

**KRZYSZTOF PENDERECKI ACADEMY OF MUSIC  
IN KRAKOW**

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*Between Avant-garde and Contemplation – The Compositional Style  
of Zbigniew Bujarski in the Composer's Selected Cello Works*

**Dissertation description within the proceedings concerning the awarding  
of the degree of doctor in art  
in the artistic discipline: musical arts**

**Supervisor  
prof. dr hab. Zdzisław Łapiński**

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# ARTISTIC WORK

## PROGRAM

### **Zbigniew Bujarski (1933–2018)**

*Per Cello* for solo cello (1996)

*Orniphanian* for cello and piano (2001)

*Elegos* for solo cello and string orchestra (2004–2005)

*Concerto per archi II* for solo cello and string orchestra (1992)

### **The following editions of sheet music were used for the recording:**

Bujarski Zbigniew – *Per Cello* for solo cello

PWM, Kraków 2000.

Bujarski Zbigniew – *Orniphanian* for cello and piano

PWM, Kraków 2005.

Bujarski Zbigniew – *Elegos* for solo cello and string orchestra  
material available on request, manuscript, PWM, Kraków 2023.

Bujarski Zbigniew – *Concerto per archi II* for solo cello and string orchestra  
material available on request, manuscript, PWM, Kraków 2023.

### **Performers**

Marcin Mączyński – cello

Sławomir Cierpik – piano

The Orchestra of the Capital Royal City of Krakow Sinfonietta Cracovia

Katarzyna Tomala-Jedynak – conductor

### **Sound engineering**

Michał Bryła, PhD

Paweł Małecki, PhD

Kamil Madoń, MA

The recording was made in the:

Parish of St. Casimir the Prince in Kobyłka-Stefanówka,

*Kotłownia* recording studio in Krakow,

*Florianka* Hall of the Krzysztof Penderecki Academy of Music in Krakow,

on the following dates: October 17–18, 2023, May 31, 2025, and June 24, 2025.

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## INTRODUCTION

Zbigniew Bujarski is a composer who has left a unique artistic mark on the history of Polish music, especially in the context of Krakow and the Krzysztof Penderecki Academy of Music. In his modesty, remaining faithful to his values, he became part of a *multicolored mosaic* – a community of artists who preferred to observe reality attentively in silence rather than seek publicity or recognition in the world. Fascinated by the composer, his wide-ranging artistic activity, and original musical language, the author wishes to focus on his cello works – an area full of mysteries and ambiguities, in which both solo works and those arranged for piano or string orchestra reveal the composer's rich imagination and enormous sensitivity.

This dissertation is an attempt to capture the idiom understood as Bujarski's unique style, which, according to the composer, ranges from a fascination with *avant-garde* compositional techniques (including sonorism, serialism, aleatoricism, and the Bujarski's concept of *synthetic monophony*) and his roots in the tonal system and modality, which he most often used to express a state of reflection that served as an introduction to the space of personal contemplation.

In his research, the author focused on the following works: *Per Cello* (1996) for solo cello, *Orniphanía* (2001) for cello and piano, *Concerto per archi II* (1992) and *Elegos* (2004–2005) for solo cello and string orchestra. Each of the selected compositions, written between 1992 and 2005, is characterized by great complexity and multi-layeredness, giving the performer the opportunity for relatively free interpretation. The colorful set of recorded works also showcases the wide tonal spectrum of the cello and all the relationships between the “partners in dialogue” – from the piano to a string orchestra of over twenty musicians. For an author beginning their adventure with Bujarski's music, it is also a kind of *laboratory* of musical imagination and narrative, which becomes extremely important in the context of a solo piece, requiring not only technical precision, but also conscious and thoughtful planning of the dramaturgy.

The dissertation is a continuation of the work of theorists who have studied Zbigniew Bujarski's oeuvre. It is based primarily on analyses, the author's personal conclusions, and his conversations with cellists who participated in the premiere performances of the composer's works or have presented them in recent years.

Their memories of their close collaboration with the composer have become an invaluable source of information and inspiration for the author.

Deconstructing and reinterpreting Bujarski's cello works requires performers to be adequately prepared, not only instrumentally but also intellectually. His music forces listeners to think, poses enormous challenges for cellists, and constantly pushes the boundaries of technical and interpretative possibilities. Like the subject of this work, it is full of extremes. Although difficult and evoking strong emotions, it continues to move audiences to this day.

## CHAPTER 1

### BUJARSKI – A CREATIVE PERSONALITY

#### 1.1 Identity, biographical sketch

Zbigniew Bujarski, Polish composer, academic lecturer, and painter, was born on August 21, 1933 in Muszyna, where he received his primary and secondary education<sup>1</sup>. Between 1944 and 1946, he served as a liaison officer in the Home Army, the National Armed Forces, and the Freedom and Independence movement. After World War II ended, he took a series of private piano and violin lessons from his uncle, Józef Konowalski<sup>2</sup> and Maria Rostawiecka<sup>3</sup> – he moved to Krakow, where he began formal music education at the Secondary Music School (1951–1954). Bujarski made his first tentative attempts at composing simple pieces as a teenager.

*I began composing a few years before I started attending secondary music school – while I was still a student at a general high school. These were my first clumsy attempts. I knew what harmony was, but I had no idea about it; I played the piano – and that was all. (...) When I got into secondary school, I wrote my first piece, a tonal one, by the way – a mazurka for piano. Andrzej Dobrowolski, who later became my friend and was then a harmony teacher at our school (it was 1951, I think), said something like this after reading the piece: well, first of all, the guy has a sense of form. That really encouraged me. I mean – there's something there<sup>4</sup>.*

The next stage in his artistic development was his studies at the PWSM (State Higher School of Music in Krakow), where, between 1955 and 1960, he initially

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<sup>1</sup> E. Dziębowska (ed.) *Encyklopedia Muzyczna PWM*, Biographical section, PWM, Kraków 1979, p. 453.

<sup>2</sup> Józef Konowalski (1899–1990) – composer, violinist, also played the accordion, harp, and cello. In 1918, he joined the Polish Army. He served in the orchestra of the 8th Legion Infantry Regiment in Lublin as concertmaster. In Lublin, he and Stefan Rachon founded the Music Society, which later became the Lublin Philharmonic. In the 1930s, he played with his band in Lublin cafés, then conducted the promenade orchestra in Krynica. From 1939 to 1942, he was an organist at the church in Muszyna. In 1950, he returned to Warsaw and worked as a violinist in Stefan Rachon's Radio Orchestra until 1967.

<sup>3</sup> Maria Rostawiecka (no data available) – pianist, teacher, graduate of the Lviv Conservatory, gave private lessons to Z. Bujarski in Muszyna and Żegiestów.

