODIFICATIONS
F ₆	1396.91	1300			-	-
F [#] /G ^b ₆	1479.98	1380			-	-
G ₆	1567.98	1480	1500	same	metal	-
G [#] /A ^b ₆	1661.22	1567	1669	1690	metal	-
A ₆	1760.00	1661	1740	1800	metal	-
A [#] /B ^b ₆	1864.66	same	1900	1920	metal	-
B ₆	1975.53	2005			-	-
C ₇	2093.00	2115			-	-
C [#] /D ^b ₇	2217.46	same			-	-
D ₇	2349.32	2297			-	-
D [#] /E ^b ₇	2489.02	2362			-	-
E ₇	2637.02	same			glass	-
F ₇	2793.83	same			glass	-
F [#] /G ^b ₇	2959.96	same			glass	-
G ₇	3135.96	same			glass	-
G [#] /A ^b ₇	3322.44	same			glass	-
A ₇	3520.00	same			glass	-

All the ideas related to the piano piece, as well as the piano modifications stated above, remain subject to change, as the artistic research project represents a work in progress. However, having now finished the first year of the three-year-long project, the project participants can already state that the process of collaboration between the composer and the performer can be even more interesting and versatile than that described above. The music is composed by Eka Chabashvili, but the pianists help her to develop the concept, provide her with specific information related to the evolution of the piano, and suggest musical materials that she could use for allusions and stylisation, thus contributing to the process of composing and influencing the content of the piece that they will eventually perform. This builds on the functions of Joachim, Fitzenhagen and other performers that helped composers progress with particular pieces through various epochs. The project aims to

show how composer-performer interaction can serve as a source of idea generation, enhancing the historically proven role of collaboration between the two. Eka Chabashvili, Nino Jvania and Tamar Zhvania believe that together, through their joint artistic research *Piano of the 21st Century and Its Future Perspectives*, they will present some new perspectives on the piano and answer the question: Has piano music come to an end?

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SUMMARY

The artistic research *Piano of the 21st Century and Its Future Perspectives* is conducted by the composer Eka Chabashvili alongside two pianists Nino Jvania and Tamar Zhvania, who work together in order to create a piece of art based on the research. The artistic research consists of historical analysis of the evolution of the instrument in the context of the development of academic music, along with experiments that aim to discover new methods of sound production and ways of transforming/modifying the piano. The research will result in a monograph and

a large-scale piano piece/performance which will reflect on both the evolution of the instrument through the centuries and the experiments conducted by the artistic researchers. The project participants do believe that the piece will present new perspectives on the piano and pianists.

Any unconventional form of employing the piano in music could be considered a result of artistic research. Comments, interviews and texts by innovative composers support this statement. Their experiments with the piano sound had a significant influence on the development of not only the instrument itself, but music in general. Those experiments inspired project participants to further explore the piano and its expressive means. Music history remembers famous composers working in tandem with interpreters. Eka Chabashvili, Nino Jvania and Tamar Zhvania have cooperated many times, developing creative ideas together. This project could set another example of composer-performer interaction resulting in the generation of new ideas. The paper aims to present some conclusions from the research, as well as a model of a modified piano, developed as part of it.

NINO JVANIA

Pianist, musicologist, PhD. After graduating from Tbilisi State Conservatoire, she went to Germany to study at the Robert Schumann-Hochschule Düsseldorf. Her particular interest in contemporary music led her to multiple participations in Stockhausen-courses (Germany) and the prize-winning performance at the Orléans International Piano Competition of 20th-Century Music (France). She was the grant holder of the DAAD, the Alfred Toepfer Stiftung, the Heinrich Böll Foundation, and the International Ensemble Modern Academy. Her interest in contemporary music has also determined her research activity: she is the author of several scholarly works and a monograph on contemporary piano performance. At present, she works as an Associate Professor at the Special Piano Chair, and from 2014 to 2019, she was the Dean of the Faculty of Performing Arts at the Vano Sarajishvili Tbilisi State Conservatoire.

Nino Jvania has been invited as a guest artist and faculty member to various festivals and courses of contemporary music in the USA, Argentina, Ukraine, Azerbaijan, Germany, etc. She is also a co-founder of annual Festivals of Contemporary Professional Music – Kontrapunkt and Alla Kontrapunkt held in her home town Tbilisi, as well as of the New Music Ensemble Georgia Modern. In 2010 and 2013 Nino Jvania was a visiting professor and scholar at the New England Conservatory in Boston and at New York University, holding also guest lectures at Harvard and Tufts Universities. As a solo performer, as well as a member of the piano duo Zhvanciasisters and the ensemble Georgia Modern, Nino concertises both in Georgia and abroad. Performances have taken her to prestigious halls

worldwide, such as Paris's Salle Cortot, Berlin's Konzerthaus, Boston's Jordan Hall, Düsseldorf's Tonhalle, etc.

In 2019, together with the composer Eka Chabashvili and the pianist Tamar Zhvania, Nino received a grant from the National Shota Rustaveli National Science Foundation for the fundamental research *Development of Artistic Research Methodology on the Example of Exploration of the Piano of the 21st Century and Its Future Perspectives*, thus being among the first artists to be engaged in artistic research in Georgia.

**FIGURES, STYLES,
TRENDS, PERSPECTIVES**



Tomasz Kienik

The Karol Lipiński Academy of Music in Wrocław

ON THE OMITTED ICONOGRAPHIC, HEURISTIC AND ANALYTICAL ASPECTS OF *MAGNIFICAT*. WHAT DID NOT APPEAR IN MY LAST MONOGRAPH (2019)?

In the book *Magnificat*¹ [Kienik 2019], the author described his scientific research on music composed for the biblical text of St Mary's canticle. There is a specific group of artists in the history of art that has attempted to reflect the meeting of St Elizabeth and St Mary in visual arts. Most often they produced paintings, frescoes and other works, including a few rare sculptures (one is presented on the front page of the book by Luca della Robbia (1400–1482) – see Illustration 1).

In this hardcover, the author presented only a cursory overview of paintings and sculptural works whose artistic content corresponds to the meeting of St Mary and St Elizabeth. Due to their volume and copyright restrictions, it was not possible to

1 It is a proposal for a historical and analytical-interpretative study, covering two topics: a general guide to compositions with the text *Magnificat* created from the Middle Ages to the end of the nineteenth century, and a more detailed focus on Polish works composed between 1900 and the present day.

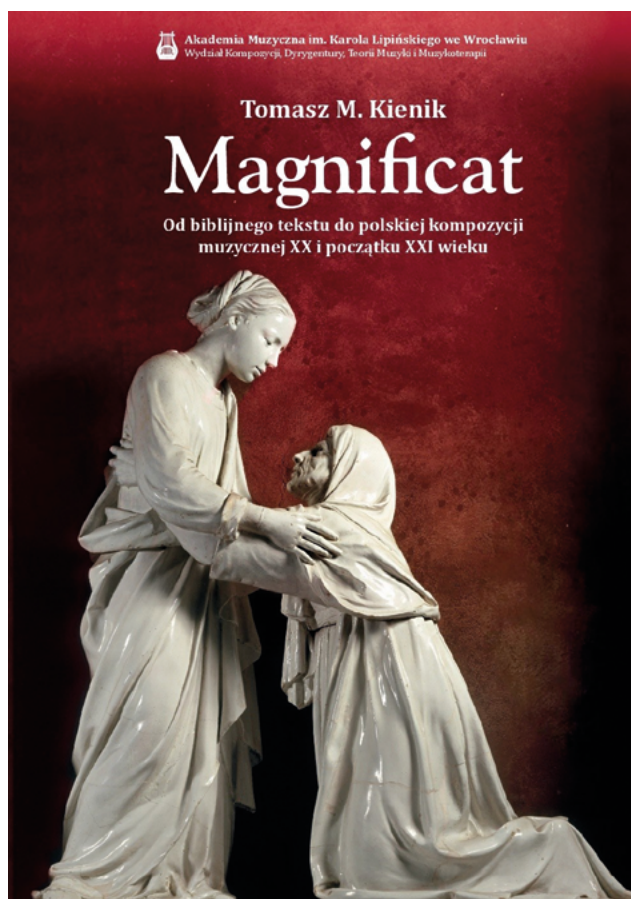


ILLUSTRATION 1. T.M. Kienik, *Magnificat*, the front cover. Reproduced from: Kienik [2019: front cover].

show many fascinating illustrations corresponding to these works² (apart from the works of El Greco, James B. Janknegt and Andrea Pisano). There is now the chance to update the list of artists, mainly painters, that chose this biblical topic of ‘meeting’ (or ‘visitation’) as a subject for their works, but were not listed in the book, in order to see how many different opportunities the topic of St Mary’s Visitation presents to a painter. We can see images both blurred and sharp, dynamic and stagnant. Mary embraces Elizabeth, or only touches her. We can also note the apparent difference in age of both women, and the significant colour of their dresses (usually blue and red), or their signs of pregnancy. Above all, we can discover their mutual intimacy.

2 Many of these works were presented in a multimedia presentation during the Polish National Agency for Academic Exchange conference *Music – the Cultural Bridge. Essence, Contexts, References*.

In the relief by Lorenzo Bregno (1565), the women shake their hands and even seem to exchange a kiss of peace. In the background, we see the motif of travel: a wanderer with a knot (see Illustration 2).



ILLUSTRATION 2. Lorenzo Bregno, *Visitation*. Reproduction of the relief available online: https://upload.wikimedia.org/wikipedia/commons/4/42/Duomo_%28Treviso%29_-_interior_-_Nave_-_The_Visitation_by_Lorenzo_Bregno.jpg [accessed 31 March 2020].

In the table below is an updated list of selected artists that do not appear in the monograph, and Internet sites where their works can be seen (see Table 1).

TABLE 1. The updated list of the fine artists that acted upon *Magnificat* subjects.

NAME	YEARS OF LIFE	WEB SITE LOCATION
Albertinelli Mariotto	1474–1515	https://upload.wikimedia.org/wikipedia/commons/e/e9/Mariotto_Albertinelli_-_Visitation_-_WGA0129.jpg
Beccafumi Domenico	1486–1551	https://i.pinimg.com/564x/6a/e4/cc/6ae4cca3f9513f9b452b06a355b8fb19.jpg
Pontormo Jacopo	1494–1556	https://upload.wikimedia.org/wikipedia/commons/d/dd/Jacopo_Pontormo_037.jpg
Heemskerck [van] Maarten	1498–1574	https://upload.wikimedia.org/wikipedia/commons/thumb/2/27/Maarten_van_Heemskerck_-_De_Visitatie%2C_Maria_en_Elisabeth_-_VdV_36-37_-_Museum_Boijmans_Van_Beuningen.jpg/376px-Maarten_van_Heemskerck_-_De_Visitatie%2C_Maria_en_Elisabeth_-_VdV_36-37_-_Museum_Boijmans_Van_Beuningen.jpg
Martino Alfieri Maestro [di san]	the turn of the 15th and the 16th centuries	https://i.pinimg.com/564x/eb/4f/35/eb-4f352368e323747ecf0aa7fc3afbfbf.jpg
Barocci Federico	1535–1612	https://i.pinimg.com/originals/b1/a2/f6/b1a-2f6058413255aa51e9e018e718009.jpg
Procaccini Camillo	1551–1629	https://i.pinimg.com/564x/8e/56/55/8e565524c-56c023a3af548e002c4878c.jpg
Castillo Juan [de]	1590–1657	https://i.pinimg.com/originals/90/89/b7/9089b-7b3cf813afe07a8bb710d4557dd.jpg
Champagne Philippe [de]	1602–1674	https://i.pinimg.com/originals/96/ef/4d/96ef4d-9cbbd5e6b352fb2db66ff0b184.jpg
Luca Giordano	1634–1705	https://reliquariandotcom.files.wordpress.com/2013/01/the-visitation.jpg?w=762
Jouvenet Jean- Baptiste	1644–1717	https://www.wga.hu/art/j/jouvenet/magnific.jpg
Fonseca António Manuel [de]	1796–1890	https://i.pinimg.com/originals/12/fa/3b/12fa3b66b07465d415a7c9b9baf61d5.jpg

Moving now from the iconographic aspect to the heuristics of musical sources, the author's most recent encounter with the subject in question (which could not be included in the monograph from 2019) is a composition of the Jerusalem artist **Agostino Lama** dedicated to the Polish army, towards victory. On the title page, we find a record [Lama 1943: title page] of a quote from the work of the Polish patriotic writer Henryk Sienkiewicz, from his novel *Potop* [The deluge]: 'Let us enjoy, brothers! The hour of victories and miracles is approaching'. The card is equipped with a footer: 'on the feast of Polish soldiers on August 15th, 1943, Jerusalem, print of the Franciscan Fathers'. The *Magnificat* text is, therefore, a pretext to recall the anticipated joy of a victory (both a military victory and a triumph for freedom). 15 August also marks the Catholic feast of the Assumption of the Blessed Virgin Mary. We know little about the work of Agostino Lama other than the entry on the title page, which describes him as 'a highly-regarded Arab Catholic composer' (an extremely intriguing statement), and 'an organist and director of the choir of the Basilica of the Holy Sepulchre in Jerusalem' [Lama 1943: front cover]. The composition in question was premiered by the Franciscan choir, conducted by the composer, during solemn vespers celebrated by His Eminence Bishop Józef Gawlina, on the eve of the feast of the Holy Body and Blood of the Lord in 1943. The print of the work is located in the Polish National Library under the signature *Mus III 75656 cim*. On the first page, we find entries in the Arabic language and a dedication to the bishop and chaplain of the Polish Army.

The composition is a typical verse setting of the *Magnificat* text, using the *alternatim* technique, implemented by two groups: the Gregorian monophonic choir and the multi-voice ensemble (see Illustration 3).

The odd lines of the canticle Nos. 1–11 are maintained in a modified version of the sixth psalm tone and written in simplified contemporary notation. The even verses – set to the music of Agostino Lama – are performed by a five-voice choir (Cantus, Altus, Tenor 1, Tenor 2, Bassus) in the following rather formal mechanical system, which follows the verbal text:

- multi-voice psalmody recitation in *nota contra notam* technique (for example in the phrase *et exultavit*);
- developmental, polyphonic formula (for example the word *spiritus*);
- two-bar cadence (for example the word *meus*).

The harmonic profile of this pattern is based on the following chord progression, with a suspended cadence in the middle of the verse:

$$G - b^7 - e^6 - G - A^7 - D - A - D \text{ and } G - C - G - a - C - G^{\text{sus}} - G.$$

The dynamic profile of the composition is intriguing. The composer's setting of the even verses, for example, uses an echo effect (half a verse in the *mezzo forte* dynamic and the rest beginning with *pianissimo*). There is also a *crescendo* and

A Son Excellence
Mgr. JOSEPH GAWLINA Evêque et Aumônier - Général de l'Armée Polonoise
HUMBLE HOMMAGE DE L'AUTEUR
الى سيادة المير القليل يوسف غافلينا اسقف جيش البولنديين الرجال

†
MAGNIFICAT
Ad Chorum Gaique Vocum Inaequalium Alteris cum Cantu Greg. Vi Twei Menast.

PROF. AGOSTINO LAMA
Organista et Directeur
de la Matrice de St. Sepulchre, Jérusalem.

1. Ma - gni - ficat a - ni - mi me - a De - us - nam.

1. Qui a - rapuit humiliâtes an - ti - quos sa - tu - ras: Et ex - ce - lit in hoc ho - mines me - dicat en - nos: pro - ra - ti - o - nes.

5. Et me - suscepit a - ni - mi - pro - pheta - tas: in pro - ph - etis: et ex - ce - lit: in ho - mi - bus: et in - ce - lit.

7. De - us: in - ter - nos: et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

9. Su - scipit: in - ter - nos: et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

11. Qui a - rapuit: in - ter - nos: et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

2. Et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

4. Glo - ri - a: in - ter - nos: et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

6. Fecit: in - ter - nos: et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

8. Ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

10. Scit: in - ter - nos: et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

12. Scit: in - ter - nos: et ex - ce - lit: in ho - mi - bus: et in - ce - lit: in ho - mi - bus: et in - ce - lit.

ILLUSTRATION 3. Agostino Lama, *Magnificat*, page 1. Reproduced from: Lama [1943: 1].

decrecendo arc with the *forte* falling on selected syllables of the most (or more) significant words: *salutari* (*Saviour*), *nomen* (*name*), *cordis* (*heart*), *inanes* (*empty*) and *amen* (*let it be done*). Also interesting is the last page of the composition, containing the permission of the Jerusalem patriarch and the Polish and Latin canticle text, preceded by a paraphrase of St Luke's Gospel. We should also note that the meeting place for women is indicated here incorrectly as Hebron (Kiryat-Arba), a city located in the Judean Upland (Genesis 23.2). That city plays a significant role for the tribe of Judah, as one of six escape cities for unintentional killers. Today we know that, according to tradition, St Mary most likely met St Elizabeth at Ein Kerem, a place located seven kilometres from Jerusalem and over 100 kilometres from Nazareth. It is said to be here that John the Baptist was born, and there are several places worth visiting. These include the Sanctuary of the Visitation of Saint Elizabeth, the Church of John the Baptist, the spring of the Mother of God, the Monastery of the Congregation of the Sisters of the Mother of God of Zion, the Monastery of Gray Sisters, the Russian Orthodox monastery called *Gorny Monastery* and the mosque tower. Going back to the iconographic aspect of *Magnificat*,

two works of fine art in Ein Kerem also demand a mention here. The first is the fresco depicting the meeting of Mary and Elizabeth located in the lower church of Sanctuary of the Visitation in Ein Kerem. It was created as part of the Italian architect Antonio Barluzzi's project in 1939–1940, and the author of the fresco is Angelo della Torre (see Illustration 4). The second work is an unsigned, life-sized sculpture of Mary and Saint Elizabeth, welcoming the people entering the courtyard.



ILLUSTRATION 4. Angelo della Torre, fresco in Ein Karem's Church of the Visitation. Reproduction of the painting available online: <https://media-cdn.tripadvisor.com/media/photo-s/1b/29/06/7b/fresco-of-elizabeth-greeting.jpg> [accessed 31 March 2020].

Staying with the iconographic trend, let us also pay attention to the sculpture of the visitation placed on the façade of the Warsaw Church of the Nuns of the Visitation, in the central part of the top floor. This so-called 'visitation group' was made by John J. Plersch, who was born in 1704 or 1705, and died in 1774 in Warsaw. He was a Polish sculptor of German origin, and one of the most outstanding Warsaw artists. In the centre of the church's altar, there is also a picture by Tadeusz Kuntze-Konicz (born 20 April 1727 in Zielona Góra, died 18 May 1793 in Rome). Kuntze-Konicz was one of the best Polish visual artists of the 18th century and held the role of court artist for Bishop Stanisław Załuski. He studied in Kraków and Rome and spent most

of his life in Italy, where he also went by the name of Taddeo Polacco. In this church connected with the *Magnificat* Fryderyk Chopin himself played the church organs, while still a student of the Warsaw Lyceum in the years 1825–1826.

Closest to us – in Lower Silesia, in the basilica in Wambierzyce – there is an artwork by the woodcarver Karol Sebastian Flacker, who was born in Vienna in 1679 and remained active in Kłodzko until he died in 1746. Flacker was already a widower when he remarried on 2 February 1706 in Kłodzko. There he ran a sculptor's workshop and probably worked mainly on the design of churches, with Michael Klahr (the Elder) as one of his students. He most likely also worked with the sculptor Michael Kössler, who was staying in that area at the time. The ambo in Wambierzyce is closely connected with *Magnificat* [see Illustration 5].



ILLUSTRATION 5. The ambo in Wambierzyce. Reproduction of the photo available online: https://polska-org.pl/foto/108/Ambona_Wambierzyce_108791.jpg [accessed 31 March 2020].

The basket is supported by an angel, which is a kind of celestial Atlas. On the windowsill there are four Evangelists equipped with appropriate quotes: *Liber generationis Jesu Christi, Et descendit Spiritus Sanctus super eum, Spiritus Sanctus superveniet in te* and *Et Deus erat Verbum*. We can also see depictions of the sacrifice of Abraham, the sending of the Son (in the form of an infant), the adoration of the new-born boy by angels and a record of quotations from the *Magnificat*: *Sicut locutus est ad patres nostros* and *Esurientes implevit bonis et divites dimisit inanes*. We can see *Verbum Dei* – the text pointing to the ambo as a significant tool for proclaiming the Word of God. On the back of the ambo there is the monogram of St Mary, and on the canopy the quote *Beatam me dicent omnes generationes*, with indications of four continents symbolised by specific figures: Black-Africa, Europe, Asia and America. On the back of the continents we see the globe, and above the world we notice Mary in a starry wreath. The content of the canopy is supported by the lines: *Magnificat anima mea Dominum, Fecit mihi magna qui potens est* and *Et sanctum nomen eius*. The pulpit is crowned with the Holy Spirit.

The interpretation of the *Magnificat* symbolism contained on the ambo was proposed by Bishop Michał Janocha [Janocha 2015: 29 ff]. He wrote:

Mary, clothed with the power of the Holy Spirit, glorifies God, whose name is holy and who has done her great things. That is why the heavens (angels) and the whole earth, or continents, bless her. Australia was then little known and not included in the continents. Her mystery was announced by the Old Testament God, promising the forefather Abraham that in his offspring all the peoples of the earth would be blessed. This prophecy was fulfilled through Mary in the incarnation of God's Word, in Jesus Christ, who descended into her virgin bosom and the Holy Spirit rested on him, as all four Evangelists testify. This word – *Verbum Dei* – expounded from the pulpit, and all those who are thirsty for this Word, God will fill with His goods (*esurientes implevit bonis*). Moreover, those who do not listen to this Word, placing their hope in themselves, God dismisses with nothing (*divites dimisit inanes*).

In the previously mentioned book, the author identified 56 different Polish compositions called *Magnificat*, created in the 20th century and the early years of the 21st, and undertook to analyse more precisely 42 of them. These compositions are the work of 33 different composers, belonging to separate generations and trends and representing diverse compositional attitudes [Kienik 2019]. They are works with various artistic ambitions and functional aims written by (in chronological order): Waclaw Gieburowski, Bolesław Szabelski, Idzi Ogierman Mański, Jan Wincenty Hawel, Krzysztof Penderecki, Andrzej Nikodemowicz, Zdzisław Bernat, Andrzej Cwojdzinski, Piotr Moss, Barbara Zakrzewska-Nikiporczyk, Andrzej Dziadek, Józef Świder, Juliusz Łuciuk, Andrzej Koszewski, Paweł Łukaszewski,

Bogusław Grabowski, Piotr Majchrzak, Zbigniew Kozub, Krzysztof Niegowski, Marek Jasiński, Michał Zieliński, Grażyna Pstrokońska-Nawratil, Marian Sawa, Piotr Pałka, Wojciech Kilar, Paweł Bębenek, Leszek Możdżer, Krzysztof Kostrzewa, Michał Sławecki, Jarosław Chełmecki, Sławomir S. Czarnecki, Romuald Twardowski and Piotr F. Grinholc. The Polish works called *Magnificat* were discussed in the book in many terms: for example in an analytical and technological light (sound material, compositional technique, the role of work quantities, word-to-music relationships, strategy, formal and genre aspect, etc.), in terms of their interpretive and functional sense (searching for a *message*, assessing types of narrative and reading ‘hidden meanings’ – also with the help of parallel scriptural records), and with an attempt to understand the particular relationship of the *Magnificat* with *faith* and *sacrum*. The framework of analytic activities also made it possible to determine a number of distinctive features that characterised these Polish compositions (or distinguished them from one another), and contained the choices of artists expressed within (whether conscious or subconscious): the repeated selection of the initial intonations *Magnificat* and *Dominum*, the melodic ambitus, the layout of syllabic accents, the rhythmic profiling and certain other means. There is also one work that did not appear in the book – a piece for soloists, strings, four flutes and percussion written by **Szymon Godziemba-Trytek** (born 1988), in which the composer combines the text of the canticle with the poetry of the Kazimierz Hoffman, a poet from Bydgoszcz, in a move that displays the shared values of universal European culture. This is a four-part *Magnificat* in which the composer adopts a strategy bordering on active continuation-reinterpretation and stabilisation [see Kienik 2019: 42]. The composer – from an analytical point of view, it should be emphasised – also refers to the tradition of interpolating foreign texts, as seen in the style of Bach or Rutter. In this case, Hoffman’s poetic text refers apparently to the Holy Family’s escape to Egypt and St Joseph’s personal attitude:

W drodze do Matarieh

A pod koniec tego wieczoru ujrzeni stare drzewo
 sykomory, dobre by spocząć pod nim [...]
 Zbudziła Go cisza, był ranek. Obraz jest jak ze snu,
 cienisty parów,
 szczyt skał na prawo wysoko świecił,
 jakieś zwierzęta kroczyły im naprzeciw
 „tu nas nie znajdą, nakarm go, Mario” cicho mówi
 mężczyzna i siada na piasku

On the way to Matarieh

And at the end of the evening, they saw an old sycamore tree
 right to rest under it [...]

He was awakened by silence; it was morning. The picture is like a dream,
 a shady vapour,
 the top of rocks on the right shone high,
 some animals walked across to them
 ‘They won’t find us here, feed him, Maria,’ the man says quietly
 sitting down on the sand³

The composition is characterised by the widespread use of euphonic chords, the modal-tonal adjustment of the pitch, a lack of large melismas with a predominance of syllabic singing, and the independence of the four recorders playing the role of the narrator of the composition (and later its commentator). This composition demands several further studies, but a number of significant properties can be already determined and compared with features of the other Polish works described earlier [Kienik 2019: 594–616] in the monography.⁴ The investigation of the analogous set of features of Godziemba-Trytek’s *Magnificat* allowed for the following results to be obtained (see Example 1):

- ambitus (interval): *Magnificat* word setting – 12 semitones, *Dominum* word setting – 17 semitones;
- melody type (in terms of horizontal shape): *Magnificat* word setting – ascending, *Dominum* word setting – fluctuating;
- interval jump in melody equal to (or greater than) a fifth – observed (present) in both *Magnificat* and *Dominum* word settings;
- pitch arc joining the first and final notes of melody applied to these specific words: *Magnificat* – present, *Dominum* – absent;
- accented text syllable: *Magnificat* – ‘-cat’, *Dominum* – ‘-num’;
- singing type: *Magnificat* – syllabic, *Dominum* – m-melismatic (little *melisma*);
- number of different interval classes applied to the musical setting of these significant words: *Magnificat* – 2, *Dominum* – 4;
- melody starting pitch: *Magnificat* – F#, *Dominum* – F#.

3 Translated by T.K. The text is taken directly from Godziemba-Trytek’s score, page 4.

4 An analytical discussion of dozens of Polish *Magnificats* composed to the Latin text allowed the author to make a comparative analysis of the ways of developing the words *Magnificat* and *Dominum* in terms of: ambitus (indicated by the number of semitones), types of melody (fluctuating, ascending, descending, stable/single pitch), interval jumps greater than (or equal to) a fifth, pitch arc (with the start and end of the phrase on the same pitch), singing type (syllabic, m-melismatic (small *melisma*), M-melismatic (large *melisma*)), upbeats, verbal-musical accents, general rhythmic characteristics and an indication of whether the two words (*Magnificat* and *Dominum*) are fused into a single-word form or split into separate structural units, as well as to check the initial pitches and interval distribution. The author has applied a similar procedure to that of Godziemba-Trytek’s *Magnificat*.

further heuristics of new sources and ideas, as well as further analysis and creative reflection. A parallel problem concerns other forms of artwork – particularly paintings and sculptures. At the same time, such uncommon and inaccessible older compositions as the work by Agostino Lama make us think that the treasury of music history is still open and may contain further unknown *Magnificats* that are also worthy of notice and reflection. This article, therefore, sets out a broad research perspective that the author would like to follow in the future.

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SUMMARY

In the book entitled *Magnificat. From the Biblical Text to Polish Musical Compositions of the 20th and the Beginning of 21st Century* (2019), the author Tomasz Kienik carried out research on music composed to the biblical text of St Mary's canticle. However, several aspects were omitted in this publication for various reasons, e.g. the iconographic aspect had to be treated briefly. In this paper, the author draws attention to several other interesting representations of the *Magnificat* in visual arts. The most important one, however, is a major artwork by Karol Sebastian Flacker (1680–1746), a wood carver from Kłodzko. It is the marvellous pulpit of the Marian sanctuary containing direct references to *Magnificat*, located in the city of Wambierzyce, about 100 kilometres away from Wrocław.

As for the heuristic aspect of the article, the author presents the discovery of an unknown, simple but intriguing *Magnificat* (1943) composition created in Jerusalem by the Arab professor of music Agostino Lama and dedicated to the Polish Army. The paper also makes references to the newest Polish musical works labelled as *Magnificats*. One of them is *Magnificat* for soloists, strings, four flutes and percussion by Szymon Godziemba-Trytek (b. 1988), in which the composer combined the text of the canticle with the poetry of Kazimierz Hoffman, a poet from Bydgoszcz, in a move that displays the shared values of universal European culture.

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Music theorist, graduated with *summa cum laude* in music theory (1999) and composition (2000) from the Karol Lipiński Academy of Music. He obtained his PhD in musicology at the University of Wrocław in 2008, and the title of Doctor Habilitated in Music Art (theory of music and composition) in 2019 at the Academy in Wrocław. He is also a graduate of Postgraduate Studies in Film, Computer and Multimedia Creativity at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. In the years 2000–2012, he was an Assistant and Adjunct (Assistant Professor) at the Institute of Music of the University of Zielona Góra, in the years 2010–2012 he was also the Deputy Director of this Institute. He participated in numerous scholarly conferences (in Canterbury, Lucca, Brno, Hannover, Wrocław, Poznań, Warsaw, Szczecin, Łódź, Gdańsk, etc.), and published a number of scholarly articles on Polish contemporary music of the 20th and 21st centuries. His monograph *Sonorystyka Kazimierza Serockiego* [Kazimierz Serocki's sonorism], published in 2016, was a development and elaboration of the doctoral thesis on Polish sonorism. His latest book is the extensive monograph *Magnificat. Od biblijnego tekstu do polskiej kompozycji muzycznej XX i początków XXI wieku* [Magnificat. From the Biblical text to Polish musical compositions of the 20th and the beginning of 21st century]. The mainstream of Tomasz Kienik's activity is music theory, including analytical and historical reflection on the 20th- and 21st-century music, problems of religious and church music, and methodology of teaching. He is currently employed as an Adjunct (Assistant Professor) at the Faculty of Composition, Conducting, Music Theory and Music Therapy in the Karol Lipiński Music Academy in Wrocław.



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JÓZEF DAMSE'S *KLARYNECIK MAGNETYCZNY* [MAGNETIC CLARINET] – BETWEEN STAGE AND CONCERTANTE FORM

My exploration of the piece that forms the subject of this paper was based on the search for concert pieces for clarinet from the Polish musical repertoire of the first half of the 19th century. Some of us are certainly familiar with Karol Kurpiński's (1785–1857) *Concerto in B-flat major*, which remains the flagship and in fact the only surviving work that fully represents this phenomenon. However, there are few instruments that can boast such an interesting and original repertoire from this time, rivalling any other in the Polish musical culture of the 19th century. An example of this is *Klarynecik magnetyczny* [Magnetic clarinet] by the composer and clarinetist Józef Damse (1789–1852). This composition seems to be situated somewhere on the *terra incognita* between the *concertante* category and the form of a dramatic work. The placement of the name of this instrument in the title of the opera indicates that the clarinet plays a crucial role as the work's protagonist, helping to define the form of the piece and create its dramatic structure.

This short and graceful composition could, in itself, be a summary of all the most characteristic features of its composer: a stage piece with a light sentimental

comedy mood, where the clarinet was cast as the title character by a qualified clarinetist (which Damse himself was).

1. THE SOURCE

The manuscript of the score and the libretto are kept in the Special Collections Department of the Raczyński Library in Poznań (Polish: Biblioteka Raczyńskich), a depository of the Polish Theatre in Poznań. On the basis of the watermark from the score's paper, we can state without any hesitation that it is the autograph of the work that is housed there [Faber 2010: 46, 214]. The manuscript consists of a score (27 folios with cover) written in 1820 at the latest, and a set of orchestral parts (without the clarinet and oboe parts – 15 folios in total) written after 1837. Unfortunately, the orchestral parts are incomplete: the aforementioned oboe and clarinet parts are missing, and moreover, the viola part (from the hand of the same copyist) comes from another unspecified work. It should also be noted that the musical material, as far as the form of the work is concerned, differs slightly between the score and the performing parts; this caused problems during the preparation of the edition. Most differences were found in the last edition. Ultimately, from the point of view of reconstructing the musical material and assessing the discrepancies between the voices, it was decided to rely on the score, giving the parts only a supplementary function. The general condition of the manuscript is good, on a card format of 22 × 34 cm (see Illustration 1).



ILLUSTRATION 1. J. Damse, manuscript of the title page from score of *Klarynecik magnetyczny*, fragment. Manuscript from the collection of the Raczyński Library in Poznań, shelfmark M-574.

The score was created in a landscape orientation, while the parts are in a portrait layout. Also stored here, under a separate signature (T-732), is a libretto by Ludwik Adam Dmuszewski (1777–1847) consisting of 18 cards of 22 × 17 cm format. It is kept in very good condition, bound with a cardboard cover from a later period (see Illustration 2).



ILLUSTRATION 2. L. A. Dmuszewski, manuscript of the title page from the libretto of *Klarynecik magnetyczny*, fragment. Manuscript from the collection of the Raczyński Library in Poznań, shelfmark T-732.

2. THE WORK

At this point, it is worth explaining some linguistic nuances that may not be picked up by people who are not native Polish speakers. The title of the piece in the original version is *Klarynecik magnetyczny*. The word 'klarynecik' is a diminutive version of the outdated form 'klarynet' [Doroszewski 1996: 1018], which was later replaced by 'klarnet' (clarinet). Furthermore, the adjective 'magnetic' ('magnetyczny' in Polish) has now fallen out of use in this sense, although it remains semantically understandable by native Polish speakers. 'Magnetic', in this particular case, is used to mean 'attractive' or 'magical'. Thus, it should be noted that the title itself is meant to evoke humorous associations and to entertain viewers.

The musical work was composed after Ludwik Adam Dmuszewski's libretto, written in 1820. It had its premiere in Warsaw on 26 August 1820. The action of the opera takes place in a village 'far from the capital city in 1815'. A synopsis of the libretto, which consists of 24 scenes, is presented below:

Nikodem (Nicodemus) is a stingy and cunning tenant in the Count's estate who is oppressive to peasants. He is engaged to marry young Joasia (Joanna), the daughter of Mrs Thybut, a lady respected in the local community. However, for deceitful Nikodem, marrying this girl is just another transaction devoid of sentiments and feelings. Mrs Thybut, motivated by the welfare of her daughter, makes one condition for Nikodem to marry Joasia – the lease agreement with the Count (which is due to end) must be prolonged. This way, her daughter will be sure of a prosperous existence. In the meantime, Joasia is in love with Bazyli (Basil) – a young, plain-hearted, straightforward villager who also loves her. He is known in the village as a good musician that plays various instruments, but his unfavourable financial situation disqualifies him as a potential candidate for the hand of his beloved. Palemon, a former military man living in solitude, is aware of the whole situation. On the one hand, people on the estate respect this strange man with a mysterious past, but on the other, they are anxious and even fearful. He is suspected of contact with supernatural forces or even magic, but no one dares to confront him.

Palemon knows that the right thing for Joasia is to follow the path of her true adolescent feelings. He decides to help Bazyli and arranges a meeting at the inn, in which Nikodem also participates. During the meeting of pretenders, which is in fact a game of appearances, there follows a discussion of marrying Joasia. Both men know about the rivalry, but young Bazyli leaves Nikodem stunned when he orders the most expensive dishes from the kitchen of the innkeeper Beftyk. Then he sends for Gigot, a tailor, and Abraham, a jeweller, to buy the right outfit and jewellery for his wedding. We know that Bazyli cannot afford any of these, but when he comes to pay for the meal and the goods he has bought, the young man pulls out a little clarinet, on which he starts playing a beautiful tune. The innkeeper, tailor and jeweller, enchanted by the music of the young peasant, no longer want to be paid.

Everything is being watched by old Palemon in the background. The situation is most intriguing to the stingy Nikodem, who tries to take from Bazyli this unusual instrument that allows him to spend no more money. He is so determined and overwhelmed by his lust for the clarinet that Bazyli is able to persuade him to hand over the Count's lease. Nikodem is convinced that coming into possession of such a magical instrument means that much larger goods will soon become his property. He forgets, however, that the condition imposed on him by his potential mother-in-law, Mrs Thybut, is only to maintain the lease – and yet he gets rid of it on his own request.

Young Bazyli becomes the new tenant, thereby gaining the Count's approval. However, unaware of his mistake, Nikodem continues his preparations for the

wedding ceremony, convinced that playing the clarinet will 'finance' all the work. It turns out that all the magnetism of the clarinet is illusory, because during the memorable meeting at the inn, all Bazyli's financial obligations were in fact provided by Palemon, who had previously struck a deal with Beftyk, Gigot and Abraham. In the happy ending, Joasia and Bazyli are married, and Nikodem, caught out by his own greed, comes to his own conclusion that the scrooge loses twice.

3. ANALYSIS

The plot depicts almost all the features of the sort of sentimentalist story [Biedrzycka, 2012: 866] that was very fashionable in the early 19th century: sincere, innocent youthful feeling wins over cold, soulless business thanks to the empathy of wise characters. In addition, there is the social advancement of the positive hero, and punishment for the villain's wickedness. In this kind of narration, we find a place for a completely uncommon use of a wind instrument that was still not very popular at the time.

This stage piece consists of 24 scenes and nine musical numbers, which do not go beyond simple key signatures (no more than two sharps or flats) and are dominated by G major and C major. The composition does not include an overture, a prologue or even a musical introduction, although we do have an extended finale with a choir. The composition is scored for (in the order listed on the manuscript): first violins, second violins, violas, flute, two oboes, clarinet obligato, bassoon, two horns and basses (cellos with double basses). The clarinet part is written in B-flat and C, which suggests that two separate instruments were needed to perform the part. When analysing the metric layer, it should be noted that the most frequently appearing metre by far is $\frac{6}{8}$; less frequent are numbers in $\frac{4}{4}$ or $\frac{3}{4}$ (e.g. in number 3 – polonaise).

The vocal parts are constructed using simple means: Damse uses conventional melodic phrases, avoids technically uncomfortable leaps, and moves mostly step-wise within small intervals. Almost all the vocal material sets the text syllabically. In solo vocal sections, the music takes on simple forms such as *canzonetta*, *arioso* or simply a popular song. The soprano, alto and tenor parts are written down in the appropriate C-group clefs. In the ensemble sections, the composer tends to avoid the simultaneous juxtaposition of vocal voices, striving instead for dialogue. The voices later perform the melodic material in parallel intervals (usually in thirds). The exception is the final fragment (which is generally the most advanced section in terms of compositional means), where we encounter polytextuality within the homophonic texture. In the terms of technical difficulties, no special requirements can be found in any part of the work. This observation also applies to the main roles, which were also treated extremely sparingly.

The clarinet part has the most varied musical material of all instrumental parts, although it should be noted that within the nine musical numbers the instrument appears in the cast only four times. However, each time it does so it plays a major role, often being the only instrument leading the musical narration, performing entirely solo or shifting the rest of the orchestral ensemble to the role of sparing accompaniment. The clarinet part contains virtuoso material based on semiquaver sections, with particularly noteworthy passages found in numbers 4 and 9. The piece also has cadenza-style passages with scale-like and triadic contours covering a very large range – from the low E to the high G, thus encompassing nearly the entire range of the instrument at the time (see Example 1).

Capriccioso

The image displays a musical score for three instruments: Clarinet in Bb, Violini I and II, and Bassi. The score is in 6/8 time and is marked 'Capriccioso'. The clarinet part is the most prominent, featuring intricate semiquaver passages. The string parts are more sparse, with dynamics marked as *pppp* (pianississimo). The score is divided into two systems, with the second system starting at measure 6.

EXAMPLE 1. J. Damse, *Klarynecik magnetyczny*, number 4 (complete), based on manuscript M-574.

A special section is the *Romanza* (number 5), in which the clarinet continues the musical narration of the piece as a leading instrument in dialogue with the singer-soloist (see Example 2).

An interesting and unusual treatment affecting the dynamic of the dramatic action is the use of short insertions (in the libretto called 'return') performed between spoken lines, as in number 8, scene 17 (see Example 3). It should also be noted that the clarinet part is the richest in dynamic, articulation and performance marks. This is the only part in which we find such indications as *pianississimo*.

8

Fl.
Cl.
Fg.
Cr.
B.A.Z.
I
Vln.
II
Vle.
B.

Pod cie - niem wy - mios - lej jod - by pas - tem trzód - kę mo - ja
Nad stru - mien przy sz - ła po kwiat - ki ró - że stok - róz - że

EXAMPLE 2. J. Damse, *Klarynecik magnetyczny*, number 5, bars 8–26. Based on: manuscript M–574.

Clarinetto in C
Cl.
Cl.

EXAMPLE 3. J. Damse, *Klarynecik magnetyczny*, number 8 (complete). Based on: manuscript M–574.

It is also worth mentioning the relatively extensive flute part, which plays semi-quaver passages – similar to the clarinet, but to a lesser extent – in ensemble numbers (e.g. in number 1).

At this point, it is worth making a few reflections on the technical realisation of the stage piece. How was the clarinet part actually performed – was it to be assigned to an orchestral member or was it to be expected that the player of Bazyli (and also Nikodem) would be able to play the clarinet at the same time? If

we accept the first option, did the orchestral musician only play the clarinet or did he exchange it with another wind instrument? It must be noted that in the first half of the 19th century the clarinet was still a new phenomenon in artistic music. There was not a single centre in the partitioned Polish lands where clarinet players would be professionally trained. Only at the Warsaw Conservatory would it be included in a class of wind instruments as a whole. Therefore, one should not expect the skill of playing this instrument to be either common or of a high standard.

