

THE CONTRIBUTION OF WROCLAW-BASED COMPOSERS TO SILESIAN AND NATIONAL MUSICAL CULTURE IN POLAND AFTER 1945

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ABSTRACT

When attempting to discuss and appraise the contribution of Wrocław-based composers to the Silesian and national musical culture in Poland, one should remember that the Wrocław music milieu came into existence only after the Second World War, and it developed from scratch, with no Polish roots it could refer to. However, in spite of 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 aim is to determine characteristic features of the music of Wrocław-based composers and assess the significance of their cultural achievements from a local and national perspective.

Key words: Wrocław-Based Composers; Silesian Culture; National Music Culture in Poland; music in Poland after 1945

The year 1945 was of particular importance for both Poland and Wrocław, as it was the year the city of Wrocław and part of Silesia were returned to Poland, which marked the beginning of a new period in the history of our country.

When appraising the contribution of Wrocław-based composers to Silesian and national musical culture in Poland during the 75 years of their activity, it should be remembered that the Wrocław music milieu only came into existence after the Second World War. It developed from scratch, having no Polish roots it could refer to, and the artists struggled to develop Polish musical culture in the Recovered Ter-

ritories.¹ The first composers who came to Wrocław were Stanisław Skrowaczewski (1923–2017), Kazimierz Wiłkomirski (1900–1995) and Ryszard Bukowski (1916–1987). A key moment in the formation of the city's musical circle was the establishment in 1952 of a Composition Section at the First Faculty of the State Higher Music School in Wrocław. Among the lecturers were Piotr Perkowski (1901–1990) of Cracow and Stefan Bolesław Poradowski (1902–1967) of Poznań.² They played a decisive role in educating composers in Wrocław alongside Kazimierz Wiłkomirski.³ The first graduates⁴ of the Composition Section at the First Faculty completed their studies in the 1950s. In the interwar period the group of composers in Wrocław was very diverse in terms of age. It included two generations of composers⁵ born in the years 1900–1931. Among the older generation, there were the fathers and doyens of the 'Wrocław school of composers', such as Kazimierz Wiłkomirski, Piotr Perkowski, Stanisław Bolesław Poradowski and Ryszard Bukowski, who received their diplomas in composition before the Second World War. The younger generation consisted of Stanisław Michalek (1925–2000), Tadeusz Natanson (1927–1990), Radomir Reszke (1920–2012), Jadwiga Szajna-Lewandowska (1912–1994), Janina Skowrońska (1920–1992) and Leszek Wiślocki (b. 1931).

In the post-war decade (1945–1956), a new political system was introduced in Poland, followed by the related cultural policy of the government. The direction of music development at that time was determined by the doctrine of socialist realism. The influence of the normative aesthetics was most noticeable in Wiłkomirski's cantatas (e.g. *Kantata wrocławska* [The Wrocław cantata]) and in mass choir songs composed mainly for amateur performers. In the period in question, there were also attempts to move away from the principles of socialist realism, for example, in Ryszard Bukowski's cantata *Moja pieśń wieczorna* [My evening song] composed to the tune of a hymn by Jan Kasprowicz.⁶

Socialist realist aesthetics required composers to create national music based on folklore. This is why Wrocław-based composers resorted to the stylisation of Polish and Silesian folklore,⁷ drawing on folk tunes and texts in their songs and more extensive vocal-and-instrumental forms (e.g. *Trzy pieśni ze Śląska Opolskiego* [Three songs

¹ See: GRANAT-JANKI, Anna: *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The music of Wrocław-based composers in the years 1945–2000], Wrocław, 1995.

² In the years 1954–1967, S. B. Poradowski was the only composition lecturer at the State Higher School of Music in Wrocław.

³ Kazimierz Wiłkomirski taught choral composition at the Fourth Faculty.

⁴ Those were: Jadwiga Szajna-Lewandowska, Stanisław Michalek, Tadeusz Natanson, Radomir Reszke and Leszek Wiślocki.

⁵ 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 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.