<sup>4</sup> T. Malecka, *Zbigniew Bujarski. Twórczość i osobowość*, Akademia Muzyczna w Krakowie, Kraków 2006, p. 13.

studied conducting under Prof. Bohdan Wodiczko<sup>5</sup>, and finally composition in Prof. Stanisław Wiechowicz's class<sup>6</sup>. Zbigniew Bujarski recalled his youthful doubts and contact with respected lecturers:

*At that time, it was customary for all students and teachers of composition from both classes to meet: Prof. Wiechowicz<sup>7</sup> and Prof. Malawski<sup>8</sup> and guests, during which our student compositions were performed. There were also discussions, sometimes very heated, both between students and between professors, but also between professors and students. We sat crowded together here in 101 (a room in the old PWSM building at 3 Starowiślna Street, traditionally associated with the Faculty of Composition, Conducting, and Music Theory). Two of my songs were performed. Malawski, whom I was convinced was trying to crush me, asked in his unfriendly voice: "Do you consider yourself a composer?" I felt that I was going to be dismissed, criticized. I replied: "Not at all, Professor. I just write something, sometimes I come to Professor Wiechowicz. (I was not yet officially a composition student at that time.) I don't consider myself a composer." to which Malawski replied: "That doesn't matter, I consider you one." And that was the turning point. From then on, my relationship with Professor Malawski improved<sup>9</sup>.*

After graduating, between 1959 and 1961, Bujarski worked as an editor at the PWM publishing house in Krakow. He then worked as a music lecturer and literary manager at the Rzeszów Philharmonic from 1961 to 1967. However, his professional career was most closely associated with the Academy of Music in Krakow (formerly the PWSM).

In 1972, he began working as a lecturer. Throughout his time at the academy, he was highly regarded for his vast knowledge and dedication. From 1980, he taught a composition class. From 1978 to 1986, he was dean of the Faculty of Composition, Conducting, and Music Theory, and from 1992, he held the position of professor. In 2012, he was awarded the title of professor of musical arts for his outstanding achievements<sup>10</sup>.

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<sup>5</sup> Bohdan Wodiczko (1911–1985) – an outstanding Polish conductor, professor at the PWSM (State Higher School of Music) in Warsaw from 1972 to 1978, <https://encyklopedia.pwn.pl/haslo/Wodiczko-Bohdan;3997268.html> (accessed: 02.09.2025)

<sup>6</sup> *Encyklopedia Muzyczna PWM*, Biographical section, PWM, Kraków 1979, p. 453.

<sup>7</sup> Stanisław Wiechowicz (1893–1963) – composer, teacher, choir conductor, and music critic, <https://encyklopedia.pwn.pl/haslo/Wiechowicz-Stanislaw;3995535.html> (accessed: 02.09.2025)

<sup>8</sup> Artur Malawski (1904–1957) – composer, teacher, and conductor, <https://encyklopedia.pwn.pl/haslo/Malawski-Artur;3936677.html> (accessed: 02.09.2025)

<sup>9</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 14.

<sup>10</sup> [https://pwm.com.pl/pl/kompozytorzy\\_i\\_autorzy/4824/zbigniew-bujarski/index.html](https://pwm.com.pl/pl/kompozytorzy_i_autorzy/4824/zbigniew-bujarski/index.html) (accessed: 04.06.2023)

It is worth quoting Zbigniew Bujarski here, who described the role of a composition teacher in a moving way. This short excerpt fully reflects his deep sense of responsibility for the students entrusted to him.

*A teacher should be a friend to their students and strive to establish a close psychological connection with them: it is beneficial when the teacher and student are similar in terms of personality type. (...) Since I started teaching, I have treated myself as a master who has a workshop (as it was in the Middle Ages or the Renaissance) with students. In this workshop, we are one. The master's job is not so much to teach the student as to imbue them with something he considers valuable. If the student does not accept this, they leave. So we must have a common language, we must have something in common in our psyche. Character is also important. We must have a similar approach to important issues; in a word, we must understand each other. (...) Actually, I tell everyone who comes to me that I am not here to teach you. You are here to get what you want from me<sup>11</sup>.*

Zbigniew Bujarski died at the age of 84 on April 13, 2018, in Krakow. He was buried in his hometown of Muszyna. Among the most important distinctions and awards granted to the composer are<sup>12</sup>:

- Honorable mention at the Polish Composers' Union Young Composers' Competition for *Strefy* (1961)
- Second prize at the Grzegorz Fitelberg Composition Competition for *Kinoth* (1964)
- Honorable mention at the UNESCO International Rostrum of Composers in Paris for *Contraria* (1967)
- Second prize at the UNESCO International Rostrum of Composers in Paris for *Musica domestica* (1978)
- Two-time recipient of the Minister of Culture and Art Award, Second Class (1979, 1987)
- Award of the Polish Composers' Union (1984)

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<sup>11</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 21.

<sup>12</sup> A. Świstak, *Katalog tematyczny utworów – Bujarski*, Akademia Muzyczna w Krakowie, Kraków 2005, p. 132.

- Award of the City of Krakow (1984)
- Alfred Jurzykowski Foundation Award (New York, 1991)
- Silver Medal for Merit to Culture – *Gloria Artis* (2011)

## 1.2 Searching for style, periodization of work

### Preliminary stage

For Bujarski, the time of awakening his artistic awareness and beginning his full scale compositional explorations coincided with his studies at the former PWSM in Krakow (today's AMKP in Krakow). Fascinated by the innovative activities of artists from behind the *Iron Curtain*<sup>13</sup> he sought an individual style and radical solutions, unafraid of changes in aesthetic attitudes. This period, according to Prof. Teresa Malecka<sup>14</sup>, can be called the preliminary stage of his work<sup>15</sup>. The first official compositional attempt from this period was *Krzewy Płonące (Burning Bushes)*, based on a text by Tadeusz Śliwiak. The piece, described as an “outburst of childhood burdens”, opened the door for Bujarski to the PWM in Krakow<sup>16</sup>. It was his first work published by this institution. *Krzewy*, along with his next work, *Synchrony II*, written for his diploma, was created under the influence of the twelve-tone technique. After becoming enthralled with it, it was time for his next youthful fascinations.

The meeting with Luigi Nono turned out to be a revelation<sup>17</sup>. Nono, a composer and experimenter who lived from 1924 to 1990, was a figure who significantly influenced the development of Zbigniew Bujarski's musical language and compositional technique. As an Italian *avant-garde* artist, full of energy and a fresh perspective on art, Nono also visited Poland<sup>18</sup>. During his visit, he presented not only his own compositions, but also scores and recordings by artists working in Western Europe. Bujarski fondly recalled his student days:

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<sup>13</sup> Iron Curtain – a colloquial term for the political, ideological, and military border separating the Eastern Bloc countries, subordinate to the USSR, from the Western European countries associated with the United States during the Cold War. The term was first used by Joseph Goebbels in 1945. It was popularized by Winston Churchill in his speech in Fulton in 1946. It remained in place until the end of the Cold War in 1989. <https://encyklopedia.pwn.pl/haslo/zelazna-kurtyna;4002896.html> (accessed: 10.08.2025)

<sup>14</sup> Teresa Malecka (1944–) – music theorist, professor and vice-rector of the Academy of Music in Krakow, <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-teorii-i-interpretacji-dziela-muzycznego/wspolpracownicy/prof-dr-hab-teresa-malecka/> (accessed: 10.08.2025)

<sup>15</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 34.

<sup>16</sup> A. Świstak, *Katalog...*, p. 19.