The answers to these questions can be found in the score, which shows that a separate musician was needed to perform the role. In addition, we often see the clarinet playing at the same time as the oboe or flute, or with just a short pause between the part of one instrument and the other – so brief that it would not be possible to change instruments. Thus, we can see that changing instruments during the play is impossible. Ultimately, doubts are dispelled by No. 5 (*Romanza*), which is like a *dumka* for Bazyli; here the clarinet, often counterpointing the vocal part, appears as a leading instrument (particularly in bars 15–24). Here we see that, from the point of view of the relationship between the dramatic action and the musical layer, the clarinet part retains both its immanent role and an element of external mood-building.

4. CONCLUSIONS

When studying this composition, it must be clearly stated that *Klarynecik magnetyczny* is a one-act piece and not a three-act piece, as was reported in previous studies [Nowak-Romanowicz 1984a: 332, Schiller 1993: 62–62]. We note here a decisive advantage of the spoken parts over the sung ones and we find the presence of dance fragments. The musical layer is indispensable here, and certainly not autonomous from the dramatic action. Calling *Klarynecik magnetyczny* an opera is therefore basically dictated more by the will of its authors than by the actual features of the genre. On the other hand, we know very well that the first Polish so-called operas written at a similar time showed similar proportions of spoken and sung text. The comedy-tinged story that forms the basis for the work, juxtaposed with structurally simple ariettas and stanza songs, leads us to the conclusion that in terms of form it is definitely more of a *singspiel* or *vaudeville* than a genuine opera of any kind.

So far, it has not been possible to obtain any firm information on the reception of this composition, or to establish the circumstances that led to the manuscript being in Poznań. On the basis of dates, thanks to watermarks, one can say that *Klarynecik magnetyczny* was played quite willingly in its time. This is evidenced by the fact that the orchestral parts were transcribed 17 years after the premiere.

Józef Damse was famous for his composing, conducting and acting activities, but he also became famous as a concert clarinetist. This circumstance is

particularly important because the *Klarynecik magnetyczny* became the only piece of its kind in the history of 19th-century Polish music to have survived – one composed by a clarinetist and at the same time placing the clarinet in the main role. Between 1815 and 1835 Damse performed as a soloist, and later (until 1851) as an orchestral musician, ending his career as a clarinetist in the play *Dożywocie* [The Lifetime] by Aleksander Fredro (1793–1878).

Józef Damse was a typical composer who, as Alina Nowak-Romanowicz claims, wrote for the occasion, in order to provide entertainment to a wider audience [Nowak-Romanowicz 1984a: 334]. He concentrated his compositional activity mainly in the field of stage music, which at the time enjoyed constant popularity. Although his work was not original and its level did not rise above mediocrity, it must be admitted that *Klarynecik magnetyczny* shows an ingenious and interesting treatment of the relationship between music and words. The musical layer of this piece is too sparse to function independently in circulation. Therefore, the dramatic aspect is indispensable here. Moreover, the clarinet part – although treated as essential in relation to the other instruments – does not have enough autonomy for the potential presentation of the abstracted ‘solo’ part as a logically constructed standalone composition. What is important, however, is that while musical passages in dramatic works often introduce a slowing of the dramatic action (something that also happens in the *Klarynecik magnetyczny*) it is precisely this instrument that becomes an element dynamising the action. The emerging associations with Wolfgang Amadeus Mozart’s opera *Die Zauberflöte* are not exaggerated here. Just as with that opera – one of Mozart’s last works – the woodwind instrument is used as a kind of ‘tool of good’ solving the problems of the main characters [Kula 2014: 92].

As an aside and final thought, it is worth putting forward the hypothesis that Damse and his vaudeville could have provided an impulse for the creation of the earlier-mentioned *Clarinet Concerto* by Karol Kurpiński. From 1820 onwards, Józef Damse collaborated with Kurpiński at the National Theatre in Warsaw, and the *Clarinet Concerto* was written between 1821 and 1823. At that time in Warsaw Damse was essentially the only major clarinetist performing solo, and Kurpiński – interested in the technical and expressive possibilities of this instrument – decided to compose what would go on to be a very important work in Polish clarinet literature. However, these inquiries should form the subject for separate studies.

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SUMMARY

Klarynecik magnetyczny [The magnetic clarinet] is a short and graceful stage composition created in 1820 to the libretto by Ludwik Adam Dumszewski. It could be a resumé of the most characteristic features of both the composer – Józef Damse – himself and his musical language.

When analysing the composition, it should be unequivocally stated that *Klarynecik magnetyczny* is a one-act piece and not, as it has been reported in

previous studies, a three-act piece. The decisive advantage of the spoken parts over the sung ones and the presence of dance fragments show that the musical layer is indispensable here, but certainly not autonomous from the dramatic action. The comedy-tinged story that forms the basis for the work, juxtaposed with structurally simple ariettas and stanza songs, leads us to the conclusion that in terms of form it is definitely more of a singspiel or vaudeville than a genuine opera of any kind.

Józef Damse was famous for his composing, conducting and acting activities, but he also became famous as a concert clarinettist. This circumstance is particularly important because the *Klarynecik magnetyczny* became the only piece of its kind in the history of 19th-century Polish music to have survived – one composed by a clarinettist and at the same time placing the clarinet in the main role. Moreover, from the point of view of the relationship between the dramatic action and the musical layer, the clarinet part remains an element both dynamising the action and building the mood. The associations with Wolfgang Amadeus Mozart's opera *Die Zauberflöte* are not exaggerated here. Just as with that opera – one of Mozart's last works – the woodwind instrument is used as a kind of 'tool of good' solving the problems of the main characters.

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PROBLEMS WITH THE *URTEXT* AND INTERPRETATION OF RUDOLF TOBIAS' ORATORIO *JONA* (1909)

Rudolf Tobias (1873–1918) was the first Estonian composer to gain a higher education degree in composition. In 1893 he entered the St Petersburg Conservatoire, where he first began studying in the organ class of Professor Louis Homilius, before later studying composition with Nikolai Rimsky-Korsakov. Tobias graduated from St Petersburg Conservatoire in 1897 with a qualification in both organ and composition; his diploma submission was the cantata *John of Damascus (Johannes Damaskusest)*. From 1898 to 1904 he worked as an organist and choir conductor for the Estonian congregation at St John's Church in St Petersburg. In 1904 he moved to Tartu where he worked as a music teacher and gave private lessons. In early 1908 Tobias left Tartu to travel to Western Europe, stopping in Paris, Munich, Dresden and Prague and at the Eichwald resort near Teplice. At the end of that year he and his family moved to Leipzig, where much of his oratorio *Jona* (1909), which the composer had already begun writing in Tartu, was completed. In 1910 Tobias moved to Berlin, where he gave private lessons, worked as an organist and journalist, and was a member of the evaluation committee of the German Composers' Union. In the spring of 1912, he started working as a temporary lecturer in theoretical subjects at the Königliche akademische Hochschule für Musik. In 1918

Tobias contracted pneumonia, which led to his sudden death in Berlin on 29 October at the age of 45. Tobias was the author of Estonia's first symphonic work (the overture *Julius Caesar*), first cantata *John of Damascus (Johannes Damaskusest)*, first piano concerto, first piano sonata, first string quartet, first oratorio and first work of programme music: *Walpurgis-burleske*. Tobias also gave Estonian music its first substantial piano pieces and its first polyphonic works for piano and organ. Because of this diversity of genres, particularly in instrumental music, Tobias was an important pathfinder for the next few generations of composers in Estonia.

When talking about the oratorio in question, I use the title *Jona* – instead of *Jona's Mission*, which has been previously used in most sources. At its premiere in Leipzig, the piece's title was *Des Jona Sendung*, which can be translated into English in many ways: *Despatching Jona*, *Jona's Mission* or (as a letter from the composer also suggests) *Sending Jona*. However, on the title page of Rudolf Tobias' musical score (see Illustration 1), and in his numerous letters to his colleagues, the author names the oratorio simply as *Jona*. With this in mind, it appears that the title of the work printed on the programme page may have been mistaken. The manuscript of the work's musical score has the title *Des Jona Sendung* written at the beginning of the prologue and picture I; however, since the composer subtitled all other pictures, there is reason to believe that Tobias had in fact intended this title to refer to the prologue and picture I.

Silvia Tobias¹ uses the same title on the title page of her rewritten musical score. In 1968, Riho Päts² monograph on Rudolf Tobias was published [Päts 1968], with

1 Silvia Tobias (1908–1985) was the third child of Louise and Rudolf Tobias. She had two brothers, Johannes and Paul-Ferdinand Tobias, and two sisters, Beatrice Schauble-Tobias and Helen Tobias-Duesberg. She graduated from the Staatliche akademische Hochschule für Musik Berlin in harp in 1932 (or 1931) under the supervision of Professor Max Saal (1882–1948). In parallel, she had taken composition classes with professors Walter Gmeindl (1890–1958) and Paul Hindemith (1895–1963), and further improved herself under the supervision of Arnold Schönberg (1874–1951) at the Prussian Academy of Arts. After graduating from the Hochschule für Musik in Berlin, Silvia Tobias played in several German orchestras. She had the chance to play to Hindemith, who himself had been to Turkey in the 1930s and knew the circumstances there, and who recommended the young harp player to the Ankara Symphony Orchestra. Later Silvia Tobias worked at the Ankara Conservatoire as a harp teacher. In 1935 she was invited from Ankara to return to her homeland of Estonia, to work as a harpist for the theatre orchestra of Estonia Theatre (where she worked until 1970), and to work as a lecturer at the Tallinn Conservatoire (continuing until 1969). Silvia Tobias' role as a holder of Rudolf Tobias' legacy has been tremendous: while living in Estonia, she rewrote numerous copies of her father's works and preserved newspaper clippings, concert programmes, sheet music and letters, all related to her father's activities. From 1970 to 1971 she rewrote the score and piano reduction of the oratorio *Jona*, based on existing orchestral parts in addition to the composer's manuscripts.

2 Riho Päts (1899–1977) was an Estonian composer, choir conductor, music teacher and music critic.

the book's author using only *Jona* as the title of the work. In 1973 Vardo Rumessen³ was the first to use the title *Jona's Mission* in his publications [Rumessen 2000].

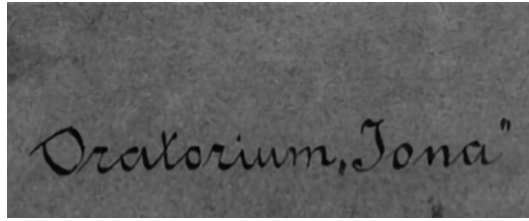


ILLUSTRATION 1. Fragment of the title page of the oratorio *Jona*. Reproduction of the autograph by Rudolf Tobias from the Eesti Teatri- ja Muusikamuuseum [Estonian Theatre and Music Museum].

The original version of *Jona* is in German and the work is divided into five pictures, which are further divided into a total of 25 movements. In Rudolf Tobias' piano reduction, Estonian is used as the second language. Silvia Tobias' rewritten musical score is based on the Estonian version. In several letters to Karl Eduard Sööt,⁴ Rudolf Tobias described the process of creating his piece, and he also expressed the wish that the work would one day be heard in Estonian. On 1 October 1908, he wrote to Sööt: 'You can add more Estonian text to the oratorio, it has five pictures and an epilogue; each of them can also be performed separately (e.g. by our forces).' [RKM F173 M22: 12]. A few days later, on 7 October, Tobias added:

I will send you the Estonian text later for correction, once the printing is in progress. I hope that some other brethren will finally realise that my work will not be lost to the Estonian people; from the deepest of my heart, I have brought it out, because I was able to live through everything that I wanted to tell about my hero [RKM F173 M22: 12].

In Estonia, the interest in oratorio manuscripts increased in the early 1930s. Composers Mart Saar⁵ and Cyrillus Kreek⁶ became acquainted with the oratorio, and in 1931 Kreek noted in the newspaper *Päewaleht* [Rudolf... 1931: 5]:

3 Vardo Rumessen (1942–2015) was an Estonian pianist, musician and politician. He was involved in researching, editing and publishing works by Estonian composers (Rudolf Tobias, Mart Saar, Heino Eller, Eduard Tubin and others), and also premiered several previously unknown works.

4 Karl Eduard Sööt (1862–1950) was an Estonian poet.

5 Mart Saar (1882–1963) was an Estonian composer, pedagogue, organist and pianist.

6 Cyrillus Kreek (born Karl Ustav Kreek) (1889–1962) was an Estonian composer and pedagogue.

I saw the musical score of the oratorio *Jona* by R. Tobias, which consisted of several large folders, shortly after Tobias's death. It was in M. Saar's apartment in Tallinn. Mrs Tobias wanted to sell this oratorio and showed it to us. *Jona* was finally ready and I had the chance to examine it.

In 1932, Johannes Hiob⁷ wrote to Rudolf Tobias' wife Louise Tobias:

We have formed a great community, especially among young people, who are passionate about Tobias' music and have an inner need for it. [...] We have been consulting and thinking with Prof. Topman⁸ for a few years: how could we get the money to buy the oratorio *Jona* and necessarily publish it [and] with this, win the first major work for Estonian music. Now the opportunities have opened up: we get money through the Cultural Capital, through fundraising, etc. [Silvia Tobias' private collection].

The Republic of Estonia purchased the oratorio *Jona* from the widow of Rudolf Tobias in 1939. The Music Foundation of the Cultural Endowment of Estonia formed for the purchase of the work included Riho Päts, Juhan Aavik⁹ and Adolf Vedro.¹⁰ It was agreed that Eduard Tubin¹¹ would be involved in editing the manuscript. However, due to the Soviet occupation in 1940 and the arrival of World War II in Estonia, the restoration of *Jona* was delayed for more than 30 years. The original musical score of the oratorio consists of six volumes, while the final version has five pictures. In addition, few numbers were preserved from the earlier version after the baritone aria of Picture III. All the material was handed over to the Estonian Theatre and Music Museum, where it is kept to this day [TMM M6: 2]. Meanwhile, the Tobias Foundation retains the autograph of the piano reduction and some of the orchestral parts of the work.

The editing of the oratorio's musical scores started being actively pursued in the early 1970s. Between 1970 and 1971, the daughter of Rudolf Tobias, Silvia Tobias (1908–1985), transcribed the work, which is available at the Estonian Theatre and Music Museum. Silvia Tobias described the process in the foreword to the piano reduction:

7 Johannes Hiob (1907–1942) was an Estonian composer and organist.

8 August Topman (1892–1968) was an Estonian organist, choir conductor, pedagogue and composer.

9 Juhan Aavik (1884–1982) was an Estonian composer, conductor and music pedagogue.

10 Adolf Vedro (1890–1944) was an Estonian composer, pedagogue and music journalist.

11 Eduard Tubin (1905–1982) was one of the most internationally renowned Estonian composers. He wrote 10 symphonies, two operas, the first Estonian ballet *Kratt*, chamber music for various ensembles and solo and choral songs.

I started writing a new piano reduction for the oratorio *Jona* by my father Rudolf Tobias, following the original piano reduction on 1 November 1970 and I finished it on 30 December 1970.

In the accompaniment of the original piano reduction, I recovered the occurring empty bars and missing pages [...] according to the original musical score without adding anything from my part. [...] For this piano reduction I only wrote the Estonian text, which also was present in pencil writing in the original, making slight changes to the rhythm of the music according to the rhythm of the Estonian language [TMM M6: 2/137].

Through the transcription by Silvia Tobias, the complete Estonian version of the musical score and piano reduction of *Jona* has been preserved.

In 1973, 100 years after Rudolf Tobias' birth, work on the musical score of the oratorio became topical again. Further editing and orchestration work was started on the initiative of Vardo Rumessen, with the help of Professor Yuri Fortunatov¹² from the Moscow Conservatoire. The only printed edition of the work to date was published by the Swedish publishing house Gehrman's Musikförlag in 2008. This is a musical score and piano reduction that was edited, revised and supplemented by Vardo Rumessen.

The work premiered on 26 November 1909, under the composer's direction at the Andrew Church in Leipzig. After the premiere, the composer led performances of some sections of the oratorio in Germany as well as in Estonia, but as a complete work the oratorio could not be further performed during Tobias' life. On 25 August 1913, in the framework of the opening ceremony of the Estonia Theatre and Concert Hall, a concert of Estonian music took place, in which parts of the oratorio *Jona* (namely the *Introduction* and *Sanctus*) were performed alongside other works. For this concert, the composer created new arrangements from parts of the oratorio, which were completed in July 1913. Tobias also performed excerpts of *Jona* on 22 January 1914, in the concert hall of the Königliche akademische Hochschule für Musik.

It is known that the premiere of the piece in 1909 was not a success. However, the reasons for its failure can only be the subject of speculation. Vardo Rumessen writes that there were many confusions in Tobias' manuscripts and notes that 'the technical execution and orchestration of the work have remained inadequate and sketchy at times' [Rumessen 2000].

Indeed, the manuscripts contain many questions, but they may also indicate the composer's sensitive and searching character through his work on his musical

¹² Yuri Fortunatov (1911–1998) was a composer, musicologist, pianist and lecturer of the department of orchestration at the Moscow Conservatoire; his major contribution is the restoration, editing and orchestration of works by various composers.

scores. Traces of erasing and corrections in the manuscript show the direction of composer's quest to achieve the most satisfactory results. Changes in orchestration refer to an attempt to give the text greater weight in the sound space. The failure of the work's premiere can be read about in several reviews, but most of the references point to the poor preparation of the performance and the difficulties the work posed for the musicians – the singers, the orchestra and the conductor. In fact, what is mostly widely criticised is Rudolf Tobias' decision to conduct the work himself. A few days after the premiere, on 30 November 1909, the composer writes to Juhan Luiga:¹³

One shot has been wasted, mainly because I overestimated my physical strength and skill of conducting – but I kindly ask you not to take it more tragically than it really is. As a matter of fact, first of all, this sensational *contre-ad* does not change anything in the understanding of the work. As much as I am condemned as a conductor, and my presentation as such is judged – no one has dared to diminish my work and my importance in church music. I have now caught the eyes of several authors (e.g. Dr Müller, Prof Hoffman, etc.) who had not even had an idea of my existence earlier. From darkness to light! [TMM M6: 1/12].

However, it seems that the failure of the premiere of *Jona* cannot be attributed entirely to the unclear manuscript.

In Estonia, *Jona* was first performed in its entirety in Vardo Rumessen's edition (*Des Jona Sendung*) on 25 September 1989 under the direction of Peeter Lilje¹⁴ and until 2018 all subsequent complete performances of the work were based on that edition. In connection with the edition of Vardo Rumessen's musical score, before the 1989 performance of *Jona*, the individual parts of the oratorio were performed in the order in which they were edited and printed. By 1995, *Jona*¹⁵ had been featured in various performances in Sweden, Finland, France and Russia.

The first Estonian-language performance of the oratorio *Jona*, based on the original musical score and piano reduction, and on the transcribed piano reduction and musical score by Silvia Tobias, took place on 7 June 2018, conducted by Tõnu Kaljuste at St John's Church in Tallinn.

The preparation processes for recent concerts have also raised questions about the solution of uncertainties in the composer's musical score and created a need for systematic analysis of the score in order to seek answers to interpretative ambiguities. There is no doubt as to the persuasiveness and effectiveness of Vardo

13 Juhan Luiga (1873–1927) was an Estonian doctor, publicist and cultural figure.

14 Peeter Lilje (1950–1993) was an Estonian conductor, and from 1980–1990 he was the chief conductor of the Estonian National Symphony Orchestra.

15 The performances of Vardo Rumessen's version give the title of the work as *Jona's Mission*.

Rumessen's score published in 2008, but questions arise over the many substantive and musical differences between Rumessen's publication and the manuscript. This version cannot be considered as a critical edition of the composer's autograph but rather an orchestration with additions and re-orchestration compared to the original. There is no indication in Rumessen's printed musical score of the corrections and additions he has made to the original. To illustrate this, the table below (see Table 1) shows the changes, additions and corrections made to the manuscript by both Vardo Rumessen and Silvia Tobias.

TABLE 1. Differences between the revisions of the musical material and the original manuscript in bars 1–10 of the prologue number 1 of the oratorio *Jona*.

BAR NO.	TRANSCRIPTION BY SILVIA TOBIAS	EDITED VERSION BY VARDO RUMESSEN
1	<i>Forte</i> added for clarinet, III–IV horns and double bass.	Part modified for flutes, clarinets and II trumpet. Dynamics changed for the entire range of the brace from <i>forte</i> → <i>fortissimo</i> . Added parts for III flute, cor anglais, bass clarinet, III–IV horns, III trumpet, I–III trombones, tuba and timpani. <i>Marcato</i> added for strings; tempo marker <i>allegro</i> → <i>allegro moderato e risoluto</i> .
2	<i>Staccato</i> added for bassoon. <i>Mf</i> added for II violin and viola.	Added parts for two flutes, III–IV horns, I–II trombone and cello. For oboe, <i>diminuendo</i> added on beats 1–2, on third beat <i>forte</i> missing. For clarinets, note material added for the first two beats, <i>forte</i> added on third beat. <i>Diminuendo</i> and <i>forte</i> added for the bassoons. I–II horns missing <i>marcato</i> on beat 1, I horn added on beats 3 and 4, <i>martelé</i> replaced with <i>marcato</i> . <i>Marcato</i> added for the choir. <i>Crescendo</i> and <i>forte</i> added for I violin. <i>Crescendo</i> added for II violin. On viola <i>mf</i> → <i>f</i> and <i>crescendo</i> added.
3	<i>Marcato</i> added for the bassoon. I–II horns missing <i>a2</i> in third beat. <i>Martelé</i> added for I–II violins from third beat.	Added parts for III flute and cello. <i>Forte</i> added for flutes, oboe and III–IV horns. <i>Marcato</i> added for oboe, clarinet, choir, I violin and viola. Horns missing <i>a2</i> in third beat. <i>Cresc.</i> added for I–II violin.
4	Flute missing <i>sf</i> .	Added parts for cello and III flute. <i>Forte</i> added for I–II flute, I oboe and III–IV horns. <i>Marcato</i> added for II oboe, clarinet, choir and viola. <i>Marcato</i> missing on II oboe. Horns missing <i>a2</i> from third beat, <i>martelé</i> replaced with <i>marcato</i> . <i>Cresc.</i> added for I and II violin.

BAR NO.	TRANSCRIPTION BY SILVIA TOBIAS	EDITED VERSION BY VARDO RUMESSEN
5	–	Added part for III flute. <i>Legato</i> added for oboe and clarinet. <i>Staccato</i> missing for flute and oboe.
6	<i>Marcato</i> missing for the clarinet. Tenors missing <i>martelé</i> from third beat. <i>Martelé</i> added for viola from third beat.	Added parts for II–III flutes and III horn. <i>Marcato</i> added for oboe, clarinet, bassoon and I–II horns. <i>Staccato</i> missing for I flute. <i>Legato</i> added for the bassoon. <i>Marcato</i> missing for the choir.
7	<i>Martelé</i> added for viola.	a2 added for oboes and III–IV horns. <i>Staccato</i> added for flute and oboe. Tie added for the bassoon. <i>Marcato</i> missing for clarinet. <i>Marcato</i> added for I–II horns, cello and double bass.
8	–	Added part for III flute. <i>Marcato</i> added for choir from beat 4. <i>Martelé</i> replaced with <i>marcato</i> for I violin. <i>Marcato</i> missing for viola, <i>forte</i> added.
9	<i>Martelé</i> added for viola from third beat.	Added part for III flute, <i>divisi</i> for I violin. <i>Marcato</i> added on tenor's second crotchet, <i>marcato</i> missing on first quarter for bass. <i>Forte</i> added on I violin. <i>Martelé</i> replaced with <i>marcato</i> for II violin and viola.
10	<i>Martelé</i> added for viola from first beat.	Added parts for III flute, contrabassoon, <i>divisi</i> for I violin. <i>Sf</i> added on clarinet, <i>martelé</i> added for II violin. <i>Marcato</i> missing on horns, <i>martelé</i> missing on first quaver for I violin.

From this table, we can see that both Silvia Tobias and Vardo Rumessen have corrected the musical score of Rudolf Tobias' manuscript, but the work of the two editors differs in the number of corrections and the nature of the changes. The above example only examines the first ten bars of the work, but clearly illustrates why it is important to return to analysing the composer's manuscripts. Editing is an act of criticism and an act of interpretation that consists of different educated and critically informed choices [Grier 1996: 2]. The main method of my thesis considering Tobias' oratorio is critical editing of the manuscript. In this process, the main challenges will be to ascertain the nature and historical situation of all of the sources, to find the relationships between them, to reach conclusions from the evidence of the score, taking into account its nature and the historical situation, and finally to find the most effective way of presenting the edited text [Grier 1996].

I started researching the musical scores of Tobias' oratorio in the autumn of 2017. A new music engraving was made for the work, after which I joined the process and started editing the score. The source material consisted of five volumes of Rudolf Tobias' final score¹⁶ and incomplete piano reduction, and the transcription of the same score and piano reduction by Silvia Tobias.

Initially, the new version was corrected in comparison with the musical score, so that the text in the edition would be as accurate and close to the original manuscript as possible. When editing the text of the sheet music, some inaccuracies or ambiguities in Tobias' manuscript were also noted. In the spring of 2018, a recording of the work was made on the basis of the new sheet music edition, and the premiere of Tobias' original music in Estonia¹⁷ took place. The process of recording *Jona* was also productive from the perspective of correcting and complementing the text of the sheet music, as various issues could be clarified in collaboration with instrumentalists. The problems in Tobias' oratorio manuscript could be divided into the following categories: missing bars in the original manuscript score, dynamic and articulation markings, melodic lines of the musical parts, note errors, indication of instruments in the original manuscript, and various orchestrations.

1. MISSING BARS IN THE ORIGINAL MANUSCRIPT SCORE

From the seventies to the present day, Tobias' *Jona* has been associated with the idea that the musical score is sketchy and incomplete, and that the work's conclusion is completely absent. There are only two manuscript sources left of the final chorus at the Estonian Theatre and Music Museum. In the earlier and sketchier one, the final five bars have been deleted or worn off, but their restoration revealed that in this version the composer had already used similar musical material earlier in the piece. In the later musical score, only the final bar is missing; however, based on Silvia Tobias' transcription and Rudolf Tobias' piano reduction, it is also possible to restore the orchestration's E major in the very last bar. Example 1 (p. 324) shows the final bars deleted from the earlier musical score, which could be restored with the help of zooming in on the digitised original manuscript and thereby confirming the final number of bars in this piece.

16 Hereinafter, it is the final completed manuscript made by the composer that is meant when referring to the final musical score of *Jona*.

17 The June 2018 performance used the Estonian text of the manuscript by Silvia Tobias. Therefore, this performance cannot be called a performance of the original musical score.

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Flutes

Oboes

Clarinet in A

Bassoons

Horn in F

Horns in F

Trumpets in Bb

Trombone

Tuba

Timpani

Soprano
Aa - - - - - men!

Alto
Aa - - - - - men!

Tenor
Aa - - - - - men!

Bass
men! Aa - - - - - men!

Organ

Violin I

Violin II

Viola

Violoncello

Contrabass

EXAMPLE 1. R. Tobias, *Jona* – the final bars of the oratorio after restoration. Reproduction of the computer score from the author’s archives.

2. DYNAMIC AND ARTICULATION MARKINGS

Example 2 (p. 326) shows the first four bars of the original manuscript. We may wish to question whether the composer wanted to highlight different musical parts more when adding dynamics, or whether he was instead simply inconsistent when writing the comments. In the first bar, *forte* is written for flutes, oboes, bassoons, brass instruments, first and second violin, cello and double bass, but there are no dynamic markings for the clarinets and violas. In the second bar, the quavers of the oboe triplet are connected with *legato* and added *staccato*. However, for the bassoons, whose movements are analogous but one octave lower, there are no articulation instructions marked. The same groups of instruments also have different articulation markers on the third beat of the bar, where the oboe has *marcato*, but there is no marking on the bassoon.

When we look at the second bar of the strings, we see that there are markings of *martelé* and *mf* for the first violin. The second violin, which imitates analogous musical material, is without any dynamic or articulation markings until bar 4, where the composer has begun to mark *martelé*.

The violas, which duplicate the parts of the choir and the second horn in the second and third bar, also have no dynamic nor articulation markings. While for articulation it seems preferable to apply analogy (e.g. between oboe and bassoon, or viola and second horn), for dynamics different solutions can be considered depending on the preference of the interpreter (the conductor) and the individual performance of the composition. While the first bar would have *forte* for all instrument groups, the second bar, which sees the addition of the choir, would have two options: one for continuation in *tutti forte*, and the other to follow the choir ‘vertically’ (the composer has written *forte* for the choir, and *mezzo forte* for the first violin) and form the dynamics of the orchestral instruments accordingly, so that the chorus part – which conveys the text – should stand out from the rest of the orchestration.

Throughout the musical score, questions also arise regarding the interpretation of the articulation markings in Example 3 (p. 327).

Tobias has used a similar marking throughout the work, which we also saw in Example 2 (e.g. bars 2 and 3 for the first violin). In Example 2, the composer seems to have thought of the articulation mark *martelé* used on string instruments; this is similar to *staccato* but has a sharper attack. In Example 3, Tobias uses a similar marking but has added the instruction *sempre staccato*, which indicates that he seems to have thought of such a marking for writing a *staccato*. However, in this context, it is most likely that the composer intends a specifically accented *staccato* – that is, a *martelé* – and this marking means that the corresponding articulation should be retained for subsequent strings.

1 *der Jona Sendung* 4 0002 3

Biblische Oratorium in 5 Bildern

Allegro *Prolog.* R. Tobias

Fl. *a²*

Ob. *a²*

Cl. A. *a²*

Fag. *a²*

Corn. I.

Tuba.

(Ann. Hörner durchweg in F.
Trompeten " " B)

Coro *Populartänze*

Die - se bö - se u n p e r s o n l i c h e n

Die - se bö - se u n d e r b r e c h e r i s c h e

Allegro *risolito*

V. I

V. II

Vcllo

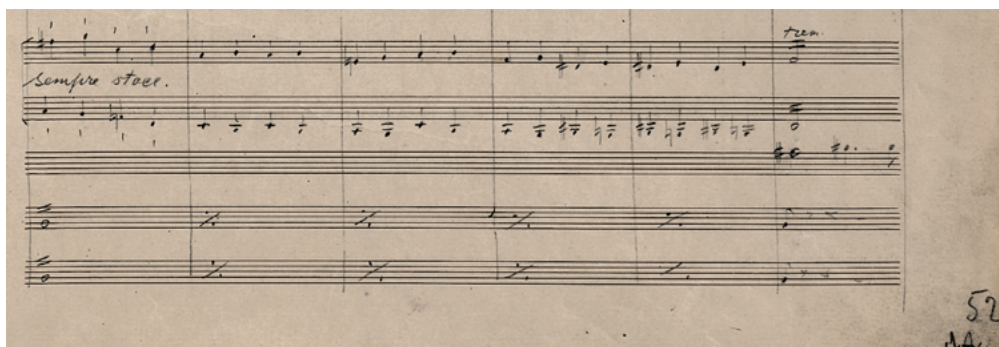
V. C.

Cb.

Geisselung der tödlichen Auffassung religiöser Wahrheiten

-1-

EXAMPLE 2. R. Tobias, *Jona*, bars 1–4. Reproduction of the original manuscript of the oratorio from the Eesti Teatri- ja Muusikamuseum [Estonian Theatre and Music Museum].



EXAMPLE 3. R. Tobias, *Jona*, Picture I, bars 361–366 (see bars 361–363). Reproduction of the original manuscript of the oratorio from the Eesti Teatri- ja Muusikamuuseum [Estonian Theatre and Music Museum].

3. NOTE ERRORS

One of the most common themes of discussion when working with Tobias' manuscript is the various random mistakes in the notes. The bulk of the note errors have occurred due to the transposition of various instruments. Since the composer has used both A clarinets and B-flat clarinets, inaccuracies have occurred in the transposition of the parts. In the bars of Example 4, the composer uses the A clarinet, and the clarinet should play the same line as the flutes, just one octave lower. However, bars 349–351 (see Example 4, pp. 328–329) are problematic, as it seems that the clarinet parts, compared to the instrument written in C, should be transposed up by a major third in order to produce the desired harmony (the chord moves in C-flat major/B major; in order to achieve this on the A clarinet, the part should show the tones of a D major triad). This means that the clarinet part in the original score should be transposed down by a semitone from the second semiquaver of bar 349 onwards.

4. INDICATION OF INSTRUMENTS IN THE ORIGINAL MANUSCRIPT

In addition to the minor inaccuracies in the sheet music of *Jona*, it is also not always clear in the musical score which group of instruments the writing should refer to. Tobias has not relabelled the instruments on each page, and therefore it is not always clear which instrument the part refers to. In Example 5 (p. 330), there is

another part for an instrument below the timpani, but the composer has omitted to mention which percussion instrument the part refers to. The writing four bars previously is meant for a pair of cymbals, and then two bars later the words ‘piatti’ and ‘tam-tam’ are written without any music. While editing the score, based on the earlier material I decided to mark this section of music for the cymbals. The preference for the use of cymbals is also supported by the fact that since there should be a whole bar’s rest in that place after two semiquavers; as the tam-tam needs some time to warm up, it is not technically possible to use this percussion instrument for this piece of writing (see Example 5, p. 330).

In Example 6 (p. 330), in contrast to the previous examples, the composer has indicated the name of the instrument, but the analysis shows that the part does not belong to the rest of the staff system in this form. The bars in the example (from the second bar) must either be transposed to the clarinet or performed as a bassoon

The image shows a page of handwritten musical notation. At the top, there are several staves for woodwind instruments, with notes and rests. Below these are staves for strings, with some parts marked 'col. Basso' and 'col. I. II.'. A large section of the score is marked 'Orgel.' (Organ). At the bottom, there are vocal staves with German lyrics: 'Herrn, ihr sei - ne Mar - ko', 'Lobt ihr sei - - ne', and 'ihr sei - ne Mar - ke'. The lyrics are written in a cursive hand. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

30

Col Basses

Col I. II.

Orgel

Maafaxi ero in Bopenid

O - ten seiner Har - - - schaft

cresc.

cresc.

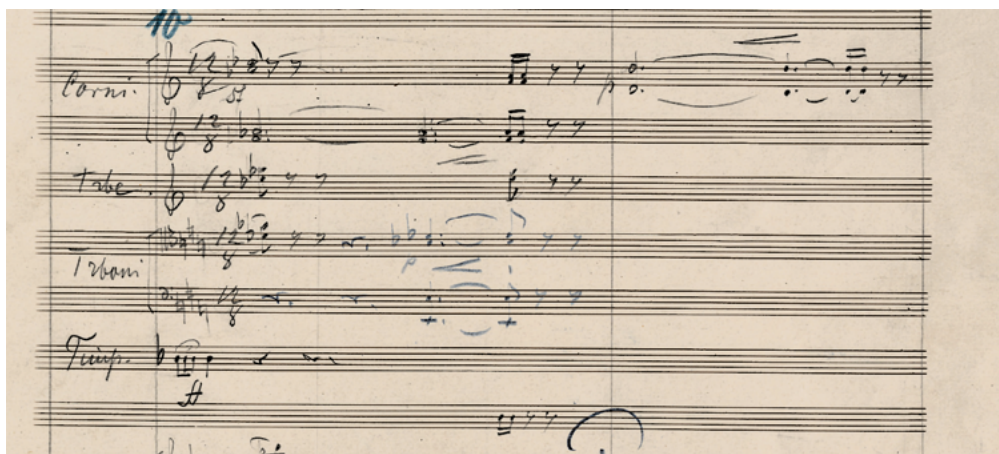
cresc.

p

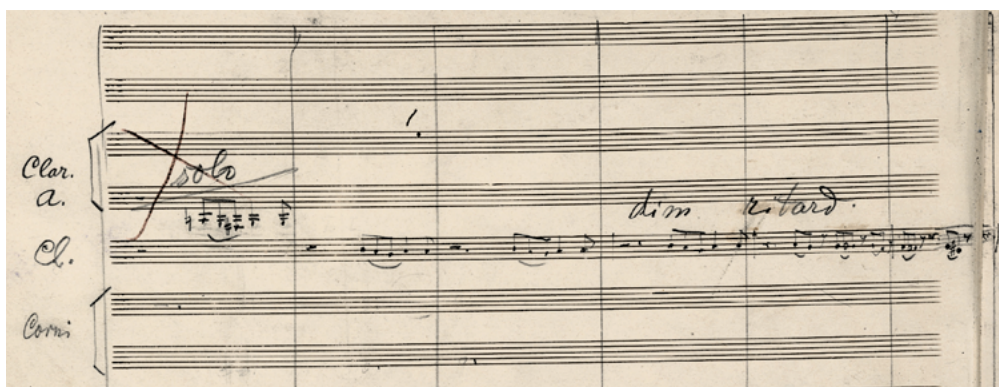
p

EXAMPLE 4 (PP. 328–329). R. Tobias, *Jona*, Picture V, bars 347–352. Reproduction of the original manuscript of the oratorio from the Eesti Teatri- ja Muusikamuuseum [Estonian Theatre and Music Museum].

part. Looking at the full score page, it can be also seen that the part is written on the bassoon line (in the next system, horns are marked); when played in bass clef, the notation matches the rest of the orchestra and the key signatures. In this situation, two solutions can be considered. It is possible either to play this part on a bassoon as it is written, or alternatively to transpose it to the A clarinet. Performances have hitherto used the first option, with the part being played on a bassoon. Vardo Rumessen's solution here was to divide the part between a solo clarinet and a bassoon, with the first and the last three bars played by the clarinet and the second bar played by the bassoon.



EXAMPLE 5. R. Tobias, *Jona*, Picture I, bars 435–436. Reproduction of the original manuscript of the oratorio from the Eesti Teatri- ja Muusikamuuseum [Estonian Theatre and Music Museum].



EXAMPLE 6. R. Tobias, *Jona*, Picture I, bars 463–467. Reproduction of the original manuscript of the oratorio from the Eesti Teatri- ja Muusikamuuseum [Estonian Theatre and Music Museum].

The detailed work on the manuscript of Rudolf Tobias' oratorio *Jona* is a long-term process, and therefore I have only been able to briefly outline some of the most important aspects here. The musical score is rich in nuances and certainly requires different approaches. The numerous questions in the score may also be one of the reasons why the piece was not performed for eight decades after its premiere. The aim of my research is to map the ambiguities in the score of the piece, to categorise and to analyse them, and to suggest possible solutions. As part of this project, a critical edition of the oratorio will be completed in the future.

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Silvia Tobias' private collection, owned by the author of this article.

TMM = Eesti Teatri- ja Muusikamuuseum [Estonian Theatre and Music Museum]. Fund of Rudolf Tobias M6.

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SUMMARY

The first Estonian oratorio *Jona*, written by Rudolf Tobias (1873–1918), was premiered in Leipzig in 1909. The *urtext* of *Jona*, however, poses some problems. These include the inconclusiveness of the work's instrumentation, a lack of articulation and dynamic markings in the parts, as well as general uncertainty regarding the ordering of its formal sections. These ambiguities may be a contributing factor as to why the work did not receive any subsequent performances for a period of approximately 80 years after its premiere in 1909. In the years 1970–1989, *Jona* was edited and re-orchestrated by music historian Vardo Rumessen. While the new orchestration may be convincing and practical, it is very much at odds with the composer's original manuscript. A recent surge of interest in the *urtext* has led to several performances of the original version of the oratorio during the past two

years, which have in turn called for a more conclusive resolution to the uncertainties and ambiguities surrounding the work.

The article aims to outline the contradictions in the manuscript of the oratorio, describe the many difficulties in interpreting the piece and provide possible solutions to these difficulties. The problems in interpretation result from a general confusion in the following areas: ordering of the work's formal sections, scoring and instrumentation, melody, texture, rhythm and articulation. The study is also the basis for a new critical edition of the oratorio, to be published at a later date.

MAI SIMSON

An award-winning choirmaster and conductor. She is currently completing her doctoral degree in conducting at the Estonian Academy of Music and Theatre under the supervision of Tõnu Kaljuste and Kerri Kotta. In 2017 she won the Gustav Ernesaks Scholarship for Young Conductors and in 2019 was awarded the Tõnu Kaljuste Conductors' Scholarship. She has collaborated with musical ensembles such as the Estonian Philharmonic Chamber Choir, the Estonian National Male Choir, the Tallinn Chamber Orchestra and the Voces Musicales and Collegium Musicale chamber choirs. She has also served as choirmaster of the Estonian Academy of Music and Theatre Chamber Choir since 2017.

Simson has been involved in Estonian song festivals since 2017, having conducted female choirs at the 2017 Youth Song and Dance Festival 'Here I'll stay' and children's choirs at the 2019 Nationwide Song Festival 'My Love'.



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MASTERPIECES OF POLISH CHAMBER MUSIC WITH THE PIANO: A PERFORMER'S SUBJECTIVE SELECTION

According to Prof. Bristiger, Fryderyk Chopin initiated the importance of Polish culture within the world [Bristiger 2018]. And indeed, it is because of Chopin that many people have taken an interest in Poland and its culture. Naturally, to us Poles, that is a debatable statement – after all, Chopin was not born in a cultural desert, but had a talent that was rooted in the rich Polish cultural and intellectual tradition.

Talented musicians were attracted to the conservatoire of Warsaw, where Chopin studied under Professor of Composition Józef Elsner (1769–1857; worth noting are his *Piano Septet* from around 1830, his violin and piano sonatas, and his trios and quartets), together with, among others, Józef Nowakowski (1800–1865). Nowakowski is the composer of a rather deftly written *Piano Quintet No. 2 in E-flat major*, Op. 17, recently discovered and reconstructed by Prof. Andrzej Wróbel and magnificently recorded by Nelson Goerner, Lena Neudauer, Katarzyna Budnik, Marcin Zdunik and Sławomir Rozlach (for the Fryderyk Chopin Institute, as part of the series *Music at the Time of Chopin*, NIFCCD105). Chopin was interested in

Nowakowski's works – he chose his *Symphony No. 2* to open his second composer's concert in Warsaw in 1830, and he helped to publish his *Piano Etudes* (dedicated to Chopin) in Paris. Despite his affection, Chopin, making use of his intelligent sense of humour, wrote about his colleague: 'a good old soul, but what a potatohead, for God's sake! [...] I like him anyway, because he's a very old friend. [...] I helped him as much as I was able to, but I would often knock on his soul and there was no-one there.' [Tomaszewski 1998: 111].