⁶ DZIEDUSZYCKI, Wojciech: O twórczości Ryszarda Bukowskiego [Ryszard Bukowski's music]. In: *Sprawy i Ludzie*, 1954, no. 17, p. 3, and HORDECKA, K.: Koncert kompozytorski R. Bukowskiego [A concert of R. Bukowski's compositions]. In: *Słowo Polskie*, 1954, no. 16, p. 5.

⁷ 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], *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, Piano Concerto* by Wiślocki), the Kielce region (Natanson's *Suita ludowa* [Folk suite] to the words by Kolberg, the

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, *Dwie pieśni kaszubskie* [Two Kashubian songs] by Wilkomirski). At the time of the prevailing ideological doctrine, 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.

Despite 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 as regards the form of the works and the composer's technique. Characteristic features of Ryszard Bukowski's music are the use of classical and baroque genres, such as sonata (*Sonata da camera*), concerto (*Concertino* for piano and orchestra) and quartet (*String Quartet*, Op. 11), and the use of polyphony and strict polyphonic forms, especially fugue. He combined baroque influences with classical elements and with stylised folk music (*Suite* for string orchestra, Op. 13), and used elements of parody and grotesque, which are characteristic of 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 (e.g. *Sonatina* for oboe and piano, *Concertino* for flute and strings, the *Pinokio* ballet). Leszek Wiślocki, in turn, enriched classical genres and forms with elements of highland music (*Piano Sonata*, *String Quartet No. 1*, *Piano Concerto*).

In the next period of Polish music history, i.e. 1956–1975, a new attitude towards culture developed. Culture was to be multidimensional and diverse in terms of style, content and social function. As a result of the changes occurring in Poland, the country escaped from isolation and became receptive to the Western European avant-garde. The political thaw was conducive to cultural development. In this period, several generations of composers were active in Wrocław. In addition to the older generations, mentioned above, of note are also those born in the 1930s (Jerzy Filc, b. 1933; Zygmunt Herembesza, b. 1934; Lucjan Laprus, b. 1935; Ryszard M. Klisowski, b. 1937), the composers of the 1940s (Jan A. Wichrowski, 1942–2017; Zbigniew Karnecki b. 1947; Grażyna Pstrokońska-Nawratil, b. 1947; 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; Tomasz Kulikowski, b. 1957). Some of them studied abroad, in Paris (Pstrokońska-Nawratil⁸) and Vienna (Klisowski⁹), and their works were performed at international fora,¹⁰ for example

Lubelskie region (*Suite* for string orchestra, Op. 13, the so called *Lublin Suite* by Bukowski) and Kashubia (*Dwie pieśni kaszubskie* [Two Kashubian songs] by Wilkomirski).

⁸ In 1978, the composer participated in Olivier Messiaen's and Pierre Boulez's lectures at Paris Conservatory and IRCAM, as well as in a seminar on Iannis Xenakis' music in Aix-en-Provence; she also took an internship at an experimental studio in Marseille.

⁹ In the years 1973–1977, the composer complemented 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.

¹⁰ Pstrokońska-Nawratil was awarded 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.

at the 'Warsaw Autumn' International Festival of Contemporary Music (Pstrokońska-Nawratil¹¹). In the period in question, the Wrocław circle of composers developed dynamically and their position in the musical world strengthened.

The Wrocław-based composers quickly embraced new tendencies inspired by the avant-garde. The first twelve-tone works were composed as early as 1957. The most popular among Wrocław's circle of composers, as in other Polish musical centres, was the horizontal twelve-tone technique. The composers often used tone rows to create themes and employed the technique freely, often combining it with various styles, for example neoclassicism (Radomir Reszke, Leszek Wiśłocki, Tadeusz Natanson), neoromanticism (Natanson), expressionism (Bukowski) and jazz (Reszke). Some Wrocław-based composers employed a less popular type of serial technique – total serialism (*Symphony No. 2* by Tadeusz Natanson). The composers applied not only complete twelve-tone rows, but also series restricted to a number of pitches (e.g. *Ewolucje* [Evolutions] by Wiśłocki, *Inwokacje* [Invocations] by Bukowski, *Do Saffony* [To Sappho] and *Varianti b-a-c-h* by Herembeszta).¹²