<sup>17</sup> Luigi Nono (1924–1990) – Italian *avant-garde* composer, <https://encyklopedia.pwn.pl/haslo/Nono-Luigi;3948181.html> (accessed: 02.09.2025)

<sup>18</sup> K. Kwiatkowski, *Mistrz dźwięku i ciszy. Luigi Nono*, Krytyka Polityczna, Warszawa 2015, p. 186.

*The years 1956–58 proved to be groundbreaking. Luigi Nono's visit to Poland was very significant. I must say that I owe him a lot. He brought a breath of fresh air and opened us up to something completely new. I remember spending two nights copying the tapes of electronic music that Nono had brought with him, which had to be copied as quickly as possible. I was fascinated by this music; it was the first time in my life that I had heard anything like it. (...) I think what made the biggest impression on me at the time was Karlheinz Stockhausen's<sup>19</sup> "Gesang der Junglinge". It was an extraordinary surprise, the discovery of a whole new world. It led to a change in my view of music as a whole. It was also then that I encountered dodecaphonic music, learning about the system and technique. And it must be said that something extraordinary happened among us, the youngest students at the time. There was a great fascination with everything new. And not because of the pressure of the avant-garde, as was later said, nor under the influence of German music. This interest was absolutely genuine. It did not result from pressure, but from our inner need; novelty became a value<sup>20</sup>.*

The solemn atmosphere of the meeting is illustrated by a statement made by Krystyna Moszumańska-Nazar<sup>21</sup> Bujarski's friends from his studies at the PWSM in Krakow:

*I met him at the "Michalika's Cave". (...) When I looked at his scores, my head just spun. I thought: where am I? I really felt like a provincial goose. Of course, I was full of admiration for what I saw and heard, and I decided that things couldn't go on like this, something had to be done<sup>22</sup>.*

## **Period I**

The first period of Bujarski's creative work, which can be seen as a coherent whole, spans the years 1961–1973. This was the time of the premieres of several works, including

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<sup>19</sup> Karlheinz Stockhausen (1928–2007) – German composer and educator, one of the most prominent figures in contemporary music, <https://encyklopedia.pwn.pl/haslo/Stockhausen-Karlheinz;3979837.html> (accessed: 10.08.2025)

<sup>20</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 16.

<sup>21</sup> Krystyna Moszumańska-Nazar (1924–2008) – composer, professor, and rector of the Academy of Music in Krakow, <https://www.amuz.krakow.pl/o-nas/poczec-rektorow/rektorzy-akademii-muzycznej/krystyna-moszumanska-nazar-1987-1993/> (accessed: 10.08.2025)

<sup>22</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 16.

*Strefy*, *Contraria*, and *El hombre*<sup>23</sup>. These are pieces in which, despite ongoing experimentation, the composer gradually moves from free serialism toward sonorism – sonorism that is intriguing because it often plays a form-shaping role. Bujarski described *Contraria* (1965), a work for large symphony orchestra, as follows:

*As a composer educated in the sonoristic style, I wanted to write a sonoristic-aleatoric piece; I wanted to create something very diverse in terms of orchestral sound. I wanted to use different textures, techniques, and colors*<sup>24</sup>.

At this particular stage of the composer's career, sound and tone color constitute the core of his music. Bujarski's works from this period clearly fit into the current of the Polish school of sonorism – seeking new, sometimes shocking sounds and textures, unconventional articulations – yet one will search in vain for “crackles,” “grinds,” or other extreme sound effects that might disturb the subtlety of expression. There was, however, an aspect that distinguished the composer's sonoristic work. Professor Malecka described his approach to sound as follows: *He was guided not so much by the criterion of novelty or originality, but rather by the criterion of the beauty and charm of timbre – both instrumental and vocal*<sup>25</sup>.

This sense of beauty and care for it, in the context of musical proportions and emotions, leads to the next phase of Bujarski's creative output.

## **Period II**

After a four years break, Zbigniew Bujarski returned to composing. From 1977 until the mid 1990s, the second period of his creative work can be distinguished, in which the composer moves from sonorism toward “melodicism”<sup>26</sup>. This shift, typical among Polish composers of that time, represents a return to a well-understood tradition, a neo-Romantic approach to expression, melody, musical form, and classical notation. It was also noticeable in the artistic activities of Krzysztof Penderecki during this period. This method of composing became an excellent way to convey deeper extramusical content, including religious and patriotic themes<sup>27</sup>, serving as a clear response to the complex political and social situation in Poland.

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<sup>23</sup> Ibidem, p. 35.

<sup>24</sup> A. Świstak, *Katalog...*, p. 31.

<sup>25</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 35.

<sup>26</sup> Ibidem, p. 35.

<sup>27</sup> Ibidem, p. 35.

During this period, some of Bujarski's most important works were created, such as *Musica domestica* and *Pawana dla Oddalonej*. Importantly, the second period of Bujarski's creativity brought an enrichment of his catalog with new works for string instruments, including orchestras and chamber ensembles. These include the aforementioned *Musica domestica*, *Concerto per archi I* (with a solo violin part), *Concerto per archi II* (with a solo cello part), *Scolaresca*, as well as three of the composer's four string quartets: *String Quartet For the Opening of the House*, *String Quartet For Advent* and *String Quartet For Easter*. Bujarski recalled the special bond he had with the string quartet, highlighting its subtle sonority<sup>28</sup>:

*The specificity of the genre, relying perhaps primarily on the intimacy of the string quartet's sound, as well as the demanding and highly focused creative process, constitutes – in the composer's view – a climate most conducive to expressing particularly important or intimate emotional states, or represents an attempt to notate human reflections and inquiries, even touching on eschatological matters*<sup>29</sup>.

### Period III

The mid 1990s mark the beginning of the third period of the composer's creative output. The characteristics of his compositional technique and style did not undergo significant changes<sup>29</sup>, yet this period represents a very clear thematic turn toward transience, fears, and concerns for the fate of humanity entering the 21st century. This shift may also have been related to experiencing the hardships of advanced age. Bujarski shared his reflections with Professor Malecka:

*I have lived through a significant part of the 20th century. I believe that this century, in almost everything – in ethics, morality, culture, and way of life – was still essentially the 19th century. New things began to happen in the 1980s, and now a very dangerous, even nightmarish future awaits us; we will experience it. When I think of my childhood and the pre-war times, it feels as if I am 200 years old*<sup>30</sup>.

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<sup>28</sup> E. Wójtowicz, *Oblicza kwartetu smyczkowego w twórczości kompozytorów krakowskich*, AMKP, Kraków 2021, p. 279.

<sup>29</sup> A. Świstak, *Katalog...*, p. 63.

<sup>30</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 144.

During this time, Bujarski sought comfort and inspiration primarily in faith, poetry, painting, and mythology – in spaces close and safe to him. Hence, the themes of his works from this period, such as *Alleluja*, *Stabat Mater*, *Lumen*, and *Pereine*. Works addressing difficult themes related to human condition, transience, and mourning the loss of loved ones include *Lęki ptaków I, II, III*, *Orniphania*, and *Elegos*. Based on the composer's comments, the themes of his works, their titles, texts, and programs, a general assessment of Zbigniew Bujarski's creative output allows us to identify five main sources of inspiration that shaped the distinctive character of his musical language from the very beginning of his professional career<sup>31</sup>. These are:

- **Religion** – in various forms, from biblical to poetic,
- **History** – from memories of World War II to the country's struggles for liberation from communism,
- **Culture** – including philosophy, painting and mythology,
- **Nature, Existentialism** – man as part of the natural world, fear of civilizational changes, moral decline,
- **Home, Memory** – return to childhood, the domestic hearth, safety, memories of lost friends.