Chopin is universally known for his piano compositions, but in Poland some of his songs are fairly popular as well and his chamber pieces are regularly performed. Outside Poland, however, Chopin's chamber works are not widely known.

Chopin's chamber music output includes some early works such as *Introduction and Polonaise Brillante in C major*, Op. 3, for piano and cello (1829–1830), written for Antoni Radziwiłł, and *Piano Trio in G minor*, Op. 8, created over a rather long period of time between 1828 and 1829 and regarded by Schumann as being of equal value to Beethoven's *Piano Trio in B-flat major* or Schubert's *Piano Trio in E-flat major* [Tomaszewski 1998: 496]. Although neither piece was highly valued by the composer ('There is nothing but some trinkets there, for the sitting room, for the ladies' [Tomaszewski 1998: 500]), they are nonetheless very attractive. The *Trio* in particular has recently gained popularity and bears some similarities to the virtuosity and panache of Chopin's piano concertos.

According to Tomaszewski, the *Piano Trio in G minor* 'is a testament to the overcoming of straightforward virtuosity and the opening to an early Romantic "tone"' [Tomaszewski 1998: 497]. This leading Chopin expert regards as justified the statement made by Andrzej Chodkowski that 'in the history of European music, the *Piano Trio in G minor*, apart from the trios by Schubert, Mendelssohn and Schumann, belongs to the most outstanding examples of the genre during Romanticism' [Tomaszewski 1998: 499].

Another of Chopin's pieces for piano and cello – this time for, and in cooperation with, the famous French cellist and composer Auguste Franchomme – is *Grand Duo Concertant*, composed in 1832. This is also a piece in a virtuoso style – one that is undoubtedly very neat and impressive.

The most important composition among Chopin's chamber repertoire is his *Cello Sonata in G minor*, Op. 65, created in 1847 – the composer's last work. Chopin wrote to Wojciech Grzymała: 'I'm alone, alone, alone, although surrounded. [...] This world is somehow passing me by' [Tomaszewski 2016: 204–205]. Mieczysław Tomaszewski refers to this last phase of Chopin's creativity as 'realised loneliness' [Tomaszewski 2016: 204], which the composer started to feel while still in his relationship with George Sand. 'The moment of loneliness and "liberated imagination" determined the last phase. The *Cello Sonata in G minor*, which opened itself towards a "new shore" constitutes the fullest expression of the personality of the "last" Chopin' [Tomaszewski 2009: 61, 64].

The composer devoted a lot of attention to the *Sonata* – this can be seen in the existence of an extraordinary 200 pages of composition sketches (plus 30 pages of the manuscript itself), which allow us to retrace the making of the masterpiece.

This work is quite extraordinary. In terms of audacity and innovation, it greatly surpasses its era – that was probably the reason why Chopin's contemporaries failed to understand his greatness in his search for new compositional solutions. The premiere performance was given by the composer himself and Franchomme. The artists decided not to present the entire *Sonata*, omitting its first part; this was because of the negative reception the piece had during the several 'pre-premiere' performances for their closest friends. Today, this information is greeted with astonishment, as it is the first part of the work that is perhaps the most cutting-edge among all of the works by this remarkable composer – the range of new harmonic solutions and theme development is simply staggering.

It was only one hundred years after the writing of the *Sonata* that Zbigniew Jachimecki (1949) and Józef Michał Chomiński (1960) were the first musicologists ever to detect a 'unique charm of otherness, resulting from a stylistic ground-breaking nature' [Tomaszewski 1998: 506]. Today, it is starting to become apparent that the work set out a new direction of development: its terse approach and formal shape are redolent of Brahms, while the phrasing of the fragment reminiscent of the *Trio* in the *Scherzo* heralds the compositional solutions of Tchaikovsky or Dvorak, and the accumulation of modulations and multi-thread melodics brings to mind Wagner. With these developments in mind, you could say that the work opens the door to a new epoch.

According to Mieczysław Tomaszewski, the *Sonata in G minor* is the pinnacle of the last (post-Romantic) phase in Chopin's creativity, which was characterised by a new style of composition. 'That new, and at the same time "last" style was surprising with its disparity, which was clearly noticeable, although difficult to define. The music was constructed as though it was a concentration of certain existing properties and trends and a revelation of properties that until then had been non-existent or hidden' [Tomaszewski 2020].

Today, there is little doubt that the *Sonata* is an outstanding piece, exceptionally appealing to performers and fascinating in every detail. The composition is unique – the shaping of the form, the themes, the way in which they are composed and the formal accuracy, with an occasionally free, almost *ad libitum* narration: for example, the 'halt' in bars 61–68, which forms the beginning of the development. The juggling of harmonic and textural tensions here is masterly – from a fragment that is extremely dense, rich in modulations and various textural figures, and sophisticated, with a downright polyphonic flow, Chopin instantly derives something similar to a monody, and the 'action' of the piece practically stops, as though something rather scary or astounding had occurred.

The first movement of the *Sonata* is incredible in its richness. Despite its significant size, it is remarkably condensed in its expression – the moments that are

slightly reminiscent of Italian opera recitatives are peculiar ‘safety valves’ that allow both the performer and the listener to experience some relief from this extraordinary succession of rising waves of tension, despair and doubt. Each listener will find in it what suits them best. Chopin was an embodiment of good taste and exceptional sensitivity, and he would certainly not be happy if anyone attempted to assign any overly literal meaning to any of his works. The figurations resembling the *brillante* style were most likely used as symbols that refer to the past and memories, rather than for a virtuoso display; they are a means of expression, which anticipates similar usage by, for instance, Verdi in his late operas.

When discussing the first movement of this magnificent work, one cannot ignore the song *Z gór, gdzie dźwigali* [Bound neath their crosses], set to the lyrics by Zygmunt Krasiński and written during the same phase of creativity. When writing the song in the (lost) diary of Delfina Potocka, the composer annotated it with a ‘meaningful phrase from Dante: *nella miseria*, which signifies the sadness of recollecting happy moments during an unhappy one’ [Tomaszewski 2007: 208]. The work, which is equally economical as the magnificent *Grave*, also has an exceptional force of expression. The nature of the theme in the first movement (which, as pointed out by musicologists, shares some features with the themes from the first movements of the two piano concertos) resembles, in my opinion as a performer, that extraordinary song.

With such a concentration and structure of tensions and the use of entirely new means, the lack of understanding among listeners at the time is no wonder. Even today, the first movement of the *Sonata* is not always received with complete understanding by a less sophisticated audience.

The other movements are not quite so problematic. The second movement is a bravura *Scherzo* with a distinctly Polish nature – according to Marcin Gmys, ‘creatively distorting and absolutising the idiom of the Mazurka; its central section is a quasi-waltz, with a cello cantilena of intoxicating sweetness, which constitutes an eerie predictor of Tchaikovsky’s idiom’ [Gmys 2020].

The third movement, *Largo*, is the core of the entire *Sonata*: short, poignant and breathtaking. It encompasses only 27 bars but carries with it a huge impact. Its wonderful phrasing is like a reminiscence of some gorgeous lost world, as if the composer was saying: ‘I’ve got no strength left... I can’t go on...’ and ‘I hardly remember how they sing back in my country’ [Tomaszewski 2016: 156]. Mieczysław Tomaszewski compares the metaphysics of the *Largo* to that of the music of Beethoven’s last quartets, the *String Quintet* composed by Schubert shortly before his death, or the *Adagietto* from Mahler’s *Symphony No. 5* [Tomaszewski 2016: 12–13].

The terseness of the movement, the beauty and shaping of the melody, and the expression it creates combine to make an astonishing impression on the listener.

The following fourth (and last) movement *Finale. Allegro* – composed fantastically, with a flourish – combines Polish characteristics with the energetic Italian

tarantella. This final triumphant dance is a kind of a victorious crowning of the entire work, a masterly coda that ends the masterpiece. As observed by Maria Piotrowska, ‘the coda is extended [...] and it appears in a consistent major key: because of that, the last part of the *Sonata*, Op. 65 is truly a finale in the Beethovenian sense of the word, bringing a concluding brightness to the work. Such a finale represents the “overcoming of negative states” constituted by the conflicts and tensions that permeate this sonata cycle’ [Piotrowska 2020].

Several 19th-century Polish composers attempted to continue Chopin’s achievements in the genre of chamber music with a piano. Several extremely talented creators, who are nowadays being rediscovered, are worth noting here. The first of these, Antoni Stolpe (1851–1872), was a phenomenal pianist and composer who died from tuberculosis at the early age of 21 but whose surviving compositions show his great talent. Another is Antoni Rutkowski (1859–1886), composer of, among other things, an excellent *Sonata in C minor*, Op. 5 for violin and piano, with a rich, almost Brahms-like texture, written with an apparent effortlessness and a Slavic panchache. Only one movement of his *Piano Quartet* has been preserved (unpublished; the manuscript is kept by the Jagiellonian Library in Kraków). Notable also is a *Piano Quartet*, first performed by Franz Liszt at Weimar in 1880, composed by Zygmunt Noskowski.

However, it is Juliusz Zarębski (1854–1885) that became the most outstanding figure of the Polish music scene in the second half of the 19th century; he is regarded as the composer of the best Polish piano quintet. Zarębski was another phenomenally talented pianist and composer who died prematurely. The extraordinary abilities of this artist from Zhytomyr in Volhynia (today located in Ukraine) were noticed very quickly. He came from a noble family with a high level of intellectual culture, and although his parents were not musicians, they quickly spotted their son’s talents and provided him with an appropriate education. Initially, he studied composition and piano in Vienna (completing his studies with gold medals), before moving to Saint Petersburg where he obtained his diploma after only three months. Finally, he started studying under Liszt, becoming Liszt’s favourite disciple and friend; Liszt helped him pursue his career both as a pianist and a composer.

Unfortunately, some of Zarębski’s compositions were lost (some irrevocably, as their manuscripts were kept in Warsaw, in places that were burned down by the Germans during World War II). However, some were published – particularly his piano pieces. His *magnum opus*, the *Piano Quintet in G minor*, Op. 34 (1885), was released in print for the first time as late as 1931, thanks to Józef Turczyński (who, interestingly enough, also came from Zhytomyr), who had the manuscript. (It was lucky that the work was published before the war, as the manuscript was among Poland’s war losses, having fallen victim to fire in Warsaw). Turczyński, a great Polish pianist and excellent teacher, was an ardent promoter of the output of the *Quintet’s* creator Zarębski.

It is very strange that such a wonderful work as Zarebski's *Quintet* only started to gain its well-deserved fame so late. As Turczyński wrote in his article:

As fate would have it, the artist spent all of his short life outside his mother country; furthermore, the style of his music anticipated the views and techniques of the Polish music of that time so audaciously that one would be hard-pressed to believe that his works would have received wide recognition in Poland. Abroad, the artist was very famous. He was highly valued by the biggest figures in the world of music at the time, including Liszt. Unfortunately, his short thread of life did not provide him with the ability or the conditions to develop his creative strengths to their full extent or to fulfil the historical role determined by the fate of Polish music: to become a fully-fledged link between Chopin and the Poland of the second half of the previous century [Turczyński 1929: 185–186].

Henryk Opieński observed that 'the excellent pianist Juliusz Zarebski showed an unusual originality in his piano compositions, especially as regards the processing of Polish themes; his harmonic ideas were considerably ahead of the era in which he created' [Opieński 1922: 174], and Józef Reiss stated that 'In his lyrical pieces, Zarebski is, as it were, a predecessor of Debussy and a precursor of impressionism, or rather its exotic harmony, based on a non-semitone scale' [Reiss 1920: 561]. 'In terms of harmony, [...] he was significantly ahead of his own era, particularly considering the richness of modulations, chord alterations, use of augmented triads and a free use of consecutive fifths' [Reiss 1960: 845]. Zarebski, following the path set out by Chopin, uses the Polish music idiom in his compositional language in a very sophisticated way – through the use of harmonic factors he recreates the tonal features of Polish folk music. Interestingly enough, to Zarebski Polish music included (as it did to Kurpiński) the two types of *dumka* – the lyrical and the choreic [Tomaszewski 2017: 20] (the composer was born in Volhynia, where Poles lived alongside Ukrainians, and his nanny was Ukrainian).

Zarebski's mastery lies in the originality of his compositional language – which derives from Chopin's tradition, with hints of Liszt's achievements and also those of Wagner – and his innovative application of texture to gain new colour effects with distinctly impressionist features. All of these aspects can be found in his *Piano Quintet*. Fortunately, after the phenomenal recording of the piece by Martha Argerich at the Lugano Festival in 2011, the work has been gaining its well-deserved recognition on concert stages around the world (an example of the common situation in which a charismatic artist's performance of a slightly forgotten work enormously boosts its popularity).

Composed in 1885 and dedicated to Franz Liszt, this piece is made up of four movements and lasts for 35–40 minutes. The work is exceptionally beautiful with a perfect formal structure and innovative sound, and is a testament to the

extraordinary talent of a composer that was full of new ideas. This is truly a fascinating work for the variety of means of piano performance it uses and their skilful combination with string instruments; also notable are its virtuosity, a magnificent melodic invention, a bold use of colour and texture, and an excellent balance and rapport between the parts in the chamber formation of this composition. Drawing all these factors together means that one performs or listens to the work with an unremitting interest and admiration.

Another Polish creator whose greatness is only now beginning to be understood is Karol Szymanowski. He was born in the village of Tymoszkówka, at Poland's frontier (which had been partitioned by Russia, Germany and Austria, so was not to be found on a map of Europe). The home of the Szymanowski family symbolises the culture of Poland's eastern borderland, which has been preserved only in very few material traces. The estate was destroyed by Bolsheviks [Majchrowski 2017], with the family's grand piano ending up in a nearby pond. Fortunately, the spiritual values of that extraordinary home have survived in the magnificent music by Karol Szymanowski.

Teresa Chylińska, a remarkable researcher of Szymanowski's life and output, stated in her monograph [Chylińska 2008] that – just like many other Poles – as well as Polish ancestors, the composer also had German, Russian, Lithuanian, Armenian and possibly Hungarian ones [Chylińska 2008: 28]. Of course, the genetic code is only of marginal importance here. The home of the Szymanowski family was extremely patriotic: Polish identity and the family keepsakes connected with Poland's history were treated almost like relics. When Karol's father, Stanisław Bonawentura Marian Szymanowski, was alive, the family did not even maintain any contacts with the Russian-Ukrainian aristocratic family of Davydov from the neighbouring estate of Wierzbówka. It was only after his death that the two families became closer (communicating with one another in French, of all things).

The estate of Tymoszkówka guaranteed its owners a prosperous life, although during the time of Karol Szymanowski it was managed in a peculiar way. Generally speaking, Karol's parents paid more attention to matters of spirit and intellect than to economic issues. 'Anecdotally, it was referred to as the "learned estate", which an average estate citizen was afraid [...] to visit, frightened away by an excessively high intellectual level of its inhabitants' [Majchrowski 2017]. Władysław Burkath, a neighbour from Ostiniaczka, noted that 'conversations about wheat, beetroots or corn ended somewhere in the middle of the way to the estate of the Szymanowski family' [Majchrowski 2017].

In the recollections of the family and friends of the Szymanowski family, the estate of Tymoszkówka resembled the paradise-like, mythical land of Arcadia, in which prevailed an atmosphere of avid interest in literature (nearly all major literary works were ordered), art and music.

Karol Szymanowski was a man who usually made an extraordinary impression on those around him – he was elegant, exceedingly intelligent and spirited, an

aesthete who strongly experienced both the beauty of artistic works and the beauty of nature, but who also enjoyed company, a sense of humour and travel. He was both a cosmopolitan and an ardent Polish patriot.

He created several exceptionally successful chamber pieces, which are, fortunately, often performed. However, his best-known chamber work is *Mity* [Myths], Op. 30, for violin and piano. The piece was written during World War I, which he largely spent at his family estate (as a person with a leg that was not entirely healthy, he could not be drafted). The time at home, in an atmosphere of family love, and surrounded by friends that he could not only play with but also have lively discussions with, led to an explosion of the composer's talent. In each of the pieces written by Szymanowski during that time, the language of composition transcended the existing boundaries and new areas of music were found – examples include not only *Mity* but also *Metopy* [Metopes], Op. 29, *Maski* [Masques], Op. 34, *Pieśni księżniczki z baśni* [Songs of a princess from fairy tales], Op. 31, and *Symphony No. 3 Pieśń o nocy* [Song of the night].

Having in my imagination the world created and heard by Szymanowski when composing *Mity*, I find myself simply paralysed with anxiety that none of the terms used in an attempt to describe this phenomenal work can ever approach the beauty, the sensuality and the richness of scents created by the Master. There is no other work like it in the entirety of music literature.

Szymanowski's creative process is very interesting – in her monograph, Zofia Chylińska observed that the composer needed time to process his impressions and inspirations [Chylińska 2008: 291]. Towards the end of the opera *Hagith*, he moves away from Wagner's inspirations. After his journey to London (via Paris), during which he heard works by Ravel, Debussy and Stravinsky, a world of new sound possibilities opened up to Szymanowski.

When at home, he came across photos that reminded him of his earlier travels – Sicily, the northern shores of Africa (Algiers, Tunisia), Calabria, Rome. The composer, who loved classical antiquity, experienced things very strongly and the memories of his impressions returned with a greater force. Szymanowski ordered a copy of the *Metamorphoses* by Ovid. Combining inspiration from the works by Ravel, Debussy and Stravinsky that he had recently heard with his recollections of the world of antiquity and the Orient, aided by the wonderful atmosphere of Tymoszkówka, led to the crystallisation of a new sound language. Unlike composers such as Bartók, Szymanowski did not conduct any specific study into Arabic music, but nevertheless, he intuitively picked up on its peculiar colouration and processed it into something different and unique.

His borderland background gave him a sensitivity to intensity of colour and light, arabesque ornamentation, a specific sense of time; his interest in culture, philosophy and Islamic literature, triggered by his contact with the Arabic world, helped

him penetrate the spiritual space of the culture, and his intuition let him [...] distil the core nature of oriental music and imbue his own music with it [Chylińska 2008: 317].

Szymanowski composed *Mity* with assistance from Paweł Kochański, who was both a friend and an extraordinary violinist. Aside from his remarkable technical skills, his playing was also characterised by an enormous breadth of colour (especially his tinting in the *piano* dynamics) and the unusually beautiful and soft sound of the Stradivarius instrument he played on.

I am strongly convinced that he was the biggest, deepest musician among contemporary outstanding violinists. [...] Excellent technique, an exceptional richness and a unique charm of timbre were only a way towards the same goal – to uncover the beauty hidden in a work of music. The authenticity of his interpretation [...] imposed on listeners with a compelling force [...]. The biggest enthusiasts of Kochoński included some of the most famous composers, such as Ravel, Stravinsky, Falla, Prokofiev, and so many others [...]. Kochoński, with persistence and peculiar clairvoyance, searched for new paths and new possibilities. I am certain that he played an enormous and unforgettable role in the evolution of contemporary violin music.

– wrote Szymanowski in a posthumous note [Szymanowski 1934: 4].

The beauty of Kochoński's sound was simply exceptional. An extraordinary softness of timbre, deep warmth and endearing tenderness, especially in the high register. [...] [After Kochoński's concerts] listeners would often go home in silence. After the immersion in music provided by that amazing artist, one did not feel like talking [Chylińska (ed.) 1982: 472].

The involvement and inspiration by Paweł Kochoński in creating *Mity* is undeniable. As the composer noted himself: 'In *Mity* and the violin concerto, Pawełek and I created a new style, a new expression of violin performance – an epoch-making thing in this respect. All of the works by other composers that approached the style [...] were written later, i.e. either under direct influence of *Mity* and the *Concerto* or with Pawełek's direct participation.' [Chylińska 1997: 116]. Kochoński's fame grew over the years – when he died in New York, his funeral attracted crowds of people and his coffin was carried by Arturo Toscanini, Frank Damrosch, Walter Damrosch, Jascha Heifetz, Vladimir Horowitz, Fritz Kreisler, Serge Koussevitzky, Leopold Stokowski and Efrem Zimbalist.

In March 1915, Szymanowski and Kochoński were guests at Zarudzie, the estate of the artists' patron Józef Karol Jaroszyński (it was he who had given a Stradivarius

to Paweł Kochański, and he also generously supported Artur Rubinstein). In his home, created by an exceptional aesthete – the host – the artists felt a unique atmosphere. Surrounded by beauty and having access to two Bechsteins, they spent whole mornings calmly trying to attain something special... The 'ideal'. In the end, *Źródło Aretuzy* [The fountain of Arethusa] was created – a complete work, and perfectly beautiful. The title refers to the image of the myth of Arethusa, who – fleeing from the river god Alpheus, who was in love with her – was transformed by Aphrodite into a stream. The music is saturated with eroticism, ambiguity, the allure of delicate movement and beauty. Using his magic, Szymanowski carries us – both artists and listeners – into some unearthly regions, where everything around us glistens, vibrates and – like water, like life itself – slips out of our hand... To me, it is pure magic.

The next two parts of the series were also written at Zarudzie: *Narcyz* [Narcissus] in May and *Driady i Pan* [Dryads and Pan] in June. With these, the series was complete.

One of the oldest definitions of the term *myth* comes from Plato, who distinguished two forms of acquiring knowledge about reality: the first is an attempt to discover it through rational reasoning (*logos*), while the other – *mythos* – refers to subjective perceptions and is aimed at explaining the irrational aspects of reality. Naturally, there are many definitions and ways of interpreting the notion; one of them characterises the form of myth as a tale with hot, emotional narration. The composer fine-tunes the title of the work with the phrase 'symphonic poem', provoking musicians looking for the most appropriate interpretation of the piece to consider further aspects. How should one interpret Szymanowski's *Mity*? The composer, replying to a similar question posed by the French violinist Robert Imandt, clarified:

This is not a drama, developing in successive scenes, (each of) which has an anecdotal meaning – this is rather a complex music expression of the gripping beauty of *Myths*. The principal 'key' of 'flowing water' in *Arethusa*, of 'stagnant water' in *Narcissus* (a motionless and clear water surface), water that reflects the beauty of (the ephebe) Narcissus – these are the main lines of the work, with me being inclined to grant the greatest freedom possible to the performer's inspiration [...]. One can imagine the contents of *Dryads* in an anecdotal sense. The rustle of a forest during a hot summer night; thousands of voices crisscrossing one another in the darkness – dryads playing and dancing. Suddenly, one hears a pan flute. Silence and concern. An atmospheric, dreamy melody. Pan appears, the dryads look at him with love; their fright expressed in an indefinite way; Pan wanders off in leaps; the dance begins anew; then everything calms down in the freshness and silence of the rising dawn. All in all, an expression of a certain reverie connected with an unrest of a summer night [Chylińska 2008: 335–336].

What a beautiful explanation – it really serves to make everything clear!

This paper is the subjective assessment of myself as both author and pianist. Just like everyone else, I have my favourite pieces that I love, to which I return with a never-ending interest and admiration – my relationship with them is entirely emotional and I can always discover new aspects of beauty in them. Without question, *Mity* is one such work. We might also talk about pieces that we value for their structure or innovativeness – *Mity* also falls into this category, as does the *Kwintet* [Quintet] by Zarębski. Certain other works I consider to be magnificent, great, beautiful and poignant and to touch on the most important things – these include Chopin's *Cello Sonata*.

From a purely subjective assessment, what are the 'best' pieces written by Polish composers of our times? The 20th century, an era that followed on from Karol Szymanowski, was a period that was exceptionally good and kind to Polish music. We have fantastic creators, including Tansman, Weinberg (whose work is being discovered at long last), Panufnik, Malawski, Bacewiczówna, Schaeffer, Pstrokońska-Nawratil, Bukowski, Moss, Szalonek (whose *Arabeski na skrzypce i fortepian* [Arabesques for violin and piano] are highlighted by Agnieszka Kopińska [Kopińska 2020]), Krauze, Górecki, Kilar, Koszewski (whose *Trio*, which is soon to be released in print at long last, has been featured by Laura Kluwak-Sobolewska [Kluwak-Sobolewska 2020]) and many other outstanding figures – such an amazing collection of names! It would be hard to describe even a fraction of the fantastic works by these composers.

Witold Lutosławski is a composer who set out successive milestones in the history of the world's music. One would be hard-pressed to single out the most outstanding pieces from among his chamber music output, as all of them are outstanding. The same applies to Krzysztof Penderecki, whose date and month of death (29 March 2020) are symbolic because Karol Szymanowski died on the same day in 1937.

Perhaps the simplest criterion to judge a work's success would be the frequency with which it is featured in the world concert repertoire? Fortunately, in the case of both Lutosławski and Penderecki, their popularity around the world is undeniable. In addition, I asked some eminent Polish musicians for suggestions; some of their choices are given above, and their opinions influenced my selection. The most frequently performed piece by Witold Lutosławski is claimed to be *Partita for Violin and Piano*. It was written in 1984, commissioned by the Saint Paul Chamber Orchestra (MN), for Pinchas Zukerman and Marc Neikrug (a later variant of the work for violin and orchestra was created with Anne-Sophie Mutter in mind). It is characterised by the use of the full palette of modern compositional devices from Witold Lutosławski's system. *Partita* constitutes a synthesis of the composer's mature style. It makes use of both the aleatoric technique and strictly defined metrorhythmics, and its melodic structure is based on Lutosławski's original harmonic system. The creator builds the action of the work by combining dynamic fragments that have specified metrorhythmics with static fragments composed using the aleatoric

technique. The use of harmony is one of the means by which tension is shaped. Harmony produces a direct effect, resulting from the tensions that build up in dissonant-consonant juxtapositions (with the use of new chords creating an impact on the senses) [Kopińska 2015: 66]. The piece has also a transparent texture, and a form that is both exceptionally logical and also innovative. Lutosławski described the work as follows: ‘The three main movements allude, at least in terms of rhythm, to the pre-classical, 18th-century instrumental music tradition. However, this is also only a type of an allusion. In terms of harmony and melodics, *Partita* belongs to the same group of my most recent compositions as *Symphony No. 3* and *Łańcuch I* (Chain I)’ [Witold Lutosławski... 2020].

Of special note among the dozen-or-so chamber pieces by Krzysztof Penderecki is the *Sextet for Violin, Viola, Cello, Clarinet, French Horn and Piano* from 2000. It was commissioned by *Gesellschaft der Musikfreunde* of Vienna, and first performed in the Grand Hall of the *Musikverein* on 7 June 2000 by Dmitriy Alek-siev (piano), Julian Rachlin (violin), Yuri Bashmet (viola), Mstislav Rostropovich (cello), Paul Meyer (clarinet) and Radovan Vlatković (French horn). It is a piece that is extremely difficult to perform – not only is each of the parts individually complicated, but the entire music fabric also forms an intricate structure of various relationships. The piece is in two parts, and it is homogeneous and euphonic.

This is what Krzysztof Penderecki said about the role of chamber music:

Today, after a lesson in late Romanticism and using the possibilities offered by postmodernist thinking, I am seeking my artistic ideal in *claritas*. I am now turning to chamber music, as I recognise that one can say more in a subdued voice, condensed to the sound of three or four instruments. This escape into musical privacy is, as it were, a response to our *fin de siècle* – that acceleration of the clock of history and a confusion connected with a reshuffle of standards in culture, ethics and politics [Penderecki 1997: 14].

In the *Sextet*, that *claritas* was combined by the composer with a sound world that is almost orchestral. Justyna Skoczek, in her doctoral thesis (in press), notes a remarkable affinity of the piano part with the texture of an orchestral transcription of *Raj Utracony* [Paradise Lost]. The *Sextet* is an exceptional composition because it combines the values of *claritas* with a full, rich, almost symphonic timbre, which enriches the dramaturgy of the piece and makes it particularly appealing to listeners.

As I mentioned above, this paper features a subjective selection of works that seem the most notable and, without a doubt, deserve to be seen as masterpieces of the world’s music heritage. My starting point was to choose only the five most magnificent pieces of music in Polish literature, which has proved a difficult task. The attempt to justify my selection is also rather peculiar – I am not a musicologist nor a music theorist; I am ‘just a pianist’. Obviously, as part of my artistic work,

I analyse the formal structure of the piece (which very frequently occurs automatically simply by studying the score) and I look for stylistic tips. However, perhaps even more important for me in the quest to find a proper interpretation – one that would be most in line with the composer's intention – is searching for the notes, traces of emotions or aesthetic views of a given creator. The most important aspects of music are hidden 'in between the sounds,' and these are the most difficult to express – if it is possible at all.

I would like to express my thanks to all of the musicians – my friends and acquaintances – who have been kind enough to help me make that choice and have given me valuable advice.

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SUMMARY

The aim of the article is to present a subjective selection of works from a very rich Polish chamber music repertoire. As one of the Polish chamber musicians the author is privileged to perform many Polish works, but she is of the opinion

that Polish music is not as often played worldwide as it should be. From Chopin's chamber works, through Juliusz Zarebski's amazing *Quintet*, Szymanowski's masterpieces with the violin, to Panufnik's or Lutoslawski's works and – to add another example – absolutely stunning music by Mieczysław Wajenberg (Weinberg), a composer born in Poland to a Jewish family, and many others – Polish chamber music is full of world-class works. The article points to the fact that the attractiveness of Polish composers' chamber music is not fully realised by performing artists.

The plentiful vocal lyric works are not discussed in the article, not, however, because of their lesser artistic value. The reason is the difficulties related to the Polish language and the specific, very often patriotic background of the texts, especially those written in the 19th century, when Poland was not present on the map of Europe. Those songs were mainly written to sustain the Polish spirit and bring hope to the people. Polish composers often used themes of national patriotic songs in their instrumental music, and the Polish audience perceived those creations as messages hidden from the invaders' ears. Instrumental music, however, makes use of international musical language and is easier to perform for artists outside Poland.

The presentation of selected Polish works includes compositions which are considered by the author to be as valuable as the greatest masterpieces and should enrich concert repertoire of the most distinguished artists worldwide.

MAGDALENA BLUM

Graduate of the Karol Lipiński Academy of Music in Wrocław (1994) in the piano class of Professor Zdzisława Rychlewska. She also developed her piano skills at masterclasses under such professors as: Halina Czerny-Stefańska, Tatiana Szabanowa, Włodzimierz Obidowicz, Aleksey Orlovetsky and Lee Kum-Sing.

She was invited to be an artist in residence in Shattuck-St. Mary's School in Faribault, MN, USA. During her stay in the US, she developed her piano skills in the piano class of Professor De Wayne Wee in Northfield, MN. She was offered a contract in the US but she decided to return to Poland, where she was offered a place at the Karol Lipiński Academy of Music again.

Magdalena Blum was a prize winner at the Ferenc Liszt Piano Competition in Wrocław and many times won prizes for the best chamber pianist performance in various competitions. She has given concerts in Russia (Saint Petersburg), many times in the United States (last year at the Carnegie Hall for the first time), as well as in Western Europe – she played during music festivals in Vienna, Paris and Garmisch (Chopin-Festival).

She took part (as an accompanying pianist) in multiple international vocal competitions in Warsaw (Poland), Karlovy Vary (Czech Republic), Oslo (Norway) and Toulouse

(France). As a chamber musician, she has worked at master classes in Wrocław (Wrocław Cantans), Duszniki, Vienna (Hochschule für Musik und darstellende Kunst), Radziejowice, Görlitz and Monaco. During the courses she has worked with: Ralf Doering, Eugeniusz Sąsiadek, Christine Hampe, Christian Elssner, Włodzimierz Zalewski, Bogdan Makal, Rusko Ruskov, Helga Meyer-Wagner, Elisabeth Wilke, Urszula Mitreğa, Jonathan Alder, Janice Alder, Ryszard Karczykowski, Izabella Kłosińska, Andrzej Dobber, Ewa Czermak, Maestra Teresa Żylis-Gara and Helena Łazarska.

Magdalena Blum has made many recordings for the Polish Radio and Television, as a chamber pianist she has recorded CDs: *Arie i pieśni mistrzów włoskiego bel canto* [Songs and arias of masters of Italian bel canto] (MCA; 2001), *Il Convegno* (DUX; 2004), *Consortium Musicum* (JBRecords; 2006), *F. Chopin 'Transcriptions'* (Acte Prealable; 2010); her CD entitled *Elegie* (Polskie Nagrania Muza, PNCD1427) received music journalists' and critics' prize 'Wrocławska Nagroda Muzyczna' [Wrocław's Music Award] for the most important achievement in classical music in Wrocław in 2012.

She is a Professor at the Karol Lipiński Academy of Music in Wrocław, Poland. She was a Vice-Rector in the years 2008–2016 and has been again since 2020. In addition, since that year, she has been the Head of the Chair of Chamber Music at the said Academy. Magdalena Blum also collaborates with the Europe Choir Academy.



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THE PERFORMANCE STYLE OF THE KLAS–LUKK PIANO DUO AND ITS INTERPRETATION OF WITOLD LUTOSŁAWSKI'S *VARIATIONS ON A THEME OF PAGANINI* FOR TWO PIANOS

Pianists Anna Klas and Bruno Lukk were instrumental in giving rise to an Estonian tradition of professional piano duo playing, through their concert activities and numerous recordings.

The Klas–Lukk Piano Duo was created by pianists Anna Klas (1912–1999) and Bruno Lukk (1909–1991) (see Illustration 1), who were both of Jewish origin. The duo was formed in 1942, during the Second World War, when they were both evacuated from Tallinn to Yaroslavl (situated northeast of Moscow). In 1940, Estonia was occupied by the Soviet Union, and then from summer 1941 until autumn 1944 by Nazi Germany. Klas and Lukk came back from Yaroslavl to Estonia after the end of the Nazi-German occupation.

Before the Klas–Lukk duo was founded, piano duo repertoire was seldom played in concert halls in Estonia. From 1943, when the first Klas–Lukk duo concert took

place at the Moscow Conservatory Small Hall [Tuisk 1972], they quickly established themselves as a professional ensemble, bringing the interpretation of this chamber music genre to the highest level. The duo was very active in concert life until 1972; after this, they mainly recorded for the radio. In 1985 they gave their last public concert, at the Estonia Concert Hall in Tallinn.

Musicians from Moscow and Leningrad (now St Petersburg) exerted a strong influence on the Klas–Lukk Piano Duo. After the end of the Second World War, the members were in close contact with great Russian or Russian-Jewish musicians of the same (or almost the same) generation, such as pianists Nadezhda Golubovskaya (1891–1975), Maria Grinberg (1908–1978) and Emil Gilels (1916–1985), as well as the violinist David Oistrakh (1908–1974). These encounters were very inspiring and enriching experiences for Anna Klas and Bruno Lukk. For example,

Grinberg and Gilels often visited Tallinn and listened privately to the duo's newly prepared repertoire prior to any public appearance. A special bond was created with the audiences of Leningrad and Moscow, where Klas and Lukk's concerts received very warm and acclaimed feedback from the duo's close followers. At the Leningrad Philharmonic they performed most frequently in the Small Hall.

In addition to their active concert life, the duo frequently appeared on television and made numerous radio broadcasts (in Estonia, Moscow and Leningrad, and on All-Union Radio). As a result, nowadays we still have various recordings from the Klas–Lukk duo, spanning a wide repertoire that reflects different styles and eras.

In this article, my aim is to find an answer to the question of how to describe the distinguished characteristics of the Klas–Lukk duo's performance style. In that regard, we can start by trying to list the set of distinctive features that describe a performance and artist at their representative time. Style can be found in a performer's use of a complex mixture of musical elements such as rhythm, tempo,



ILLUSTRATION 1. Anna Klas and Bruno Lukk. Reproduction of the photo from the collection of the Estonian Jewish Museum, available online: <https://museum.jewish.ee/Culture/A.%20Klas,%20B.%20Lukk.jpg> [accessed: 24 February 2021].

articulation and phrasing. Even a single note can have stylistic implications. ‘All performers have a slightly different collection of habits which we can call their “personal style”. Yet each of these collections is inevitably going to be highly characteristic of its time’ [Leech-Wilkinson 2009: 248]. In addition, it is important to keep in mind that performance style is not something that is strictly established – the way an artist uses any musical element for expression can change over the course of time. In order to define the performance style of the Klas–Lukk duo in general, all the available recorded materials should be taken into consideration. According to Daniel Leech-Wilkinson, ‘performance style changes not so much by intention, by the determined self-confidence of an individual, as by accident, by gradual changes made almost without anyone noticing, that accumulate rapidly’ [Leech-Wilkinson 2009: 248].

In order to offer a description of the Klas–Lukk duo’s performance style, I will analyse in detail their studio recording of Witold Lutosławski’s (1913–1994) *Variations on a Theme of Paganini* for two pianos from 1964. For comparison, I decided also to examine the interpretation of the same score performed by two other pianists of the same generation: Maria Grinberg (1908–1978) and her daughter Nika Zabavnikova (b. 1937) (see Illustration 2). This



ILLUSTRATION 2. Maria Grinberg and Nika Zabavnikova. Reproduction of the photo available online: <http://apatrid.ru/en/image/314> [accessed: 24 February 2021].

recording was also made in 1964, but it is a live recording. Although the Grinberg–Zabavnikova live recording quality varies greatly from the Klas–Lukk studio recording, it is still possible to compare articulation, rhythm and other musical parameters.

In addition, I will compare the Klas–Lukk duo interpretation with that of my own piano duo, with pianist Tiiu Sisask, and assess how this knowledge can then be used in my own artistic development.

I will employ qualitative research methods for examining the recordings, analysing the recording alongside the score and writing down all my observations from the first listening. After repeated listening, I will group the musical elements according to similarities between them. Finally, I will draw some general conclusions.

In order to answer my question, in this paper I will focus on the Klas–Lukk duo’s distinctive usage of **articulation** and **rhythm**. Through these elements I also take into consideration the use of dynamics and tempo choices. The theoretical framework will be based on Robert Philip’s books about performance style: *Early*

Recordings and Musical Style (1992) and *Performing Music in the Age of Recording* (2004).

The 1930s were characterised by a trend towards stricter control of tempo and slower maximum speeds: 'more emphatic clarity of rhythmic detail, more literal interpretation of note values, and the avoidance of rhythmic irregularity and dislocation' [Philip 1992: 230]. These trends towards objectivity are also noticeable in the second half of the 20th century. Robert Philip noted that 'importance was given to an emphasis on clarity, control and accuracy of ensemble' [Philip 2004: 137]. This trend in performance, which prevailed both in the 1930s and later on, can be found in the Klas–Lukk playing style. It is notable that during the early 1930s Lukk was studying in Berlin with Paul Hindemith, who placed a high degree of importance on clarity, rhythm and polyphony in piano playing, avoiding too much agogics. These are the values that Lukk learned from Hindemith, a performer whose ideas he promoted and deeply appreciated. Such qualities can also be heard in Lukk's solo piano playing.

Witold Lutosławski wrote the *Variations on a Theme by Paganini* in 1941. During this time, he was forced to make his living playing music at Warsaw's cafés because of the war and the German occupation. Much of his piano duo playing at this time was done with his colleague Andrzej Panufnik (1914–1991), and it was this collaboration that the piece was written for. It premiered in 1941, at Aria café in occupied Warsaw. Lutosławski wrote the first piano part for himself, and the second piano part for Panufnik. The Lutosławski–Panufnik duo prepared a repertoire of nearly 200 pieces; however, all but one of those works were destroyed in the Warsaw Uprising in 1944, the only surviving piece being *Variations on a Theme of Paganini*. In 1977, the composer transcribed this composition as a concerto for piano and orchestra at the request of the Polish-American pianist Felicja Blumental (1908–1991), who gave the first performance two years later in Miami with the Florida Philharmonic Orchestra.

The source for composing this piece came from Paganini's own set of variations: the 24th caprice for solo violin. The structure of Lutosławski's variations closely follows Paganini's model, involving eleven variations and a finale. The Klas–Lukk duo's performance makes this structure clear: the first five variations are seemingly meant to be played seamlessly, almost in one breath, and they constitute the first cycle. The sixth variation – the only slow one – can be regarded as a sort of centre of gravity for the whole composition; the following three variations form the next cycle, and the last two variations plus finale bring the piece to a conclusion.

Lutosławski's *Variations on a Theme of Paganini* is a virtuosic composition full of lively musical action that requires from the performers an ability to create several contrasting moods and different colouristic arrangements. In this paper, I focus on the features that seem to be the most distinguished in Klas–Lukk's performance style. Their interpretation of Lutosławski's score is marked by clarity in articulation and accuracy in dealing with different rhythmic patterns; it also presents a wide dynamic range and a controlled use of tempo.

I will start my assessment by taking into consideration **articulation**; this will be followed by an analysis of different **rhythmic** patterns. Matters of dynamics and tempo will be examined within the contexts of both articulation and rhythm. I have chosen the theme and variations I, II, III, VI and IX to illustrate the most significant examples.

1. ARTICULATION

I have divided the elements of distinctive articulation into three different groups: *staccato*, *legato* and **accents**.

1.1. STACCATO

The theme, marked *allegro capriccioso*, introduces the playful, lively and unpredictable journey that follows in the variations. It is played by the Klas–Lukk duo with a controlled and nuanced sound in a clear *staccato* articulation. All the musical texture is very easy to hear, and they play with a light character from the very beginning. In comparison with the Grinberg–Zabavnikova duo, the Klas–Lukk duo tends towards objectivity in their interpretation. Keeping the tempo under strict control ($\text{♩} = 126$), they emphasise a more literal interpretation of each *staccato* note. It is especially remarkable how they bring out the last *staccato* of the first beat in every bar (see Example 1). The most distinguished characteristics in Klas and Lukk’s interpretation of the theme are clarity and accuracy in articulation.

Allegro capriccioso

EXAMPLE 1. W. Lutosławski, *Variations on a Theme of Paganini*, Theme, bars 1–8. Based on: Lutosławski [1949: 3].

Grinberg and Zabavnikova interpret Lutosławski from a different perspective. They seem to think of the metre as consisting of one single beat, while Klas–Lukk appear to think in terms of a duple metre.