The serial technique was also enriched by combination with punctualistic texture (e.g. *Ewolucje* [Evolutions] by Wiśłocki, *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 development phase), sonoristic expressions were combined with traditional methods of composition, and with thematic thinking (Bukowski, Natanson, Reszke). Sonoristics gained popularity at the end of the 1960s (the second development phase), when it was also treated as a structural means for determining the expression of the work (Herembeszta, Klisowski, Natanson, Pstrokońska-Nawratil, Reszke). Works by Wrocław-based composers represent various types of sonorism: constructivist (Herembeszta), impressionist (Wichrowski), vitalist (Pstrokońska-Nawratil), neoclassical (Natanson), neoromantic (Natanson), expressionist-and-futuristic (Klisowski), etc.

The above composers also employed controlled aleatoricism, which fulfilled various form-shaping functions: expressive, timbral, motor or dramatic. New sounds and timbres were explored not only through traditional instruments, but also using electronic devices (Klisowski). An interest in the new world of sound developed relatively late, specifically 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*).

The 1970s were a period of significant changes in musical culture. This stemmed from a decline of the ideas on which modernist culture was based. After 1975, modernist trends were replaced by new postmodernist ones. Postmodernist mottos brought many individual techniques within two types of postmodernism: neo-conservative and post-structuralist.¹³ In the postmodern era, every composer took a different approach to

¹¹ 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.

¹² In this work the composer combined serialism with interval structuralism and constructivism.

¹³ DZIAMSKI, Grzegorz: 'Postmodernizm' [Postmodernism]. In: *Encyklopedia kultury polskiej XX wieku* [Encyclopaedia of Polish culture of the 20th century], vol. 4: *Od awangardy do postmod-*

their new possibility of 'evading any necessity',¹⁴ 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 Ryszard Bukowski's and Tadeusz Natanson's aesthetic approach. Those composers referred to tradition with deference and did not look to play with it.

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

Tadeusz Natanson's music is best described as 'new romanticism'. His works reflect his 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 (e.g. *Piano Concertos No. 2 and No. 3*), modal structures (*Sonata antiqua*, *Symphony No. 7*), diatonic scale and euphony of sound (*Sextet* for 3 trumpets and 3 trombones), which recur as signs encoded in the modern language system.

Younger composers, including Ryszard Klisowski, Jan A. Wichrowski, Grażyna Pstrokońska-Nawrtał, Zbigniew Karnecki, Rafał Augustyn, and Stanisław Krupowicz (b. 1952),¹⁵ after an initial fascination with avant-garde artistic expression, adapted new, postmodernist tendencies. The composers' approaches were pluralistic,¹⁶ as each artist refers to different experiences, and seeks new means of expressing them. No 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 are experimental music. They still show strong connections with the first and second avant-garde waves, which makes them unique (expressionist plane-based sonorism). The composer combined avant-garde aspects with elements of tradition, which manifested itself through the idiom of gypsy music (*Piano-Ray*), oriental music (*Oriental Dance*, *Mantra-Tantra*), the mannerisms of Austrian music (*Augustins-Variationen*), quotations and allusions. Klisowski often distorted tradition and after 1975, he continued to compose electroacoustic music.¹⁷

ernizmu [From the avant-garde to postmodernism]. Ed. G. Dziamski. Warszawa : Instytut Kultury, 1996, pp. 389–402.

¹⁴ SZCZEPAŃSKA, Elżbieta: Postmodernizm a muzyka [Postmodernism and music]. In: *Encyklopedia kultury polskiej XX wieku* [Encyclopaedia of Polish culture of the 20th century], vol. 4: *Od awangardy do postmodernizmu* [From the avant-garde to postmodernism]. Ed. G. Dziamski. Warszawa : Instytut kultury, 1996, p. 446.

¹⁵ S. 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.

¹⁶ WALKER, John A.: Pluralizm kulturowy i postmodernizm [Cultural pluralism and postmodernism]. Transl. A. Taborska. In: *Postmodernizm – kultura wyczerpania?* [Postmodernism – a culture of decline?]. Selected by M. Giżycki. Warszawa : Akademia Ruchu, 1988, p. 46.