### 1.3 In the Circle of the Krakow Composers' School

When discussing Zbigniew Bujarski's cello output, and at the same time attempting to situate his entire artistic activity within a specific context, it is worth mentioning the Krakow Composers' School.

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<sup>31</sup> Ibidem, p. 144.

This term, introduced in the 1970s by Bohdan Pociąg<sup>32</sup>, was intended to describe a group of highly regarded composers associated with Krakow, more specifically with the Academy of Music in Krakow (formerly the State Higher School of Music), who had a significant impact on the development of Polish music in the 20th and 21st centuries<sup>33</sup>. Opinions on the validity of this categorization and the need to define the school's typical characteristics are divided. Nevertheless, the influence of its members on Polish culture was so substantial that the phenomenon became a permanent part of the history of Polish music.

The symbolic beginnings of the Krakow Composers' School can be traced back to 1888, when the Conservatory of the Music Society in Krakow was established<sup>34</sup>. It was within this institution that the presence of its creator, composer, and pedagogue Władysław Żeleński, became particularly pronounced<sup>35</sup>. Another pivotal moment came in 1946, when the conservatory was transformed into the State Higher School of Music. Among its faculty were composers such as Stanisław Wiechowicz and Artur Malawski.

In the 1950s and 1960s, the teaching staff of the State Higher School of Music expanded to include additional composers. Teaching activities were begun by Tadeusz Machl<sup>36</sup>, Krystyna Moszumańska-Nazar, Bogusław Schaeffer<sup>37</sup>, Krzysztof Penderecki<sup>38</sup>, Zbigniew Bujarski, Marek Stachowski<sup>39</sup>, Krzysztof Meyer<sup>40</sup> and Adam Walaciński<sup>41</sup>. Among this group, Krzysztof Penderecki stood out particularly, achieving increasing international success. In a short time, he opened the Department of Composition to the world, making Krakow an important educational center.

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<sup>32</sup> Bohdan Pociąg (1933–2011) – musicologist and music critic, editor,

<https://polskabibliotekamuzyczna.pl/encyklopedia/pociag-bohdan/> (accessed: 10.08.2025)

<sup>33</sup> T. Malecka, *Fenomen Krakowskiej Szkoły Kompozytorskiej. Czy istnieje? Rekonesans*, Polski Rocznik Muzykologiczny XVI, 2018, p. 81.

<sup>34</sup> The Conservatory of the Music Society in Kraków was founded in February 1888 and operated until 1946, with a break during World War II (1939–1945).

<sup>35</sup> <https://www.amuz.krakow.pl/o-nas/historia/1888-1946/> (accessed: 04.06.2023)

<sup>36</sup> Tadeusz Machl (1922–2003) – organist, composer, and pedagogue, <https://encyklopedia.pwn.pl/haslo/Machl-Tadeusz;3935693> (accessed: 10.08.2025)

<sup>37</sup> Bogusław Schaeffer (1929–2019) – composer, musicologist, music critic, philosopher, and pedagogue. <https://encyklopedia.pwn.pl/haslo/Schaeffer-Boguslaw;3972891> (accessed: 10.08.2025)

<sup>38</sup> Krzysztof Penderecki (1933–2022) – world-renowned composer, conductor, rector of the Academy of Music in Krakow, <https://encyklopedia.pwn.pl/haslo/Penderecki-Krzysztof;3955700.html>, (accessed: 10.08.2025)

<sup>39</sup> Marek Stachowski (1936–2004) – composer, professor, and rector of the Academy of Music in Krakow, <https://encyklopedia.pwn.pl/haslo/Stachowski-Marek;3978757.html> (accessed: 10.08.2025)

<sup>40</sup> Krzysztof Meyer (1943–) – composer, pianist, pedagogue, author of books on music, <https://encyklopedia.pwn.pl/haslo/Meyer-Krzysztof;3940232.html> (accessed: 10.08.2025)

<sup>41</sup> Adam Walaciński (1928–2015) – composer, music publicist, pedagogue. He also composed music for films and theatrical productions, <https://encyklopedia.pwn.pl/haslo/Walacinski-Adam;3993491.html> (accessed: 10.08.2025)

During the difficult times of communism, Professor Penderecki, as a long-term rector (1972–87) and head of the Department of Composition (1972–74), attracted candidates not only from Poland but also from abroad<sup>42</sup>, continuing this even after the transformation of the State Higher School of Music into the Academy of Music in 1979.

Zbigniew Bujarski, as a representative of the Krakow Composers' School, was a Professor who trained countless students over the years. Together with them, he continued the traditions and ideas of his masters, which remain significant at the Krakow Academy today – the pedagogical and artistic “continuum” continues. Over time, his students took on the role of mentors, educating new generations of artists. The group of middle and younger generation representatives is broad, including, among others: Wojciech Widłak, Marcel Chyrzyński, Ziemowit Zych, Anna Zawadzka-Gołosz, Mateusz Bień, Maciej Jabłoński, Grzegorz Majka, Ewa Zuchowicz, and Jarosław Płonka<sup>43</sup>.

Some of the distinguishing features of this stylistically diverse group of representatives can be identified as<sup>44</sup>:

- **The idea of “generational experience”** – understood as an artistic response to historical and social events. In the 1950s and 1960s, the school’s representatives tried to process the drama of World War II and the realities of communism in their music. On the other hand, their works could express exaltation and joy, for instance, at regaining national independence or the election of a Polish pope. A strong religious and social dimension,
- **Variability of techniques, *avant-garde* – tradition** – most composers of the Krakow Composers' School, in the early years of their activity, went through a period of fascination with the *avant-garde*, including dodecaphony, serialism, and particularly sonorism, only to return in later phases of their creativity to a “tradition” rooted in the aesthetics of neo-Romanticism or classically understood tonality,

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<sup>42</sup> T. Malecka, *Fenomen...*, p. 85.

<sup>43</sup> Ibidem, p. 84.

<sup>44</sup> Ibidem, p. 87.

- **Avoidance of the great European genres** – apart from Krzysztof Penderecki, most composers did not engage with the two major genres: symphony and opera. Instead, symphonic works of a programmatic character appeared,
- **Significant role of the string quartet** – the string quartet as a genre, demonstrating perfect proportions and offering a space to present compositional possibilities, became an important medium for the creative work of many group members,
- **String orchestra, expansion of repertoire** – a specific instrumental setup, rich in expressive possibilities, became a field for exploring new sounds. The composers' output includes forms such as *Sinfonietta* or *Divertimento*.