The theme is played by the Grinberg–Zabavnikova duo in a faster tempo ($\text{♩} = 144$) with a character full of joy and humour. All the notes are played with very sharp *staccato* articulation in both pianos, and the music flows with a feeling of direction. The players bring out the upper grace notes of the theme, which gives the phrase a sense of inner movement.

Each of the notes is played with a fast keyboard touch, and the sound is full of energy, with the rests in the theme carrying forward the feeling of tension. Great energy is achieved from the clear articulation and sparkling sound, and the theme thus sounds quite brilliant.

In the second half of the theme, chromatically descending chords appear in both pianos; Lutosławski brings out the musical motif by using a specific dynamic indication: *subito sforzando molto* (see Example 2). Both duos play these chords with great impact, bringing a contrasting seriousness to the sparkling theme.

EXAMPLE 2. W. Lutosławski, *Variations on a Theme of Paganini*, Theme, bars 9–16. Based on: Lutosławski [1949: 3–4].

At the end of the second half of the theme, the Klas–Lukk duo uses agogics to make a small *rallentando* at the conclusion of the phrase; this is used both times, with the second one somewhat more prolonged. This helps to further enhance the feeling of contrast and to suggest the sudden effect of the appearance of the chords.

Having listened to both recordings, my duo partner and I have concluded that we would like to make greater contrasts between *forte* and *piano* dynamics in the second half of the theme, as it would enrich the theme with more colour.

Throughout the first variation, Lutosławski uses triplets in *staccato* as the main musical element in both piano parts (see Example 3). The Klas–Lukk duo focuses

EXAMPLE 3. W. Lutosławski, *Variations on a Theme of Paganini*, Variation I, bars 19–30. Based on: Lutosławski [1949: 4].

on emphasising each *staccato* note in both pianos with very clear *leggiero staccato* articulation.

The second piano part is played with a crisp keyboard touch and the musical material is presented in the piano's lower register. *Staccato* in the piano's higher register sounds naturally lighter and sharper, but the lower register needs a concrete distinction between each note. Dynamically, the first half of the variation is kept rather steady, with just small *crescendos* occurring in the second piano part; in the second half, dynamic growth does not occur. The use of crisp *staccato* and steady dynamics in the second piano part allows space for the first piano's theme to come to the forefront. In the second half of the variation, we can hear the chromatically descending chords that were earlier presented in the theme. The small *crescendos* between the chords add darker colours to this variation.

The tempo choice of Klas and Lukk ($\text{♩} = 123$) is slower than Grinberg and Zhabnikov's interpretation ($\text{♩} = 142$). This controlled tempo creates an emotionally stable and balanced atmosphere.

The Grinberg–Zabavnikova duo adds more inner motion to this variation, and its character is livelier and more energetic thanks to the use of a faster tempo and more exaggerated dynamics. *Staccato* is also played in both pianos with very short articulation. In the first piano part, the first and third bars of the variation are strongly emphasised, while the second bar is dynamically softer and the fourth bar is the quietest: this helps to achieve a stronger effect for the *subito forte* in the last beat. That effect drives expressivity and adds excitement.

In comparison to the Klas–Lukk duo, Grinberg and Zabavnikova use a bigger dynamic development in the second half of the variation with a step-wise increase every two bars. In both duos' recordings, in the repeat of the first half of the variation, the last note is played shorter with the aim of finishing the phrase and creating a fluent connection to the next section. In both cases this variation is played with an overriding feeling of wholeness.

For our interpretation, my duo partner and I will adopt the idea of the second piano's *leggero staccato* being played with crisp touch, in order for the theme to stand out more clearly above the texture. We would like to play this variation with something of a feeling of inner motion. The first piano could emphasise the first and third bars of the theme with sharp *staccato* and the second piano can support this with small *crescendos* leading to the *marcato* notes. *Crescendos* and *diminuendos* between the two pianos appear at different times, and bringing this effect out seems to make the character more alive and active.

1.2. **LEGATO**

The sixth variation is the only slow variation of the score – it is marked *poco lento* and strongly stands out from the others (see Example 4).

The tempo choices of the two duos are very different. Klas and Lukk seem to be looking more for thoughtfulness, and their approach involves a clear presentation of the structure. The Grinberg–Zabavnikova duo has an approach that treats the character in a more emotional way. The Klas–Lukk duo's tempo choice is rather calm ($\text{♩} = 50$); in this tempo, it is possible to perceive all the rich polyphonic lines and interval relations in both piano parts. Well-constructed voice leading and a distinct sound in each voice make the sounds within the texture very clear.

Phrases are presented by the two players moving in opposite directions: when the first piano moves upwards, the second piano moves from top to bottom. From this variation, the idea of lengthy phrase structures is clear in the Klas–Lukk duo's playing. Long phrases are built up with a very smooth and balanced sound during these long *legato* lines. The inner parts of the texture sound very clear and are played very well – the listener can hear all the harmonies inside the phrase and appreciate the idea behind the structure.

EXAMPLE 4. W. Lutosławski, *Variations on a Theme of Paganini*, Variation VI, bars 91–95. Based on: Lutosławski [1949: 9].

The Grinberg–Zabavnikova duo uses broad tempo changes within the initial metre ($\downarrow = 64$). Their attention on the phrases is focused on the perception of long lines that are based on a continuous lyrical flow. Great imaginative phrasing also gives a sense of improvisation. The players make more dynamic changes inside the phrases and this gives the music more of an undulating sound.

Tiiu and I try to establish the connection between the dynamics used within the *piano* level and the tempo marking *poco lento* and unite them together. We prefer to play this variation in a slower tempo because it helps to embellish the musical material with its special character of *dolcissimo e molto legato*. The main rhythmic pattern used in these phrases is a syncopation with semiquaver values, which conveys the feeling that, in this slower tempo, syncopation prolongs the sense of time and space. After the syncopation, there are no on-beat figures: this creates a sense of lightness, perhaps even a feeling of eternity. In addition, more pedal usage would help to further enhance this desired atmosphere. A slower tempo could help to establish a larger contrast with the next variation, marked *Allegro molto*. This is an important point in the structure of all the variations.

1.3. ACCENTS

Throughout the variations, Lutosławski accentuates notes in different ways in order to add clarity to the musical phrases. In the ninth variation, numerous *marcato* and *sforzando* accents appear off-beat. The sense of syncopation creates an exuberant atmosphere filled with a capricious undertone.

In the first half of the ninth variation, *sforzando* grace notes appear a significant number of times (see Example 5). The grace note has already been presented in the main theme of the piece, and this detailed brilliant figuration has an important role. The current variation makes the most widespread use of it, with these forceful grace notes (which are often off-beat) creating a sense of agitation.

The Klas–Lukk duo’s tempo in this variation is more of a *moderato* ($\text{♩} = 98$), with stricter control and a slower pace compared to Grinberg and Zabavnikova’s tempo choice ($\text{♩} = 108$). The approach towards objectivity benefits the listener by enabling them to hear every one of the notes in the interpretation. All the *sforzando* passages are played with sharp articulation, with the feeling of syncopation creating the thrill, even if this has been done by holding back the tempo and dynamic levels. This is the lengthiest variation in the cycle, and therefore the dynamic growth is extended to unfold over a longer period. In order to create a constant dynamic increase, the players have a longer perspective and keep the dynamics steady for the first half of the variation.

EXAMPLE 5. W. Lutosławski, *Variations on a Theme of Paganini*, Variation IX, bars 130–137. Based on: Lutosławski [1949: 12].

The second half of the variation is built up through constant repetition of the rhythmic semiquaver figure that creates its inner movement (see Example 6). The theme in the second piano part is played with a great perception of the longer line. As it is written in octaves and the higher register is used, the dynamic growth is led by the semiquaver figures in the first piano.

Frequent *marcato* markings in these figures give them an extra penetrative power, and this creates a great effect of intensification. The dynamics are built up gradually, with the rise in tension taking place mostly during the last 16 bars of the variation.

Grinberg and Zabavnikova's first half of the variation is played with expressive feeling. All the *sforzando* and *marcato* accents are brought out with great energy, and when they appear together in a faster tempo a sense of irregularity and chaos is created. Listeners can hear the *sforzando* notes creating their own line within the musical texture. The duo's approach here is emotionally extrovert, with an extensive use of dynamics to bring out the musical elements expressively. They suddenly

EXAMPLE 6. W. Lutosławski, *Variations on a Theme of Paganini*, Variation IX, bars 142–149. Based on: Lutosławski [1949: 13].

decrease the dynamics in the second half of the variation, and then build up a long dynamic progress through to the end. They emphasise the *marcato* accents more than the Klas–Lukk duo does, and by increasing the power and mass of the accents they also contribute to the increase of dynamics. Grinberg and Zabavnikova start the dynamic growth earlier than Klas and Lukk do. It can be heard in the first eight bars, then again in the next eight bars, and finally twice in the next four bars until it leads to the final expressive outburst.

Tiiu and I would also like to approach this character in an expressive way, bringing out all the *sforzando* accents in order to emphasise the atmosphere of chaos. In a faster tempo, it is easier to create a sense of flow in the lengthy melodic line in the second half of the variation. We prefer to bring out the *marcatos* written in the semiquaver patterns as much as possible and with a constant increase of dynamics to reach the powerful climax.

2. RHYTHM

Another very important characteristic element in the performance style of the Klas–Lukk duo is rhythm, as its interpretation is a great means of expression. The different patterns are played very accurately in each variation. I take into consideration variation two, where fast demisemiquaver values are displayed, and the following variation, which is based on syncopated figures.

2.1. DEMISEMIQUAVER VALUES

The second variation is recognisable from its tremolo-like **demisemiquaver values** (see Example 7). Here the Klas–Lukk duo sets up a motoric motion that gives great energy to the variation. This rhythmic pattern is played with clear articulation and very fast keyboard touch.

The character of this variation is very light and sparkling. The Klas–Lukk duo builds this variation up melodically through the fast demisemiquaver figure. They make a small, although noticeable, *crescendo* throughout the repeated demisemiquaver pattern, which helps the music to flow with direction to the second beat of the bar. The *crescendo* in the first piano part from the demisemiquaver figure to the second beat is supported by the second piano, which plays a very light *sforzando* throughout the variation – concentrating on short articulation rather than emphasising it dynamically. This gives air and lightness to the musical texture. The players keep the dynamic level quite steady in order to achieve a bigger contrast in character with the following variation.

EXAMPLE 7. W. Lutosławski, *Variations on a Theme of Paganini*, Variation II, bars 31–35. Based on: Lutosławski [1949: 5].

The Grinberg–Zabavnikova duo plays this variation in a slightly faster tempo ($\text{♩} = 103$, in contrast to Klass–Lukk’s $\text{♩} = 98$) and they think of the metre in one beat. This approach gives this variation great flow and a longer idea of phrasing. Similar to the performance by Klas and Lukk, the fast demisemiquaver figure is played with a fast keyboard touch and great energy. Dynamic growth is gradually built up in a rhythmic way, increasing each time a harmonic change takes place in the demisemiquaver pattern. In the last four bars, they make an inner *crescendo* inside the rhythmic pattern, in order to lead the energy forward into the next variation.

Tiiu and I would approach the phrasing in a different way, but certainly aim to sustain the light character. Our wish is to build up this variation in a more straightforward way rather than approaching it melodically. To achieve this, we will use *fortepiano* dynamics in all of the demisemiquaver figures. The *fortepiano* effect comes when the pianist shows the first chord’s harmony with a bigger impulse and then plays the repeating figure very lightly, staying on the top of the keys. The second piano can support it by playing a stronger *sforzando* on the first beat of the bar.

2.2. SYNCOPATION

A very important rhythmic element in the third variation is the **syncopation** (see Example 8). The syncopation figures create tension as they appear at different times; the interlocking effect between the two pianos suggests a feeling of conflict that can liven up this variation.

In the Klas–Lukk duo recording, the dynamic levels of the first and second variations have been kept under the surface so that this variation makes a contrast.

EXAMPLE 8. W. Lutosławski, *Variations on a Theme of Paganini*, Variation III, bars 47–58. Based on: Lutosławski [1949: 6].

The syncopated rhythms are embodied by full chords played with substantial power and a *fortissimo* dynamic. Throughout this variation, the dynamic level is kept steady. The tempo is controlled ($\text{♩} = 94$) and the dominant approach to the variation is a rather intellectual one. The players emphasise the importance of all the beats equally instead of creating an idea of longer phrasing.

The Grinberg–Zabavnikova duo plays the syncopated rhythms with great energy, and the rhythmic conflict between the two pianos is perceptible. They opt for a slightly faster tempo ($\text{♩} = 108$) than the Klas–Lukk duo and concentrate more on longer phrasing. The notes marked with a dot are played a little lighter in both pianos and with less sound, which produces a bigger impact in bringing out the emphasis on the following off-beat chords that are marked *tenuto*. This avoids dynamic stasis and steadiness in the syncopation figures. The phrases are built up with a sense of direction and the longer idea behind them can be discerned. Similarly, like the Klas–Lukk

duo, they do not make dynamic changes within the variation; however, they try to show more of the off-beat chords creating the flow inside the phrasing.

Tiiu and I want to emphasise the character of the syncopation figure in order to fully show its different appearance in both pianos. This can be achieved by focusing mainly on picking out the off-beat *tenuto* chords. We like the idea of longer phrasing.

3. CONCLUSION

Both duos had a great synergy thanks to a commonly shared single approach to musical thinking. Each of these recordings of Witold Lutosławski's *Variations on a Theme of Paganini* is played with a clear performance structure and a feeling of wholeness. Klas and Lukk's tempo choices are more moderate than those of Grinberg and Zabavnikova, as they keep strict control on the overall tempos and maximum speeds. The Klas–Lukk duo seems instead to think in duple metre and this helps to give a clearer emphasis on the interpretation of each note. Grinberg and Zabavnikova's tempos are faster in all variations, and they approach the metre in terms of one single beat for each bar rather than two. This helps the music to flow with a feeling of direction. The distinctive features of both duos lie in the way in which the different rhythmic patterns are played very accurately and with a remarkable clarity of articulation – *staccato* and *marcato* accents are brought out with great energy. In both interpretations we can hear a perception of long phrases. In relation to phrasing, the Klas–Lukk duo seems to be looking more for thoughtfulness, and their approach is more of an intellectual one with a clear presentation of structure. Grinberg and Zabavnikova's approach to the phrasing is more expressive and emotional, using agogics in tempo to create a lyrical, even improvisational flow inside phrases while keeping the clarity of the texture.

Both duos create a vast scale of dynamic variety. We can, however, note a small difference: Klas and Lukk keep the dynamics inside the variations rather steady while Grinberg and Zabavnikova tend to increase and decrease them.

Both the Klas–Lukk and Grinberg–Zabavnikova duos have many similar distinguished characteristics in their performance style, and each creates an artistically desirable character of the piece despite using different stylistic approaches. The interpretation of the Klas–Lukk duo reflects the trend towards objectivity that is described as 'an emphasis on clarity, control and accuracy of ensemble' [Philip 2004: 137]. Both duos offer enjoyable interpretations full of colours, individual characteristics and knowledgeable musical perspectives. This research has given me and my duo partner new ideas of different ways to interpret Lutosławski's *Variations on a Theme of Paganini*. It has helped us to evolve our own desirable concept of the piece, enriching our ideas and imagination.

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SUMMARY

The Klas-Lukk Piano Duo was formed in 1943 by Estonian pianists Anna Klas (1912–1999) and Bruno Lukk (1909–1991). At the time of its founding, piano duo repertoire was seldom played in the concert halls in Estonia. The Klas-Lukk Piano Duo quickly established itself as a professional ensemble, bringing the interpretation of this chamber music genre to the highest level. Through their concert activities and numerous recordings, they were instrumental in giving rise to an Estonian tradition of professional piano duo playing.

The article begins with a brief overview of the Klas-Lukk Piano Duo's career spanning the years 1943–1985. The author then provides a detailed analysis of their 1964 recording of Lutosławski's *Variations on a Theme of Paganini* (1941), focusing on different parameters such as articulation, tempo, phrasing and pedalling. The study also aims to find ways to describe the idiosyncrasies of the performance style of the Klas-Lukk Piano Duo, and this knowledge can then be used in the author's own artistic development.

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Laidna has been the recipient of several prizes including the Third Prize at the Chamber Music Competition of the Estonian Academy of Music and Theatre and the First Prize at the Vigo Conservatory competition in Spain. She has participated in the Santiago de Compostela, 'Forum Musicae' (Spain) and 'Zilele Muzicii Noi' (Moldova) festivals, as well as the Järvi Academy (Estonia).

In 2013, Laidna and her fellow Estonian pianist Tiiu Sisask formed the Sisask-Laidna Piano Duo, which has been the recipient of several awards, including the Third Prize at the 25th Roma International Piano Competition, the First Prize at the 2019 Maria Yudina Piano Duo Competition (Russia), the Second Prize at the Filadelfia Chamber Music Competition (Italy) and, in 2021, the First Prize at the Wiener Danubia Talents International Music Competition.

Laidna is a member of the Auftakt ensemble together with the clarinetist Soo-Young Lee and the violinist Miina Laanesaar. In 2016, the ensemble gave the Estonian premiere of the *Adagio* from Alban Berg's *Kammerkonzert*. In 2019, they won the Absolute First Prize at the Danubia Talents International Chamber Music Competition (Budapest).



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ROMAN STATKOWSKI AS THE FIRST LINK IN THE CHAIN OF FILM MUSIC COMPOSERS' INSPIRATION: A FEW THOUGHTS FROM A PERFORMER'S POINT OF VIEW

The figure of Roman Statkowski was in the circle of my research interests in 2014, when I was preparing to record the CD *Kuba Stankiewicz – The Music of Victor Young* (Warner Classic 0825646200313). At that time, I listened to a lot of music composed by Victor Young, whose output is huge but still waiting to be brought into the spotlight. Victor Young is certainly one of the most important composers for jazz musicians, and according to the vocalist Ruth Cameron, her late husband, Charlie Haden (the legendary American double bass player, composer, original member of the Ornette Coleman Quartet, and leader and founder of the outstanding groups, Quartet West and Liberation Music Orchestra) considered Young to be one of the most important American composers of the 20th century [Stankiewicz 2018]. It would be difficult to disagree with him. Young was the composer of soundtracks for more than 300 Hollywood movies, mainly from the 1940s and 1950s, and we owe him for songs that have entered the canon of jazz standards

(such as *Stella by Starlight*, *Beautiful Love*, *When I Fall in Love*, *Weaver of Dreams* and *My Foolish Heart*). His songs have been played by the greatest jazz musicians, including Miles Davis, Charlie Parker and Bill Evans, and to this day it is hard to imagine a jam session during which someone would not suggest playing *Stella by Starlight* or *Beautiful Love*.

The story of Victor Young's life would make great movie material. Born as Abe Young in Chicago in 1899, his parents came from Mława and were part of the great 19th-century emigration to the USA. When Young was eight years old his mother died, and the decision was made to send him and his sister to Mława to be raised by their grandparents. There he graduated from school and began his studies at the Warsaw Conservatory in the violin class of Professor Stanisław Barcewicz [Kinnel 1937: 132] and the composition class led by Roman Statkowski. In 2014, when I was recording the aforementioned CD with songs by Victor Young in Los Angeles (together with bassist Darek Oleszkiewicz and drummer Peter Erskine), I was able to meet Mrs Bobbie Fromberg, the niece of the composer. Mrs Fromberg invited me and Darek to her home, where I had the opportunity to get acquainted with a beautiful Steinway piano that Victor Young gave to his sister and her husband as a wedding present. They too were graduates of the Warsaw Conservatory. During this stay, Mrs Fromberg gave me the original of the composer's certificate from the Warsaw Conservatory, dated 2 July 1918, which has the signatures of Stanisław Barcewicz, Roman Statkowski and Piotr Rytel (see Illustration 1).

Because it is a document unique to Polish culture, I decided to forward it to the POLIN Museum of the History of Polish Jews in Warsaw. After the death of Mrs Fromberg in 2015 her daughter, Mrs Victoria Davis, generously offered this piano to the Warsaw Conservatory. Today, thanks to the support of Mr Mariusz Brymora, then Consul General of the Republic of Poland in Los Angeles and the Ministry of Culture and National Heritage, it is now in the possession of the Fryderyk Chopin State Music Schools Complex in Warsaw (Zespół Państwowych Szkół Muzycznych im. Fryderyka Chopina w Warszawie), which is the direct heir to the tradition of the Warsaw Conservatory. History has come full circle after a hundred years.

Victor Young was nominated 22 times for an Oscar, the American Academy Award of Merit. The statuette was eventually awarded to him posthumously in 1956 for music for the film *Around the World in 80 Days*. Listening to the soundtrack of famous Westerns such as *Shane*, *Rio Grande* or *Johnny Guitar*, or movies such as *The Uninvited* (from which one of Young's most popular songs *Stella by Starlight* comes), we can easily see his artistic kinship with the music of his teacher, Roman Statkowski. This particularly applies to the ease of creating beautiful melodic lines, sophisticated harmonies and the art of voice leading.

Roman Statkowski was born on 24 December 1859, in Szczypiorno near Kalisz (Calisia, Greater Poland). He studied law at the University of Warsaw and music



ILLUSTRATION 1. Victor (Abe) Young's certificate of graduation from the Warsaw Conservatory (Konservatorium Warszawskie) in 1918. Photo from the collection of the POLIN Museum in Warsaw, catalogue no. MHŻP-B716.

at the Institute of Music in Warsaw under the supervision of Władysław Żeleński. He continued his studies at the St Petersburg Conservatory with Nikolai Soloviev (composition) and Nikolai Rimsky-Korsakov (instrumentation). After graduating, he lived in Kiev, Moscow and at his estate in Volhynia. Around 1895 he collaborated with the magazine *Echo Muzyczne Teatralne i Artystyczne*. In 1897 he travelled to Berlin, Paris, Brussels and London, but after two years he returned to Moscow, and from 1899 for almost five years he managed the city's branch of the Warsaw piano store Herman & Grossman.

In 1903, Statkowski won first prize at an international competition in London, for the opera *Philaenis*. In 1904 he became a professor at the Music Institute in Warsaw.

On 1 March 1906, the premiere of his opera *Maria* (after Antoni Malczewski's novel) took place in Warsaw. In my opinion, this is an outstanding work whose time – I hope – will one day come.

Roman Statkowski worked on this opera in the years 1903 to 1904. In 2009 Łukasz Borowicz, together with the Polish Radio Orchestra, recorded this opera; when I heard this album for the first time I could not help but wonder why this first-class composer, whose genius can be safely compared with that of Nikolai Rimsky-Korsakov or Pyotr Tchaikovsky, is almost completely unknown to us. As a jazz musician, I was fascinated by the revolutionary harmonic solutions used by Roman Statkowski at that time. I was amazed to discover the composer's use of the II–V sequence in the overture, for example | Gmi7 (b5) – C7 (# 11) | Ami7 (b5) – D7 (# 11) |. The use of sequences of minor seventh chords with a flat fifth, described as a Locrian scale, juxtaposed with a dominant chord with sharp eleventh (# 11), associated with the altered scale, is today 'daily bread' for jazz musicians. Thanks to the kindness of Daniel Cichy, PhD, director of the Polish Music Publishing House (PWM), I had the opportunity to acquaint myself with the piano reduction from the opera *Maria*, which along with the recording was an invaluable help for me when working on my album *Kuba Stankiewicz – Inspired by Roman Statkowski*, which was recorded in Los Angeles in 2018 and released in 2019 by Anaklasis (ANA 008). The album contains arrangements of fragments of the opera *Maria*, recorded in a jazz idiom using jazz instruments (piano, double bass, percussion and saxophone). It turned out that Statkowski's original harmonies can form a graceful base for improvisation, and navigating the scales that result from these chords is a great challenge for jazz musicians as it allows them to discover and explore their beauty.

Victor Young, studying in Warsaw in the second decade of the twentieth century, was lucky to attend composition classes with Roman Statkowski. Certainly, he had the opportunity to familiarise himself with the score of *Maria*. In the light of his subsequent work, one can suggest that it was a milestone for Young's artistic development. In listening to the music from *Maria* many times, I had the

impression that this is illustrative music that could easily appear in the world of film, which at the time of Statkowski was still in its infancy, at the stage of silent cinema.

I would like to quote here my text that was published in the booklet attached to the album *Kuba Stankiewicz...* recorded in 2014 – The Music of Victor Young:

In the 1990s I used to visit Kraków quite regularly. I was often invited to play live with the Janusz Muniak Quartet in his jazz club. One of his favourite pieces was *Beautiful Love* by Victor Young; we would often play it together. I remember Janusz smoking a pipe and pondering. 'Old chap' – he would say to me – 'this composition sounds like a Polish or Russian folk song. How come they have written something like this in America?'

Now that I know Victor Young's life story, everything is clear. A young man, studying violin under Stanisław Barcewicz and composition under Roman Statkowski in the Warsaw Conservatory, he would soak up the early 20th-century atmosphere of Warsaw. [...] As a young man I was passionate about such films as *Rio Grande*, *For Whom the Bell Tolls* or *Around the World in 80 Days*. I remember Young's name as the author of music for these films. I have always been impressed by this music and to me it was synonymous with America.

Today I know that its roots are in Poland. In a sense, thanks to Young, I discovered his teacher, Roman Statkowski, a forgotten Polish composer who in turn studied in St Petersburg under Rimsky-Korsakov. If you listen to the overture to Statkowski's opera *Maria* and then to Young's music for the film *Scaramouche*, you will undoubtedly hear artistic similarities.

Victor Young's niece, Ms Bobbie Hill Fromberg, lives in Los Angeles. I would like to thank her for her support, information, photos and documents. At some point she wrote to me about Young ' [...] he would never have gone to Poland if his mother were alive'.

I thought about these words and I realised that this tragedy, the death of this child's mother, resulted in his moving to Poland. And Warsaw was the place where he met people who shaped his artistic personality.

And yet Victor Young's Polish roots and education are virtually unknown in Poland. I'd like to believe that this CD, even if slightly, will change this state of affairs... [Stankiewicz 2014: 4].

Several things have changed since the publication of this text. First of all, in the Polish jazz environment, awareness of the importance of Victor Young has increased. The eminent Polish jazz saxophonist and composer Zbigniew Namysłowski told me that he had played the song *Stella by Starlight* all his life and only now did he learn that its composer was strongly associated with Poland.

Thanks to the kindness and help of the For Art Foundation and the city of Mława, in October 2019 it was possible to organise the first Victor Young Jazz Festival – Mława '19. I had the honour of being the artistic director of this festival.

As part of the festival, we held, among other events, a discussion panel led by music journalist Adam Domagała; the panel was made up of the historian Professor Leszek Zygmier, the former Consul General of the Republic of Poland in Los Angeles Mr Mariusz Brymora, the composers Zbigniew Namysłowski and Miro Kępiński, and myself.

Encouraged by the festival's success, the Mayor of Mława would like to see the festival take place in Mława every year, and plans to honour the composer as a patron of the street or square.

However, Victor Young is not the only composer associated with jazz and film who owes a lot to Roman Statkowski.

In 1902, Henryk Wars was born in Warsaw; he is known to a wider public as the author of hits that were popular in the interwar years, such as *Miłość ci wszystko wybaczy* [Love will forgive you everything], *Nic o Tobie nie wiem* [I know nothing about you], *Ach, jak przyjemnie* [Ah, how pleasant it is] and *Umówiłem się z nią na dziewiątą* [I have a date with her at nine]. He graduated from the Warsaw Conservatory in the class of Roman Statkowski.

Henryk Wars wrote a lot of music for pre-war cabarets and was probably the most popular film music composer in pre-war Poland. He wrote music for more than 50 films, including *Szpieg w masce* [Spy in the mask], *Manewry miłosne* [Love manoeuvres] and *Na Sybir* [To Siberia], and he was also the music director of the Syrena Record label. Henryk Wars laid the foundations for jazz music in Poland. I had the honour to meet his son Robert Wars and daughter Danuta (Diana Mitchell) in Los Angeles. They both speak excellent Polish despite having been in the US for many years; in fact, Mrs Mitchell speaks Polish without an accent. She reacted to my surprise by saying that she speaks Polish so well because 'my father was watching over me'. She said that her father always emphasised the high quality of musical education he received in Warsaw in the class of Roman Statkowski.

During the war, Henryk Wars was with the army of General Władysław Anders along the entire battle trail. In the army, he created the Polish Parade band, which included members of his jazz band. Through Anders he met Michał Waszyński, who produced patriotic and propaganda films for the army. Together, they made the film *Wielka droga* [The great way], for which Wars composed the music. It is from this film that the song *Po mlecznej drodze* [On the milky road] comes with the words by Feliks 'Ref-Ren' Konarski, which is sung by Renata Bogdańska, the future wife of General Anders.

This song was used by Wars as the leitmotif in the *Piano Concerto*, written in the USA in 1950 and in which the influence of Roman Statkowski's classical music education is clearly heard. Henryk Wars' symphonic work is slowly being

discovered now, largely thanks to Marek Żebrowski, the pianist and president of the Polish Music Center in Los Angeles.

After the war, Wars settled in California where he initially worked as a copyist and arranger. He was not able to find a permanent job but he composed all the time. Between 1947 and 1951 he created, among others, a four-part *Symphony No. 1* for orchestra, the *City Sketches* orchestra suite, a three-part *Sonatina* for orchestra and the aforementioned *Piano Concerto*. Some of his sketches were only found for the first time in 2002, thanks to the involvement of Marek Żebrowski.

In Hollywood, Wars made his music debut in the 1951 film *Chained for Life*, by Harry L. Fraser. He worked for the largest film studios and wrote music for more than 30 movies and series, including *Seven Men from Now* by Budd Boetticher, *China Doll* by Frank Borzage and the film *Flipper* by James B. Clark. He collaborated with John Wayne and his songs were performed by Bing Crosby, Margaret Witting, Doris Day and Jimmy Rogers.

In 2016, I had the honour to record an album called *Kuba Stankiewicz – The Music of Henryk Wars* (KSQ Music / Warner Music Poland). While working on the musical material, I realised a certain paradox: the work of Henryk Wars from his Polish period is completely unknown in America, while his American work is unknown in Poland. Therefore, I decided to choose both Polish (*Miłość ci wszystko wybaczy, Nic o Tobie nie wiem, Ach, jak przyjemnie, Na pierwszy znak* [At the first sign]) and American (*Sleep My Child, I Remember, Over and Over and Over*) songs for the album. I also included the aforementioned song *Po mlecznej drodze*, which was composed in 1942. The outstanding American jazz drummer Peter Erskine, with whom I had the pleasure to collaborate on the recording of this album, at first did not recognise the name of Henryk Wars, but of course he whistled the music from the series *Flipper*, which was very popular on American television at the time. After the recordings, Peter Erskine thanked me for the opportunity to see the works of such an outstanding composer as Henryk Wars.

Considering the fact that Victor Young and Henryk Wars were both students of Roman Statkowski, who in turn studied instrumentation with Nikolai Rimsky-Korsakov, and another outstanding American film music composer, Henry Mancini, admitted his fascination with the music of Victor Young, one could suggest that we are dealing with a chain of inspiration: Rimsky-Korsakov – Statkowski – Young – Mancini.

In 2014 I visited Brandeis University in Waltham, MA, near Boston, where memorabilia of Victor Young were deposited, including manuscripts of his scores. In one of the photos, probably taken in the late 1940s in the USA, the composer studies a score – on closer inspection it turns out to be the Soviet edition of Reinhold Glière's *Overture*. I was very surprised by this discovery, because on the one hand it shows Victor Young's deep fascination with the European symphonic music that he grew up with, and on the other hand it proves that real art knows no systemic or political boundaries.

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SUMMARY

The objective of the article is to draw readers' attention to the accomplishments of Polish composers – Victor Young and Henryk Wars in the context of development of film and jazz music.

Roman Statkowski, today a somewhat forgotten composer, studied composition in Warsaw under the direction of Władysław Żeleński, and then instrumentation with Nikolai Rimsky-Korsakov in St Petersburg. After returning to Warsaw, he became a professor of the composition class at the Warsaw Conservatory. His students included, among others, Victor Young and Henryk Wars, who then made careers in Hollywood as composers of film music, and Victor Young composed a number of songs that became standards of jazz music.

A comparative analysis of the music from *Maria* – Roman Statkowski's opera (premiered in Warsaw in 1906) and scores from Victor Young's films (such as *Shane*, *Johnny Guitar*, *Rio Grande*, *The Scaramouche*), as well as Henryk Wars' *Piano Concerto* (1950) leads to the conclusion that Roman Statkowski had a significant impact on the shaping of his students' artistic personalities, especially in the field of harmony and instrumentation.

JAKUB STANKIEWICZ

Jazz pianist and arranger who enjoys a significant international concert career and has a number of notable recordings to his name. Stankiewicz embraced American jazz and decided to pursue studies at the renowned Berklee College of Music in Boston, graduating in 1990 with a diploma in piano performance. A laureate of the prestigious Oscar Peterson Award and a finalist in the Thelonious Monk International Jazz Piano Competition in Washington DC, Kuba Stankiewicz toured the United States with the world-famous Artie Shaw Orchestra in the early 1990s. After returning to Poland, he recorded the CD album *Northern Song*, which was voted the best Polish jazz recording of 1993 by *Jazz*

Forum Magazine. In over two decades of concertising and studio work, Stankiewicz has performed with such great artists as Art Farmer, Scott Hamilton, Sheila Jordan and Harvie Swartz, in addition to a wide variety of legendary Polish jazz musicians, including Darek Oleszkiewicz, Piotr Baron and others.

Kuba Stankiewicz's latest recording features his arrangements of film music by the Oscar-winning composer Victor Young. Teaming up with two-time Grammy Award winner Peter Erskine and multiple Grammy nominee Darek Oleszkiewicz, Stankiewicz's CD *The Music of Victor Young* has been released worldwide by Warner Classics. One of the world's leading authorities on jazz, Israeli-based critic Adam Baruch, praised the Victor Young album by saying, 'Kuba Stankiewicz, who is not only a sublime artist but also a wonderful human being, was the catalyst and the driving force behind this project, and his limitless faith, energy and dedication are encapsulated herein. We all hope that the listeners of this enchanting music will join Kuba and all of us in a wondrous adventure.' Maestro Jerzy Maksymiuk, Laureate Conductor of the BBC Scottish Symphony Orchestra, recognised that Stankiewicz 'is one of the leading jazz pianists in Poland. Personally, I treasure most his beautiful sound and his ability to create moods. His improvisations do not focus on technique, but create a beautiful, harmonious and logically constructed world, so typical of the musicianship of this artist.' Maestro Maksymiuk also added, 'I was impressed by the refined treatment of Chopin's musical themes in Mr Stankiewicz's jazz arrangements presented in many concerts during the Chopin Year.'

Stankiewicz's CD of music by Polish film composer and Oscar winner Bronisław Kaper, recorded with bassist Darek Oleszkiewicz and drummer Peter Erskine in May 2015, was released last year to great public acclaim and the next CD of music by Henry Vars completes the trilogy of recordings devoted to great Polish film music composers born at the beginning of the twentieth century.

Since 2000 Kuba Stankiewicz has held the title of Professor Doctor Habilitated in Music Art. He is employed as a Professor at the Karol Lipiński Academy of Music in Wrocław and also the Head of the Chair of Jazz Music.



Aleksandra Pijarowska

The Karol Lipiński Academy of Music in Wrocław

JAN ANTONI WICHROWSKI – PORTRAIT OF THE COMPOSER¹

The aim of this paper is to contribute to the systematisation and deepening of knowledge about the valuable and interesting achievements of Professor Jan Antoni Wichrowski, an outstanding Wrocław citizen and, above all, a great man. For most of us at the Karol Lipiński Academy of Music in Wrocław (AMKL), he was much more than a composer, pedagogue, dean or colleague. He was a friend, a man who changed our lives. He is an important part of the Polish history of contemporary music but also part of our lives and our heritage.

1. THE BEGINNINGS: 1942–1964

Jan Antoni Wichrowski, son of Roman and Maria, was born in Lviv on 19 June 1942. Neither of Jan Antoni's parents was a professional musician but Roman liked

¹ The article is an extension of the author's research presented in an earlier publication: Pijarowska, Aleksandra, 2005, *Jan Antoni Wichrowski. Katalog tematyczno-bibliograficzny* [Jan Antoni Wichrowski. A thematic-and-bibliographical catalogue], Wrocław: Akademia Muzyczna im. Karola Lipińskiego.

to play the violin and did it well, albeit very irregularly. His profession was not at all related to music – he was an engineer at the Lviv Polytechnic, specialising in road and bridge construction. Meanwhile, Maria was training her voice: she had an excellent dramatic soprano voice with a wide range.

After repatriation in 1945, Jan Antoni and his parents settled in Bytom. There he attended the Fryderyk Chopin State Primary and Secondary Music School, where he passed his baccalaureate exam in 1962. Years later he recalled that Professor Leon Markiewicz, who taught harmony in high school, and Aleksander Warykiewicz, who was the head of the school orchestra, both had a significant influence on the formation of his creative personality during his high school years. Wichrowski said:

Initially, I played the piano, supposedly even very well, but at some point, I had a hand injury and the headmaster of the school stated: 'he has perfect pitch, so he can play the oboe.' This is how I found myself in the orchestra, and I never worried about it. Professor Markiewicz taught harmony. He always assessed my harmonic tasks very highly – however, there was one 'but'. I did not label the harmonic functions. Professor Markiewicz seemed to turn a blind eye to this. To my colleagues' protests about why I didn't have to and they did, he answered: 'in his exercises it sounds good anyway, so he does not have to label'. The catastrophe happened at the State Higher School of Music in Katowice. Professor Jan Gawlas taught harmony there. He caught me at some point with functions that were not indicated and said: 'Dear, the fact that you harmonise very well does not release you from the obligation to know nomenclature'. So, within a few weeks I had to learn both Sikorski and Riemann. By then, everything was fine [Pijarowska 2005: 215].

Wichrowski's first attempts at composing also come from this period. They were not a result of some concrete inspiration, but rather a simple consequence of the pleasure of playing the piano – something that, as he himself mentioned, he 'didn't have to do' [Pijarowska 2005: 216]. During one such moment of free improvisation a prelude and toccata were created, although sadly they were never written onto paper. In some ways, Wichrowski's passion for music was passed down to him in his genes. A later cycle of songs, to words by the Polish poet Maria Pawlikowska-Jasnorzewska, was created after the composer's mother's death. His vocal sensitivity was certainly influenced by the beauty of his mother's voice, and hence we see an interest in vocal-and-instrumental compositions. The composer also owed his interest in opera to her.

After working for a year as a tutor at the State Ballet School and the Bytom Opera, Wichrowski began his studies at the State Higher School of Music in Katowice. When I asked him whether contact with a particular teacher had contributed to his decision to study composition, he replied that this was certainly influenced

to some extent by Professor Aleksander Warykiewicz, who led the orchestra in high school. As Professor Wichrowski mentioned:

Apart from the fact that he was liable to throw classroom keys at students sitting behind the desk if something was wrong (and it is worth knowing that the keys had such massive, heavy, wooden handles), he was passionate and always drew our attention saying that we should ‘listen to each other, listen to what colours woodwind instruments or a single instrument gives, try to make music’. He also made us sensitive to the narration of music. So, it wasn’t just an orchestra rehearsal, a desire to enforce what needs to be played, but also a wider conversation about music as such. I think it must have influenced my choice [Pijarowska 2005: 215–216].

2. FIRST YEARS IN WROCLAW: 1964–1974

In 1964 the composer moved with his parents to Wrocław, where he continued his education. During his third year of musical education, he began parallel studies of composition at the Faculty of Composition, Conducting and Theory of Music, in the class of Professor Stefan Bolesław Poradowski, and then with docent Ryszard Bukowski. In 1972 he received his diploma in composition. Wichrowski mentioned that while Warykiewicz contributed to his decision to study composition, a decisive breakthrough in this field was the moment when he first heard Bartók’s *Concerto for Orchestra*: ‘Bartók was one of the very important figures in my life’ he recalled [Pijarowska 2005: 216]. Later, there were more of these compositional fascinations, and Wichrowski certainly put two figures first: Lutosławski and Baird. He then recalled Debussy, Stravinsky and Messiaen. He adored Brahms, and at one time Strauss also fascinated him. He even surprised himself: ‘I liked Strauss, which is strange, because on the other hand I love Debussy. That’s how it is with a zodiac Gemini’ [Pijarowska 2005: 216].

During his studies in Wrocław, Jan Antoni Wichrowski already had a lively artistic activity, involving both performing and composing. For several years he worked as a music consultant for student clubs on behalf of the District Council of Polish Students’ Association in Wrocław. For this activity, he was awarded the Wrocław Spire Award and the Minister of Culture and Art Award.

In the years 1972–1974 Wichrowski worked as a music consultant at the Wrocław Feature Film Studio. During this period, he also spent a lot of time on music for children and youth. At that time, he created, among others: *Koncert dziecięcy* [Children’s concerto] (1974) and *Śpiewnik dla Szkół Muzycznych I st.* [Songbook for primary music schools] (1974) (see Examples 1 and 2).

As a result of these interests, Wichrowski was invited several times to participate in the DO-RE-MI Festival of Music for Children and Youth in Łódź and

Moderato ♩ = 88 (con alcuna licenza) 3

Flauto

Xilofono

P

mp

Piano

forte

mp

ped.

EXAMPLE 1. Jan Antoni Wichrowski, the beginning of *Koncert dziecięcy* na chór i zespół kameralny do słów Jerzego Kiersta [Children's concerto for choir and chamber ensemble to the lyrics by Jerzy Kierst], *Introdukcja* [Introduction], bars 1–4. Reproduction of the manuscript from the author's collection.