¹⁷ In 1978, Ryszard Klisowski founded his own experimental music studio in Wrocław and established the *Gemel* Electronic Music Experimental Group.

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 (*Rubajaty*, *Księgi Megilot* [Megillot books]), whom only love could save. He combined elements of tradition, such as tonal harmony and euphonic gestures, with sonorism, aleatoricism, punctualism and impressionism (*Kontrapunkty* [Counterpoints], *Violin Concerto*). An important part of his oeuvre are lyrical vocal and instrumental works.

Grażyna Pstrokońska-Nawratil's music in turn was dominated by humanistic content. Her works reflect a concern for man, his fate and future (a cycle of 7 frescoes, ¹⁸ *Triangle!*), as well as a religious attitude (*Magnificat MM*, *Niedziela Palmowa w Nazareth* [Palm Sunday in Nazareth], *Assisi*). The composer engages in a personal dialogue with nature (cycles: *Ekomuzyka*¹⁹ [Eco-music], *Mysząc o Vivaldim*²⁰ [Thinking about Vivaldi], *Reportaże*²¹ [Reportages], the *Galaktikos* triptych.²² Inspiration by nature (especially by the sea),²³ is very common in Pstrokońska-Nawratil's works, and shaped the composer's technique (the 'structure shifting' method) and the structure of the palindrome scales she used (neomodality). The elements of a work of music most important to the composer are: emotion, timbre, space, time, form and structure.

Rafał Augustyn's oeuvre has close ties with his literary interests.²⁴ His works are rich in intertextual and intersemiotic relations. The composer makes use of quotes, associations, references, allusion, grotesque, parody and his compositions are characterised by a complex system of musical symbols (*A Life's Parallels*, *A linea*, *Mirois*, *Carmina de tempore*). The essence of his music lies in meanings and senses that extend beyond the world of sounds.²⁵

¹⁸ 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... (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.

¹⁹ The cycle includes: *Pejzaż z Pluszczem* [A landscape with a dipper], *Terra, Klimop* (*Bluszcz*) [Ivy], *Strumyk i słońko* [A creek and the sun], *Lasy deszczowe* [Rainforests].

²⁰ The cycle includes: *...como el sol e la mar...* (*Lato*) [Lato] and *El Condor* (*Wiosna*) [Spring].

²¹ 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*, V *Ao-tea-roa*.

²² It consists of: I *Gwiazdy i ciemna material* [Stars and dark matter], II *Pulsar*, III *Supernova*.

²³ 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 emotional man'. PSTROKOŃSKA-NAWRATIL, Grażyna: *Słuchanie świata. Słyszę, to co widzę* [Listening to the world. I can hear what I can see]. In: *Przyroda i cywilizacja* [Nature and civilization]. Ed. E. Dobierzewska-Mozrzyk, A. Jezierski. Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2010, s. 133.

²⁴ Both the works with and without verbal text contain a complicated system of meanings, the keys to which are to be found in the titles referring to literary genres and techniques or being literary play. Cf. DZIADEK, Magdalena: Augustyn Rafał. In: *Kompozytorzy polscy 1918–2000* [Polish composers 1918–2000], vol. 2. *Biogramy* [Biographical entries]. Gdańsk – Warszawa, 2005, pp. 56–58.

²⁵ Cf. GRANAT-JANKI, Anna: Symboliczny świat muzyczny Rafała Augustyna [Rafał Augustyn's symbolic musical world]. In: eadem, *Twórczość kompozytorów wrocławskich w latach 1945–2000* [Music by Wrocław-based composers in the years 1945–2000]. Wrocław 2005, pp. 235–244, and ZDUNIAK, Maria: Augustyn Rafał. In: *Encyklopedia muzyczna PWM* [PWM music encyclopa-

A deconstruction strategy is employed in the music of **Stanisław Krupowicz**. It results from the composition method that he calls *surconventionalism*²⁶ and consists in juxtaposing several stylistic conventions in order to create a new context.²⁷ In Krupowicz's music, tradition is deconstructed at the level of style, genre, form, sound material and texture. The composer draws on various stylistic idioms.²⁸ He transfers stylistic codes to a different context, investing them with new senses and meanings. In the second half of the 1980s Krupowicz, who had worked for many years in a computer studio at Stanford University became, and remains, the most renowned computer music composer in Poland (*Tako rzecze Bosch* [Thus spoke Bosh], *Tylko Beatrycze* [Only Beatrice]). He also initiated and founded the Computer Composition Studio at the Karol Lipiński Academy of Music in Wrocław.²⁹ Since its beginnings, the Studio has developed dynamically, thanks to which today Wrocław is one of the leading centres of computer music.