There is yet another trait common to the representatives of the Krakow Composers' School, one that is difficult to capture in words, deeply human, and eludes theoretical analysis. It is mentioned by long-time faculty members, composers, and theorists. This is friendship and deep emotional bonds. Bujarski maintained close relationships, among others, with Marek Stachowski and Krzysztof Penderecki, to whom he dedicated several of his works<sup>45</sup>.

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<sup>45</sup> Author's conversation with with Prof. Dr. Hab. Teresa Malecka, Krakow 2022.

## CHAPTER 2

### TRAVELING BETWEEN MUSICAL WORLDS – INSPIRATIONS

#### 2.1 The *Avant-garde* in 20th-Century European Music – A Historical Overview

A better understanding of Zbigniew Bujarski's compositional style, as well as access to the sources of his inspiration and musical fascinations, can be aided by a more detailed analysis of issues related to the history of 20th century European music, particularly its first half. This includes philosophical currents, cultural transformations, artistic concepts, and compositional techniques of the time. The latter constitute one of the main sources of inspiration in Bujarski's work, including pieces written for the cello.

Early 20th century Europe was shaken by social and cultural conflicts. Alongside the crisis of traditional values, intense nationalist tensions, and the decadent moods remaining from the *fin de siècle* – with its moral uncertainties, including the Schopenhauerian conviction that human destiny is suffering – industry, science, and art were rapidly developing<sup>46</sup>.

It was a period of epochal discoveries and inventions. Groundbreaking changes occurred in psychoanalysis and medicine. Europe became a site of intellectual ferment among various circles and groups that increasingly dared to reject the visions and conventions of the previous century<sup>47</sup>.

In this atmosphere of social change, the *avant-garde* was born, the “rebellious sister” of the somewhat more analytical and rational modernism. As an increasingly dominant current in culture, with its characteristic negation of existing forms and search for new means of expression, it manifested in various fields of art: music, literature, and painting, with distinctive movements such as Expressionism, Futurism, Cubism, Surrealism, and Dadaism<sup>48</sup>. Experiments with form and language were the result of attempts to answer one of the key existential questions: how to capture the complexity and internal contradictions of a world so accelerated in its development?

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<sup>46</sup> N. Warburton, *Krótką historia filozofii*, Wydawnictwo RM, Warszawa 2016, p. 139.

<sup>47</sup> I. Dąbmska, *O konwencjach i konwencjonalizmie*, Wydawnictwo Ossolineum, Wrocław 1975, p. 151.

<sup>48</sup> <https://www.britannica.com/art/Modernism-art/Modernism-in-the-visual-arts-and-architecture#ref1077284> (accessed: 06.03.2025)

A key concern was not indifferent to composers and performers, who sought to address it. Concert halls at the beginning of the 20th century were filled to capacity, serving as venues for social gatherings and entertainment. However, increasingly daring concepts emerged, which for the average music lover could be a significant challenge, often even scandalous. Post-Romantic aesthetics collided with new artistic currents, full of dissonance and surprising forms of expression<sup>49</sup>. Audiences accustomed to realistic and comprehensible art experienced shock when confronted with the avant-garde, which proposed deformation and intellectual provocation instead of harmony.

It is difficult to reconcile the revolutionary slogans and aesthetic manifestos of the early 20th century with the vision of the music critic Eduard Hanslick<sup>50</sup>, who was active at the end of the 19th century and argued: *Impression is the beginning, and at the same time the first condition of aesthetic satisfaction*<sup>51</sup>. New artistic directions completely reversed this order – impression was no longer to be a source of sensory satisfaction but the beginning of a deeper reflection by the audience.

When Europe and the world, as a result of rising tensions, experienced one of the greatest tragedies in history, the dramatic periods of World War I and II, humanity froze in horror in the face of the scale of destruction and suffering. Shock, a sense of futility, the collapse of empires, the liberalization of customs, the rise of mass culture, and later, the Cold War and countercultural movements, became experiences that permanently transformed the 20th century.

Human traumas and the perspective of human development were analyzed by existentialists, from those representing the atheist trend (Martin Heidegger, Jean-Paul Sartre) to the Christian (Karl Jaspers, Gabriel Marcel)<sup>52</sup>. It became clear that in a world overwhelmed by the absurdity of existence, art required reevaluation<sup>53</sup>. Beyond stirring emotions and stimulating the senses, it was meant to provide creators and audiences with a form of *catharsis*<sup>54</sup>.

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<sup>49</sup> B. Schaeffer, *Kompozytorzy XX wieku*, Vol. I, Wydawnictwo Literackie, Kraków 1990, p. 60.

<sup>50</sup> Eduard Hanslick (1825–1904) – Austrian music theorist and one of the most influential music critics of the second half of the 19th century, first professor of aesthetics and music history at the University of Vienna, [https://pl.wikipedia.org/wiki/Eduard\\_Hanslick](https://pl.wikipedia.org/wiki/Eduard_Hanslick) (accessed: 10.08.2025)

<sup>51</sup> E. Hanslick, *O pięknie muzycznym. Studium estetyczne*, published and printed by M. Arcta, Warszawa 1903, p. 19.

<sup>52</sup> W. Tatariewicz, *Historia filozofii*, Vol. III, PWN, Warszawa 2014, p. 463.

<sup>53</sup> K. Jaspers, *Filozofia egzystencji, wybór pism*, PIW, Warszawa 1990, p. 81.

<sup>54</sup> *catharsis* – an ancient concept (Aristotle) understood as the purification of feelings of fear and pity through the intense experience of tragedy illustrating human heroism, <https://sjp.pwn.pl/sjp/katharsis;2563219.html> (accessed: 10.08.2025)

## 2.2 Experiment, Synthesis – Selected Compositional Techniques of the 20th Century

The explorations of composers at the forefront of the *avant-garde*<sup>55</sup>, forging new artistic paths, found their reflection in the emergence of many groundbreaking techniques – often shocking and expanding intellectual horizons, and deliberately positioned in extreme opposition to prevailing musical trends.

Among the most important techniques for 20th century music, those also employed by Zbigniew Bujarski are:

**Atonality:** This is a compositional technique in which there is deliberately no strict tonal center. It is characterized by strong dissonance and the abandonment of the traditional major-minor system. Its use was particularly evident in the early works of composers representing the *Second Viennese School*<sup>56</sup>. This group included, among others<sup>57</sup>:

### **Arnold Schönberg (1874–1951)**

*Pierrot lunaire*, Op. 21 (1912), *Fünf Orchesterstücke*, Op. 16 (1909)

### **Alban Berg (1885–1935)**

Opera *Wozzeck* (1917–1922), *Vier Lieder*, Op. 2 (1909–1910)

### **Anton Webern (1883–1945)**

*Fünf Sätze für Streichquartett*, Op. 5 (1909), *Sechs Bagatellen für Streichquartett*, Op. 9 (1913)

Other composers were also engaged in the search for a new musical language and the exploration of atonality. Their contributions brought to modern music a wealth of previously unheard harmonies. Among them, notable figures include:

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<sup>55</sup> *Avant-garde* (from French *avant-garde*, “vanguard”) – a set of tendencies and movements in 20th-century art that rejected previous styles and created their own innovative artistic world, <https://encyklopedia.pwn.pl/haslo/awangarda;3872720.html> (accessed: 10.08.2025)

<sup>56</sup> *Second Viennese School* – a group of composers active in the first half of the 20th century in Vienna, centered around Arnold Schönberg. Their works initiated new directions and compositional techniques in music, <https://www.britannica.com/art/musical-composition/The-20th-century> (accessed: 02.09.2025)

<sup>57</sup> *Mała Encyklopedia Muzyki PWN*, Warszawa 1981, p. 59.