Grave - ♩ = 42 *racilitando* *legato* 3

2a

4 p

mp

ped.

simile

Sau-wia-ta so-sau-ka, sau-wia-ta za-to-sani,
Za-bra-ka je fa-la wa gło-bro-da-to-bru,

EXAMPLE 2. Jan Antoni Wichrowski, the beginning of *Bursztyny* [Ambers] from *Śpiewnik dla Szkół Muzycznych I st.* na głos z fortepianem [The songbook for primary music schools for voice and piano], bars 1–4. Reproduction of the manuscript from the author's collection.

received an award from the Committee for Radio and Television in a song contest for children and youth (1971). Works for children have always interested Wichrowski, practically from the beginning of his composing career:

I have always looked at the reaction of children with curiosity. A child itself is open to any kind of art, whether it be a painting hung on the wall or some sort of graffiti mural. Children have an uncontaminated imagination, they are open, they have no habits, no burdens, they are not accustomed to either the major or the minor. They

do not care whether they sing in the pentatonic or the chromatic scale. A child is always sincere, very sensitive, perhaps because he or she does not yet have his or her own tracks, he or she automatically reacts more sharply, vividly and more spontaneously [Pijarowska 2005: 225–226].

After graduating from the Faculty of Music Education at the State Higher School of Music in Wrocław (1968), Jan Antoni Wichrowski began working as a teaching assistant. At that time, he taught at the Faculty of Composition, Conducting and Theory of Music, covering the subjects of ear training, score reading and instrumentation, and he also accompanied the conducting section. At the same time, he continued his earlier studies in composition, which he completed in 1972. The same year his contract of employment was terminated, but he was subsequently offered an unlimited number of so-called contracted hours (due to the influence of a large group of academic staff who appreciated the teaching work of Jan Antoni Wichrowski). From 1972 to 1977, while working at the State Higher School of Music, he taught instrumentation, score reading and propedeutics of 20th-century music. He also took up a job at the Grażyna Bacewicz Primary School of Music as a teacher of theoretical subjects, working there until 1985.

3. A TIME OF EXPERIENCE AND CONSOLIDATION: 1974–1992

The year 1974 resulted in, among other things, an honourable mention in the Young Composers' Competition organised by Związek Kompozytorów Polskich – ZKP (the Polish Composers' Union) in Warsaw for the composition *Dialogi* [Dialogues] for piano and symphony orchestra, and second prize in Białystok in the National Composers' Competition on the occasion of the 30th anniversary of the Polish People's Republic for the composition *Musique pour piano et orchestre symphonique* (see Example 3). The same year, during the Festival of Polish Contemporary Music in Wrocław, he saw the second performance of his composition *Pieśni* [Songs] for soprano and chamber ensemble to Beata Szymańska's lyrics. A couple of months later, the aforementioned piece was presented at the Warsaw Autumn International Music Festival as a part of the ZKP Youth Circle concert (see Illustration 1).

Musique pour piano et orchestre symphonique waited for its premiere performance for 15 years, finally taking place in 1989 (Jerzy Witkowski – piano, Opole Philharmonic Symphony Orchestra, Mieczysław Gawroński – conductor), and *Dialogi* waited for as many as 21 years (eventually being played in Wrocław on 2 March 1995: Andrzej Jeżewski – piano, Witold Lutosławski Wrocław Philharmonic Orchestra, Mieczysław Gawroński – conductor).

PREZES ZARZĄDU GŁÓWNEGO
ZWIĄZKU KOMPOZYTORÓW POLSKICH

ma zaszczyt prosić na

KONCERT KAMERALNY

poświęcony twórczości

członków Koła Młodych przy ZKP,

który odbędzie się w sali kameralnej
Filharmonii Narodowej, ul. Moniuszki 5
w dniu 28. IX. 1974 r. o godz. 17-tej

PROGRAM

1. BARBARA ZAKRZEWSKA-
-NIKIPORCZYK *Medium na fortepian,
2 talerze i kontrabas*
2. KRYSZYNA KWIATKOW-
SKA-MARCZYK *II Kwartet smyczkowy*
3. JAN WICHROWSKI *Pieśni na sopran i or-
kiestrę kameralną do
słów B. Szymańskiej*
- * * *
4. BOHDAN RIEMER *Muzyka na mały flet,
klarnet basowy, trąb-
kę i perkusję*
5. NORBERT MATEUSZ-
-KUŹNIK *Kwartet smyczkowy
nr 3*
6. CZESŁAW GRABOWSKI *Musica per quartetto,
trio e solo*

Wykonawcy: Barbara Dzikowska-Kamasa — sopran

Instrumentalny Zespół Filharmonii
Narodowej

Kierownictwo artystyczne — Maciej
Niesiołowski

Kwartet smyczkowy w składzie:

Magdalena Rezler — I skrzypce

Maria Słubicka — II skrzypce

Marek Marczyk — altówka

Jerzy Andrzejczak — wiolonczela

ILLUSTRATION 1. The programme of the ZKP Youth Circle concert during the Warsaw Autumn International Music Festival, held in Warsaw on 28 September 1974. Reproduction of the programme from the author's collection.

From 1977 Wichrowski began a long-lasting collaboration with the dramatic and puppet theatres in Wrocław, Wałbrzych and Jelenia Góra. Several performances for which he composed music appeared in theatre programmes over many seasons. Moreover, these performances were also presented at festivals abroad, in France and Spain among others, with considerable success. These included: *Ten nieznośny chłopiec Pinokio* [That naughty boy Pinocchio] for Television Festival of Puppet Theatres – Yugoslavia (1977), *Gusta* [Spells] based on Mickiewicz's *Dziady* [Forefathers' Eve] (1987) and Ernest Bryll's *Wieczernik* [The last supper room] (1989). The composer treated so-called 'functional music' (i.e. theatre and film music) as 'an adventure, a springboard, an encounter with some other technology' [Pijarowska 2005: 225]. He never concealed that he was writing it with pleasure, and he was not bored with it at all. On the one hand, as he mentioned, he never got stuck over it, but on the other hand, he pointed out: 'I tried to make it – whether for theatre or film – so that you could risk listening to it without image and without theatre. This is difficult, but sometimes it works' [Pijarowska 2005: 225]. He was rather an uncompromising composer of theatre and film music, and treated the director's opinion somewhat marginally:

I usually get my own way – if the director does not like my sensitivity of reading what is in the picture or the dramaturgy of the play, I prefer to throw it away. As a rule, I never give up with ninety percent of cases, because I am aware that there are few directors who are sensitive to music, who are conventionally musical. For a director, music is simply one of the components of what he does in a theatre or film. Of course, there are exceptions, those who have a very good ear and are particularly sensitive to sounds [Pijarowska 2005: 225].

Remaining in the context of so-called 'functional music,' it is worth mentioning that in the years 1979–1980 Jan Antoni Wichrowski also collaborated with the Song and Dance Ensemble in Zielona Góra, where he worked on a project to create music for a large spectacle of stage folklore.

In 1979 Jan Antoni Wichrowski became a lecturer at the State Higher School of Music in Wrocław, where he taught counterpoint, score reading, instrumentation and composition propaedeutics.

As a member of the Council of the Faculty of Composition, Conducting, Theory of Music and Music Therapy, the Chair of Composition and Theory of Music and the Senate of the AMKL, he took an active part in the work of all these organs of the Academy. On the recommendation of the Chair of Composition and Theory of Music, for several years he was a consultant on theoretical subjects at the secondary music schools in Wrocław. In 1980, he was employed as a senior lecturer. The period from 1980 to 1992 was a very intense and creative time for him. As part of the activity of the Chair of Composition and Theory of Music, he prepared tests for

entrance exams and recommendations for study plans and took part in research, which was reflected, for example, in papers delivered at the Chair of Composition and Theory of Music. These were, among others: *Problems of Instrumentation in Contemporary Score*, *The Concept of Sonorism in Contemporary Score* and *Timbre in Symphony Orchestra*.

From 1990 Wichrowski began teaching composition, and his works won prizes at competitions. The period from 1980 to 1992 is characterised by increased compositional activity as well as a large number of premieres. Among the most important works from that period are *Pieśni* [Songs] for baritone and chamber ensemble to Jerzy Harasymowicz's love poems presented during the 1st Days of New Music performed by Maciej Witkiewicz and an instrumental ensemble conducted by Krzysztof Teodorowicz (1985) (see Example 4 and Illustration 2).

The aforementioned composition is also known for some interesting anecdotes, which the composer once reported to the author of this paper.

Jerzy Harasymowicz wanted to give me another volume of poetry. I asked him to send it to Małopanewska Street. In reply, I heard 'I am very sorry, but I can't send it to such a street, because my hand, my pen, is not able to write the word

The image shows a handwritten musical score for the fifth movement of 'Pieśni' by Jan Antoni Wichrowski. The title 'V Sceny zazdrości' is written in the center. The score is for a chamber ensemble and includes parts for Flute (FL), Violin (VNO), Viola (VLA), and Violoncello (VC). The tempo is marked '(VIVACE)'. The performance instruction 'CON AGILITÀ, CON BRAVIA' is written across the strings. The score shows the first six bars of the piece, with various dynamics and articulations such as 'mf', 'f', 'p', 'acc', and 'staccato'.

EXAMPLE 4. Jan Antoni Wichrowski, *Pieśni* [Songs] for baritone and chamber ensemble to Jerzy Harasymowicz's love poems, 5th mov. *Sceny zazdrości* [Jealousy scenes], bars 1–6. Reproduction of the manuscript from the author's collection.

Niedziela 14 IV

12.00

Klub Filmu,
Muzyki
i Literatury

Koncert laureatów
Konkursu Akademii Muzycznej im. K. Lipińskiego
we Wrocławiu na wykonanie polskiego utworu
współczesnego
(impresja towarzysząca)

14.30

Galeria
„Awangarda”

Koncert kameralny
Kła Młodych przy ZKP
Kwintet Śląski
A. BIASZCOK — skrzypce, M. GĄSIENIEC — fortepian,
W. DULCZ — flet, J. Burmecha — wiolonczela
A. Podtży — fortepian
J. GOLEMBIOWSKI — Preludia**
A. DZIADEK — Poemat
M. GĄSIENIEC — Tryptyk
F. PODCORSKA — Duet na flet i wiolonczelę
E. GARIŠKA-SERAFIN — Kwintet fortepianowy
T. KULIKOWSKI — Fantazja**

19.03

Galeria
„Awangarda”

Koncert kameralny ZKP
K. Danczowska — skrzypce
M. Nosowska-Pastawska — fortepian
J. RADZYŃSKI — *Andante con variazioni*
R. BUKOWSKI — Sonata**
Z. Piernik — tuba
M. Paćerewski — fortepian
Z. BARGIELSKI — *Spojrzenie cyklopa*
J. FOTEK — Sonata

22.00

Muzeum
Architektury

Muzyka teatralna nr 3 „Wrocławska”**
Kwartet Śląski J. Szprot — syntezator,
Z. Czwojda — trąbka, Z. Wojciechowski — wibrafon,
J. Wota — perkusja
KRZYSZTOF ZGRAJA —

Poniedziałek 15 IV

18.00

Galeria
„Awangarda”

Koncert muzyki wokalnej
(Akademii Muzycznej im. K. Lipińskiego we Wrocławiu)
M. Czechowska — sopran, I. Torbus — sopran,
E. Werner — sopran, M. Witkiewicz bas, E. Dabrowska — fortepian, M. Wojciechowska — fortepian,
A. Wójcicki — fortepian, T. Zathy — fortepian, zespół instrumentalny
K. HOGUSŁAWSKI — Kontemplacje
R. TWARDOWSKI — Erotyki
S. PRÓSZYŃSKI — Trzy pieśni kobiece
A. IŁOCH — O mamę, piśnię do ciebie...**
G. PSTROKONSKA-NAWRATIL — Trzy liryki**
R. BUKOWSKI — Pieśń nad pieśniami**
J. SOKORSKI — Dwie pieśni

H. M. GÓRECKI — Ptaki

B. MADEY — Romans
J. ŚWIDER — Cztery pieśni
J. SKOWRONKA — Cztery pieśni religijne
J. A. WICHROWSKI — Wiersze miłosne**

21.00

Filarmonia

Koncert kameralny ZKP
Stowarzyszenie „Muzyka Centrum”
A. ZAWADZKA — A due
M. CHOLONIEWSKI — *Swinging Parameters*
K. KNITTEL — 3 utwory
J. RYCHLIK — Podtytuł: *Sen Kurydyki*
K. PYZIK — Sonata
Zespół instrumentalny Filarmonii Wrocławskiej pod dyr. M. Gawrońskiego, G. Olkiewicza — flet piccolo,
S. KRUPOWICZ — *Unquestioned Answer*
P. SZYMAŃSKI — Appendix
P. BUCZYŃSKI — *Jut zaraz noc*
Ch. E. IVES — *An Unanswered Question*

Wtorek 16 IV

18.00

Filarmonia

Koncert kameralny PTMW
Kwartet Wilanowski
Sz. Easteny — fortepian, J. Witkowski — fortepian
Zespół instrumentalny
R. MACIEJEWSKI — Koncert na 2 fortepiany
Z. RUDZIŃSKI — Kwartet na 2 fortepiany i perkusję
M. SPIŻAK — Koncert na 2 fortepiany
Z. BUJAŃSKI — Kwartet na adwent
T. WIELECKI — Muzyka recytatywna

20.00

Galeria
„Awangarda”

Wtorek Muzyczny
Kwartet Wilanowski
J. Lukowicz — fortepian
K. MEYER — III Kwartet
VII Kwartet**
Trio fortepianowe*

Środa 17 IV

17.00

Opera

Spektaki operowy
Zespół Opery Wrocławskiej pod dyr. L. Laprusa
W. RUDZIŃSKI — *Pierścien i róża*

20.00

Aula
Leopoldina

Koncert symfoniczny
Śląska Orkiestra Kameralna
dyrygent — J. W. Hawel
solisci — R. Lasocki, skrzypce
G. Olkiewicz, flet
A. KRZANOWSKI — Symfonia nr 7*
A. GLINKOWSKI — *Infermezzo**
J. W. HAWEL — *Madrytacje*
E. HOGUSŁAWSKI — Symfonia koncertująca

**) prawykonyanie
*) pierwsze wykonyanie w Polsce
* prawykonyanie — 16 IV 1985 w Katowicach



I DNI NOWEJ MUZYKI
WROCLAW 13 - 17 kwietnia 1985
ORGANIZATORZY:
WROCLAWSKI ODDZIAŁ STOWARZYSZENIA POLSKICH ARTYSTÓW MUZYKÓW
ODDZIAŁ WROCLAWSKI ZWIĄZKU KOMPOZYTORÓW POLSKICH
PANSŃWOWA FILHARMONIA WZ WROCLAWIA
PANSŃWOWA OPERA WE WROCLAWIU
AKADEMIA MUZYCZNA im. K. LIPINA
SKIEGO WE WROCLAWIU
POLSKIE TOWARZYSTWO MUZYKI
ODDZIAŁ WROCLAWSKI
OSRODEK KULTURY I SZTUKI WE WROCLAWIU

PROGRAM

- 1.30 Inauguracyjny koncert symfoniczny
Orkiestra Filarmonii Wrocławskiej
dyrygent — Mieczysław Gawroński
solisci — Henryk Januszewska, sopran
T. MĄT, Ryszard Słimicki, fortepian
- 1.30 Wiceokrę Muzyczny SPAM
Julian Ciembański, organy
K. KWAPIK — Wiersze
J. W. HAWEL — *Passacaglia*
R. GARRYS — Muzyka cieszynska
oraz improwizacje
Bertius Consort i zespół instrumentalny
M. SZYMAŃSKI — *Vivandetta*
M. SZYMAŃSKI — *Advent*
W. WROBLEWSKI — *Pokunk z Ojczak***

ILLUSTRATION 2. The programme of the premiere performance of *Pieśni* [Songs] to Hałasymowicz's love poems during 1st Days of New Music. Wrocław, 15 April 1985. Reproduction of the programme from the author's collection.

Małopanewska. This is something terrible, do you have someone you trust who can pick up the parcel?' I said yes – my mother-in-law. 'And what is the name of the street?' – asked Harasymowicz, I answered – Bobrza, 'well, beautifully' – the poet answered [Pijarowska 2005: 219–220].

From the same period come also *Pieśni* [Songs] for baritone, flute, violin, viola and cello to Stanisław Ryszard Dobrowolski's lyrics, performed for the first time by Jerzy Wojciechowski – bass and Andrzej Wróbel's Chamber Ensemble (1987); *Kontrapunkty* [Counterpoints] for soprano, baritone, reciter, mixed choir and symphony orchestra to words by Roman Drahan, given its first performance by Jadwiga Gadulanka – soprano, Maciej Witkiewicz – baritone, Wrocław Philharmonic Orchestra and Mieczysław Gawroński – conductor (1991); and *Pieśni* [Songs] for voice and piano to Maria Pawlikowska-Jasnorzewska's lyrics, first performed by Ewa Werner – soprano and Joanna Litwin – piano (1989). As we can see, during the period in question, many settings for poetic texts were created. For Wichrowski, poetry always contained some kind of music because, he said, the poet (unlike the prose-writer) is in a sense a kind of musical man – a person who is sensitive to music. Wichrowski sought this musicality in the lyrics he chose. He believed that above all the text cannot be simply illustrated – it must be a synthesis with the material that appears in the musical layer. Music is intended to create an atmosphere, adding what words are not able to say, increasing imagination, and strengthening the reception of the whole. He always tried to retain the text as it came out of the poet's pen: 'I like that poetry where I can find a sense of musicality', he said [Pijarowska 2005: 220]. And he added: 'If there is no such musicality, I usually do not reach for this kind of poetry, because I am simply not interested in it. Yes, it can be very pleasant for me, pleasant to read as pure poetry' [Pijarowska 2005: 220].

I once asked Wichrowski if he has any particular performers in mind when writing a piece. He replied that sometimes he does if the musician happens to be in his thoughts, but this is not the usual situation. He mentioned that it of course helps to predict an artist's expression, temperament and imagination or their attempt to interpret the work. However, when asked whether he spends a lot of time discussing the broadly understood issues of the work with the performers, he replied: 'No, everything is in the score' [Pijarowska 2005: 221] and added that he was always lucky to work with experienced musicians who had no problems with their understanding of his compositional intentions.

Around this time, Jan Antoni Wichrowski also received awards at composition competitions, including, among others: second prize for Songs for baritone, flute, violin, viola and cello to Dobrowolski's lyrics, at the Association of Authors and Stage Composers (ZAiKS) Competition to celebrate the 80th birthday of Dobrowolski (1987) and first prize for the *Elegia o chłopcu polskim* [Elegy on a Polish boy] for a cappella mixed choir to words by Krzysztof Kamil Baczyński in the ZAiKS

Composers' Competition to celebrate the 70th anniversary of the restoration of independence (1989).

In the 1990s, Wichrowski started a new phase of compositional activity when he received commissions to create film music. At that time, he wrote film music for children and youth, such as *Miś himalajski* [The Himalayan bear], which was broadcast in 1990 by Polish Television as a five-episode series (see Example 5), and music for an experimental film called *Zderzenie* [The collision], made in a Polish-German co-production commissioned by Ministerstwo Łączności (the Ministry of Communications) in 1990.

Je-staw hi-ma-łaj-ski mi-sio i kłataw spod-ki kra-wal mam E i dla-te-go H ma-mie strzał-ko e

C B C G C B E C D G C

EXAMPLE 5. Jan Antoni Wichrowski, *Miś himalajski* [The Himalayan bear], opening song of the *Miś himalajski* series,² bars 1–6. Reproduction of the manuscript from the author's collection.

4. INFLECTION: 1992–1998

In June 1992, the composer obtained a degree qualification (PhD) in composition. Between 1992 and 1998, he created such compositions as *Al Fresco per violoncello e pianoforte* (1994), *Epifrazy* [Epiphrases] for piano and symphony orchestra (1994), *Paysage Variable* for string orchestra (1995), *Aforyzmy* [Aphorisms] for piano (1996), *Concerto for Violin and Orchestra* (1997), *Cante Hondo* for flute, viola and guitar (1997) and *3.5.1.7.2.9.3 Księgi Megilot* [The megillot] for acoustic percussion and tape (1998). Most of these compositions were premiered as part of subscription concert series in the philharmonic halls of various music centres in Poland, and at festivals of contemporary music (see Illustration 3).

During the period in question, the music was also created for three episodes of a series for youth based on the prose of Zbigniew Belina-Brzozowski, produced by Polish Television (TVP) in Warsaw. The music for the animated film *Marc Chagall*

² The song starts with words: 'I am the Himalayan bear, I've got a tie in the shape of an arrow, that's why they call me Arrow. Hence the name, I tell you!'

XXII Festiwal Polskiej Muzyki Współczesnej

Musica polonica nova

Wrocław 18 - 26 lutego 2000 r.

Kierownictwo artystyczne Marek Pijarowski

Konsultacja programowa Grażyna Pstrokońska-Nawratil

Organizator festiwalu

Filharmonia im. Witolda Lutosławskiego
we Wrocławiu

Piątek, 18 II

godz. 16.00, 18.00

Filharmonia

Koncerty z cyklu

„Filharmonia dla Młodych”

Dyrygent: Marek Pijarowski

Solista: Jan Pilch - perkusja

Orkiestra Symfoniczna Filharmonii

m. W. Lutosławskiego we Wrocławiu

Krystyna Moszumańska-Nazar - Koncert na perkusję i orkiestrę
Witold Lutosławski - Koncert na orkiestrę

Niedziela, 20 II

godz. 18.00

Filharmonia

Koncert symfoniczny

Inauguracja festiwalu

Dyrygent: Marek Pijarowski

Solista: Jan Pilch - perkusja

Orkiestra Symfoniczna Filharmonii

im. W. Lutosławskiego we Wrocławiu

Leszek Wistołcki - Intrada

Piotr Grela-Możejko - Contra tempus

Krystyna Moszumańska-Nazar - Koncert na perkusję i orkiestrę

Witold Lutosławski - Koncert na orkiestrę

Poniedziałek, 21 II

godz. 11.00

Akademia Muzyczna

Spotkanie z kompozytorem

KRYSZYNA MOSZUMAŃSKA-NAZAR

spotkanie prowadzi Jan Antoni Wichrowski

Fantazje na marimbę solo Krystyny Moszumańskiej-Nazar

wykona Agnieszka Pstrokońska-Komar

Poniedziałek, 21 II

godz. 19.00

Filharmonia

Koncert kameralny

Krzysztof Bruczkowski - skrzypce

Zbigniew Czarnota - altówka

Grzegorz Kurzyński - fortepian

Zdzisław Piernik - tuba

Jacek Wota - perkusja

Krzysztof Loho - perkusja

Ryszard Kisłowski - Baceviciana, Druid Story na skrzypce i fortepian

Andrzej Dobrowolski - Muzyka na tubę solo

Jan Antoni Wichrowski - „3.5.1.7.2.9.3”, Księgi Megilot na perkusję

akustyczną i taśmę

Bogusław Schaeffer - Progetto na tubę preparowaną i taśmę stereo

Zdzisław Piernik - Dialogi na tubę i taśmę

Ewa Podgórska - Muzyka na altówkę i perkusję

Wtorek, 22 II

godz. 11.00

Akademia Muzyczna

Spotkanie z kompozytorem

WITOLD SZALONEK

spotkanie prowadzi Grażyna Pstrokońska-Nawratil

temat spotkania: OBOJ MOJA MIŁOŚĆ

Wtorek, 22 II

godz. 16.00

Filharmonia

Koncert kameralny

ANDRZEJ KRZANOWSKI IN MEMORIAM

w 10. rocznicę śmierci

Klaudiusz Baran - akordeon

Zbigniew Łuc - akordeon

Sławomir Jabłoński - akordeon

Michał Moc - akordeon

Łukasz Matużyk - akordeon

WROCLAWSKI KWINTET AKORDEONOWY

w składzie: Sławomir Jabłoński, Michał Moc, Amelia Golema,

Janusz Kosiński, Zbigniew Łuc

Andrzej Krzanowski:

Preludium, Wiatr echo niesie po polanie, Studium III, Toccata,

Sonata, Alkagan czyli jedno miejsce na prawym brzegu Wisły

Impresje jesiennie na akordeon basowy amplifikowany

Wtorek, 22 II

godz. 19.00

Kościół Uniwersytecki

Recital organowy

RUDOLF HEINEMANN - Niemcy

Henryk Mikołaj Górecki - Kantata

Ryszard Kisłowski - Rosalia

Kyrie i Gloria z XV w. ze zbiorów Biblioteki Wrocławskiej

Magnificat Octavi Toni - anonim z 1580 r.

Witold Szalonek - Toccata e corale

ILLUSTRATION 3. The programme of the performance of 3.5.1.7.2.9.3 *Księgi Megilot* [The megillot] for acoustic percussion and tape during the 22nd Festival of Polish Contemporary Music *Musica Polonica Nova*, Wrocław, 21 February 2000. Reproduction of the programme from the author's collection.

(TVP Poznań) brought the composer the Grand Prix at the International Animated Film Festival *Krok'95* in Kiev. The film was broadcast in most European countries as well as in the USA, Canada and Japan, and was also purchased for the collection of the Pompidou Centre in Paris.

Around that time, Jan Antoni Wichrowski was the supervisor and advisor for five MA theses. In the years 1995–1997, composition studies were very well completed by the composer's first two graduates: Beata Zalewska and Waldemar Sutryk.

In 1992–1993, the artist received a further award and distinctions at composition competitions: third prize for Songs for voice and piano to lyrics by Maria Pawlikowska-Jasnorzewska and a distinction for *Rubajaty* [Rubaiyat] for cello and reciting voice to Omar Chajjam's lyrics in the 4th Karol Szymanowski Composers' Competition (1992), as well as a distinction for *Sonata for Violin and Piano* in the Grażyna Bacewicz Composers' Competition (1993).

Wichrowski combined his rich artistic and didactic activity with active administrative work, holding the position of Deputy Dean (1993–1996) and later Dean (1996–1999) of the Faculty of Composition, Conducting, Theory of Music and Music Therapy at AMKL. I recall well this period of Wichrowski's holding the above-mentioned positions, and not without good reason. The fact that he held these posts led to the reform of study plans at the Faculty, adapting them to changing contemporary realities. This intention was implemented progressively and systematically by Wichrowski over the course of several years when he fluently applied significant changes in the profiling of various lectures.

5. MATURE YEARS: 1998–2015

A new chapter in Professor Wichrowski's multi-faceted activity came in the years 1998–2015. In 1998, he obtained a subsequent qualification in composition (habilitation). He was also re-elected Dean of the Faculty of Composition, Conducting, Theory of Music and Music Therapy for the years 1999 to 2002. Because of this, his focus of activity was primarily on issues related to the restructuring of the study programmes and activities aimed at preparing an appropriate base for adapting the educational structure to the model used in European Union countries. For the demands of the faculty, he prepared a European Credit Transfer System offer, which allowed for inter-university student exchange among other things, and regulated the rules for the recognition of any portion of studies provided abroad or at another domestic university. He brought to life the Computer Composition Studio, and on the composer's initiative the two-year Postgraduate Studies in Special Computer Composition and Theatre and Film Music were also established.

Jan Antoni Wichrowski's compositional activity resulted at that time in over 45 performances, including the premiere performance of *Syntropie* [Syntropy] for symphony orchestra during the inaugural concert of the 23rd Festival of Polish Contemporary Music *Musica Polonica Nova*, performed by the Witold Lutosławski Wrocław Philharmonic Orchestra conducted by Marek Pijarowski (2002) (see Illustration 4 and Example 6), and *Capriccio II* for solo violin (2007).

EXAMPLE 6. Jan Antoni Wichrowski, the opening of *Syntropie* [Syntropy] for symphony orchestra. Reproduction of the computer score from the author's collection.

wtorek, 19 lutego 2002 r.

godzina 12, Sala Kameralna Akademii Muzycznej

Spotkanie z **ANDRZEJEM CHŁOPECKIM**

krytykiem muzycznym i redaktorem II Programu PR
prowadzi **Grażyna Pstrokońska-Nawratil**

godzina 19, Sala Koncertowa Filharmonii

KONCERT INAUGURACYJNY

dyrygent **Marek Pijarowski**

Paweł Kowalski - fortepian

Orkiestra Symfoniczna Filharmonii Wrocławskiej

J. A. Wichrowski - *Syntropie* (prawykonanie)

W. Kilar - *Koncert fortepianowy*

Preludium (Andante con moto), Corale (Largo-religiosamente), Toccata (Vivacissimo)

B. Krcha - *"L'homme armé"* na orkiestrę

W. Lutosławski - *IV Symfonia*

Introdukcja, Allegro

Kompozytorzy i utwory

Janusz Antoni Wichrowski (1942)

studia muzyczne odbywał w Akademii Muzycznej we Wrocławiu. Ukończył Wydział Wychowania Muzycznego i studia w zakresie kompozycji pod kierunkiem Bolesława Poradowskiego i Ryszarda Bukowskiego. Jest laureatem wielu nagród kompozytorskich w kraju. Ważniejsze kompozycje: *"Musique pour piano et orchestre symphonique"*, *"Dialogi na fortepian i orkiestrę"*, *"Al Fresco na skrzypce i fortepian"*, *"Kontrapunkty"* na sopran, baryton, recytatora, chór i orkiestrę symfoniczną. Pisze też muzykę teatralną i filmową. Obecnie jest profesorem we wrocławskiej AM, sprawuje też funkcję dziekana Wydziału Kompozycji, Dyrygentury, Teorii Muzyki i Muzykoterapii.

"Syntropie" na orkiestrę

-nowy utwór kompozytora został przez niego opatrzony komentarzem: *"Ruch każdej struktury dźwiękowej w czasoprzestrzeni muzycznej to wyzwolone energie, momenty statyczne są jedynie pozornym osłabieniem tej aktywności albowiem w tym czasie następuje kulminacja powodująca nieuchronną konieczność ponownego wyzwolenia ruchu cząsteczek"*.

Wojciech Kilar

urodził się w 1932 roku w Lwowie. Studia muzyczne odbywał w Akademii Muzycznej w Katowicach w klasie fortepianu Władysława Markiewiczówny oraz w klasie kompozycji Bolesława Szabalskiego. Studia w zakresie kompozycji odbywał także w Paryżu u Nadii Boulanger. Jest jednym z najbardziej znanych polskich kompozytorów, laureatem licznych nagród (miedzy innymi Fundacji im. Nadii Boulanger - 1960, Nagrody Ministra Kultury i Sztuki, Nagrody Artystycznej Komitetu Kultury Niezależnej NSZZ "Solidarność" - 1989. Jest także autorem wielu znanych dzieł symfonicznych. W ostatnim czasie stał się bardziej znany jako twórca muzyki filmowej. Skomponował muzykę do ponad 100 filmów fabularnych.

Koncert fortepianowy

powstał w 1996 roku i w roku następnym został wykonany na festiwalu *"Warszawska Jesień"*. Utwór składa się z trzech części attacca. Część środkowa oparta jest na melodii gregoriańskiej *Benedictus*. Koncert został napisany dla Petera Jablonskiego i jemu jest dedykowany.

Wojciech Kilar

Bartłomiej Krcha

absolwent wrocławskiej Akademii Muzycznej w klasie kompozycji prof. Janusza A. Wichrowskiego.

"L'homme armé" na orkiestrę

utwór uzyskał III nagrodę ex aequo na II Międzynarodowym Konkursie Kompozytorskim im. Witolda Lutosławskiego. *"L'homme armé"* to pierwszy z trzech napisanych przeze mnie utworów symfonicznych. Powstał w 1999 roku jako studencka praca dyplomowa. Materiał dźwiękowy stanowi przetworzona na różne sposoby melodia francuskiej pieśni, wielokrotnie wykorzystywanej jako *cantus firmus* przez kompozytorów doby renesansu. Utwór dedykowany jest pamięci wybitnego polskiego wspinacza i znakomitego partnera górskiego, Andrzeja Muchy, zmarłego tragicznie w wyniku wypadku w Tatrach zimą 1997 roku.

Bartłomiej Krcha

ILLUSTRATION 4. The programme of the premiere performance of *Syntropie* [Syntropy] for symphony orchestra during the 23rd Festival of Polish Contemporary Music *Musica Polonica Nova*, Wrocław, 19 February 2002. Reproduction of the programme from the author's collection.

Receiving several performances were, among others: *Elegia o chłopcu polskim*, *Cante Hondo*, *Al Fresco per violoncello e pianoforte*, and Songs for voice and piano to Maria Pawlikowska-Jasnorzewska's lyrics – which were also published as a cycle of 16 songs. In addition, Polskie Wydawnictwo Muzyczne published the fifth of the cycle of six *Miniatures* for amplified flute in the series *Anthology of Contemporary Music*. On several occasions TVP (Polish Television), TVP Kultura and TVP Polonia broadcast series and films featuring Wichrowski's music including, among others: *Dom Pirków* [Pirek's house] and *Liceum czarnej magii* [Black magic high school]. Recording producers DUX and Wratislavia Productions both released albums of Wichrowski's songs.

In recognition of Jan Antoni Wichrowski's activity as a composer, pedagogue and Dean of the Faculty of Composition, Conducting, Theory of Music and Music Therapy, the artist was awarded six times the AMKL Rector's Award. In addition, he was awarded the Silver Cross of Merit (1985) and the badges of Merit for Culture (1985) and Merit for the City of Wrocław (1988), as well as the Gold Medal for Long Service (2013) and the Medal of the National Education Commission (2013).

In 2001 he was employed as an associate professor at the AMKL, before obtaining the title of professor of musical arts in 2007, and becoming a full professor in 2009.

Over the course of almost 50 years spent within the walls of the Wrocław Academy of Music, Jan Antoni Wichrowski educated numerous talented composition graduates. They include Beata Zalewska, Waldemar Sutryk, Bartłomiej Krcha, Maciej Kwinta, Paweł Łukowiec, Agata Zubel, Sławomir Kupczak, Grzegorz Wierzba, Katarzyna Brochocka, Anna Porzyc, Paweł Głosz, Dominik Lewicki and Łukasz Bzowski – many of whom now boast awards in national and international composing competitions. Of composition teaching, he said:

I definitely believe that it is impossible to teach composition. You can try to guide, be sensitive to certain things, and above all, try to make sure that this composition adeptly avoids mistakes, does not do unnecessary things, does not waste time on something. I think that certain predispositions must be deep inside us and it is something that is impossible to learn [Pijarowska 2005: 230].

It is worth mentioning that Wichrowski never took a pencil in his hand to remove anything from a student composition. He said: 'I assume that if I change a few notes of their music, the process of thinking will be quite different, in a completely opposite direction. By changing, I take away their authorship' [Pijarowska 2005: 231].

Wichrowski has been a supervisor and an advisor for many master's theses, a supervisor of five doctoral theses, and an advisor of five PhD theses. For a total of 18 years, he was either Dean or Deputy Dean of the Composition, Conducting, Theory of Music and Music Therapy Faculty, combining his administrative and organisational mission with a rich didactic and artistic activity.

* * *

On the artistic map of Poland, and of Lower Silesia in particular, Wichrowski appears as a prominent figure: a pillar of the Wrocław School of Composition and a very active organiser of musical life. Wichrowski's oeuvre, which includes a wide range of genres and forms of instrumental, vocal and vocal-and-instrumental music, has always been very popular in Poland and abroad, and thus the performances

of his works have contributed to the promotion of Wrocław. Keeping in mind the memory of Professor Wichrowski, who passed away on 2 August 2017, is a privilege and duty of both the Faculty and the AMKL. In this way, the community of the Wrocław Academy should contribute to the continuation of research into his life, work and activity.

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SUMMARY

The aim of the paper is on the one hand to bring closer to the reader the life and work of one of the most eminent Wrocław composers – Jan Antoni Wichrowski, and on the other hand to pay tribute to the Artist on the upcoming third anniversary of his

death. On the artistic map of Poland, and in Lower Silesia in particular, Wichrowski appears as a significant figure, a pillar of the Wrocław school of composition and an active organiser of musical life. Wichrowski's compositional output, encompassing a wide range of genres and forms of instrumental, vocal and vocal-and-instrumental music, has always enjoyed great popularity in Poland and abroad, and thus the performances of his works have contributed to the promotion of Wrocław. Pedagogical work was also an important area of the composer's activity. For nearly fifty years he was associated with the Academy of Music in Wrocław, where he taught composition and a number of other classes. He combined his rich artistic and didactic activity with dynamic administrative work, serving for almost 20 years as Dean and Deputy Dean of the Faculty of Composition, Conducting, Theory of Music and Music Therapy, among other things, preparing an appropriate base for adapting the educational structure of to the model used in European Union countries.

Keeping in mind the memory of Professor Wichrowski is a privilege and a duty of our Academy. The author of the paper wishes to promote research on Wichrowski's life, work and activity. Therefore, her article is a contribution to the systematisation and deepening of knowledge about the valuable and interesting achievements of Professor Jan Antoni Wichrowski, an outstanding Wrocław citizen and, above all, a great man.

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Ewa Prawucka

The Karol Lipiński Academy of Music in Wrocław

WŁODZIMIERZ OBIDOWICZ. LIVING WITH PASSION

On 29 June 2016, we paid our last respects to the late Professor Włodzimierz Obidowicz, an outstanding pianist and teacher who had been affiliated with the Academy of Music in Wrocław since 1955 (see Illustration 1). For nearly 30 years he was Head of the Piano Department, and he also held the posts of Deputy Dean of the Instrumental Faculty and Deputy Rector of the Academy. He educated many generations of piano students, but despite being repeatedly awarded and decorated by the highest state authorities, he did not attach much significance to honours and positions. Music was the passion to which he devoted his entire life. This article is an attempt to collect the available information on the Professor, so that the memory of this outstanding artist can live on.

Włodzimierz Obidowicz was born in Kraków on 3 January 1930. His father Jan Obidowicz held the honourable post of the commander of the fire brigade in Kraków, while his mother Stanisława kept house. Włodzimierz had three sisters, Maria, Jadwiga and Barbara, and two brothers, Piotr and Janusz.¹ In this sizeable family, music was an essential element of education. Włodzimierz owed his first contact with the piano to his eldest sister Maria, who was an educated pianist. At

¹ Janusz Obidowicz (b. 1912, d. 1982), a Wrocław-based actor and director [*Janusz...* 2020].

the age of nine, he began to take professional piano lessons at the Władysław Żeleński Music School in Kraków, first with Janina Szymańska, and after 1942 with Kazimierz Krzyształowicz.² After the school was closed by the occupying forces, he continued taking private lessons with Krzyształowicz until 1946. At the time of occupation, he gave his first public performances as part of the underground concert series organised in Kraków. After the war, he attended the Bartłomiej Nowodworski Junior and Senior Secondary School, and in 1947 he began piano studies at the State Higher Music School in Kraków in the class of Karol Klein.³ The new teacher's pianism, and especially his extensive repertoire, fascinated young Obidowicz. He recalled that sometimes after the lessons the students stayed in the class and participated in a kind of listeners' choice concert performed by

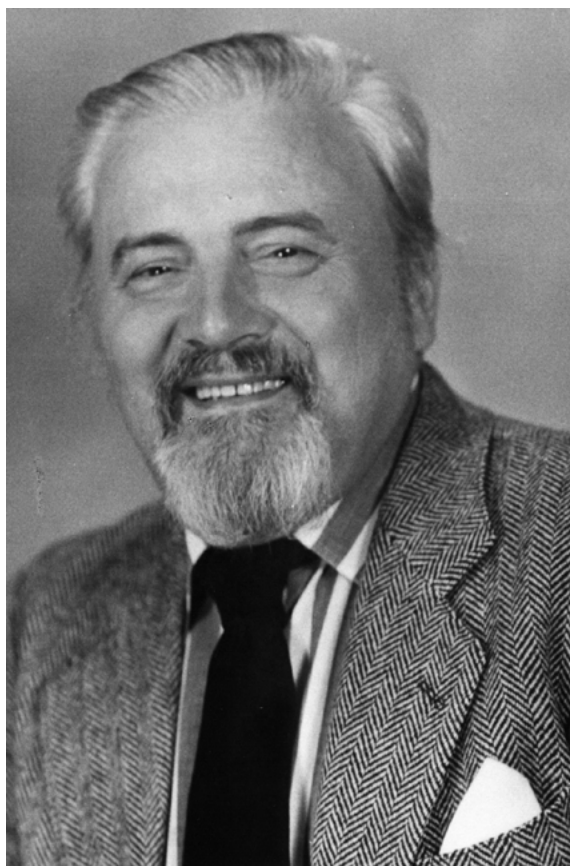


ILLUSTRATION 1. Professor Włodzimierz Obidowicz in the 90s. Photo from the author's collection.

Professor Klein. Those performances aroused the budding artists' admiration for the extensiveness of their teacher's repertoire as well as the high level of his playing. 'As if on cue, he played virtually any literature, and he did it as if he had prepared it for this particular moment. He showed unusual memory and outstanding correlation between thinking and motor apparatus – he had perfect control over everything he did' [Obidowicz 2014].

2 Kazimierz Krzyształowicz (b. 1876, d. 1955 in Kraków), a pianist and student of Jerzy Lalewicz and Ignacy Friedman, director of the Władysław Żeleński Music School in Kraków [Dybowski 2003: 326].

3 Karol Klein (b. 1908 in Kraków, d. 1983 in Tel Aviv), a pianist and teacher, student of Wiktor Łabuński, and then of the famous Isidor Philipp in Paris, and of Ignacy Friedman [Dybowski 2003: 299–301].

These studies marked the start of a period of extensive systematic work for Obidowicz, who saw not only a development in his piano playing, but also his first public achievements. In 1949, Obidowicz was the only piano student from Kraków to take part in the Festival of Artistic Schools in Poznań [Piotrowska 1955: 4]. From 1950, after Klein had left Poland, he continued his studies with Professor Zbigniew Drzewiecki, one of Poland's most distinguished piano teachers.⁴

Obidowicz's first significant success was a victory at the Bach Competition organised at his school (State Higher Music School in Kraków, 1950), followed by the first prize at the All-Poland Bach Competition a few weeks later (Poznań, 1950). Kazimierz Nowowiejski commented on the competition in Poznań in the following way:

Drzewiecki's students played with particular care for maintaining the style, but without monotony. [...] The winner of the first prize, the pianist Włodzimierz Obidowicz, performed the *Chromatic Fantasia and Fugue* with no pedantry, compellingly superimposing shades and colours [Nowowiejski 1971: 209–210].

In 1951 Obidowicz participated in the Bedřich Smetana Competition in Prague; however, this time he had no success.