Example 2: S. Krupowicz, *Wariacje pożegnalne na temat Mozarta* [Farewell variations on a theme by Mozart], variation V. Computer printout from the composer's archive, p. 19.

dia], biographical part. Ed. E. Dziębowska, vol. *ab – Suplement*, Kraków : Polskie Wydawnictwo Muzyczne, 1998, p. 21.

²⁶ It is a method devised jointly by Stanisław Krupowicz and Paweł Szymański in 1984. The term comes from the surrealist movement in painting.

²⁷ KRUPOWICZ, Stanisław: *Surkonwencjonalizm* [Surconventionalism]. In: *Vivo*, 1994, no. 1(11), p. 57. The composition that best exemplifies the concept is *Fin de siècle*.

²⁸ The composer draws on stylistic idioms of mediaeval music (*Miserere*), Renaissance (*Concerto for tenor saxophone and computers, 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 pożegnalnych na temat Mozarta* [Farewell variations on a theme by Mozart]), Polish religious music (*String Quartet No. 2, Oratorium na Boże Narodzenie* [Christmas oratorio]), Byzantine music (*Symphony*), flamenco (*Alcoforado*), jazz (the *Europa* [Europe] opera), popular (*Fin de siècle*) and avant-garde music.

²⁹ 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 Wierzbą.

Among the works of Wrocław-based composers, a special place belongs to those of **Zbigniew Karnecki**, as this composer wrote mainly theatre and film music. He is widely considered as one of the most outstanding composers in this domain. Karnecki's oeuvre comprises over 100 works, including around 70 compositions for dramatic performances, more than 10 for puppet shows, 3 for pantomime, 17 for television plays and 3 for films.

Karnecki combined composition with his work as a music director at various theatres. He 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. The 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), Paweł Hendrich (b. 1979).

They defined 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).³⁰ They all draw on tradition as well as avant-garde, but each of them aspires to create their own stylistic idiom.³¹ A distinctive feature of this generation of composers is their strong individualism, and as a result there are no real universal features in their music – something that could be identified in the work of the older generation of composers, who can be said to have formed a kind of school.

Two of the above composers, Cezary Duchnowski and Agata Zubel, have been particularly influential on the development of Silesian and national musical culture in Poland. Their approach can be described as neo-sonoristic, as it is the attractiveness in terms of sound that they put to the fore. These are post-avant-garde composers.

Cezary Duchnowski, a composer, pianist and performer, took a special approach to sound and he selects instruments very carefully (e.g. *Koniec poezji* [The end of poetry], *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.³² He is also a great advocate of improvised music,³³ as he believes live performance facilitates the emotional expression of music. Together with Paweł Hendrich and Sławomir Kupczak, he forms the *Phonos ek Mechanes* ensemble, which plays human-electronics,³⁴ music where computers are controlled by acoustic instruments. With

³⁰ TOPOLSKI, Jan: Postmodernizm i co dalej? Pokolenie lat 70 [Postmodernism and what next? The 1970s generation]. In: *Kwarta*, 2013, no. 5(20), p. 2.

³¹ Cf. JABŁOŃSKI, Maciej: *Sacrum Profanum 2012; sercem, uchem, szkiełkiem i okiem* [Sacrum Profanum 2012, with the heart, the ear, the glass and the eye]. Online: <http://www.dwutygodnik.com/arttykul/3948-sacrum-profanum-2012-sercem-uchem-szkiełkiem-i-okiem.html>, accessed: 7 August 2019.

³² Cf. DUCHNOWSKI, Cezary: *Autoreferat* [Summary of professional accomplishments], presented as part of the procedure for awarding the title of professor, unpublished text, p. 1.