### **Béla Bartók (1881–1945)**

Sonata No. 2 for violin and piano (1922), String Quartet No. 2 (1915–1917)

### **Alexander Scriabin (1872–1915)**

*Vers la flamme*, Op. 72 (1914), *Prelude* Op. 59 No. 2

### **Igor Stravinsky (1882–1971)**

*Le Sacre du printemps* (1913)

### **Karol Szymanowski (1882–1937)**

*Mity*, Op. 30 for violin and piano (1915), *Metopy*, Op. 29 for piano (1915)

**Dodecaphony, Serialism:** This is a twelve-tone technique (from Greek *dodeka*, meaning twelve), in which all notes of the chromatic scale are treated as equal<sup>58</sup>. Its basis is the series – a fixed succession of twelve tones, none of which may be repeated before the remaining eleven have been used. The series thus becomes the foundation of the work, an extremely complex and logical concept. The technique, created by Arnold Schönberg, has many rules intended to structure the composition<sup>59</sup>. Among the most important is that the series may undergo transposition (assigning the series of intervals to successive notes of the scale) or inversion (mirror reflections vertically and horizontally between series). Thanks to such advanced, almost mathematical solutions, there existed theoretically an infinite number of possibilities for transforming the musical material<sup>60</sup>.

In the later 20th century, serialism, as a source of inspiration, involved not only the ordering of pitch but also other musical elements: rhythm, dynamics, and articulation. Criticized for its “soullessness” and “lack of emotional element” the technique and its rules have not survived in their original form to the present day. It can be confidently stated that Schönberg, as a musical revolutionary, took risks and experimented in the name of a new form of artistic expression, defying the constraints imposed on him. The controversial concept created by Schönberg inspired subsequent generations of contemporary composers, including Zbigniew Bujarski, to explore their own musical style and language<sup>61</sup>.

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<sup>58</sup> B. Schaeffer, *Klasycy dodekafonii*, Vol. I, Analytical part, PWM 1964, p. 5.

<sup>59</sup> T. Zieliński, *Style, kierunki i twórcy muzyki XX wieku*, Wydawnictwo COK, Warszawa 1981, p. 150.

<sup>60</sup> Ibidem, p. 152.

<sup>61</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 15.

Composers using the twelve-tone technique with series constructed in accordance with its rules included, among others:

### **Arnold Schönberg**

Suite for Piano, Op. 25 (1921–1923), *Variations for Orchestra*, Op. 31 (1926–1928)

### **Alban Berg**

Violin Concerto (1935), *Lyric Suite* for string quartet (1925–1926)

### **Anton Webern**

Symphony, Op. 21 (1928)

**Aleatoricism, Controlled Aleatoricism:** Another revolutionary compositional technique, based on introducing an element of “chance” into the performance of a work. The term was coined by Pierre Boulez<sup>62</sup>, while the American composer John Cage is considered a pioneer of this technique<sup>63</sup>.

Its main principle is the definition of a sound image in which the interaction of chance elements introduced by the performer during the execution of the musical work is permitted. Depending on the degree of freedom, two types of aleatoricism can be distinguished: “uncontrolled,” or “total” in which all elements of the piece are left to chance (the composer’s role and intentions are minimized), and controlled, where the composer designates only specific elements – such as pitch, melodic lines, rhythm, dynamics, sequence of presented sections, or instrument combinations – for the performer to interpret. The final result gives the impression of a type of “improvisation” which, however, cannot be compared in any way to the improvisation forming the basis of jazz music. Although the indeterministic properties of this form of aleatoricism allow considerable expressive freedom, its main assumptions remain “controlled” by the composer.

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<sup>62</sup> Pierre Boulez (1925–2016) – French composer, conductor, and organizer of musical life, <https://www.britannica.com/biography/Pierre-Boulez> (accessed: 20.08.2025)

<sup>63</sup> T. Zieliński, *Style, kierunki...*, p. 22.

Józef Michał Chomiński<sup>64</sup> compared the characteristics of aleatoricism to surrealism and musical theatre, suggesting that *the source of surrealism lies in subconscious, uncontrolled, spontaneous mental processes*<sup>65</sup>. This spontaneity in the interpretation of aleatoric passages – or the entire work – by the performer guarantees that the listener participates in a unique creative act during the concert.

Precise notation is also an important element in working with aleatoric techniques. Often, extended composer's annotations regulate the flow of the piece or its dramaturgy. Graphically, one frequently encounters irregular wavy lines on the staff with the addition of *ad libitum* (Latin: "at pleasure"), sometimes with parentheses listing sets of pitches that the performer may freely select and transform on stage. There are also indications regarding the duration of a fragment, where sets of melodic-rhythmic motifs are left to the performer's discretion.

### **Karlheinz Stockhausen (1928–2007)**

*Klavierstück XI* (1956)

### **John Cage (1912–1992)**

Concert for Piano and Orchestra (1957–1958), *4'33"* (1952)

### **Witold Lutosławski (1913–1994)**

*Gry weneckie* (1961), *Łańcuch II* (1984–1985)

**Sonorism:** (Latin *sonorus*, "resonant"): A compositional technique and direction in contemporary music, particularly significant in Polish music history in the 1960s. In discussing sonorism, reference should be made to the so called Polish School of Composition, led by Krzysztof Penderecki. Through bold exploration, he became the main precursor of this technique during his formative years<sup>66</sup>.

The expansion of the sound palette was the main goal of composers within this movement. Traditional instruments, thanks to new methods of sound production, began to resonate with previously unheard timbres.

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<sup>64</sup> Józef Michał Chomiński (1906–1994) – Polish musicologist, author, professor at the University of Warsaw. He created a new discipline, *sonology*, addressing theoretical phenomena of pure sound in 20th century music, <https://encyklopedia.pwn.pl/haslo/Chominski-Jozef-Michal;3885774.html> (accessed: 02.09.2025)

<sup>65</sup> J.W. Reiss: *Mała historia muzyki*, PWM 1974, p. 207.

<sup>66</sup> T.A. Zieliński, *Style, kierunki...*, p. 247.