The years that followed were a time of numerous concerts along with intensive preparation for the 5th International Fryderyk Chopin Piano Competition in Warsaw, which was to take place in February 1955. After a recital at the hall of the State Higher Music School in Kraków, at which the artist presented Fryderyk Chopin's compositions and Maurice Ravel's *Gaspard de la nuit* cycle, a reviewer wrote: 'The high technical and expressive level of the performance was no surprise. Obidowicz is justly counted among our best young pianists who are expected to participate in the next International Chopin Competition' [La 1953: 6].

Several days before the competition, the artist himself commented on his own method of work:

I always start practising with scales. While playing, I try to follow the order set for the competition so as to become psychologically accustomed to the performance procedure. However, since one works most effectively in the early hours, not being affected by tiredness yet, I start every day with a different piece. [...] Only then do I go through the whole programme. What do I particularly focus on? On the balanced sound of the fingers playing the keys; in fact, the sound aspect is what pre-occupies me most [after Dziębowska 1955: 3].

4 Zbigniew Drzewiecki (b. 1890 in Warsaw, d. 1971 in Warsaw), a pianist and teacher; student of, among others, Marie Prentner, Paul de Conne and Heinrich Janoch [Dybowski 2003: 138–141].

Włodzimierz Obidowicz was a member of the nine-man Polish entry, and although he did not have the opportunity to play with an orchestra in the final, his participation in the second round of the competition brought him prestige and popularity. His high artistic level was confirmed a few months later when he won the third prize and bronze medal at the International Piano Competition organised as part of the 5th World Youth and Students Festival (Warsaw, 1955). In the same year, he received a degree with honours in piano performance.

The occupation period in Kraków and underground school activities and concerts, followed then by the beginnings of musical life in post-war Poland, the rebuilding of cultural institutions, the restoration of the Chopin Competition, and Professor Zbigniew Drzewiecki's teachings – all these elements marked an extensive and important fragment of the history of Polish culture which was reflected like in a mirror in Obidowicz's biography. The remaining part of the artist's life, from graduation to his final years, was inextricably linked with Wrocław, and there is no exaggeration in the statement that from the very beginning his presence had a significant influence on the city's cultural life.

In October 1954, at the hall of the Technical University, the Wrocław Symphony Orchestra inaugurated its activity giving a performance with Halina Czerny-Stefańska – and that was when the city's history and the artist's life interweaved once again. Barely a month after that concert, on 26 November 1954, Włodzimierz Obidowicz, as an official Polish participant of the 5th Chopin Competition, performed the *Concerto in E minor*, Op. 11 with the Wrocław Symphony Orchestra, along with a number of Chopin's solo pieces. This performance is likely to have been a contributing factor in the pianist's employment at the State Higher Music School in Wrocław a year later. He remained faithful to the city and to the school for the next 55 years, until the end of his activity. Those years came to a close, as if spanned by a musical bridge, by one last proposal of a Chopin music concert, which unfortunately never happened due to the artist's health condition. It was to have taken place at the lecture hall of the Technical University in Wrocław on 1 October 2015 as part of a Special Concert to mark the 70th anniversary of the National Forum of Music Symphony Orchestra. The concert's location, programme and performers were to have been a reference to the beginnings of the Wrocław Symphony Orchestra.

Employment at the Higher Music School in Wrocław in 1955 opened a new stage in the 25-year-old pianist's life. It was a period of systematic broadening of the repertoire and intensive teaching work. Obidowicz's concert programmes started to include new composers' names and his range of interests broadened to encompass contemporary music. There is no doubt, however, that the performer showed a definite preference for Johann Sebastian Bach's music. Since winning the All-Poland Bach Competition in Poznań, the artist's life had been inextricably linked with that composer.

Obidowicz was considered to be an unquestionable authority on the interpretation of Bach's music: he ran courses and gave lectures around Poland, and for many years he was a juror of the Bach Piano Competition in Gorzów Wielkopolski. In his repertoire, there was a considerable number of Bach's compositions performed on the piano: concertos, preludes and fugues, partitas, toccatas, numerous smaller forms, and many transcriptions produced by Ferruccio Busoni and Ferenc Liszt. Obidowicz frequently included those compositions in his concert programmes, and his particular skills and preference for performing Bach's music are documented by concert reviews.

It turns out that not only Tatiana Nikolayeva can play Bach. On 19 April, a year after Tatiana, Włodzimierz Obidowicz played a recital made up entirely of Bach's music at the Ostrogski Palace in Warsaw. And he achieved a great success. Pure, focused strokes, deep resonant tone, a good leading of the voices, perfect superb technique, lively fast tempos with no unnecessary lengthiness, and strict rhythmic discipline cause Obidowicz's interpretations of Bach's music to flow like a stream – uninterrupted, unrestrained though controlled, overcoming all technical difficulties. His crescendos are particularly masterly – stretching over wide, extensive arcs (e.g. one great crescendo in the fugue from the *Chromatic Fantasia and Fugue*), rising dramatically towards magnificent long-stretched culminations, as the whole structure based on mighty basses seems to burst all the dams of piano matter, fills up all the corners of the hall and captivates the listener completely. Thus it was Busoni's transcriptions of Bach's compositions that came out best in Obidowicz's interpretation, particularly the organ *Tocatta and Fugue in C Major* performed at the end of the recital with great verve, dynamism and momentum, but also with masculine solemnity, maturity and strength (deep bass with coppery resonance) [...]. It was a great artistic experience evoked by an outstanding performance of the unfathomable Bach's music [Jędrzejczak 1972: 14].

In 1969, after the concert at the Wrocław Philharmonic Hall, Tadeusz Natanson wrote: "The two chorales by J.S. Bach were a display of great performing artistry. If one may talk about perfection in music at all, then Włodzimierz Obidowicz's performance of the chorales must be described as perfect!" [Natanson 1969: 4]. An equally positive opinion was expressed by another Wrocław-based composer and music critic, Ryszard Bukowski:

I have always admired Obidowicz for his performance of Bach's music: he can bring out its lyricism, and if need be, he can radically change the mood. [...] The variety of his playing, his concentration ability, and the ease with which he moves from this concentration to passion testify to the performer's great maturity and refinement [Bukowski 1962: 5].

Words of recognition also came from other parts of Poland. In Anna Podkańska's review of the chamber music concert at the Pomeranian Dukes' Castle in Szczecin, we can read the following: '[...] I mean here the outstanding pianist Włodzimierz Obidowicz. In my opinion, he is one of the best performers of Fryderyk Chopin's works in our country; as for Johann Sebastian Bach, I have yet to find a greater performer of his music among Polish pianists' [Podkańska 1975].

It would be, however, a serious misunderstanding to suggest that Obidowicz's artistic activity was limited only to the performance of Bach's works. His rich concert repertoire included all the classics of piano literature. Even taking into account only concertos with an orchestra (performances that are confirmed by surviving concert programmes), apart from Bach's compositions one would have to mention those by Ludwig van Beethoven, Fryderyk Chopin, Ferenc Liszt, Johannes Brahms, Maurice Ravel, Ignacy Jan Paderewski, Sergei Rachmaninov, Sergei Prokofiev and George Gershwin. The programmes of his solo recitals were arranged with great care and included pieces with no lesser range of pianistic challenges. One may find there truly impressive repertoire combinations that only a truly experienced and skilful artist could face up to. For example, the programme of the recital played on 10 September 1973 at the 7th Festival of Polish Piano Music included: *Sonata in E-flat major*, Hob. XVI: 52 by Joseph Haydn, *Sonata in C minor*, Op. 111 by Ludwig van Beethoven, *Sonata in B minor*, Op. 58 by Fryderyk Chopin, and *Sonata*, Op. 83, No. 7 by Sergei Prokofiev. At another concert, which was held at the Pomeranian Dukes' Castle in Szczecin on 8 November 1987, the pianist presented *Sonata in B-flat major*, Op. Posth. by Franz Schubert alongside *Sonata in B-flat minor*, Op. 35, *Prelude in C-sharp minor*, Op. 45, and *Andante Spianato* and *Grande Polonaise in E-flat major*, Op. 22 by Fryderyk Chopin, as well as one of the most difficult compositions in piano literature – the *Gaspard de la nuit* cycle by Maurice Ravel. These were followed by a miniature from the *Images* cycle by Claude Debussy and Johann Sebastian Bach's organ chorale, played as encores. One can be certain that the artistic level of the performance matched the demands of the programme, as after the concert Roman Kraszewski wrote:

The performance of Maurice Ravel's *Gaspard de la nuit* cycle deserves the highest praise. Here the artist, apart from giving a display of technical skills, also successfully demonstrated his sensitivity to timbre, evoking a mood of eeriness that matched the subject matter of the composition, especially in the second piece of the cycle entitled *Le Gibet* [A gibbet]. Despite the late hour, the listeners, enchanted with Obidowicz's artistry, persuaded him to play encores [...], in which the artist proved his top class once again [Kraszewski 1987].

An equally enthusiastic opinion about the same concert was expressed by Bogusław Rottermund:

In the famous *Sonata in B-flat minor*, Op. 35 by Chopin, which was performed after the interval, Włodzimierz Obidowicz highlighted the epic panache and dramatic tension. The exuberance and very fast tempo in the first movement, the impetuosity of the second movement (scherzo), the brilliant command of cantilena lines in *Marcia funebre* (with a non-stereotypical, long use of the right pedal sustaining bass tones of the 'death knell'), and finally the *Finale* – the touchstone of piano technical skills – made this played-out piece sound 'fresh' [Rottermund 1987: 8].

The artist's concert repertoire was complemented by the piano works of Fryderyk Chopin, Johannes Brahms (e.g. *Sonata in F minor*, Op. 5), Karol Szymanowski (*Masques*, Op. 34, mazurkas), Claude Debussy (*Images*), Wolfgang Amadeus Mozart and many others. Contemporary music was less frequently performed by Obidowicz, and such compositions as *Sonatina* by Leszek Wiśłocki (performed at the Festival of the Composers of Western Lands in Wrocław in 1963), *Funerailles* for piano and orchestra by Jadwiga Szajna-Lewandowska (premiered in Wrocław in 1973) or *Five Preludes* by Andrzej Cwojdzński (Ślupsk, 1989) scarcely appeared in his concert programmes. The available sources do not provide any information about chamber music performances, but it is possible that such events also took place. An interesting element of the pianist's image is the fact that in his youth he had been a keen jazzman. This information comes from Professor Zbigniew Drzewiecki himself [Radliński 1967: 97] and has been confirmed by memories of Obidowicz's friends from his early years. This might explain how George Gershwin's *Rhapsody in Blue* found a place between Bach's and Chopin's compositions in Obidowicz's concert repertoire. It was played, among others, at the concert with the Philharmonic Orchestra in Zielona Góra on 5 October 1962.

And what have the critics written about those performances of non-Bach repertoire over the years?

- **1957** – '[...] At the last recital, the pianist captivated the audience with terrific, rippling sound in Chopin's *Etude in A minor* and with unexpected verve in *Polonaise in F-sharp minor*. He also moved everyone with his beautiful command of cantilena lines in *Nocturne in E-flat major*. Obidowicz not only plays increasingly well in terms of musicality and technical skills, but he also plays with wisdom. His spontaneity is controlled and kept within appropriate boundaries by reason' [Kofin 1957: 3].
- **1970** – Tadeusz Natanson about the performance of *Rhapsody on a Theme of Paganini* by Sergei Rachmaninov: 'He presented beautiful sound and brilliant technique, as well as very musical and intelligent conception' [Natanson 1970: 4], and Ewa Kofin about the same concert: 'He played confidently, in tune, with deep, rippling tone' [Kofin 1970].
- **1976** – Jan Popis about the performance of Fryderyk Chopin's *Sonata in B minor*, Op. 58 at the 31st International Piano Festival in Duszniki-Zdrój:

'It was worth listening to this interpretation which made creative references to the great tradition of performing Chopin's music. I think I will not be mistaken if I say this was one of the best performances of *Sonata in B minor* one could currently listen to on our stages' [Popis 1976: 7].

- **1987** – Bolesław Banaś after the concert at the Philharmonic Hall in Opole on 11 September: 'Then we listened to *Polish Fantasy*, Op. 19 for piano and orchestra by Ignacy Jan Paderewski. Włodzimierz Obidowicz was the soloist. [...] He played his part with bravura: the lyrical fragments were performed with soft, emotionally saturated sound, while in technical sections he was precise, playing with panache and powerful strokes that emphasised the rhythmical aspect. [...] As an encore Obidowicz played a piece from the second cycle of *Images* by Claude Debussy: this impressionistic work sounded enchantingly beautiful' [Banaś 1987].

Two events had an undeniable influence on the development of Obidowicz's career as a pianist: the above-mentioned Bach Competition in Poznań and the participation in the second of the three rounds of the 5th Chopin Competition in 1955. The competition in Warsaw brought him considerable popularity at the time – however, although it was a great success for the young pianist, it also marked him out, especially in his later years, as the one 'who had been eliminated'. 'Even in an average listener's consciousness Polish pianists are divided into two groups: laureates of the Chopin Competition and all the others. The pride of our country [...] leaves its mark on native performers' [Mirecka 1989: 8]. This opinion was relevant then and probably still is today. Although the artist gave numerous concerts in Poland and abroad, his career may well have developed differently, gathered greater momentum and brought him international recognition if his performance at the Chopin Competition had been crowned with a prize. Clearly, however, he was destined to follow his own individual – though maybe not so spectacular – artistic path. Particularly important on this path was the Festival of Polish Piano Music in Słupsk, at which in the 1970s Obidowicz was in a sense rediscovered by Polish culture. He became appreciated, even loved, having won favour with the audience, the critics and organisers since the first recital in 1971. Over subsequent years (1973, 1975, 1980, 1984, 1985, 1989 and 1994), he regularly gave concerts and recitals in the festival. Every year he was invited to be a member of the Programme Council of the Polish Piano Music Festival and to sit on the jury of the Stage of the Young, one of the most important events promoting young Polish pianists. On 7 September 1975, he inaugurated the 9th Festival, playing three concerts during one evening.

In Bach's *Piano Concertos in D minor* and *F minor*, he demonstrated beautiful playing in style and with a focus on the musical values of those great works [...], while in Liszt's *Concerto in E-flat major*, as a soloist he dazzled the audience with the temperament that this work calls for, the piano sounded more full and rich [...],

the musical and virtuosic values of the composition were emphasised with great refinement and pianistic panache [Rozbicki 1975: 6].

The pianist's performances guaranteed strong artistic interpretations, huge audiences and critics' positive opinions. His concerts in Słupsk were described in the following way: 'Włodzimierz Obidowicz gave a splendid recital [...], he won the listeners over with his Gould-like interpretation of Bach's *Partita in D major* and his beautiful performance of the entire cycle of *Images*' [Kański 1980: 10].

Here is the comment on the performance of Ignacy Jan Paderewski's *Polish Fantasy* at the inaugural concert of the 19th Festival of Polish Piano Music in 1985: 'Włodzimierz Obidowicz played it with great emotional involvement, emphasising the internal cohesion of this music, despite its thematic diversity, and at the same time beautifully demonstrating the virtuosic and timbral charm of this work, which is so Polish and so unique' [Rozbicki 1985: 4].

Obidowicz was not just listened to on stage, but also behind the scenes at the festival, where his great knowledge and erudition won him respect and recognition. He was also the one who managed to get the organisers out of trouble at a critical moment when, in 1984, he came to a concert as a listener and within 15 minutes he agreed to substitute, together with Professor Andrzej Jasiński, for an indisposed performer. This event has become one of the festival's legends:

Once again, he proved his class as an unequalled performer of Bach's music, but he also showed no lesser technical skills and artistic maturity in Schubert's *Sonata in B major* and Chopin's pieces, which he played ad hoc, unexpectedly standing in for another performer. As a result, he became a star of this year's Festival [Mirecka 1984: 9].

In documenting Włodzimierz Obidowicz's artistic activity, one should also refer to the recordings preserved in the Archives of the Polish Radio (although they are unfortunately quite sparse). They mostly come from the years 1958–1963, and their audio quality, especially in the case of the oldest recordings, leaves a lot to be desired. They include compositions by Johann Sebastian Bach, Ludwig van Beethoven (*Sonata in C minor*, Op. 111) and Robert Schumann (two miniatures) recorded at the Polish Radio Studio in Warsaw in the years 1958–1959. There is also a recording of his performance at the Festival of the Composers of the Western Lands in Wrocław in 1963 (*Sonatina* by Leszek Wiśłocki and *Sonata No. 7* by Sergei Prokofiev). Two recordings were made during recitals played at the Chopin Festivals in Duszniki-Zdrój (1976 and 1981), and they include compositions by Johann Sebastian Bach, Fryderyk Chopin and Claude Debussy. The recording of *Funeralles* by Jadwiga Szajna-Lewandowska was also made during a concert, at which the work was premiered with an orchestra (Wrocław Philharmonic Hall, 1972).

Among later studio recordings we can only find the Warsaw session of 20 September 1975, which includes a 40-minute programme of Bach's compositions (*Tocatta in C minor*, *Partita in B minor* and two organ chorales arranged by Ferruccio Busoni), and the Wrocław session from October 1969, during which Bach's five *Choral Preludes* and Debussy's second cycle of *Images* were recorded on tape. Three of Debussy's *Images* were recorded again on 8 January 1972, this time using a stereo system. The only composition that was released on a record was Chopin's *Etude in E-flat major*, Op. 10, in an archival recording of the performance at the 5th International Chopin Competition ('Muza', Warsaw, 1955).

It seems that the teaching work undertaken by Obidowicz at the State Higher Music School in Wrocław was a fully conscious decision. In an interview given in October 1955, he said: 'I think every musician should also teach, as then they learn various approaches to music, various interpretations, from which they themselves benefit a lot' [after ZOF 1955]. Although combining intense concert activity with teaching certainly was not easy and the teaching work did not always bring expected results, the idea of supporting others in their artistic aspirations and searching with them for the right path fascinated Professor Obidowicz until his last days. His artistic experience enriched his teaching, and his reputation as an excellent pianist drew talented young people from around Poland to Wrocław even in the early years (see Illustration 2).

In his piano education, Obidowicz was fortunate to have outstanding teachers. Both Karol Klein and, most of all, Zbigniew Drzewiecki had a great influence on his piano playing, which he repeatedly emphasised. Reviewing Obidowicz's concert performances, critics highlighted the musical intelligence that was 'audible' in his playing, his thorough knowledge of the pieces performed and the lack of any flashiness, emotional exaggeration or mannerisms. Those were also the values he instilled in his students, and his work on a given composition and its interpretation was based on structural principles and a search for the composer's original intentions. In this kind of attitude, one can easily notice connections with Professor Drzewiecki's teaching. To what extent was Obidowicz a continuator of his master?

In his own teaching work, he used various methods, constantly searching for the best ones. He was of the opinion that 'a teacher's task is to teach a student how to work on a piece of music and how to understand the music they are working on, and to provide them with the knowledge and the tools that would enable them to "decode" music, to understand it and work on it, to express themselves in music and to show their individuality' [Obidowicz 2014].

His teaching certainly evolved as he gained experience and educated his subsequent students, but some of its elements remained constant and dominant. One of these was his care for respecting the original musical text. This seemingly rather obvious obligation to execute the text faithfully had a deeper meaning for the Professor, who also searched for the idea or the musical vision hidden in the score



ILLUSTRATION 2. Włodzimierz Obidowicz performed until the last years of his life. In the picture is the Professor's jubilee recital at the Wrocław Philharmonic on 9 January 2010. Photo by Bogusław Beszlej.

and then executed this vision on the piano, inspiring others to carry out their own explorations.

Some particularly important words were said during the Professor's classes. The most frequently repeated – and maybe even the most important one – was the word 'Listen!' used in all possible forms. The Professor taught his students to distinguish between passive and active listening. We learnt to listen to a sound while it lasted, to hear one sound changing to another, to listen for a precise execution of rhythm and for harmonic relationships. It was not enough to just 'listen' when playing – it was something that had to be developed and painstakingly practised.

Another important expression used during the classes was the word 'pulse', understood as the natural rhythm of music – its heartbeat rather than anything to do with a metronome. Such a healthy pulse was a distinctive feature of the Professor's interpretations of Bach's music.

The characteristics that the Professor valued in a performer included 'a well-organised mind', knowledge of the texture of a given piece and a consciously planned playing tempo. The repertoire that a student worked on during a lesson had to be

played from memory, which the Professor easily enforced by snatching the sheet music from the music stand. In polyphonic compositions (e.g. in Bach's fugues) he demanded that the students learn all the voices separately by heart, ensuring in this way that they would be aware of the individual parts when performing. 'Memorising consists of remembering, and the starting point is the way one perceives the material that is to be memorised. You should start with synthesis and then conduct analysis – this is how things should be memorised: a detail should be remembered as part of a larger whole.' The Professor claimed that 'composing as imagination training is very important for a performer. It forces them to translate what they hear internally to music notation, it requires awareness of pitch, duration, articulation, timbre, tempo, and rhythm' [Obidowicz 2014].

Such an attitude to music – reflexive rather than intuitive – was characteristic not only of his performance practice but also of his statements on music. Recalling his student years, he devoted a long paragraph to Professor Drzewiecki's verbal remarks:

His informed opinion had nothing to do with generalised quasi-criteria such as the 'I don't like it' sort of remark [...], it was based on perfect knowledge of the musical text and the most broadly understood problems of its execution. [...] His awareness of the value of words, rich vocabulary and precision in its use inspired us to look for the right words and to verbalise concepts that fell outside any definition [Obidowicz 1998: 116–117].

Those were the principles that Włodzimierz Obidowicz always followed, supporting even his short and unofficial opinions with substantiated arguments.

'Sort it out in your hand' – this is what the Professor often said. Although he had natural freedom within his hand movements, throughout his whole life he intensively searched for the best technique of playing the piano, and even more so for the best way to share his ideas with students. In this regard he showed great consistency and methodical patience, calmly and unhurriedly ensuring that students followed his instructions regarding the desired movements of the hand on the keyboard. Sometimes he complained that a student lacked perseverance in penetrating an issue and that they expected that one hint was going to solve the problem. He thought that self-learning was a particularly important element of a performer's work, and in this regard he stressed the significance of public performances. 'A performer develops best and most efficiently on stage, because then they self-evaluate themselves more objectively, they can hear everything, possibly even more critically than others' [Obidowicz 2014].

He was an indefatigable teacher who could not reconcile himself to the thought that the knowledge and experience he had built up over dozens of years would vanish with him.

His reputation stemmed not only from his competence and artistic talent but also from his personality, as everyone who ever met him unanimously agreed. During classes, he showed exceptional composure and never raised his voice. He was fully involved in his work, paying no heed to time, and the only thing he openly did not tolerate was absence at lessons. In personal contacts, depending on the closeness of the relationship, he was a great friend, sometimes a good partner, and sometimes an understanding father. For many of us he was treated as a family member, but he never started up his own family. Often invited by students and friends to various events, he was the life and soul of a party, and this image of a cheerful person with an incredible sense of humour is preserved in the memories of his former students, who still remember the 1950s, as well as the next generations of graduates.

He liked refined humour balancing on the edge of surrealism and was fascinated by the oniric and absurd poetry of Henri Michaux and by Witkacy's eccentric disavowal of stereotypes. He set intellectual traps for us, making unconventional statements with a serious look on his face and observing our reactions. As a person who read a lot of literature, he encouraged us to do the same. He shaped our characters discreetly and as if unintentionally, without the use of such expressions as 'you have to' or 'you should'. It was with great enthusiasm that he followed all manifestations of musical life; outside of the piano world, he directed particular attention to vocal art. He held up some artists as models and compared them, building a good knowledge of archival performances by long-gone musicians as well as the latest 'revelations' in the piano world.

Our comprehensive development was also stimulated by the discussions with the Professor on the subjects of literature, the history of piano music development, piano technique and the great piano virtuosos whose playing inspired subsequent generations of young musicians, such as: Vladimir Horowitz, Artur Schnabel, Maurizio Pollini, Arturo Benedetti [Zarębińska 2020].

Włodzimierz Obidowicz was held in high esteem and respected not only in the musical circles of Wrocław. For several dozen years, as a juror of the most important piano competitions in Poland, he had an influence on the promotion of young artists. This involvement in judging committees started with the aforementioned Stage of the Young at the Festival of Polish Piano Music in Słupsk and then continued with repeated participation at Competitions for Artistic Scholarship of the Fryderyk Chopin Society in Warsaw. He was also a member of the jury at such competitions as the Ignacy Jan Paderewski Competition in Bydgoszcz, the Karol Szymanowski Competition in Łódź, the Ferenc Liszt Competition in Wrocław, and the Fryderyk Chopin Competition in Göttingen. In 1973 Obidowicz was invited to participate in the examination board at the Royal Conservatory of Brussels.

During the 55 years of his work at the Academy of Music in Wrocław, he educated around 70 students. Many of them, including the Rector Prof. Grzegorz Kurzyński first and foremost, now make up the teaching staff of the Wrocław Academy and actively participate in its musical life. Between them one can mention following persons (in order by date of graduation): Anna Kierska (1962), Juliusz Adamowski (1963), Joanna Łada-Gębska (1968), Zbigniew Faryniarz (1972), Grzegorz Kurzyński (1972), Grażyna Pogorzały-Perkal (1973), Zdzisława Rychlewska (1974), Andrzej Głosz (1975), Małgorzata Jaworska (1975), Grażyna Bożek-Wota (1979), Bogusława Porębska (1982), Ewa Prawucka (1983), Jan Kubica (1985), Joanna Litwin-Fenc (1987), Marzena Szczepańska-Butler (1987), Małgorzata Chronowska (1988), Marek Werpulewski (1989), Magdalena Jaszczak (1991), Michał Szczepański (1997), Witold Janusz (1998), Barbara Sas (2003) and Justyna Skoczek (2003).

Professor Obidowicz gave lectures and ran courses around Poland, and he was a reviewer of several dozen doctoral and habilitation procedures. In the years 1972 to 2001 he was Head of the Piano Department, he also held the positions of Deputy Dean of the Instrumental Faculty (1968–1972), Deputy Rector (1984–1987) and member of the Board of Higher Artistic Education (1988–1991). In 1983 he was granted the title of full professor. He was the initiator and, for 27 years, the artistic director of Piano Master Courses in Duszniki-Zdrój, as well as one of the founders of the Ferenc Liszt Society in Wrocław. For his outstanding artistic and teaching achievements he was decorated with the Knight's Cross of the Order of Polonia Restituta (1985), the Silver Medal for Merit to Culture – Gloria Artis (2009), the Golden and Silver Cross of Merit, and the Medal of the Commission of National Education. He was also repeatedly honoured with individual first- and second-level awards of the Minister of Culture and Art, and in 1983 he received the Award of the City of Wrocław.

On 11 June 2018, the Karol Lipiński Academy of Music in Wrocław commemorated Professor Obidowicz by naming one of the school halls after him.

As a pianist, teacher and man he was a harmonious personality who will always be remembered. We are left with his recordings, memories and the difficult task of passing his acquired knowledge down to the next generations of young artists.

This article is based on press materials, concert programmes, recordings, the author's memories, and, most of all, on numerous inspiring discussions with Professor Włodzimierz Obidowicz's former students and friends, to whom I hereby express my special thanks.

I would like to thank the Professor's family who allowed me to research the artist's home archives. I am also grateful to Jerzy Owczarż for the access to his recording of the Professor's statements.

Ewa Prawucka

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SUMMARY

The author of the article is a graduate of the Karol Lipiński Music Academy in Wrocław in the class of the distinguished piano professor Włodzimierz Obidowicz. The text is based on her own and other pianists' recollections, published reviews and articles, as well as available recordings. The aim is to preserve for future generations the memory of the professor, who passed away in 2016. The study focuses on his personality, working style, teaching methods, achievements, and his

personal recipe for success. It documents the professor's remarkable influence on local musical life.

Włodzimierz Obidowicz was an outstanding pianist, a respected teacher and a professor at the Karol Lipiński Music Academy in Wrocław. He began teaching at this institution in 1955. During the 55 years of his career, Professor Obidowicz taught dozens of pianists. About 70 pianists graduated from his class. During that time, he was actively lecturing, conducting masterclasses, and was also active as a concert pianist, both nationally and internationally. As a performer, he had a very impressive amount of repertoire under his fingers. Critics particularly valued his remarkable interpretations of Johann Sebastian Bach's music. To honour his memory, in 2017 one of the school halls at the Karol Lipiński Music Academy in Wrocław was named after Professor Włodzimierz Obidowicz.

EWA PRAWUCKA

Habilitated Doctor, a graduate of the Karol Lipiński Music Academy in Wrocław in the class of Professor Włodzimierz Obidowicz. She is primarily active as a collaborative pianist and in this role she can be frequently heard at concerts, music courses, competitions and festivals, nationally and internationally. She served as a pianist/collaborator in seven successful doctoral and habilitation defences. In the years 1992–1995 she was the harpsichordist in the Wrocław Chamber Orchestra 'Leopoldinum'. In 2001 she joined the Wrocław early music ensemble 'Arts Cantus', in which she plays portable organ. As a member of this ensemble, she performed in several locations in Poland, including the Witold Lutosławski Polish Radio Concert Hall and the National Philharmonic Hall in Warsaw, as well as internationally, in Germany, France, Belgium, Austria, Italy, the Czech Republic and Slovakia. As a member of the ensemble, she contributed to nine CD recordings. Ewa Prawucka is an Associate Professor in the Instrumental Music Department at the Karol Lipiński Academy of Music in Wrocław, where she teaches collaborative piano.



Grażyna Bożek-Wota

The Karol Lipiński Academy of Music in Wrocław

THE CHAIR OF CHAMBER MUSIC AT THE KAROL LIPIŃSKI ACADEMY OF MUSIC IN WROCŁAW FROM 1972 TO 2020: HISTORY, FIGURES AND TRENDS

The Chair of Chamber Music¹ was established at the Karol Lipiński Academy of Music in Wrocław on 1 October 1972. According to documents held by the Academy's Archives [*Wykaz...* 2020], the Chair of Chamber Music functioned until 1983/1984. Its heads were:

Doc. Teresa Rzepecka	1 October 1972 – 30 August 1975
Doc. Jan Marynowski (acting head)	1 April 1975 – 30 September 1978
Doc. Urszula Krysta	1 September 1978 – 31 August 1981
Sen. Lect. Jan Michalski	1 October 1981 – 31 August 1984
Doc. Andrzej Głusz	1 October 1984 – 31 August 1988

In the years 1978–1990, all chamber music pianists/accompanists joined the Chair of Piano and Accompaniment which was headed by Włodzimierz Obidowicz,

¹ The article presents the make-up of the Chair as of 30 June 2020.

a doyen of Polish piano music and teacher of many generations of pianists. The Chair of Chamber Music resumed its activity in 1990. Since the restart of the Chair's functioning the following people served as its head [Wykaz...2020]:

Prof. Wilhelm Krzystek	1 October 1990 – 31 August 1991
Prof. Dr Hab. Alicja Faryniarz (acting head)	1 November 1991 – 31 August 1992
Prof. Czesław Klonowski	1 October 1992 – 30 June 1993
Prof. Mieczysław Stachura	1 October 1993 – 30 August 1996
Prof. Dr Hab. Alicja Faryniarz	1 September 1996 – 31 August 2005
Prof. Grażyna Bożek-Wota	1 September 2005 – 31 August 2020

The Chair consists of chamber music pianists – the so-called accompanists – who are employed at the Instrumental and Vocal Faculties. The Table presented below shows the make-up of the Chair in the period from 2005 to 2020 (see Table 1). The list of members of the Chair of Chamber Music is available on the website of the Karol Lipiński Academy of Music in Wrocław [Katedra... 2020]. It has, however, been included here in the form presented below in order to show the process by which members obtained their cumulative academic titles and positions during the time when the Chair was headed by Grażyna Bożek-Wota.

TABLE 1. The make-up of the Chair of Chamber Music during Prof. Grażyna Bożek-Wota's term as the head in the years 2005–2020 (as of 30 June 2020)²

NAME	POSITION / ACADEMIC TITLE	
	2005	2020
HEAD		
Grażyna Bożek-Wota	Prof.	Prof. Dr Hab., Full Professor
MEMBERS		
Alicja Faryniarz	Prof. Dr Hab.	retired
Helena Furmanowicz-Kurzyńska	Prof. AMKL	Prof. Dr Hab.
Ewa Prawucka	Prof. AMKL	Dr Hab., Assoc. Prof.
Anna Przyjemská-Śpiewak	Prof. AMKL	Dr Hab., Assoc. Prof.

2 The academic titles and positions are given according to the system and nomenclature specific to music academies in Poland (Prof. – Professor; Dr – Doctor; Dr Hab. – Doctor Habilitated; Prof. AMKL – Professor of the Karol Lipiński Academy of Music in Wrocław; Assoc. Prof. – Associate Professor; Doc. – Docent; Assist. Prof. – Assistant Professor; Assist. Prof. with 2nd-level qualif. – Assistant Professor with second-level qualifications; Sen. Lect. – Senior Lecturer; Lect. – Lecturer; Sen. Lect. with 1st-level qualif. – Senior Lecturer with first-level qualifications).

NAME	POSITION / ACADEMIC TITLE	
	2005	2020
Magdalena Blum	Dr Hab., Assist. Prof.	Prof. Dr Hab.
Anna Gągola	Dr Hab., Assist. Prof.	Dr Hab., Assoc. Prof.
Barbara Orłukowicz	Assist. Prof. with 2nd-level qualif.	Dr Hab., Assoc. Prof.
Mirosław Gąsieniec	Sen. Lect. with 1st-level qualif.	Dr Hab., Assist. Prof.
Małgorzata Jaworska	Sen. Lect. with 1st-level qualif.	Dr, Sen. Lect.
Katarzyna Kluczevska	Dr, Sen. Lect.	Dr, Sen. Lect.
Joanna Litwin-Fenc	Sen. Lect. with 1st-level qualif.	Dr Hab.
Renata Mieszkieńo	Sen. Lect. with 1st-level qualif.	Dr, Sen. Lect.
Beata Paszko	Sen. Lect. with 1st-level qualif.	Dr, Sen. Lect.
Anna Rutkowska-Schock	Dr, Sen. Lect.	Dr Hab., Assoc. Prof.
Teresa Woronko	Sen. Lect. with 1st-level qualif.	Dr, Sen. Lect.
Anna Danielewicz	Sen. Lect.	retired
Małgorzata Habrowska	Sen. Lect.	retired
Witold Janusz	Sen. Lect.	Dr
Maria Kokotajto	Sen. Lect.	retired
Marek Werpulewski	Sen. Lect.	Dr Hab.
Alina Wojtowicz	Sen. Lect.	Sen. Lect.
Adam Jezierzański	Lect.	Sen. Lect.
Alina Kierblewska-Januszkiewicz	Lect.	Sen. Lect.
Aleksandra Orłukowicz	Lect.	Sen. Lect.
Anna Otwinowska-Płaza	Lect.	no longer employed
Ekaterina Ounterberguer	Lect.	Sen. Lect.
Julita Przybylska-Nowak	Lect.	Dr Hab.
Justyna Skoczek	Lect.	Dr, Assist. Prof.
Monika Kruk	employed since 2013 Lect.	Dr, Lect.
Monika Hanus	employed since 2015 Lect.	Dr, Lect.

The members of the Chair conduct classes called ‘work with a pianist’ during which they accompany student instrumentalists, work as vocal coaches, and also participate in classes led by the main instrumental teachers. Moreover, the Chair members who are also senior academic staff members teach curriculum subjects related to their field of expertise at both Faculties. At the Instrumental Faculty, these include chamber ensembles for pianists and students of other instruments. At the bachelor’s level students are taught for four terms, and at the master’s level – depending on their profile – either for four terms in the case of chamber performance or chamber and orchestral performance, or for two terms in the case of solo performance. For pianists, another core subject is accompaniment with sight reading, which they study for four terms at bachelor’s level, and at the master’s level – depending on the chosen profile – for four terms in the case of chamber music and for two terms in the case of solo performance. The remaining two terms are spent working with the main subject teacher on piano solo repertoire for the diploma examination. The two above-mentioned types of course culminate in a special diploma concert, which usually takes the form of a particularly celebratory event that attracts a huge audience. In the case of the chamber music profile, the programme of the final master’s degree exam includes a large sonata-form work performed with an instrumentalist, a cycle or selection of stylistically varied songs by different composers, a virtuoso piece with accompaniment from a pianist, and a chamber ensemble piece played in its entirety. At the Vocal Faculty, in turn, senior staff members of the Chair supervise vocal-and-instrumental ensembles. The Chair of Chamber Music also invites members of other Instrumental Faculty Chairs who conduct chamber ensemble classes to collaborate in the Chair’s activities.

The members of the Chamber Music Chair participate in the majority of academic concerts, performing with students (during recitals, Chair and class concerts and various chamber music presentations) as well as with the Academy’s teachers – both instrumentalists and vocalists. These performances are held at the Academy itself, on different stages around Wrocław, and at other music centres. Some of these events are organised independently by the Chair or in collaboration with the Academy’s other Chairs or Departments. Among them the following thematic concerts deserve to be mentioned:

- ‘Schubertiada’: four concerts of instrumental and vocal-and-instrumental chamber works by Franz Schubert (1997/1998; in collaboration with the Chair of Vocal Music and the Chair of String Instruments);
- ‘Chopin – A Chamber Musician’: two concerts of Fryderyk Chopin’s songs and chamber music (1999 – the Chopin Year; in collaboration with the above-mentioned Chairs);
- ‘BACH 2000’: a concert of the Leipzig Cantor’s chamber works (2000 – the Bach Year; in collaboration with the Chair of String Instruments);
- ‘Paderewski in Wrocław’: a concert commemorating the composer, his connections with our city, and his performance in Wrocław in 1901 (2001; in

collaboration with the Chair of Vocal Music and the Chair of String Instruments);

- 'A Tribute to Karol Szymanowski': a presentation of the composer's chamber works and songs (2007 – the Karol Szymanowski Year; in collaboration with the above-mentioned Chairs);
- 'Polish Song of the 19th and 20th Centuries': a concert (2007; in collaboration with the Chair of Vocal Music);
- American Music Festival, organised with grandeur and headed by Anna Rutkowska-Schock, a member of the Chair (2007);³
- Chamber Music Festival initiated by Ewa Prawucka (2012);
- 'The Faces of European Music' concert series (in collaboration with all the Chairs of The Karol Lipiński Academy of Music in Wrocław), initiated and coordinated by Grażyna Bożek-Wota [Grażyna Bożek-Wota's... 2020];
- PIANO+ chamber music concerts, also initiated by Ewa Prawucka (in collaboration with the Chairs of String Instruments, Vocal Music, Piano, and Wind Instruments) [Ewa Prawucka's... 2020];
- 'Santa Claus's Surprises' concerts (with the participation of children and young people from all the music schools in Wrocław, showing the integration of Wrocław's musical circles) [Grażyna Bożek-Wota's... 2020].

In 2008, as part of the celebration of the 60th anniversary of the Academy in Wrocław, the Chamber Music Chair prepared four chamber music concerts in the Theatre Hall. Two of these were performed by, among others, the Academy's teachers, and the other two by student chamber ensembles.

An event that drew great attention in our academic circles marked the 60th anniversary of the late Professor Włodzimierz Obidowicz's artistic and teaching work in 2010. Nearly all of the Professor's former students participated in that project. The concert programme included compositions for two, three and four pianos, as well as for four, six and even sixteen hands, so that almost all the students could take part in the performance. The concert featured rarely performed pieces that provided a huge amount of enjoyment for performers and listeners alike.

Chamber music pianists also participate in many concerts organised by other academic units. Particularly worthy of mention is the Music Tuesdays series, which enjoys long-standing recognition and includes a project called Chamber Music Stage, and a slightly newer series called The Academy at the Philharmonic Hall, which attracts a large audience of dedicated music enthusiasts. The members of the Chamber Music Chair also take part in concerts beyond the Academy, accompanying academic teachers of the Instrumental and Vocal Faculties on various stages in Wrocław – for example at the National Forum of Music Concert Hall,

3 Posters of these concerts are available at the Office for Promotion and Events [Archives... 2020].

the University of Wrocław Concert Hall (the so-called Oratorium Marianum), the Leopoldine Hall at the University of Wrocław and the Music and Literature Club – and during important music events such as the Festival of Polish Contemporary Music ‘Musica Polonica Nova’, the ‘EuroSilesia’ International Music Festival or the Chopin Forum. They also perform together during concerts held as part of significant scholarly events organised in Wrocław, such as the Lower Silesian Festival of Science, the celebration of the Wrocław University of Science and Technology Day or the Polish Astronomical Society meetings.

Another type of activity that the Chair is involved with is concerts of student chamber ensembles organised by the Chair members as part of the chamber ensemble course. These music groups have numerous opportunities to give performances in different parts of Wrocław, such as at the Karol Lipiński Academy of Music, the Music and Literature Club, the Wrocław Military Museum (the so-called City Arsenal) and the Royal Chamber Hall in the Museum of Bourgeois Art in Wrocław Old Town, as well as at other stages around the Lower Silesian region: at the Four Muses Parlour in Oborniki Śląskie, the Centre for Culture in Świdnica, Piast Castle in Brzeg, Krasków Palace and Książ Castle. For many years, the Chair of Chamber Music has also organised exchange concerts with partner music academies in Poland, for example in Poznań, Łódź, Kraków and Warsaw, as well as with foreign universities in Münster (2006) and Ostrava (2006, 2007 and 2008). These concerts have been performed by students and teachers [Archives of the Office... 2020].