³³ STEFAŃSKI, Krzysztof: Wizytówka Cezarego Duchnowskiego [Cezary Duchnowski's calling card]. In: *Meakultura*, online: <http://meakultura.pl/publikacje/wizytowka-cezarego-duchnowskiego-802>, accessed: 7 August 2019.

³⁴ This is a special kind of live electronics.

Marcin Rupociński, he runs the *Morphai* group,³⁵ which undertakes interdisciplinary initiatives, and with Agata Zubel he plays in the *Elettro Voce* duo, developing projects for voice and electronics. Duchnowski composes chamber and symphonic works, film and theatre music, and he is also involved in multimedia projects (e.g. the interactive opera *Ogród Marty* [Martha's garden], *Muzyka form przestrzennych* [Music of spatial forms]), which go beyond the boundaries of art. His music has been described as algorithmic;³⁶ and he has developed a number of programmes for pitch and rhythm organisation.

A sonoristic approach is also characteristic of the composer and vocalist **Agata Zubel**. Her works are very attractive as regards the sound. Apart from timbre, the composer's style is defined by rhythm and expression.³⁷ She does not limit herself to applying a single composition technique, but experiments constantly, especially with vocal articulation, and as regards expression and musical genres, which she interprets individualistically. Seeking to discover new sounds and intensify the expression of music, she often employs electronics³⁸ in acoustic compositions (*Not I*, *Odcienie lodu* [Shades of ice], *Between*). Her music has various facets. The first are the vocal-and-instrumental works for her own voice. She makes use of poetic texts including those of Samuel Beckett (*Cascando*, *What is the Word*, *Not I*), Wisława Szymborska (*Urodziny* [Birthday], *Labirynt* [Labyrinth]), Czesław Miłosz (*Aforyzmy na Miłosza* [Aphorisms on Miłosz], *Piosenka o końcu świata* [A song about the end of the world]) and Natasza Goerke (*Opowiadania* [Stories]). The second facet is music composed with the computer (e.g. *Not I*, *Between*, *Oresteja* [Oresteia], *String Quartet No. 1*, *Parlando*), and the third – works for traditional instruments (e.g. *In* for orchestra, three symphonies, *Concerto grosso* for recorders, baroque violin, harpsichord and two choirs, *Violin Concerto*, *Percussion Store* for percussion and orchestra, ...*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.³⁹

³⁵ The group was established in 1997. It gave performances combining music, theatre performance and dance.

³⁶ HENDRICH, Joanna: Cezarego Duchnowskiego algorytm na muzykę [Cezary Duchnowski's algorithm for music]. In: *Glissando*, 2007, no. 12, pp. 14-19.

³⁷ Cf. MASŁOWSKA, Aleksandra: Wizytówka Agaty Zubel [Agata Zubel's calling card]. In: *Meakultura*. Online: <http://meakultura.pl/publikacje/wizytowka-agaty-zubel-747>, accessed: 9 August 2019.

³⁸ SZWARCMAN, Dorota: Lubię śpiewać z komputerem. Rozmowa z Agatą Zubel [I like singing with the computer. A conversation with Agata Zubel]. In: *Polityka*, 4. 11. 2009. Online: <http://www.polityka.pl/tygodnikpolityka/paszporty/12547,1,rozmowa-z-agata-zubel.read>, accessed: 7 August 2019.

³⁹ Her compositions were performed at numerous festivals, such as the 'Warsaw Autumn' Festival, the 'Musica Polonica Nova' and 'Wratislavia Cantans' Festivals in Wrocław, Sacrum Profanum in Cracow, Audio-Art, the Days of Andrzej Panufnik's Music in Cracow, the Poznań Music Spring, the Adam Didur Festival, the 'Kraków 2000' Festival, Chanterelle Festival, the Polish Music Festival in Cracow, 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, 'Musikhøst Odense' in Denmark. In 2011, she was invited as 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 Cracow. She participated in experimental improvised projects during International Composition Courses in Darmstadt, the Ferus Festival in New York, and

Example 3: A. Zubeł, *Not I* according to Samuel Beckett, b. 81–87. Score published by PWM Kraków 2012, p. 19.