On string instruments, performers experimented by playing with the bow on the tailpiece, with fingers on the side plates, or with the bow hair on the fingerboard. Instruments were often tuned in unconventional ways and prepared using nontraditional tools and materials. The revolution extended to other groups as well, including wind instruments: multiphonics, singing while playing, blowing into instruments without mouthpieces, rhythmic tapping on clarinet and oboe keys, creaking, thudding, and squeaking effects. However, as could be expected, uncompromising sound-production methods, completely detached from tradition, met with criticism not only from audiences but also from performers themselves<sup>67</sup>. The results of these experiments reinforced composers' belief that acoustic instruments could rival electronic devices generating sound, such as oscillators and synthesizers, used for instance in the Experimental Studio of Polish Radio in Warsaw<sup>68</sup>. It is worth mentioning this exceptional venue, founded by musicologist and composer Józef Patkowski<sup>69</sup>. Operating from 1957 to 2004, the studio contributed to the dynamic development of electronic music and sonorism in Poland. It was a unique space in Europe (especially in the Eastern Bloc), attracting *avant-garde* composers seeking new artistic experiences, including Włodzimierz Kotoński, Krzysztof Penderecki, Bogusław Schaeffer, Bohdan Mazurek, Eugeniusz Rudnik, François-Bernard Mâche, and Arne Nordheim. Another key aspect of sonorism is the increasingly prominent treatment of sound as the primary formative element of compositions. Through flows of timbre and color, strong contrasts, and dynamic variation, listeners can follow the narrative of a piece – its structure, distribution of tension, and phases. In this context, the traditional roles of melody, rhythm, and harmony become less significant. Prof. Mieczysław Tomaszewski<sup>70</sup>, contrary to the emerging negative opinions about the alleged lack of deeper meaning or extramusical references in sonorism, considered the period of searching for new sounds by composers (especially K. Penderecki) as a *laboratory of liberated, extreme sonorities*<sup>71</sup>. It can therefore be confidently stated that this was one of the most creative and inspiring periods in the history of music<sup>72</sup>.

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<sup>67</sup> M. Tomaszewski, *Krzysztofa Pendereckiego Droga Twórcza*, introduction to the concert program, *Raj Utracony*, Opera Wroclawska 2008, p. 12.

<sup>68</sup> W. Kotoński, *Muzyka elektroniczna*, PWM, Kraków 2002, p. 34.

<sup>69</sup> Józef Patkowski (1929–2005) – Polish composer and musicologist, founder of the Experimental Studio of Polish Radio, <https://encyklopedia.pwn.pl/haslo/Patkowski-Jozef;3955015> (accessed: 02.09.2025)

<sup>70</sup> Mieczysław Tomaszewski (1921–2019) – a world renowned musicologist and music theorist, promoter and organizer of musical life, editor in chief and director of the PWM, professor and honorary doctorate recipient of the Academy of Music in Krakow, Honorary Citizen of the City of Krakow, and Knight of the Order of the White Eagle, <https://encyklopedia.pwn.pl/haslo/Tomaszewski-Mieczyslaw;3987937.html> (accessed: 10.08.2025)

<sup>71</sup> M. Tomaszewski, *Krzysztofa Pendereckiego Droga...*, p. 12.

<sup>72</sup> I. Lindstedt, *Sonorystyka w twórczości kompozytorów polskich XX wieku*, WUW, Warszawa 2010, p. 23.

The sonoristic technique was employed in the works of, among others:

**Krzysztof Penderecki**

*Tren – Ofiarom Hiroszimy* (1960), *Polymorphia* (1961), String Quartet No. 1 (1965)

**Witold Szalonek (1927–2001)**

*Les sons* (1965), *I+I+I+I* (1969)

**Henryk Mikołaj Górecki (1933–2010)**

*Genesis I* (1962), *Choros I* (1964)

**Wojciech Kilar (1932–2013)**

*Riff 62* (1962), *Générique* (1963)

The influence of Polish sonorism on European music was extremely strong. This new form of expression also drew the attention of:

**György Ligeti (1923–2006)**

*Atmosphères* (1961), *Lux Aeterna* (1966)

**Iannis Xenakis (1922–2001)**

*Metastaseis* (1953–1954), *Pithoprakta* (1955–1956)

**Luciano Berio (1922–2001)**

*Sinfonia* (1968–69), *Thema (Omaggio a Joyce)* (1958)

**Polytonality:** Among the interesting, though not as original, compositional techniques as those mentioned above, one can include *polytonality*. It consists of the simultaneous use of two or more tonalities or modes in different voices or parts of a musical piece. The main premise of this technique was an attempt to enrich the major-minor system. Ultimately, however, it contributed to its gradual decline and the collapse of the long-standing principles in which the primary categories were *consonance* and *dissonance* and their mutual relationships. Polytonality, together with atonality, stood at the beginning of the birth of *avant-garde* music.

## **Igor Stravinsky**

Balet *Pietruszka* (1911)

## **Béla Bartók**

*Bagatele*, Op. 6 (1908)

## **Karol Szymanowski**

String Quartet Op. 37 No. 1 (1917)

**Cluster technique:** (“group of sounds”) A complex compositional method closely related to the idea of *sonorism*, which seeks new sound solutions. The cluster technique is based on constructing harmonies composed of several adjacent tones within the musical scale. Their proximity – usually within the distance of a whole tone or semitone (and, with the development of the technique, also a quarter tone) creates an impression of intense, dense dissonance. Its inventor is generally recognized to be the American composer Henry D. Cowell<sup>73</sup>. He wrote primarily for the piano, and due to the instrument’s limitations, the cluster technique he developed was mainly based on *secondal* harmonies. Cowell’s concept of *secondal* harmony stood in opposition to the traditional major-minor harmonic system, in which the third determines the character of the sound.

As the technique evolved, composers began to explore the performance possibilities of string instruments. Because of their physical construction, maintaining a sustained chord consisting of three or more simultaneous tones is technically impossible to achieve. Composers therefore focused increasingly on the shaping of quarter-tone sonorities, which represented a highly dissonant subdivision of the interval of a second.

The fretless structure of the fingerboard and the resulting freedom of left-hand movement greatly facilitated such microtonal execution. The problem of constructing complex cluster formations, particularly in orchestral music, was solved by distributing them among a larger number of instruments. From an emotional standpoint, the cluster evokes powerful aesthetic impressions; as an extreme disturbance of harmonic order, it generates unique timbral colors within a composition, often imbued with a sense of terror and tension.

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<sup>73</sup> B. Schaeffer, *Kompozytorzy XX wieku...*, p. 231.

In the second half of the twentieth century, this technique became widely and eagerly employed, especially within sonoristic works. It is worth referring once again to the early music of Krzysztof Penderecki, in which the cluster served as one of the most striking devices shaping the atmosphere of his compositions. Composers who employed this technique include:

**Henry Cowell (1897–1965)**

*The Tides of Manaunaun* (1912), *Aeolian Harp* (1923)

**Olivier Messiaen (1908–1992)**

*Chronochromie* (1960), *Catalogue d'oiseaux* (1956–1958)

**Kazimierz Serocki (1922–1981)**

*A piacere* (1962), *Freski symfoniczne* (1964)

**Krzysztof Penderecki**

String Quartet No. 1 (1960), *Fluorescencje* (1962)

**Pointillism:** (from Latin *punctum* – “dot”) – similarly to sonorism – functions both as a style and a compositional technique. Its defining feature lies in the organization of sounds, phrases, melodic fragments, and rhythmic structures into discrete sets. These sets, often referred to as “points”, differ in pitch, articulation, and register. By design, they do not interact with one another and are not bound by any clearly defined formal principle<sup>74</sup>. Despite the composer’s meticulous notation regarding the shape and progression of these musical “points” the impression perceived by the listener can be described as a state of conscious dispersion, in which the ear experiences fluctuating and shifting colors of sound through sensory perception<sup>75</sup>. This intensity of change and the abrupt differentiation of musical structures within short time spans were characteristic of the works of the aforementioned Anton Webern, who may justly be regarded as the “father of pointillism”. Consequently, this compositional style is often referred to as post-Weberian or neo-Weberian<sup>76</sup>.