The members of the Chamber Music Chair also undertake their own artistic activities related to events at the Academy and beyond it. Here it is worth mentioning their solo performances with the Academic Symphony Orchestra at Wrocław Philharmonic Hall. During the last ten years, such concerts have been given by Grażyna Bożek-Wota, who played Maurice Ravel’s *Piano Concerto in G Major* (2003) and – together with violinist Jacek Ropski and cellist Marcin Misiak – Ludwig van Beethoven’s *Triple Concerto in C Major*, Op. 56 for piano, violin and cello (2005); and by Ewa Prawucka and Anna Gağola, who performed Francis Poulenc’s *Concerto for Two Pianos in D Minor* (2006) [Archives of the Office... 2020]. The Chair members’ activities outside the Wrocław Academy setting consist of solo concerts as well as ensemble performances, as many of them belong to or collaborate with various chamber music groups. For example, Ewa Prawucka permanently collaborates with the Ars Cantus early music ensemble, in which she plays the positive organ part, participating in concerts around Poland and abroad and also in recordings [Ewa Prawucka’s... 2020]. Many of the chamber musicians are invited to perform on various stages in Poland and abroad, where they give concerts and participate in festivals and competitions. Among them, one should mention Magdalena Blum, who has performed as a soloist and chamber musician at Austrian festivals in Vienna and Gaming (2005 and 2006) [Magdalena Blum’s... 2020], and Anna Rutkowska-Schock, who during the last few years has presented solo and chamber music repertoire on

several renowned stages, including the Great Hall of the Rimsky-Korsakov Conservatory in St Petersburg, New York's Carnegie Hall, and in various cities in Italy, England and the USA [Anna Rutkowska-Schock's... 2020].

Some members of the Chair have also prepared CD recordings; these include Magdalena Blum (a CD recording with clarinetist Jan Jakub Bokun and violist Bartosz Bokun), Mirosław Gąsieniec (a solo recording and one CD recording with violinist Konstanty Andrzej Kulka), Anna Rutkowska-Schock (recordings with the Wrocław Philharmonic Orchestra directed by Łukasz Borowicz, and with other outstanding musicians of the National Forum of Music or the Leopoldinum Orchestra) and Julita Przybylska-Nowak (with violinist Jarosław Pietrzak), as well as Marek Werpulewski and Joanna Litwin-Fenc, who were partnered by the teachers of the Karol Lipiński Academy of Music in Wrocław.

On the initiative of Magdalena Blum, an academic Competition for Artistic Song Interpretation was set up; as other universities joined in, this later became an Inter-University Competition. For the last few years, along with the Vocal Duo category it has also included an Instrumental Duo category. The competition is now an annual event in which four higher education schools of music (in Katowice, Kraków, Łódź and Wrocław) have participated to date. In 2020, it will be a national event hosted by the Fryderyk Chopin University of Music in Warsaw [Magdalena Blum's... 2020].

The Chair organises master courses in piano chamber music, the aim of which is to develop students' skills. An important event of this kind was the meeting with Jerzy Marchwiński from the Chopin University of Music in Warsaw, an outstanding chamber musician and teacher who worked with a large group of students on Franz Schubert's songs (1996). Jerzy Marchwiński visited the Academy again on 15 and 16 May 2014 to give a workshop on solo and ensemble performance. The Chair also hosted Krystyna Borucińska-Żarnecka and Katarzyna Jankowska-Borzykowska from the Chopin University of Music in Warsaw several times, as well as the violinist Tadeusz Gadzina from the same University [Archives of the Office... 2020].

In recent years, the Academy has also been visited by chamber musicians from abroad, who worked with students on various aspects of performance. Among them were Lambis Vassiliadis and Ioannis Toulis, members of a piano quartet from Corfu (Greece); Christian Angerer from Vienna; Jeffrey Smith, a pianist and chamber musician from Hanover who worked with students on piano parts from the songs of Franz Schubert, Robert Schumann and Richard Strauss; and Anastas Slavchev, a pianist from Plovdiv (Bulgaria) who focused on piano duos. An event of particular importance was undoubtedly the visit of Krzysztof Jabłoński, a world-famous pianist and student of the late distinguished Wrocław-based piano teacher Janina Butor from the former Karol Szymanowski High School of Music in Wrocław. Another frequent guest at the Academy has been Maria Szwajger-Kuśkowska from the Academy of Music in Katowice, who devoted her classes to various

piano ensembles. It should also be added that every year since 2005 the Chair's representatives have participated in seminars on 'Partnership in Music' organised by the Chamber Music Chair of the Chopin University of Music in Warsaw and led by Jerzy Marchwiński. The Academy is also often visited by Irena Uss-Armonienė and Rimantas Armonas from Vilnius University [Archives of the Office... 2020]; the classes led by these outstanding musicians always attract a large group of students and teachers.

The chamber musicians working at the Chair also engage in scholarly activity related to aspects of chamber music. In 2002, a scholarly session called 'Polish Solo and Chamber Music of the 20th Century' was organised and headed by Alicja Faryniarz and Lidia Grzanka-Urbaniak. The session was accompanied by two concerts, the programmes of which included 20th-century solo and chamber music works by Polish composers: one was held at the Theatre Hall of the Academy of Music in Wrocław and performed by students and teachers, and the other took place at the Wrocław Philharmonic Hall, where five student chamber ensembles played [Alicja Faryniarz's ... 2020, Lidia Grzanka-Urbaniak's... 2020].

One should also mention the series of concerts entitled 'The Faces of European Music', initiated and consistently organised by the Head of the Chair of Chamber Music. The series usually includes five concerts across a year, performed by teachers and students of our Academy and other universities. The aim of the series is to present works by unknown or little-known composers, and each instalment focuses on a different topic. In the next academic year, due to the increasingly broad repertoire, the title of the whole series will be changed to 'The Faces of World Music' [Grażyna Bożek-Wota's... 2020].

Since 2008 – initially every two years and then annually – thematic Academic Scholarly Sessions have been organised. For the last two years they have had a national range. The sessions have covered the following topics: 'Chamber music of Wrocław-based composers', 'Polish chamber music of the 19th and 20th centuries', 'Chamber music by Romantic composers', 'Classicism in chamber music', 'Great impressionists and their chamber music' and 'Chamber music performance in the 20th and 21st centuries'. These sessions are always accompanied by concerts performed by invited guests and the hosts [Grażyna Bożek-Wota's... 2020].

Another project, launched in 2009 as part of the Chair's activity and continued as far as finances will allow it, is the Academic Chamber Ensemble Competition for Piano Trios and String Quartets. Because the competition has enjoyed considerable interest among students, other chamber music groups, such as instrumental trios and quartets, have also been allowed to participate [Grażyna Bożek-Wota's... 2020].

The Chair members prepare lectures on chamber music, covering issues connected with the repertoire as well as the technique of piano chamber music playing. Their works are then presented at the Chair's meetings, as well as at other universities, music schools or scholarly conferences [Archives of the Chair... 2020].

The tasks of the chamber music pianists also include accompanying students during competitions, auditions and festivals at which they represent the Academy. The Chair teachers have frequently partnered students in performances that have brought them victories at prestigious national and international competitions. In fact, the teachers themselves often deserve the highest recognition for their artistic contribution to competition performances, and have therefore – separately from any prizes received by soloists – been awarded diplomas for outstanding accompaniment by competition jurors. Among the Chair members, the following musicians have received such diplomas: Magdalena Blum, Grażyna Bożek-Wota, Alicja Faryniarz, Helena Furmanowicz-Kurzyńska, Anna Gągola, Mirosław Gąsieniec, Witold Janusz, Małgorzata Jaworska, Katarzyna Kluczevska, Joanna Litwin, Ekaterina Ounterberguer, Ewa Prawucka, Anna Przyjemaska-Śpiwak, Anna Rutkowska-Schock, Marek Werpulewski, Alina Wojtowicz and Teresa Woronko.

The Chair of Chamber Music can also boast competition awards won by students of individual chamber music teachers. The most important recent awards have been received by:

- a piano quartet composed of Elżbieta Zawadzka (piano), Małgorzata Kogut-Ślinda (violin), Anna Stiler (viola) and Adam Szurka (cello), prepared by Ewa Prawucka and Jarosław Pietrzak, which won 3rd prize in the piano quartet category at the Inter-University Chamber Ensemble Competition at the Academy of Music in Łódź (1998);
- Justyna Skoczek (piano) and Małgorzata Grzegorzewicz (soprano), prepared by Grażyna Bożek-Wota in collaboration with Dariusz Paradowski, who won 1st prize *ex aequo* at the 14th International Inter-University Chamber Music Competition at the Academy of Music in Łódź (2001);
- Joanna Łopusiewicz (piano) and Joanna Dobrakowska (mezzo-soprano), prepared by Ewa Prawucka, awarded distinction at the 14th International Inter-University Chamber Music Competition at the Academy of Music in Łódź (2001);
- the Con Brio piano trio, composed of Ewa Taratuta (piano), Katarzyna Woźnica (violin) and Agata Gawin (cello), prepared by Grażyna Bożek-Wota, awarded distinction at the 43rd Ludwig van Beethoven International Music Competition ('Beethoven's Hradec') in Hradec nad Moravicí (Czech Republic, 2004);
- a piano trio composed of Piotr Gąsieniec (piano), Karol Zathey (violin) and Małgorzata Gąsieniec (cello), prepared by Grażyna Bożek-Wota, which won 3rd prize at the Chamber Ensemble Competition organised as part of the International Chamber Music Competition in Oleśnica (2005);
- the string duo Aldona Bartnik (violin) and Mariola Samolczyk (viola), prepared by Chair collaborator Alicja Stachura-Pużyńska, which won 2nd prize at the International Review of Chamber Ensembles in Jawor (2007);

- a piano trio composed of Piotr Łukaszczyk (piano), Adam Porębski (violin) and Agnieszka Babiej (cello), prepared by Grażyna Bożek-Wota, which was awarded 3rd prize at the 3rd International Chamber Music Festival in Oleśnica (2009).⁴

The above-mentioned prizes are just some examples of the successes that the Chair has to its credit. As well as these, one should also mention the awards won by our students at competitions and festivals in Łomianki, the Brahms Competition in Gdańsk and the Chamber Music Competition in Bydgoszcz, as well as at competitions in Ukraine, Italy and Estonia. These successes have been possible thanks to the work of such teachers as Helena Furmanowicz-Kurzyńska, Lidia Grzanka-Urbaniak and many others.

The Chair's high level of professionalism is further confirmed by numerous invitations for its members to participate in various music courses and to sit on juries at competitions, festivals, auditions and reviews. For example, Anna Przyjemska-Śpiewak, Alina Wojtowicz and Anna Gągola frequently participate in the annual International Zenon Brzeski Competition in Łańcut, while Anna Rutkowska-Schock has been regularly invited to participate as an accompanist in the IBLA Grand Prize Competition on Sicily since 2004. In addition, she also participates as an accompanist in international music competitions in Rome, Peru and Slovakia. For a few years, she has been collaborating with the musicians of the Sydney Opera House, where she has given successful performances. The chamber music pianists have also participated in each instalment (of which there have been more than 30) of the Interpretation Courses for Wind Instruments in Duszniki-Zdrój, during which they accompany young instrumentalists. The following Chair members have been among the accompanists there: Grażyna Bożek-Wota, Helena Furmanowicz-Kurzyńska, Małgorzata Jaworska, Alina Kierblewska-Januszkiewicz, Barbara Orłukowicz, Ekaterina Ounterberguer, Ewa Prawucka, Teresa Woronko and Elżbieta Zawadzka (associated with the Chamber Music Chair only in the years 2001–2006), Katarzyna Kluczevska, Mirosław Gąsieniec and Marek Werpulewski.⁵

During the 15 years of my management, many Chair members have furthered their qualifications, acquiring doctoral, post-doctoral and professor degrees. Among them are: Helena Furmanowicz-Kurzyńska, Magdalena Blum, Anna Rutkowska-Schock, Mirosław Gąsieniec, Marek Werpulewski, Joanna Litwin-Fenc, Julita Przybylska-Nowak and Katarzyna Kluczevska; more recently (in 2019) Monika Hanus and Monika Kruk joined this list.

The Chair of Chamber Music undoubtedly makes a considerable contribution to shaping the Academy's artistic image, and its special role consists of integrating academic environments, as it implements most effectively the idea of collaboration between various performers in creating joint musical interpretations.

4 Based on individual yearly reports [Archives of the Chair... 2020].

5 Based on individual teachers' reports [Archives of the Chair... 2020].

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SUMMARY

It is a challenging task to present in a few sentences the past 48 years of the Chair of Chamber Music's functioning at the Karol Lipiński Academy of Music in Wrocław (formerly the State Higher School of Music). The history of the Chair consists of significant and small, spectacular and everyday, domestic and foreign achievements of many artists, teachers, graduates, students, participants of musical events, concerts, competitions, scholarly and artistic sessions and conferences, as well as their diplomas, doctorates, habilitation and professorship qualifications.

Having held the position of the Head of the Chair of Chamber Music for 15 years, the author felt motivated to leave a legacy and to systemise the Chair's activities for future generations. The paper presents the achievements of the Chair, including the most important events and figures. A lot of attention is paid to the research and concert activity of the Chair's members. The calendar of events, the list of the Chair's publications, describing its achievements, as well as many individual and team successes of the artists and pedagogues who have been part of the Chair for 48 years are given briefly.

The author is aware that the paper is an incomplete account of the Chair of Chamber Music's activities. She believes, however, that her paper will be a contribution to a broader study of the history of the Chair of Chamber Music and, in the

longer perspective, will lead to publishing a monograph summarising the achievements of several generations of pianist chamber musicians working in the Karol Lipiński Academy of Music in Wrocław.

GRAŻYNA BOŻEK-WOTA

Born in Lublin, where she graduated from the Karol Lipiński Primary and Secondary Music School in Professor Tamara Bogdanowska's piano class.

She took up piano studies at the Academy of Music in Wrocław in the class of Professor Włodzimierz Obidowicz, which she graduated from in 1979. She has twice received a scholarship from the Fryderyk Chopin Society in Warsaw and was a laureate of the Słupsk Piano Festival 'Stage of the Youth'. Shortly after graduation, she was employed as a pianist and chamber musician at the Vocal and Acting Faculty, and after a year, also at the Instrumental Faculty, where she worked with professors of flute, cello, violin, percussion and viola classes. She teaches chamber ensemble and accompaniment. In December 2002, Grażyna Bożek-Wota obtained the title of professor. From 2005 to 2020 she was the Head of the Chair of Chamber Music at the Academy of Music in Wrocław.

She has performed nearly 1000 concerts in Poland and in European countries and has led numerous workshops, chamber music courses in primary and secondary music schools for children, youth and teachers, also for students at the Academies of Music (Poznań, Kraków). She participated in the work of the juries of chamber music competitions. Her students and pupils have won over a dozen awards in national (Bytom, Rybnik, Toruń, Warsaw, Łódź, Jawor) and international (Italy, Czech Republic, Ukraine) competitions.

As a pianist, she has cooperated with many distinguished musicians such as Jadwiga Kotnowska, Urszula Janik, Jerzy Mrozik, Lidia Grzanka-Urbaniak, Stefan Kamasa, Zbigniew Czarnota, Michał Micker, Eugeniusz Sasiadek, Piotr Łykowski, Henryka Januszewska, Barbara Werner, Ewa Czermak, Bogdan Makal and many others.

She has performed at several international festivals, such as 'Wratlavia Cantans', Polish Contemporary Music Festival, 'Eurosilesia' and 'Nova Muzyka'.

She is a supervisor of doctoral theses, advisor of doctoral theses, postdoctoral and profesorial proceedings. Grażyna Bożek-Wota is the initiator and organiser of a series of thematic concerts 'The Faces of European Music', seven artistic and scholarly sessions with a nationwide range, series of concerts 'Santa Claus's Surprises'. For several years now, on her initiative, the Academic Competition of Chamber Ensembles for Piano Trios and String Quartets has been organised. The great popularity of this event among the academic community has given rise to a new project – participation in the competition of other instrumental formations.

For her activity in the artistic and pedagogical field, she received several diplomas of recognition, honorary badge of merit for spreading and popularising culture in Poland,

a diploma of the Minister of Culture and National Heritage for her special contribution to the development of Polish art education. In October 2018 she was awarded the bronze medal 'Gloria Artis'.

From 2016 to 2020 she was the Deputy Dean of the Instrumental Faculty in the Karol Lipiński Academy of Music in Wrocław. In addition, she works as a member of several Academy committees, holds a seat in the Senate as well as in the Discipline Council of the Karol Lipiński Academy of Music in Wrocław.



Nataliia Syrotynska

Lviv National Music Academy n.a. Mykola Lysenko

MUSICAL-ARTISTIC INNOVATIONS OF THE 20TH AND 21ST CENTURIES IN THE CONTEXT OF NEUROART PRINCIPLES

This article was prepared during the time of the devastating COVID-19 pandemic, so this has led to some adjustments being made to the general content. We know that art is capable of anticipating human catastrophes and can also offer a way out of crises [Nietzsche 1872, Spengler 1923, Wagner 1849].

It is symptomatic that the term 'globalisation' has been heard more frequently in recent decades and this even applies to the pandemic problem. In a short time, we have developed various new formats and means of socio-cultural interactions. Several scientific technologies and social networks predetermined a number of formats and created strong relationships within the worldwide community. And artistic endeavours, especially music and painting, played an important role as expressive universal genres whose language is accessible and understood by the most diverse sections of society.

In this context, the term 'neuroart' can be interpreted in two ways: as a means of artistic 'reaction' to certain social changes from the viewpoint of subjective sensations, and at the same time as a means of artistic 'correction' of the human psyche.

This concept is confirmed, for example, by the experience of the Instituto de Neuroartes, which offers different forms of art therapy, and emphasises that we need a new non-classical approach to our perception of the world [Delannoy 2017]. The concept of neuroart implies the formulation of new proposals on human perception, imagination, education, knowledge (and its purpose), wisdom and the wellbeing of individuals and collectives. It implies the development of research on the human brain and its evolution, structure and functions; it also proposes a new approach to the understanding of the mind and consciousness. Regular practice of artistic activities in appropriate contexts could modify human biology: it would act on neuronal and non-neuronal processes, favouring brain and body plasticity. By incorporating artistic activities into our daily lives, we can live a fulfilling life in a dynamic human society [Delannoy 2017: 23].

From this perspective, art is able not only to anticipate and reflect the tendencies of the development of society, but also to determine them, changing the world-view priorities of both an individual and wider society. The dynamic process of integrating artistic experience is able to influence the socio-cultural environment and thus to impact on the future of society.

This thesis is especially relevant at the time of the current crisis for all humanity, in which the deadly virus has wreaked such destruction. It is imperative that the world changes from now on, as such challenges have always initiated a process of the re-evaluation of social values.

Therefore, in order to understand contemporary society and to design a future with the involvement of artistic components, it is necessary to outline the function that culture plays in various forms of the organisation of society. To do this, we use the Clifford Geertz (1926–2006) method, which has identified three main supports:

- ideological principles aimed at cultivating the individual as the central driving force of social order and its functioning;
- primary structures as world outlook dominants, archetypes, and symbols, means of communication and operation of society, defined by ideological principles;
- elements of cultural and artistic forms that reflect the priorities of community in the context of its aesthetic demands and representations [Geertz 1973: 23].

A further brief overview traces the gradual variability of styles and their features in the European area [Syrotynska, Karpov 2018a: 112].

If we compare European styles according to the scheme of Clifford Geertz, we can identify their characteristics by common features. **Pre-Christian society** recognised polytheism – the pantheon of pagan gods, mythology and ritual – as the basis of communication. Cultural and artistic forms developed from the beginnings of primitive art with the support of the particular eidetic significance, with

the subsequent formation of the canon of beauty and expediency in all art forms of the Ancient times. **The Middle Ages** later declared monotheism with the canonisation of Christianity. Scripture and rite formed the basis of human existence, with spiritual art having priority and absolute advantage. The process of secularisation began in the **Renaissance**, when the rise of the concept of a person as an individual inspired the emergence of new cultural forms in a Christian society: humanistic ideas, worldview anthropocentrism, secular artistic background, and theatricality of social relations. At this time church culture moved to the background while secular art was actively developing.

The aesthetics of art in the period between the **Renaissance** and **Romanticism** developed within the limits of each style and were based on the constructiveness and the certainty of the essential characteristics.

The vector of specific historical changes is symptomatic; we can see a move from the adoption of 'man by the measure of all things' in the **Renaissance** to the messianism of artists in the era of **Romanticism**, which worshipped the creative power of inspiration. This took place in spite of the **Baroque** dualism of good and evil in man ('Our virtues are most often ingeniously disguised flaws' – this aphorism begins *The Maxims* by François de La Rochefoucauld) [La Rochefoucauld 1871: 1] and the ideal of 'vir eruditus', a man educated in **Classicism**.

At the very end of the **nineteenth century**, a transgressive transition beyond established traditions led to a dramatic change in value orientations due to the progress of science and wider society's disappointment with ideals [Spengler 1923]. At this time the possibilities of the human unconscious were actively explored, and artists improvised – often outside the moral norms. As a result, we observe pluralism and destructiveness among the aesthetics.

Scientific progress in the late **twentieth century** leads to the following condensation of the facets of human existence. The human brain is actively researched as a neural system and at the same time the Internet is creating a global information network. Thus, the world is turning into a metaphorical 'Screen', made up of different types of modern devices and streams of information that affect us. This applies to the global information network in its various forms, including anything that affects a person – from product advertising to political action.

A shining example of the 21st-century world's ideology of 'confusion' – and its chaos and fragmentation in particular – can be seen in the movie *Joker* (premiered in 2019, directed by Todd Phillips and starring Joaquin Phoenix). Here the tragedy of one person emphasises the imperfection of society and the disorientation of values among all humanity on a global scale. And it is at this moment that the invisible COVID-19 virus emerges, bringing forgotten metaphors to life and emphasising the dominance of the Screen's consciousness. It is reminiscent of the well-known myth of the Cave, which Plato interprets as a sensual world inhabited by prisoners who believe that through their sensory organs they will know the true reality;

however, such a life is only an illusion, since only the obscure Shadows come from the true world of Ideas/Eidos [Plato 2000].

In the 20th century, the Platonic Wall can be symbolically compared to the Screen – as a universal model of the modern world. In this world, indisputable authority belongs to Man's personality with his inner ideas – modern Platonic shadows. Thus, the aspiration for the true light of the Platonic Eidos was replaced by a fascination with the creative shadows of human fantasies. This has become the modern reality [Syrotynska, Karpov 2018b: 21]. Therefore, today's real seclusion in the caves of our own premises logically completes the visualisation of the Platonic myth in our time. The point of reference for the activation of such a process is the transgressive cultural breakage that occurred around the turn of the 19th and 20th centuries, and has clearly manifested itself in dozens of incredible artistic combinations.

This situation is closely related to the internal change of Man himself, who appeared in an entirely new image. Clifford Geertz concisely stated: 'For the eighteenth century image of man as the naked reasoned that appeared when he took his cultural costumes off, the anthropology of the late nineteenth and early twentieth centuries substituted the image of man as the transfigured animal that appeared when he put them on' [Geertz 1973: 38].

Thus, we can say that the classical music of the 18th century created not only a sense of rationality and order but also an understanding that musical language is a system of many related principles. The most important of these are tonal centres, determinism (regulation of the next step by the previous one – for example, the traditional harmonic formula of tonality exposure: T-D-T) and reduction (the reduction of harmonic diversity to the logic of following three main functions: T-S-D). This creates a universal system that operates within different levels of the organisation of musical language and connects all its elements: pitch, metre, rhythm and texture [Tukova 2019b: 358].

The 19th century and the start of the 20th demonstrated rapid development of scientific and technological progress, and saw associated industrial shocks. This is evidenced by the sharp destruction of established traditions embodied in architecture, sculpture, painting and music. In this period a radically new musical language was created, corresponding to the laws of the individual composer's world and at odds with traditional musical style. Individualisation has led to the composer's characteristic departure into the realm of subjective vision of the world and the creation of a complex personal musical language that demands further explanation.

Similar processes have also appeared in painting and thereby created new artistic currents: Secession, Modernism, Symbolism, Impressionism, Fauvism, Cubism, Dadaism, Expressionism, Futurism, Imagism, Tachisme, Orphism, Surrealism, Constructivism, Abstract Art, Primitivism and others. For those movements,

as well as for music, the composer's worldview was at the fore. This stimulated interpretative potential and human intellect focused on the inner sensations of man [Usmanova 2000: 137].

Thus, the human intellect can be seen experimenting with 'streams of consciousness,' and this clearly matches the context of the Platonic shadows on the Wall.

Thus, the dream many artists hold of looking into the depths of their own creativity has almost come true, with modern scientific technologies penetrating into the depths of the human brain. Technical capabilities can certainly help with this; in particular, they can identify the principles of neural connections in accordance with reactions caused by different forms of stimulation such as images, colour and sound [Onians 2008, Kędziora 2014].

As Michio Kaku predicts, in the future people will upload their impressions to the neuro system, because today: 'Scientists, computer scientists and neurologists are trying to disassemble the object, the most complex of all objects known to us in the universe – the human brain – and then collect it again, the neuron behind the neuron' [Kaku 2017: 291]. This no longer seems like a fantasy, as the modern world is aggressively studying the possibilities of the brain. In particular, one of Elon Musk's companies – going by the eloquent title 'Neuralink' – examines the possibility of a person being implanted with artificial intelligence; Facebook dreams of people typing text through the power of thought alone, and the start-up Kernel has received \$100,000,000 investment for the development of neurotechnologies. It is important that there is an artistic direction within this spectrum of research – the company Google, which has been conducting experiments with artificial intelligence, has designed a system that practically performs the role of an 'art critic,' recognising aesthetically attractive photographs [Talebi, Milanfar 2018].

We are watching an active transition of humankind to the world of technology, in which a predominant role will be played by artificial intelligence, developed by the physiological properties of the brain. In particular, from the implanted interface it will be possible to formulate artistic images, texts, or music [Stainer 2018: 118] – everything that a person desires. Further big changes are offered by Elon Musk's project 'Neuralink,' which plans to strengthen the capabilities of the human mind by combining the brain and the computer [Markoff 2019].

At the same time, new research technologies for the most important component of the human psyche – emotions – are being improved. According to Professor Oleg Soloviov, it is emotion that becomes a certain artistic instrument through which the content of the result-image is combined, and thus the subjectivity of the person is displayed [Soloviov 2015: 420].

All of this is confirmed by the gradual transition of civilisation from the real world to the virtual one. This journey began at the turn of the 19th and 20th centuries, and from that time onwards the musical arts have responded to all such changes.

It is symptomatic that a similar output – beyond the limits of the visible or the objective – is observed in step-by-step progress in artistic techniques and exact sciences. This feature concerning musical innovations was noted by Iryna Tukova [Tukova 2019b: 360], who marks the first third of the 20th century as a time of radical restructuring of the scientific paradigm when the non-classical (relativistic) picture of the world came to replace the classical (mechanistic). The evidence mentioned has been reflected in art and confirms the comparison of seemingly unrelated parallel innovations in the fields of science and music [Tukova 2013: 240]. Iryna Tukova compares the appearance of Planck's quantum hypothesis with 'The Art of Noises' manifesto by Luigi Russolo; Albert Einstein's general theory of relativity with dodecaphony; Rutherford's model of the atom with the technique of syntacord by Nikolai Roslavets; the first non-stationary solutions with the micro-tone system; the principle of additionality and the principle of uncertainty of Heisenberg with 'Martenot waves'; Hubble's law with *Ionisation* by Edgard Varèse or John Cage's experiments. At this time, the art of music also offers new methods of musical thinking, such as neo-Viennese (Schoenberg, Berg and Webern) and neo-classical (as personified by Stravinsky) [Adorno 1949].

Thus, the musical directions of the second half of the 20th century demonstrate the search for further new compositional techniques. And while the first half of the twentieth century was centred around a wide range of emotions calling to the listener, the second was supplemented by 'rationalism' and the so-called 'happening', which involves the listener in the creative process.

Based on Webern-type dodecaphony, electronic or electro-acoustic sound elements, new Messianic sounds and folklore, the composers of the post-World War II period are discovering serialism, pointillism (punctualism) and new rhythmic systems. The avant-gardists experiment with timbres (sonoristics), rhythms, dynamics and form. There is a distinct spectrum of electronic music that has opened up new avenues for artistic experimentation, and we also note the influence of aleatoricism, which has led to the disintegration of traditional musical form. Examples of aleatory technique can be found in the works of famous composers of the twentieth century: Pierre Boulez, John Cage, Karlheinz Stockhausen, Witold Lutosławski, Krzysztof Penderecki and others.

A continuous artistic search has led to the destruction of traditionally stable musical coordinates and identified the need to find new supports [Tukova 2019a]. These processes have emphasised the general problem of a computerised world, in which humans are faced with the challenge of being reborn into a generation of managed biorobots. In particular, Yuval Noah Harari warns of the depletion of the potential of humanity and predicts the advent of an era of synthesised human machines driven by algorithms [Harari 2018]. It may well be true that the pandemic's forced 'stoppage' of the whole planet is a cruel but necessary means to rethink the value categories of humanity and to develop new strategies of development.

As evidenced by a brief overview of music and artistic trends over the last hundred years, it seems that art has been the most subtle catalyst for changes of world outlook. I also propose to assume that modern society is clearly correlated with pre-Christian-era priorities, with **certain differences**.

In earlier times, the divine pantheon of gods was replaced by the exaltation of Man and the unlimited possibilities of humanity; in contrast, contemporary cultural and artistic forms have been identified with the expressive-emotional nature of eidetic expressiveness. Therefore, it is time to turn again to the ideals of antiquity, which has repeatedly provided the world with bright ideas.

We may now have a chance to change our world by enriching our ancient heritage with thousands of years of experience. The discoveries of quantum physics, psychology, neurophysiology and a wide range of modern sciences are building new connections between man and the universe. In addition, the new direction of neuroart is able to use these connections to perceive art and creativity as a process that is capable of improving individual mental health and social relationships. In this way, art becomes an important pillar for the first steps of the New Renaissance of the 21st century.

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SUMMARY

Modern society is distinguished by a tangible offensive of globalisation processes and cultural universalisation in the conditions of rapid growth of sociocultural interactions. This situation has been inspired by the active artistic step taken in the twentieth century, as well as by innovative scientific technologies and discoveries that have affected social development and require prognostic assessment.

The above-mentioned situation has been reflected in art, which is evidenced and confirmed by the comparison of, seemingly unrelated, parallel innovations in the field of science and music: Planck's quantum hypothesis – 'The Art of Noises' manifesto by Luigi Russolo; Albert Einstein's general theory of relativity with dodecaphony and Rutherford's model of the atom – the technique of syntacord by Nikolai Roslavets; the first non-stationary solutions with the microtone system; the principle of additionality and the principle of uncertainty of Heisenberg – 'Martenot waves'; Hubble's law – *Ionisation* by Edgard Varèse or John Cage's experiments.

Specific examples show that, like science, music is also unpredictable in terms of its progress, and the processes going on in both of them demonstrate the way out to the surface for the profound potential of the human subconscious, which can only be compared with the boundless universe.

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THE PSYCHO-MUSICAL BALANCE OF A TRADITIONAL PIECE OF MUSIC (*DARK EYES*) – ITS PERCEPTION BY THE PEOPLE OF POLISH MUSIC CULTURE: A REPORT

1. BACKGROUND

A basic – and as yet unresolved – problem of music therapy is the selection of suitable musical material and the evaluation of its usefulness for a given therapeutic goal. Music therapists from various therapeutic centres have increasingly been tackling the issue of the compatibility of academic research in the field of music therapy with the demands of clinical practice. Research on the effectiveness of music therapy, including that related to the selection of music for the therapeutic process, is an important issue relating to further development in clinical practice as well as music therapy theory [Kukielczyńska-Krawczyk 2016: 171, 172].

The basis for programming music for therapy focuses on constructing a relatively objective method for a therapeutic evaluation of music. The key element of

programming is, according to Tadeusz Natanson [1992: 82], ‘a conscious selection of music grounded in academic principles that meets the needs of the intended therapeutic goals’. We are thus dealing with a concept of programming that focuses on attempts to achieve effective outcomes from therapeutic measures, and a search for methods of analysing musical material that would relate to the actual therapeutic process and would, in the future, facilitate a selection of music for therapy that would correspond to the therapeutic needs of the clients [Kukiełczyńska-Krawczyk 2016: 172–173].

Among the objective methods of analysing music for therapy are Ertl and Hartley’s method, Natanson’s method, psychological tests and physiological measurements [Kukiełczyńska-Krawczyk 2014]. Another of them is the psycho-musical balance [Lecourt 2004: 83].

Traditional music is often used during music therapy sessions. Broadly defined, traditional music includes old folk music and traditional folk music, along with folk music that is specific to a particular town [Bobrowska 1984: 22–24; Szyndler 2009: 59–60; Grozdew-Kołacińska 2014: 21–22]. This kind of music is frequently used for mobilisation in a psychomotoric sphere [Dobaczewski 2017: 318], for instance in music therapy groups for cardiology or neurosis patients [Cesarz 2010: 136–137; Kukiełczyńska-Krawczyk 2016: 185–188].

2. OBJECTIVES

The aim of this report is to show the perception of a particular piece of traditional music among 50 people representing Polish music culture, all of them young people aged between 19 and 25, with music education of at least primary music school level. The people in this group are assumed to have a certain sensitivity to music, and an ability to point out specific characteristics of the presented compositions that are conducive to evoking certain emotional states.

The piece of music chosen for the study was *Dark Eyes*, in an instrumental version of the song played by the famous Polish piano duo Marek and Wacek (Marek Tomaszewski and Waclaw Kisielewski).

Dark Eyes (Russian: *Очи чёрные*) is a very popular Romani romance based on the melody of Florian Hermann’s *Valse Hommage*. The lyrics were written by the Ukrainian poet and writer Yevgeny Hrebinka. The author James J. Fuld [2000: 131, 417] mentions that a Soviet musicologist has reported to him that the song is not ‘a Russian traditional song, but a cabaret song’, published in a songbook by A. Gutheil in 1897. Nevertheless, this song has had a lot of performances and can be considered to belong to the canon of traditional Polish music.

3. METHODS

Psycho-musical balance is the diagnostic method of music therapy created by Jacqueline Verdeau-Paillès [1981; 1991: 43–49]. The tool defined as psycho-musical balance has been used for about 25 years in France to assess the suitability of the patient for music therapy and to decide on specific methods [Lecourt 2004: 83]. The quality of musical experiences is analysed in three basic dimensions: simple answers (S), complicated answers (C), and defence answers (D). The category S includes: S1 – sensory answers (smell, taste, hearing), S2 – sensory answers (sight), S3 – cenesthetic answers, S4 – psychomotoric answers, and S5 – phrases. The category C includes: C1 – intellectual and cultural answers, C2 – visualisations, C3 – memories, and C4 – affective-emotional answers. The category D includes: D1 – value opinions, D2 – rational answers, D3 – negative answers, D4 – poor answers.

4. RESULTS

The results for the reception of the musical work *Dark Eyes* in the three dimensions (S, C and D) among the group of 50 people from the Polish culture are presented in Figures 1, 2 and 3.

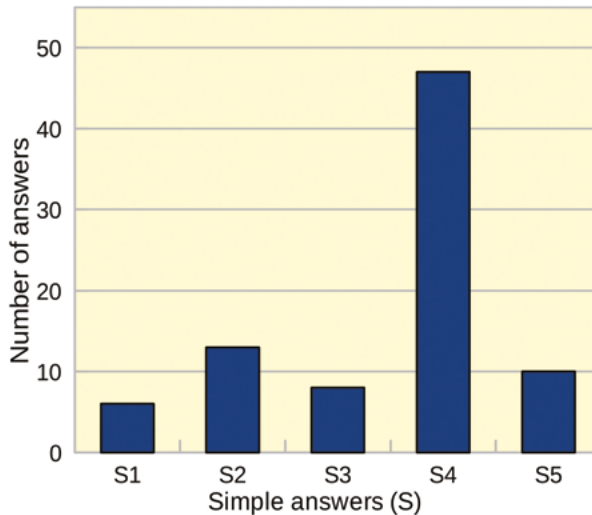


FIGURE 1. The results for the simple answers category (S) of the musical work *Dark Eyes* among the group of 50 people from Polish culture. Author’s own elaboration.

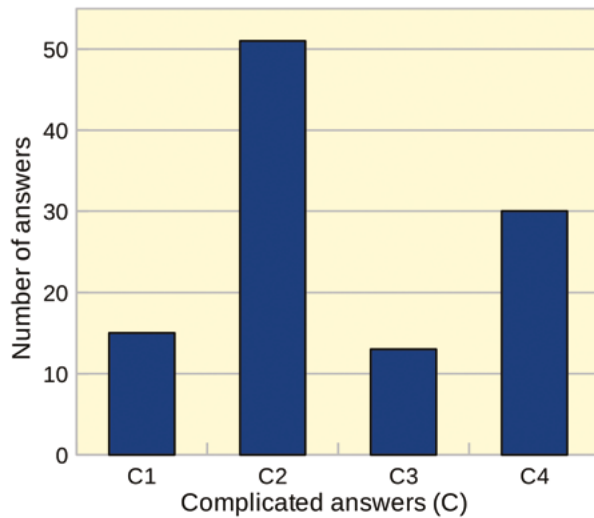


FIGURE 2. The results for the complicated answers category (C) of the musical work *Dark Eyes* among the group of 50 people from Polish culture. Author's own elaboration.

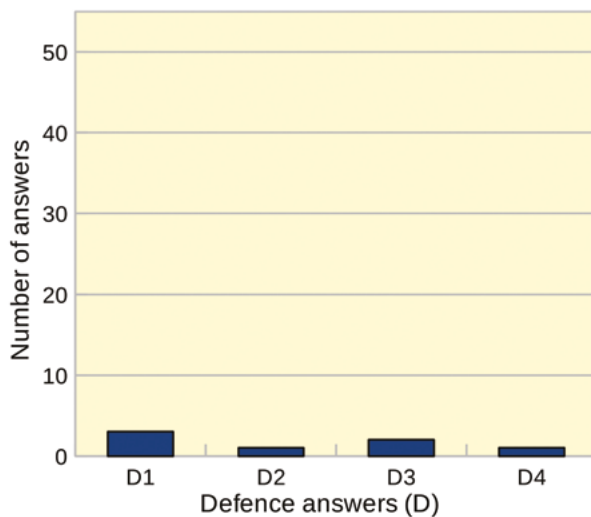


FIGURE 3. The results for the defence answers category (D) of the musical work *Dark Eyes* among the group of 50 people from Polish culture. Author's own elaboration.

The sum of reactions for music perception (200 answers) includes: 83 answers from the category S, 109 answers from the category C and 7 answers from the category D. There are four answers for each person, on average.

5. DISCUSSION

The sum of answers for the three dimensions ($n = 200$) shows a high intensity of the sensory, intellectual and affective-emotional reception caused by listening to the composition *Dark Eyes*.

High values from the category S were observed for the psychomotoric answers ($S4 = 47$). The reception for this category proves the stimulating nature of the piece of music in the psychomotoric sphere. The sum of S1, S2 and S5 answers ($n = 29$) shows the moderate activity for the sensory sphere and a tendency to evoke simple associations while listening to the music.

High values from the category C were observed for the visualisations ($C2 = 51$). Because the piece of music provoked a significant number of visualisations, we can conclude that *Dark Eyes* can be used to activate the processes of projection and imagination. High values within the category C were also observed for the affective-emotional answers ($C4 = 30$). A high score for this attribute can indicate the favourable reception of a composition, as well as its ability to focus the attention of the listeners. The numbers of intellectual and cultural answers ($C1 = 15$) and memories ($C3 = 13$) result from the musical education of the listeners and their individual experiences.

Low values from the category D include: the value opinions ($D1 = 3$) and the negative answers ($D3 = 2$) associated with the reception of the mood.

6. CONCLUSIONS

1. The results show significant reactions to this piece of music among the people representing Polish culture, especially in the spheres of motor-sensory activity, affective-emotional responses and visualisation.
2. A comparative analysis of the psycho-musical balance of *Dark Eyes* shows that this piece of music evokes mostly positive and pleasant emotions and can be used to stimulate the emotional process and to activate the psychomotoric sphere and the imagination process.
3. Traditional music is able to focus the attention of the listeners from Polish culture and is therefore suitable for use during music therapy sessions.

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SUMMARY

The psycho-musical balance is the diagnostic method of music therapy created by Jacqueline Verdeau- Paillès. It is a good tool to estimate psychological reaction to music listening, including the sensory, intellectual and affective-emotional spheres.

The aim of the report is to show the perception of one piece of traditional music by 50 people representing Polish music culture. Traditional music is often used during music therapy sessions. The piece of music chosen for the study was *Dark Eyes* – the instrumental version of the song played by the famous Polish duo Marek and Vacek.

Dark Eyes (Russian: *Очи чёрные*) is a very popular Romani romance based on the melody of Florian Hermann's *Valse Hommage*. The lyrics were written by the Ukrainian poet and writer Yevgeny Hrebinka. This song can be considered to belong to traditional Polish music.

The results show a significant reaction of the people representing Polish culture to this piece of music, especially in the sphere of motor-sensory activity and the affective-emotional sphere.

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TRADITIONAL POLISH CHRISTMAS CAROLS AND SONGS AND THEIR THERAPEUTIC PROPERTIES

Christmas carols are not only part of our history, they also make up national and Christian history. It is important that we do not lose this treasure.

John Paul II [Kamińska 2012: 213]

1. INTRODUCTION

Songs thematically related to the biblical account of Jesus Christ's birth (Matthew 1:18–2:23; Luke 1:1–52) have been closely connected with the religion, culture and national tradition of the Polish people. Because of this, they are deeply rooted in Polish customs and occupy an exceptional position in our consciousness. Despite Polish tradition dictating that Christmas carols are listened to and performed from 24 December (Christmas Eve) to 2 February (Feast of the Presentation of Jesus at the Temple), in fact we now have many chances to listen to them every day from the beginning of November onwards. On the one hand, they accompany pre-Christmas shopping and, used as a marketing tool, provide background music for commercials. On the

other hand, played 'live', they form part of celebrations and social meetings for several weeks before Christmas. These are not the only occasions when we can encounter this kind of music: carols also play a role in educational, rehabilitation and therapeutic activities that take place during other periods of the calendar and liturgical year.