The image shows a musical score for three parts: voice, piano (pfc), and crotchet (crot). The tempo is marked 'Lento ad libitum (ca 1')'. The score is divided into two systems. The first system shows the voice part with a long note, the piano part with a series of notes, and the crotchet part with a single note. The second system shows the voice part with a long note, the piano part with a series of notes, and the crotchet part with a single note. The score is published by PWM Kraków 2012, p. 19.

Paweł Hendrich's music is of a different kind and incorporates the idea of music as science and music as a system,⁴⁰ which has fascinated artists from antiquity to the modern day. In his own words, 'I practise abstraction and find beauty in proportions, relations and numbers.'⁴¹ 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.⁴² 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 abstraction and ambiguity of extramusical content, structuralism, constructivism, complexity, layered structures, limitation, systemicity and processuality.⁴³ He hides these features behind ambiguous titles, which are neologisms based on Greek and Latin words⁴⁴ that define the key ideas of his compositions (*Diversicorium*, *Multivalentis*, *Cyclostratus*, *Diaphanoid*, *Liolit*, *Hyloflex*, *Heterochronia*, *Emergon*). Sometimes the titles contain references to the exact and natural sciences,

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).

⁴⁰ TOPOLSKI, Jan: *Muzyka 2.1: Paweł Hendrich* [Music 2.1: Paweł Hendrich]. Online: <https://www.dwutygodnik.com/arttykul/2888-muzyka-21-pawel-hendrich.html>, accessed: 8 August 2019.

⁴¹ Ibidem.

⁴² HENDRICH, Paweł: O organizacji dźwięków, czasu i formy [On pitch, time, and form organisation]. In: *Glissando*, 2007, no. 12, pp. 26–32 and idem, *Autoreferat* [Summary of professional accomplishments], presented as part of the habilitation procedure, unpublished text, p. 12.

⁴³ HENDRICH, *Autoreferat*..., Ref. 42, p. 15.

⁴⁴ TOPOLSKI, Jan: CD booklet: *Paweł Hendrich – Utwory kameralne* [Paweł Hendrich – chamber music]. Wydawnictwo 'Dux' 2010, p. 7 and J. Topolski, *Muzyka 2.1*...

Example 4: P. Hendrich, *Emergon* a, b. 31–33. Computer printout from the composer's archive, p. 11.

[illegible]

which are the chief source of inspiration for the composer. Hendrich makes use of the computer as an aid in composition. He also gives performances of live electroacoustic music (as a member of the *Phonos ek Mechanes* trio).

The next generation of Wrocław-based composers includes artists born in the 1980s, such as Sebastian Ładyżyński (b. 1985) and Katarzyna Dziewiątkowska (b. 1984). **Sebastian Ładyżyński** is a particularly interesting artist. What distinguishes him from other Wrocław-based composers is that he writes music mainly for theatre performances (including theatre forms based on live-electronics) and films. He also composes music for computer games in the form of interactive intermedia productions (including some for disabled children).⁴⁵ He has also written four short film scores⁴⁶ and is the head of the Theatre and Film Music Studio at the Karol Lipiński Academy of Music in Wrocław.⁴⁷

The youngest generation of Wrocław-based composers includes **Adam Porebski** (b. 1990). His works include various genres and forms of instrumental, vocal, vocal-and-instrumental and electroacoustic music. His artistic interests focus on the issue of processuality in music⁴⁸ (*Sinfonia moderna*, *Gregoriady*), which inspired him to devise his own original technique of overlapping cycles⁴⁹ (*n-Cyclus*). The composer creates interactive installations based on the idea of an open form, in which the final sound is determined by the performer (*@piacere*). He seeks to combine tradition with modernity (*Kolby* [Butts], *InterGeneracje* [Inter-generations]).

Recapitulation

The output of the Wrocław-based composers can be said to be characterised by the following features:

- deeply rooted in tradition; the composers have never renounced their ties with tradition, even during the avant-garde period,
- emotionalism – a feature typical of all the composers in question,
- references to Karol Szymanowski's ideas, which have been transformed in subsequent creative periods; Wrocław-based composers seek to write modern, world-class music which is national at the same time, by applying Szymanowski's ideas,⁵⁰
- considerable foreign influences (Mahler, Skrabin, Prokofiev, Bartók, Ravel, Italian futurists, Schönberg, Berg, Webern, Messiaen, Ives),

⁴⁵ See: ŁADYŻYŃSKI, Sebastian: *Autoreferat* [Summary of professional accomplishments], presented as part of the habilitation procedure, unpublished text, pp. 8-13.

⁴⁶ Ładyżyński's short films: *Kinki-Tabu*, *Zdarzenia plastyczne* [Plastic events], *Błoto* [Mud] and *Ostatnia wieczerza* [Last supper].

⁴⁷ The Studio was established in 2016 by Zbigniew Karnecki.

⁴⁸ POREBSKI, Adam: *Procesualność w utworze Sinfonia moderna na akordeon, marimbę i orkiestrę symfoniczną* [Processuality in *Sinfonia moderna* for accordion, marimba and symphony orchestra]. Unpublished Master's thesis, Wrocław, 2014.

⁴⁹ POREBSKI, Adam: *Technika nakładania cykli w utworze n-Cyclus* [Technique of overlapping cycles in 'n-Cyclus']. Unpublished PhD dissertation, Wrocław 2016.

⁵⁰ SZYMANOWSKI, Karol: *Uwagi w sprawie współczesnej opinii muzycznej w Polsce* [Comments on contemporary music opinions in Poland]. In: *Karol Szymanowski. Pisma* [Karol Szymanowski. Writings], vol. 1: *Pisma muzyczne* [Musical writings]. Collected and edited by Kornel Michałowski. Kraków : PWM, 1984, pp. 33-42.

- references to Polish musical culture (Chopin, Szymanowski, Baird, Serocki, Penderecki, Górecki, Szalonek, Lutosławski, Krzanowski),
- a variety of technical methods,
- diversity of music types (solo and chamber music, vocal and instrumental works, choral pieces, oratorio and stage music – including works for children),
- diversity of interests (e.g. poetry, philosophy, religion, nature, universe, Indian music, jazz, folklore, ancient and medieval culture),
- humanistic approach,
- theatre and film music,
- use of electronic media; computer-aided music, multimedia productions and performances; employing improvisation, often using live electronics,
- openness towards new trends in the search for continuous artistic development.

Conclusion

Research into the output of Wrocław-based composers in the period 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 deep emotional sensitivity.

The presented review 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 and at the beginning of the 21st century leads to the conclusion that in the works of these composers there are individual, or even original, technical and aesthetic approaches employed by the composers within established trends, and these enrich the Polish music of the time. Their contribution has helped make Wrocław an important and thriving cultural centre. The Wrocław-based composers comprise a distinctive circle of artists whose works have been recognised at national and international level, and their compositions are performed at the most prestigious festivals and concerts around the world. The music of the composers discussed here is an important element of both regional and national culture.

Résumé

PRÍSPEVOK WROCLAWSKÝCH SKLADATEĽOV K SLIEZSKEJ A NÁRODNEJ HUDOBNEJ KULTÚRE V POESKU PO ROKU 1945

Pri pokuse analyzovať a zhodnotiť prínos wrocławských skladateľov k regionálnej sliezskej hudobnej kultúre aj národnej hudobnej kultúre Poľska je potrebné mať na pamäti, že wrocławska hudobná scéna vznikla až po 2. svetovej vojne a vyvinula sa bez poľských koreňov, na ktoré by mohla nadviazať. Napriek náročným podmienkam, za ktorých vznikala, bolo prostredie wrocławských skladateľov vždy otvorené novým trendom a hnutiam. Štúdia prezentuje prínos skladateľov počas viacerých vývinových fáz poľskej povojnovej hudobnej histórie 20. a 21. storočia v kontexte politických a kultúrnych zmien poskytujúcich referenčný rámec kritického diskurzu. Cieľom je vymedzenie charakteristických znakov hudby wrocławských skladateľov a posúdenie významu ich kultúrnych úspechov z lokálnej a národnej perspektívy.