Both in popular understanding and in literature, the terms 'carol' and 'Christmas song' are vague and used inconsistently and often synonymously [Wydra 1978: 154, Luto-Kamińska 2006: 126]. For the purpose of this article, the following definitions could be adopted: songs about Jesus Christ's birth that have a clearly religious provenance, a serious, solemn character and theological lyrics might be called 'carols', while the term 'Christmas songs' could refer to dramatised pieces that are also of sacred provenance, but cheerful and often bawdy in character [Skoczek 2018: 25]. Both types of songs are generally similar, although those from the first group are usually sung in churches during Christian celebrations, while those from the second group are performed as family singing during home celebrations [Siedlecki 2011: 69], hence the term 'Christian songs' [Marchwica 2015: 132]. Due to the ambiguity of the terms, in this article I shall use the terms carol, Christmas song, song and piece of music interchangeably.

Traditional Polish Christmas carols are typically sung at churches during liturgy or heard during live concerts. They are also eagerly sung by Poles at home. Older people usually perform them with great commitment and feel sentimental attachment to their texts and melodies. Children and young people, however (especially those attending general public schools), do not know them very well, and even if they do, their knowledge is often limited to just first two stanzas [Skoczek 2018: 13]. Young people increasingly often associate carols and Christmas songs with Christmas- and winter-time song hits that are foreign to our native culture and tradition, and whose content is often far removed from the evangelical message. It is worth emphasising, however, that Christmas songs and carols are still very popular among students of music schools, who eagerly sing and play them on musical instruments. Year by year, increasing numbers of Polish people limit themselves to listening to traditional carols on the Internet, on the radio, on television, or played from CDs or other audio equipment [Rasińska 2016]. We can suggest two reasons for this: firstly, it is simply easier to reach for ready recordings of carols, search Internet sites or turn on the radio or television than to sing, and secondly, what often deters people from singing carols are their inhibitions and reluctance to manifest, much less to reveal, such intimate spheres of life as the religion they believe in or their outlook on the world. The result is the decline of the custom of joint carol singing among family, friends' and neighbours' circles.

Every year, songs that reflect the events of Bethlehem fascinate subsequent generations of Poles with their poetic texts and their music. Just like the white wafer shared on Christmas Eve, they are transmitted from generation to generation together with the faith and tradition of our forefathers. As priceless treasures of national, artistic and religious culture, they belong to all Polish people, regardless

of their aesthetic tastes, professed faith, life experiences or emotional sensitivity. These songs are particularly valued by our fellow countrymen who live abroad – associated with patriotism, they have grown into something of a national symbol (for example ‘Bóg się rodzi’ [God is born]). They help them to cope with the separation from their homeland and family, and to survive difficult moments in a foreign land. It is worth remembering that in the recent history of Polish Christmas songs there were some disturbing periods, including the time after the Second World War. In the Polish Peoples’ Republic, with its communist political system, they were often treated as ethnological documents, religious relics or even synonyms for backwardness and reactionary attitude. In the period of political secularisation of religious celebrations, in the public sphere – including children’s and young people’s education – Christmas songs were replaced by secular rhymes, labour songs and occasional speeches [Lewińska 2018: 103]. The situation changed towards the end of the 1990s as the country saw a political and economic transformation.

Traditional Polish carols and Christmas songs are usually discussed by researchers from historical, folkloric, religious, literary and musical perspectives. Due to their specific features, they may also be studied from the perspective of supportive intervention provided by specialists such as educators, physiotherapists and therapists. On the basis of these compositions, such people can work out new, increasingly effective intervention measures that have a positive, beneficial and health-promoting influence on a person in contemporary society.

2. CAROLS AND CAROL SINGING

In ancient Rome, the word ‘carol’ (Latin: *calendae*) meant the end of each month, and thereby also the beginning of a new year [Luto-Kamińska 2006: 123–125]. In the Middle Ages, New Year was celebrated during the Octave of Christmas, and Christmas carols were initially songs containing wishes of happiness, luck and prosperity. Around the 15th century they also started to include evangelical motifs (for example Jesus Christ’s birth, the Three Magi and Herod). As a result, among carols there were religious songs about the coming of the long-awaited Messiah into the world, as well as those expressing New Year’s wishes and those related to priests’ pastoral visiting of their parishioners in the Christmas period [Luto-Kamińska 2006: 126–127]. Carolling, in turn, referred to the activity of visiting neighbours, family members and friends, exchanging Christmas wishes and New Year’s gifts [Tkaczyk 2003: 40]. Thus, one may conclude that Christmas compositions have their origins in a socio-communicative situation in which they were performed as wishing songs related to New Year’s wishing and gift-giving on the one hand, and as religious songs of evangelising significance on the other hand [Galilej 2015: 38].

Polish Christmas songs stand out from those of other nations due to their number and their variety in terms of character, mood, genre, form and the verbal and musical means of expression employed. They combine – in an original and unique way – humanistic and Christian values, the past and the present, and national and foreign realities [Krzyżyk 2010: 290], as well as all the while being rooted in native concepts (for example, Polish names, peasants' clothes, folk customs, musical instruments, domestic appliances, dance rhythms and the descriptions of landscapes and winter) [Borejszo 2014: 11–34, Stefański 2016: 17–18]. In many of those songs, evangelical, ritual, social and national elements have been blended together, which points to their secularisation and nationalisation [Marchwica 2015: 144–145]. These pieces of music usually have a simple strophic form, often with a refrain. Their lyrics are simple and accessible, bringing peace, hope and optimism. The world they present is fundamentally harmonious, friendly, filled with good, love and beauty,¹ and often idyllic and mawkish. The melodies are simple and catchy, and the mood is usually bright and cheerful; sometimes the songs can be described using terms such as bawdy, humorous, comical, sentimental and lyrical, among others. Due to their various conventions of genre and style, scholars and song collectors have for hundreds of years been classifying them into different categories, groups and collections [Mazurkiewicz 2020]. Sometimes they were called canticles or rotuli, and sometimes symphonies, songs, ditties, carols or pastorals. Among them, one can find theological, apocryphal, folk and wishing carols, Latin and Polish carols, family songs, traditional, updated and contemporary pieces, as well as carols used in advertising (in a transformed and commercialised form) [Każmierczak 2017: 182]. All those characteristic features make up the phenomenon of traditional Polish Christmas songs, determining their specific and original nature and their great national and cultural value. At the same time, they also seem to indicate that these pieces of music can be used as an effective means of educational, rehabilitative and therapeutic intervention with children, young people and adults at different stages of their development and in various social and cultural settings.

3. THERAPEUTIC POTENTIAL OF POLISH CHRISTMAS SONGS

Carols and Christmas songs are known by every Pole, regardless of their education, social background, place of residence, political orientation or economic status

1 Some authors point to the ecological aspect of carols and Christmas songs being connected with their expressions of the joy felt by the whole world at the coming of the long-awaited Messiah [Kamińska 2012: 214].

[Krzyżyk 2010: 282]. This kind of music usually meets with a positive, enthusiastic attitude and with approval. Christmas songs are perceived as being accessible and safe; they are eagerly listened to and performed, even by non-believers, since they are means of conveying desirable values, including family and national ones [Rasińska 2016]. Even if some people are not fully familiar with the lyrics, the message of the songs and their melodies are still popular among those groups [Skoczek 2018: 13].

The word 'carol' itself – or even the first tones of a Christmas carol's melody – can evoke strong positive emotions, feelings, memories, thoughts, and pleasant, cheerful associations in most Polish people (for example, 'Gdy się Chrystus rodzi' [When Christ is born], 'Jezus malusieńki' [Baby Jesus] and 'Do szopy, hej pasterze' [To the shed, hey, shepherds]). Through their verbal content as well as their musical style, they bring to mind the Christmas period, with images of a carefree childhood, the family home, and Christmas-related events such as Christmas Eve supper and wafer-sharing, extending wishes and attending a midnight mass on Christmas Eve. Associative (and often inextricable) connections between religious songs and earlier intense experiences stem from such activities as joint gingerbread baking, decorating the Christmas tree or unwrapping gifts, and therefore this kind of music can often produce strong emotional reactions. The associations between impressions created by Christmas music and life experiences are reinforced (by way of similarity or contrast) by specific conditions and circumstances, such as leisure time, rest, festive atmosphere, solemn mood, the feeling of safety, Christmas decorations, mutually shown kindness and love, shared joy, and others. The emotions, feelings, thoughts, associations and images evoked by carols and Christmas songs are often difficult to describe but can be expressed through verbal, musical, physical and artistic activity, which may take a form of – often unique – individual or group improvisations. By performing them, even in the simplest way, one may feel heard, appreciated and accepted by family, friends, colleagues or peers. This kind of activity may convey its author's and performer's personal message, and it may also be a way of communicating their needs, expectations, predispositions and preferences to themselves and to others. The improvisations themselves, as well as their products (in the form of Christmas-related creations) might be of interest to various specialists, including educators, psychologists, speech therapists, psychotherapists and music therapists.

The sounds of Christmas music pieces and their literary texts contribute to the unique atmosphere of meetings with close friends and family, as well as with strangers. Surrounded by Christmas carol repertoire, people feel safe. For example, Christmas carol lullabies² that are romantic and sentimental in mood (such as

2 The earliest connotations of the lullaby genre refer to Christmas symbolism [Chrobak 2013: 173].

‘Lulajże, Jezuniu’ [Hush, little Jesus] or ‘Gdy śliczna Panna’ [When the lovely Virgin Mary]) may evoke – in both performers and listeners – subconscious memories of childhood rocking and a mother’s cuddling, full of motherly love, devotion and tenderness, because of their lyrical, wistful monologues, cantilena-like melodies and numerous diminutive and hypocoristic forms typical of folk poetry [Gawlik 2004: 237, Prorok 2018: 168]. The infectious feeling of safety brings harmony, order, calm and peace into the activities people undertake. Christmas carols have a particular ability to provide those who perform them or even listen to them with a sense of unity, kindness, optimism and contentment [Skoczek 2018: 13]. Those who sing carols build a community of people who are close to each other and give each other their presence, joy and beauty. In this context, a Christmas song appears to be a unique gift that helps to develop positive interpersonal relations devoid of mistrust, rivalry or hostility, but abundant in affectionate gestures, kindness and mutual respect. Since they bring back pleasant, positive memories, Christmas carols help people to forget about everyday troubles and adversities, and to move – even if just for a moment – to a different reality that feels beautiful and safe. Joint carol singing also emphasises the unique and extraordinary character of a given situation and circumstances (for example, ‘Tryumfy Króla Niebieskiego’ [Triumphs of the Heavenly King] and ‘Z narodzenia Pana’ [Since our Lord was born]). For people who are lonely, ill, forgotten or socially excluded – especially at the special time of year that is Christmas – a Christmas carol may sometimes be their only reliable companion and confidant (for example ‘Nie było miejsca dla Ciebie’ [There was no place for you]).

We should not forget that for a contemporary soul traditional Christmas songs can also be a kind of prayer that may inspire deeper reflection, provide a new outlook on biblical truths about the birth of God in human flesh, and give a chance of spiritual revival. Pondering on the verbal content of this kind of song, reciting or singing them, or performing them (with movement or on instruments) may inspire reflection and meditation. This practice might also be a good motivator to participate in church masses, especially for those people who do not participate in liturgy for the rest of the year [Rak 1969: 256].

4. THERAPY WITH CHRISTMAS CAROLS

Traditional Polish Christmas songs can be used in education, rehabilitation and (individual, group, active and receptive) therapy for children, young people and adults (whether they are ill or healthy, disabled or fully fit). This kind of therapy can consist of spontaneous or controlled listening, singing, playing instruments, reciting, accompanying the songs with sound-making gestures, improvising (for example with

voice or movement or on an instrument), interpreting the songs through visual art, and staging (for example 'Anioł pasterzom mówił' [The angel said unto the shepherds], 'Bracia, patrzcie jeno' [Oh look, brethren] and 'A wczora z wieczora' [And yesterday in the evening]). As well as performing the songs in a traditional way, participants may paraphrase their texts and melodies, or come up with new stanzas for already existing tunes and new melodies for popular texts, thus creating different textual and musical variants. Christmas music may also inspire people to create literary and musical performances (the so-called nativity plays), pantomime etudes and psychodramas. In such productions, traditional or modified verbal and musical material from Christmas carols may become an integral part of the plot, provide a musical or verbal background, or form an introduction or closing section. Staging Christmas performances requires that the participants identify with the characters they play, enter into specific social roles, and in this way fulfil the expectations and hopes pinned on them. This kind of activity can teach them sensitivity, empathy, mutual tolerance, understanding, openness and responsibility for others. Moreover, it may serve to convey religious truths, customs and national tradition. The health-promoting and educational influence of Christmas songs can be reinforced with poems, stories, fairytales, photographs, films, pictures, instruments and many other objects thematically related to Christmas and wintertime.

Carols and Christmas songs, just like other kinds of music, are perceived and experienced by every person in an individual, subjective and unique way. Their influence depends on people's emotional and aesthetic sensitivity to music and verbal text, and their life experiences (especially those derived from childhood and family home), religious orientation, education (especially musical education), adopted principles and moral values. The positive impact of carols is achieved through their literary text and music, as well as the situational context in which they are presented. It is possible that – depending on the needs, expectations and predispositions of the participants of music activities – one of the above-mentioned spheres of influence might be preferred (for example the musical sphere for a sound message, or the verbal sphere for a literary message), however we should not forget about the religious message of Jesus Christ's birth conveyed by those songs. The listeners and performers of Christmas carols may identify with the unusual circumstances of Christ's birth – the poverty of the Bethlehem stable, the shepherds' joy, little Christ's crying and defencelessness, Mary's fear and tragedy, Joseph's concern, the family's destitution and the flight to Egypt – and may see parallels between their own life and his fate (for example 'Ach, ubogi żłobie' [Ah, poor manger], 'Mizerna, cicha' [Meek and mild] and 'Oj, maluśki, maluśki' [Oh, little one, little one]). By identifying with the message of the songs, they may discover a problem, find a solution or engage in reflection. The joy emanating from the text and music infects the therapy participants, giving them hope for a better future, wellbeing or health, or for the improvement of their economic, family and professional situation. It also

reinforces their belief that they will be able to face their everyday duties and challenges and overcome difficulties and limitations.

Thanks to the fact that traditional carols and Christmas songs are well-known, liked and very popular among Polish people, it would seem that they naturally encourage (through creative aspects and performance) verbal, vocal, instrumental, physical, visual, artistic and imaginative expression (for example, 'Pójdźmy wszyscy do stajenki' [Let's all go to the stable], 'W żłobie leży' [Lying in a manger] and 'O, Gwiazdo Betlejemska' [O, Star of Bethlehem]). They enable those who are shy, withdrawn, timid, not very musical or disabled to join in a group activity to some extent, whether that is by murmuring, humming, whistling, uttering words or just tapping out a rhythm. In addition, Christmas carols – performed in a variety of ways – provide an opportunity to create unique interpretations; when they are listened to in different arrangements (such as for solo voices, for choir or chamber ensemble) and in different circumstances (such as individually, in a group setting, played back on different equipment and in different spaces), they contribute to the development of sensitivity, openness to other people's interpretative ideas, greater mutual tolerance, understanding and empathy.

Even if a participant of an educational, rehabilitation or therapeutic programme does not show any visible involvement in interactions based on Christmas songs, simply experiencing their sounds and words can give them a sense of joint music-making, closeness, togetherness and unity with others. Participation in joint music-making – be it through singing, reciting, playing, painting, drawing or staging – leads to greater emotional, musical, artistic and psychomotor involvement than listening alone, even in so-called task-based listening. Group singing and playing helps integration, gives participants a lot of joy and satisfaction, helps to develop and maintain interpersonal relations, and improves cooperation and joint music-making skills; as a result, it also develops the ability to follow social rules adopted by the group and established music canons. Christmas music-making teaches creativity and develops creative imagination, expression, emotional and aesthetic sensitivity. It is a source of unforgettable experiences in a circle of family, peers, friends and acquaintances.

Songs thematically related to Christmas are most often performed at the end and beginning of a calendar year. This is also a time when people make reviews of their successes and failures, and formulate plans and hopes for the future. Such activities encourage reflection on what has already passed and what awaits us in the future, and the musical and extra-musical associations evoked by Christmas songs may remind people of the past (for example, of a time before illness, when they were in good material situation, or the time spent with family) and help build up images of a new reality free of limitations, pain, suffering and hardships. Moreover, due to their cyclical repeatability, Christmas carols may help patients to come to terms with the passing of time, giving them a grasp of the seasons, holidays,

months, calendar and liturgical periods and customs (for example 'Nowy rok bieży' [New year is running] and 'Mędrzy świata' [Wise men of the world]). The songs encourage people to reflect on their own lives and make their experiences more authentic, especially if they are alone or away from the family home for a longer period of time (for example in closed hospital wards, boarding schools or prisons).

Popular Polish carols and Christmas songs are not always perceived and treated with a positive, friendly and welcoming attitude, however. They may remind some people of specific Christmas periods, people or circumstances that they associate with something sad, negative, unpleasant or even traumatic (such as the death of a close person or a departure from the family home). They may also make people aware of their unfulfilled desires and dreams, especially the earliest, most sincere ones related to the family home and the Christmas period. For those people, listening to or performing Christmas songs in a therapeutic group may prove to be a new experience that is often different from their previous experiences, and such songs may become a medium of interaction between the patient and the therapist or the group. The use of this kind of music as a means of therapeutic intervention may enable the patient to become more easily, safely and quickly aware of their traumatic, often pathogenic experiences, and then to express, confront and perhaps dismiss them. The encounter with Christmas texts and melodies in therapeutic (safe) conditions and the controlled affective experience of Christmas songs allows patients to come back to difficult and painful moments from their past in order to review and confront them, release and get over their fear and anxiety, or express defiance, protest, anger, regret and aggression; in this way they may be able to close the difficult period of their life once and for all, and accept the past for what it was. The material obtained during such therapeutic intervention (be it verbal, vocal, musical, motor, visual or other) could form the subject of analysis and discussion during further therapeutic procedures.

Since traditional Polish carols are religious songs with an evangelical message, they can be perceived by some people – such as those with different religious orientation or atheists – as foreign, hostile and threatening. Particularly useful in such situations are instrumental transcriptions of traditional songs or song hits that have Christmas- or winter-related texts but without religious content.

5. CONCLUSIONS

Summing up the discussion of the therapeutic potential of traditional Polish carols and Christmas songs, one may conclude that:

1. Thanks to their specific nature, these compositions are above the divisions and differences between people, instead being a means of uniting them and building national identity.

2. Used in educational, rehabilitation and therapeutic programmes with proper respect, they do not lose their sacred, solemn and unique character.
3. Their beneficial, health-promoting qualities can make them an effective means of intervention.
4. They can be used successfully with children, young people and adults during different periods of the liturgical and calendar year.
5. They should be used thoughtfully for the benefit of every individual person, regardless of their age, education, emotional and aesthetic sensitivity, religious faith, experience or world view.

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SUMMARY

Various specialists constantly search for new and more effective methods of supportive intervention that would have a health-promoting influence on the modern man. Among them, there are also music therapists who use Polish Christmas carols and songs as part of their professional therapeutic activities. These songs are closely related to the national culture and tradition, Christmas customs and church liturgy. They can often be heard in homes, in the media, in shops, churches, and at concerts. Stage vocalists and choirs usually have such songs in their repertoire. For many composers, carols and Christmas songs are a source of inspiration and a spur for modern arrangements. Treated with warm affection and associated with patriotism, they are a kind of national symbol for Poles. Despite their great variety, the songs usually have an uncomplicated structure, a catchy melody, simple lyrics and dance-like character. Well-known and loved by most of the Polish people, they evoke many emotions and feelings associated with Christmas, childhood memories and family home. Those who perform them or, at least, listen to them experience a sense of kindness, closeness and unity. Thanks to all those properties, Christmas carols and songs are a very effective intervention method used in music therapy of children, youth and adults.

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VOCAL CONDUCTING – THE VOCALITY OF CONDUCTING GESTURE

1. CONDUCTING

Conducting is the art of showing the musical notation, the elements of musical expression, the meaning of a composition and its emotions and energy to performers – singers or instrumentalists – through the body’s movements. Furthermore, it is a form of assistance in obtaining the best possible execution of music both in rehearsal and in concert. The term also refers to the act of directing musical ensembles.

In past centuries, conducting was limited to showing beat patterns, in order to set and maintain a uniform rhythm to facilitate a group performance of a musical piece. While performing Gregorian chant, the conductor of an ensemble would only indicate the direction of the melody through hand gestures (cheironomy). In polyphonic music conductors measured a stable tempo with the hand, showing the brevis notes. “The brevis, whose duration was defined as “a breath or a step of a calmly walking person” [...] used to have a definite value’ [Chodkowski (ed.) 2001: 215]. Later, with the creation of new repertoire, the role of a conductor evolved into one whose ‘responsibility is not only a rhythmically correct execution of a musical

piece, but also its artistic interpretation' [Chodkowski (ed.) 2001: 215]. Conducting developed an emotional dimension in the 19th century. At that time, composers such as Felix Mendelssohn-Bartholdy and Carl Maria von Weber began not only to create compositions but also to direct musical performances as well. Since then, awareness of the connection between a conductor and the ultimate artistic expression of a performance has begun to rise significantly. Extraordinary personalities – known for their outstanding charisma, remarkable technique and exceptional musical sensitivity – can be found among successive masters of the art of conducting. Most of them are orchestral conductors who are prominent in the realm of symphonic music and often treat the human voice as one of its instruments. The voice, however, has a considerably more delicate structure than an inanimate object. It is also more versatile and flexible. Romantic-era composers in particular understood that only the human voice would be capable of expressing all of the emotions they wished to communicate through their music.

Human voice is a highly delicate, sensitive and vulnerable instrument. It is the only instrument that cannot be touched or held in the hand. [...] Apart from the qualities mentioned above, voice has one significant advantage over the other instruments – it uses text [Niziurski 2003: 79–80].

The role of a conductor is to show singers how they should combine the sound of their voice with the text and the emotional expression of a piece. A conductor directing choirs is often a singer's first (and sometimes only) voice teacher, and therefore they should possess vocal skills themselves. They should also be careful not to damage any singer's voice, but rather to encourage healthy development towards its best possible shape.

Conducting encompasses many practical, aesthetic and psychological aspects. The following list introduces the most essential elements of the art:

- using conducting beat patterns (e.g. $\frac{3}{4}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{6}{8}$);
- cueing entrances of each section and indicating all important nuances of a work;
- showing preparatory beats indicating the breath, rhythm, tempo and articulation;
- using three sizes of conducting patterns depending on the tempo and dynamics: the movement of hands, the movement of hands and forearms, or the movement of hands, forearms and shoulders;
- showing the interpretation of a musical composition through the versatility and flexibility of hands and wrists;
- expressing the meaning and character of a piece through eye contact and facial expression;
- indicating the clear articulation of the text;

- interpreting musical pieces, using gestures performed in accordance with appropriate music styles, eras and their characteristic guidelines;
- motivating and encouraging performers in rehearsal and concerts using proper posture and body language;
- controlling conducting technique.

A conductor uses beat patterns that are unified around the world in order to communicate with ensembles in a universal way. The patterns are constructed in a clear way to enable every performer to recognise which units constitute a bar and when exactly they appear within the bar. In all types of patterns, the movement leading to the first beat of the upcoming measure goes vertically upwards. It corresponds with the inhalation taken by both the conductor and the choir singers. Every bar of a conducting pattern contains a preparatory beat and a principal beat. A preparatory beat functions as a reminder of when to inhale and what rhythm, tempo and articulation to perform, and therefore it is absolutely crucial.

Conducting gestures can be of different sizes and thus engage various joints of the upper limb. The movement involving only the hands is most often used for fast tempos and quiet dynamics. It is characterised by efficiency and precision, and it encourages performers to sing or play lightly and softly. If the gesture is used suddenly, it increases concentration and raises interest in what is about to happen next.

The movement of the hands and the forearms is the most frequently used technique in conducting. It can indicate a moderate tempo and dynamics of *mezzo-piano* or *mezzo-forte*. It is comfortable for conductors, as it is a safe and natural movement for the musculoskeletal system, which may experience strain during concerts and hours of rehearsals. It enhances singing with comfort and ease. This movement might be solely a metronomic tool, especially in aleatoric compositions, but when used deliberately in the right moment it can also convince an ensemble to take initiative in realising a desired interpretation and emotion during the performance of a musical composition.

In conducting, the movement of the hands, forearms and shoulders together should be used sparingly, and preferably only in key passages of a musical score. It might indicate the loudness of the sound or a slower tempo, or both elements. It engages all of the upper limb, and therefore it is likely to be the most tiring gesture for conductors. The movement undoubtedly serves as one of crucial components in creating a *crescendo* or approaching the culmination of a musical piece. Additionally, it is possible to use it as a strategy to surprise singers. All three sizes of conducting gestures are important for both the conductor and the singer. However, they must all be used intentionally and in the right proportions.

The most flexible parts of the upper limb are the hand and the wrist. Using these is likely to be the most effective way to encourage singers to show the interpretation and emotional value of works. The shapes of the hand vary from soft

and mild to aggressive and hostile. In collaboration with the wrist, the hand can show every musical nuance of a composition and its interpretation. The eyes and facial expression can play a similar role. They are able to express the full spectrum of emotions – such as sadness, anger, joy, fear and their derivatives – which is essential for the interpretation of a musical piece. Moreover, the conductor's face actively contributes to the proper articulation of the text, which is particularly crucial in the execution of pieces written in an unfamiliar language. A conductor's job is to mouth the words for their choir, but also to remind them of the characteristic phonemes of a given language. While performing a musical score, choristers should be able to reproduce the intrinsic melody of the foreign text, including such fundamental aspects as word stress and intonation. Last but not least, singers should be familiarised with text translations, and informed about the historical and biographical context of performed pieces. A conductor should also take into consideration the specific methods of music performance that emerged in every era. The awareness of such nuances allows them to use conducting gestures to mirror various vocal techniques from particular musical periods, such as *messa di voce* or *chiaroscuro*.

During a rehearsal process, a conductor encourages singers to perform a musical work, bearing in mind all the significant issues outlined above. A choirmaster tries to make performing a satisfactory experience for singers, to encourage them to devote their time and participate in all the artistic and social activities of the ensemble. A key tool that can help conductors to achieve these goals is their positive body language. A body demonstrating interest through its open posture, the hands using inviting gestures, frequent eye contact keeping singers feeling noticed and appreciated – all of these elements have a significant impact on choristers' approach to singing. Furthermore, a conductor's charisma is not to be underestimated. It is particularly important for a conductor not to make an impression of superiority, but to provide professional guidance over the vocal and emotional growth of their singers and to help build a strong sense of membership among them.

2. SINGING

'Singing is an artistic activity that involves execution of musical works using vocal organs' [Chodkowski (ed.) 2001: 876]. In the history of singing, several types of techniques have evolved, emerging in response to changing repertoire and styles that required new skills. In the Middle Ages, with the development of Gregorian chant, singing became 'gentle, of uniform and moderate dynamics, devoid of contrasts, based on stepwise melodic motion without augmented or diminished intervals' [Chodkowski (ed.) 2001: 876]. Choral singing evolved considerably

throughout the Renaissance, whereas solo singing flourished in the Baroque era. Over the subsequent periods of classical music, compositions required performers to adapt to the extension of ambitus and sound pitches, the ever-growing size of the orchestra and the need for louder phonation, longer phrases, performing compound intervals (skips spanning more than one octave) and other aspects. Singers began to specialise in solo execution of song repertoire as well, while performers of works by Giuseppe Verdi or Richard Wagner formed a separate group of artists. Today, however, singers are supposed to fulfil even more expectations. They should be able to combine acting skills with ‘traditional vocal technique and skills of performing sounds previously considered unmusical or non-existent in traditional scales’ [Chodkowski (ed.) 2001: 878].

Among numerous elements of vocal technique or voice projection, the following components can be identified:

- using complete breathing as opposed to everyday normal breath;
- projecting the voice properly, depending on the pitch and dynamics and based on physical characteristics specific to every singer;
- resonating in empty spaces of the body, such as the sinuses, the oral and nasal cavities, the chest and the skull;
- using the resonators mentioned above and general resonance consciously, depending on the pitch and type of sound;
- conveying the interpretation of a musical piece with the sound of the voice;
- expressing the meaning and the mood of a composition through eyes, facial expression, posture and gestures;
- using the muscles of the face, jaw, soft palate and temporomandibular joints appropriately;
- articulating the text and pronouncing the phonemes of a given language properly;
- using the versatility of the voice’s timbre to capture the meaning of the text and the mood of a composition, as well as the course of energetic movement with its climax;
- interpreting a musical piece in accordance with specific guidelines of a particular musical era;
- controlling vocal technique.

Singing, as with other activities related to vocal production, is based on respiration. In everyday use of the voice – such as speaking, whispering, humming, etc. – normal respiration occurs, engaging only the lungs to absorb the air. The chest rises and the abdomen flattens during the active phase of breathing. Exhalation involves relaxation, loosening the muscles and getting rid of the used air. Classical singing, however, requires a performer to reverse this process and to return to the physiological breathing that all people have experienced – in their childhood at least. This type of breathing can be observed in newborn babies as they sleep, when

their abdomens move upwards and downwards. This movement is a manifestation of complete breathing. The phase of inhalation involves the expansion of the muscles of the abdominal wall. The lungs fill with air automatically, as the air reaching the bottom area of the abdomen fills all the space in between. In classical singing the phase of inhalation, using complete breathing, is the passive phase of respiration. It is a moment in which the body should relax, regain strength and want to produce another sound. The exhalation phase, in which singing occurs, is the active phase, and it can be controlled through lengthy vocal exercises. It remains every singer's choice to decide how long, and with what intensity, the phase will last each time it occurs. This phase affects proper voice projection and is related to the pitch and dynamics of the sound. If a singer performs a long and high sound in a *forte* dynamic, the air should be exhaled for an adequately long time and with proper compression. Lower pitches require less pressure, and therefore the activity within the exhalation phase will look different. The educational path chosen to develop vocal skills depends on every individual singer. A voice teacher who guides a singer should be flexible about the implementation of teaching methods, with regard to many important aspects. Some of the differences among singers are related to their individual physical characteristics, such as a narrow nose, a long palate or wide cheekbones. These features can be determinants of a specific predisposition to produce certain sounds. Students' backgrounds and prior education should also be taken into consideration, as in some countries the musical culture and genetic determinants will influence the voice types and specific vocal abilities of their citizens. For instance, African-American singers, who tend to have wide cheekbones, can possess more resonant voices. Similarly, in families with a multigenerational tradition of music-making or listening to various music genres, and where singing is a significant part of everyday life, the vocal potential of the family members may be greater than the potential of those coming from families with relatively low musical input. A voice teacher should assist in developing the vocal capabilities of all singers that have strong musical potential. Another set of specific physical characteristics accompanies resonance. The voice vibrates and amplifies in resonators, which are the empty spaces of the body such as the sinuses, the oral and nasal cavities, the chest, etc. Some of these spaces can undergo physical extension while phonation occurs, and some others remain in the same shape and cannot be controlled by singers. The conscious use of resonators highly influences the quality and the colour of a sound, and can also facilitate control over the pitch and the character of music. The quality of the sound directly affects the interpretation of a musical piece, as it is able to boost emotional expression and convey composers' ideas adequately. Undoubtedly, eye movements, facial expressions, posture and gestures also have a significant impact on the aspect of musical interpretation.

Full vocal control is possible thanks to the appropriate use of facial muscles, jaw, palate and temporomandibular joints, as they affect the quality of the sound

immensely. It is particularly important for classical singers, since it specifically relates to covered sound, which distinguishes classical vocal technique from contemporary singing techniques such as those used in pop or rock music. The muscles and joints mentioned above all contribute to the proper pronunciation of the text and phonemes of a language. Singing with the use of text should reflect the melody of a given language and its specific vowels and consonants, as well as word stress. A listener should have the impression that the singer is perfectly able to understand the language in which a piece is written.

A singer should also be able to interpret a work according to the distinctive guidelines of the musical period that the work belongs to. Singers should know how to sing with a brighter or darker sound, how to perform *messa di voce*, how to sustain a long note, how to build a powerful culmination, how to illustrate emotions hidden in a score through their voice, and so forth. The only way to realise these requirements is to possess a high level of competence, gain relevant experience and consistently strive to control the vocal technique.

3. VOCAL CONDUCTING

The phenomenon of vocal conducting is not merely related to indicating patterns, rhythms, dynamics and articulation, as it also implies continuous influence on the quality of singing, keeping it unconstrained as a result of proper respiration, appropriate posture and involvement of muscles and joints – all of which are essential for phonation. Conducting with vocal awareness must involve gestures that provide active assistance in creating the highest quality of a sound.

Vocal conducting combines conducting technique with vocal technique, which is observable in choirs in which the singers project their voices properly, healthily and freely, and the conductor constantly works to help maintain this quality.

Choirmasters are able to help their singers gain new vocal skills – not only verbally during the rehearsal process but also with their gestures during a performance. The way a conductor looks and behaves during rehearsals and concerts has an enormous impact on the vocal condition of the ensemble members. Non-verbal communication subconsciously influences singers' vocal habits. Every conductor should always pay attention to the form and quality of their gestures for the sake of singers' vocal development.

The following components of vocal conducting can be useful guidelines to follow in the search for an ensemble's best quality of singing:

- conducting patterns facilitating voice projection;
- conducting patterns helping to reach the desired pitch and dynamics of a sound;

- the preparatory beat engaging a choir to use complete breathing;
- eye and facial expressions encouraging singers to make the correct vocal effort;
- showing significant aspects of a musical work and inspiring vocal openness;
- the technique using three sizes of conducting patterns, activating the proper use of both resonance and resonators, and facial muscles, jaw, soft palate and temporomandibular joints;
- versatility and flexibility of the hand and wrist to affect the colour of the sound;
- motivating and encouraging good posture and using conducting gestures to enhance vocal openness;
- interpreting compositions with the application of various vocal techniques;
- vocal text articulation;
- controlling vocal conducting technique;
- combining the style, genre and arrangement of a musical piece with the individual physical characteristics of a singer.

Conducting patterns form a universal language used by conductors to communicate with choirs all over the world. The same movements that establish bars, tempos, duration of notes, beginnings of phrases and dynamics may also enhance the quality of the sounds produced. Soft gestures, in which the phase of raising hands lasts for a long time and the phase of lowering them is short, help project a light sound, free of unnecessary accents or with *legato* articulation. If a high note appears in a score, a conductor is able to make the execution of the vocally challenging passage easier by using a wide and unconstrained gesture. Soft dynamics such as *piano* can be performed more effectively through the use of relaxing movements that serve as a reminder of the places in the body where the sound should be felt. At the basic level, every gesture of a conducting pattern may help to achieve a particular vocal effect and make the execution of sounds easier for singers. The question of the preparatory beat is no less important, as it is a reminder of the need for complete breathing. The preparatory beat can be initiated from a low position to reflect the work of the abdominal wall. Elbows placed slightly away from the body focus attention on the extension of the ribs during the inhalation phase. Impulses from the abdominal muscles, which are important in *staccato* articulations, can be induced with a short gesture made by one hand near the navel. Facial expression can be another extremely useful tool for conductors; for instance, having the eyes wide open and the eyebrows raised will influence singers' vocal engagement, as this stimulates resonators and encourages vocal openness. While conducting and showing the most important parts of a musical piece, such as the culmination or a rhythmically challenging passage, a conductor motivates choristers to demonstrate the full capacity of their voices, to sing like musically educated singers (if they lack such education), to listen to one another and to react to the conductor's

non-verbal messages. While performing musical works, a conductor uses three different sizes of gesture, which can also be helpful in indicating the places where singers should experience stronger vocal sensations. Even the slightest gesture, engaging only the hand and wrist, activates the head resonance and the resonators located in the skull, involving the jaw, soft palate and temporomandibular joints. This kind of gesture enhances the projection of a light, short, focused, delicate or quiet sound. The movement of both hand and forearm helps to create a free sound in a comfortable dynamic, activating the chest resonance and the resonators of the chest or throat. This gesture can inspire singing with power and intensity, creating a deep and resonant sound. The movement of the hand, forearm and shoulder together encourages singers to use all possible resonators, successfully mixing registers. It can inspire an open, free and resonant sound in *forte*, using all necessary muscles and engaging the whole body of a singer. Each size of conducting pattern should be implemented consciously, based on the vocal requirements of a musical piece and the vocal needs of a choir or singer. Another component of singing that can be greatly influenced by a conductor is the colour or timbre of the voice. The hand and the wrist can play an enormous role in inspiring singers to capture the idea of the desired sound colour. The versatility and flexibility of this part of the body can help singers to perform sounds of countless colours, such as mild, aggressive, spacious or fearful (these are only a few examples from the vast spectrum of emotions that a conductor can choose from). Appropriate use of conducting gestures allows choirs to achieve sound qualities that are able to illustrate even the subtlest shades of emotional meaning.

Relaxation and motivation are feelings that can be evoked by a conductor's particular posture. Indirectly, posture also influences the larynx, neck muscles and the base of skull, and as a result it helps create a tension-free sound. While conducting and interpreting a musical piece, a choirmaster can also help singers in their performance by including within their conducting gestures particular elements that support singers in vocally problematic passages, maintain the expression of the sound and shape the climax of the work. Conductors might also remind their singers of proper voice projection throughout performances and pay attention to any passages that were particularly difficult for their singers to execute in rehearsal. Questions of proper pronunciation and clear text articulation can be realised with similar tools. A conductor can mouth the text together with their choir, but they can also indicate places of articulation of specific phonemes of a language, such as the English 'th' sound (voiceless /θ/ or voiced /ð/) or one of the realisations of the vowel 'e' in French. A conductor prompting the shape and movement of facial muscles enables and motivates singers to perform adequate language sounds most effectively.

Controlling all the important components of both the conducting art and the vocal art can be maintained only as a result of a conductor achieving a high level

of competence. In fact, they should constantly develop both their conducting and their vocal technique. They must know the works they perform extremely well, keeping in mind their most beautiful and most challenging passages. A choirmaster should also adapt their repertoire to the individual skills and capabilities of their singers. For instance, if most singers in their ensemble possess light voices, they might consider choosing Renaissance pieces; conversely, if the majority of choir members have dark vocal timbres, the choice of Orthodox Church music could be much more suitable. It is relatively rare that a choir performs only one type of music – however, conductors should take into consideration their singers' capacities and vocal characteristics while choosing repertoire. When a conductor leads a performance of a Baroque vocal-instrumental work, they will constantly remind performers of clear text articulation and the correct execution of techniques such as *messa di voce*, but when they conduct a contemporary composition arranged for solo singers, they can enhance vocal openness and encourage singers to take initiative in realising their individual parts. All this complex work is done through a great variety of conducting gestures and movements encompassed within a conducting pattern.

In analysing particular components of vocal conducting, a natural and intuitive interplay between the two artistic fields can be noted. When working with a choir, every conductor that possesses vocal competence will try to share this knowledge in order to facilitate the execution of a piece. Comments and vocal remarks communicated in rehearsal and reminders given during performances consistently reinforce this process. Not only does such practice enhance the development of singers' musical skills, but it also boosts their sense of belonging to the group and positively affects their self-esteem.

Kurt Thomas and Alexander Wagner, in their work dedicated to choral conducting titled *Kompendium dyrygentury chóralnej* [A compendium of choral conducting], suggested that:

A solid vocal education is a necessary precondition for a choir conductor. Although their own voice has a secondary meaning, only if they acquire complete vocal technique and manage to present every detail and nuance of a vocal work correctly will they be able to expect the same from their ensemble. Let us bear in mind that every choir sings and speaks like their conductor [Thomas, Wagner 2016: 17].

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SUMMARY

Vocal conducting requires from a conductor more than conducting patterns, rhythms, indicating dynamics and articulation, it must also enhance vocal openness, proper respiration, appropriate posture and remind the singers of what is important during singing – all within a conducting gesture.

When enumerating the components of conducting, namely: the use of conducting patterns, cueing, showing breaths, rhythms and articulation, using facial expression and eye contact, indicating appropriate text articulation; and those of singing, e.g.: the use of complete breathing, proper vocal placement, the use of resonance and resonators, interpretation of the musical piece, the proper use of facial muscles, the eyes, the soft palate and the temporomandibular joints, the clarity of text; one can notice that several characteristics are shared by both types of art.

Vocal conducting combines conducting technique with vocal technique. This can be best reflected in a choir in which the singers project voice properly, healthily and freely, and the conductor helps maintain this quality with adequate gestures.

The following questions guided the research: why are certain conductors easy to follow and others are not? Why do some conductors enable their singers to sing

freely, whereas with others it is not possible to take a single breath without vocal tension? Why do some conductors know what singers need to project the most beautiful sound and others refuse to gain competence in this respect?

These and other key questions are answered in the article discussing vocal conducting, in particular the vocalicity of conducting gesture.

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Music – the Cultural Bridge. Essence, Contexts, References is a unique publication prepared within the Eastern Academic Artistic Platform project as a part of the International Academic Partnerships programme announced by the National Agency for Academic Exchange.

The aim of this project is to establish a partnership between four countries that share elements of culture but have undergone different influences – Estonia, Georgia, Ukraine and Poland – for the purpose of developing mechanisms of collaboration in the field of academic and teaching work. This is implemented through the promotion of the national artistic output of each of the four countries, and the exchange of knowledge about innovative research methods. As part of the project, the publication is intended to create a bridge uniting a unique musical sector encompassing four academies: Lviv National Music Academy n.a. Mykola Lysenko, Estonian Academy of Music and Theatre in Tallinn, Vano Sarajishvili Tbilisi State Conservatoire and the Karol Lipiński Academy of Music in Wrocław.

The book includes articles by outstanding scholars, representatives of the partner academies. The introductory paper on *Wrocław-Based Composers and Polish Music Trends in the Second Half of the 20th Century and at the Beginning of the 21st Century* by Anna Granat-Janki is followed by other studies divided into four thematic sections: *Musical Heritage and Political Stigma*, *Folklore and Traditional Music*, *Musica hic et nunc*, and *Figures, Styles, Trends, Perspectives*.

The publication focuses on the artistic output, achievements and important figures that create the unique cultural idiom of each of the countries and at the same time help to build the long-lasting, recognisable cultural heritage shared by the four partners, and thus we believe it will inspire reflection on the identity, future and perspectives of Estonian, Georgian, Ukrainian and Polish culture.

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