The pointillistic technique, developed in a more elaborate and systematic form, was employed in the works of:

<sup>74</sup> T.A. Zieliński, *Style, kierunki...*, p. 201.

<sup>75</sup> B. Schäffer, *Mały informator muzyki XX wieku*, Warszawa PWN 1975, p. 90.

<sup>76</sup> *Mala Encyklopedia Muzyki PWN*, Warszawa 1981, p. 815.

## **Karlheinz Stockhausen**

*Kreuzspiel* (1951)

## **Pierre Boulez**

*Structures* for two pianos (1952)

## **Luigi Nono**

*Incontri* for 24 instruments (1955), *Il canto sospeso* for solo voices, choir and orchestra (1956)

**Microtonality:** A musical phenomenon based on the use of *microtones* – intervals smaller than a semitone<sup>77</sup>. In microtonal music, the octave can be divided into more than twelve semitones, thereby creating numerous smaller intervals such as quarter tones and microtones. This process results in a rich, enharmonic pitch system.

Microtonality was already known and practiced in ancient times. Not only did Pythagoras<sup>78</sup> conduct research on musical tuning and formulate the mathematical foundations of musical intervals, but similar explorations were also present in the musical traditions of India, China, and Arabia. In European music, the study and application of microtonality began in the early twentieth century. In the spirit of *avant-garde* experimentation and exploration, a remarkable contribution was made by the Czech composer Alois Hába (1893–1973), who designed instruments capable of performing complex works in non-tempered tuning systems (notably the *microtonal harmonium* or *sixth-tone harmonium*)<sup>79</sup>.

Among the modern composers who experimented with microtonality are:

## **Charles Ives (1874–1954)**

*Three Quarter–Tone Pieces* for Two Pianos (1923–1924), *Quarter–Tone Chorale* for Strings (1914)

## **Benjamin Johnston (1926–2019)**

*Microtonal Piano Sonata* (1964), *String Quartet No. 2* (1964)

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<sup>77</sup> <https://www.britannica.com/art/microtonal-music> (accessed: 22.11.2024)

<sup>78</sup> Pythagoras (c. 572–497 BCE) – Greek philosopher and mathematician, <https://encyklopedia.pwn.pl/haslo/pitagoras;3957737.html> (accessed: 02.09.2025)

<sup>79</sup> <https://pqmc.cz/en/sixth-tone-harmonium/> (accessed: 15.09.2025)

## **Karlheinz Stockhausen**

Electronic music: *Studie II* (1954), *Kontakte* (1958–1960)

## **Krzysztof Penderecki**

*De Natura Sonoris I & II* (1966, 1971), *Polymorphia* (1961)

### **2.3 Contemplation as a Cognitive Activity in the Worlds of Philosophy and Music**

From a philosophical perspective, Zbigniew Bujarski's "journey" between musical worlds in search of his own artistic identity unfolds between the *avant-garde* – with its aggressiveness and uncompromising approach to expression – and a state of reflection and contemplation, to which the composer willingly surrendered. In the calm, nostalgically imbued passages of his works, one can discern the artist's gentle, spiritual facet. These two realms permeate his compositional output, often in a sudden and unexpected manner. Bujarski himself described his approach to music as follows: *For me, music is a form of prayer. (...) As a composer, I am nothing but an instrument (...) in the hands of Providence or the Holy Spirit, of God.*<sup>80</sup> Where, then, does the notion of contemplation lead us? From a humanistic standpoint, does it serve as a path toward achieving inner serenity and the apprehension of truth? Or, as a devout Christian<sup>81</sup>, was prayer for the composer the very form of contemplation, understood as immersion in the highest ideals, in God? Such reflections may guide us toward two possible realities.

#### **The Ancient World**

The first of these is the world of thought represented by Pythagoras, Plato<sup>82</sup> and Aristotle<sup>83</sup>. Zbigniew Bujarski's fascination with antiquity, including mythology, was widely recognized. This interest is reflected in the subject matter of one of his later works, *Peirene*, which alludes

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<sup>80</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 10.

<sup>81</sup> Author's conversation with Prof. Dr. Hab. Teresa Malecka, Kraków 2022.

<sup>82</sup> Plato (c. 427–347 BCE) – Greek philosopher, student of Socrates and teacher of Aristotle. Founder of the Platonic Academy, <https://encyklopedia.pwn.pl/haslo/platon;3958022.html> (accessed:02.09.2025)

<sup>83</sup> Aristotle (384–322 BCE) – Greek philosopher, student of Plato, <https://encyklopedia.pwn.pl/haslo/Arystoteles;3871513.html> (accessed: 02.09.2025)

to the lesser known myth of *Bellerophon* attempting to tame *Pegasus*<sup>84</sup>. One might perceive that working on this composition simultaneously provided Bujarski with an occasion to meditate on the absolute and on the influence of music upon the human being. Expanding his reflections to include the role of the artist in shaping cultural consciousness, the composer adds:

*Yet, just as in the myth, where after Bellerophon and Peirene there remain springs that continue to flow to the present day (and will likely flow for millennia to come), so in our artistic and everyday endeavors, despite apparent 'failures,' something of us endures*<sup>85</sup>.

Beyond attempting to express the human spirit through music, Bujarski – much like Pythagoras and Plato in their own inquiries – paid particular attention to the instrumentation and harmony, which possessed their own *ethos*<sup>86</sup>, enabling them to influence or even shape a person's inner life and moral attitudes<sup>87</sup>. The composer also possessed extensive knowledge of the ancient conception of the division of seven-note scales (an early form of the church *modi*) and their impact on the overall perception of music and the listener's emotional state<sup>88</sup>.

Embedded within these ancient sources of inspiration is also a sincere, purely human pleasure in dedicating oneself to art. In a conversation with Prof. Teresa Malecka, Zbigniew Bujarski recalled: *I consider creating, composing, to be a way of life, a way of living*<sup>89</sup>. This unique approach, at times requiring great effort yet yielding profound satisfaction, resonates closely with Aristotle's words in his *Politics*:

*In music, there lies an innate pleasure, which is why every age and every temperament so eagerly engages with it*<sup>90</sup>. Understood in this way by Bujarski, art – as a creative act and a form of contemplation – becomes not only a medium for expressing emotions but also a path toward self knowledge and spiritual growth.

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<sup>84</sup> A. Świstak, *Katalog...*, p. 117.

<sup>85</sup> *Ibidem*, p.117.

<sup>86</sup> *Ethos* (from Greek êthos – custom, disposition) refers to the prevailing set of ideal cultural patterns within a community, defining norms of conduct and expressing its values. In rhetoric, *ethos* denotes the character or stance of a speaker (or writer) expressed to persuade the audience. It differs from *pathos*, which signifies the emotions the author seeks to evoke in listeners or readers, <https://www.britannica.com/art/ethos> (accessed: 02.09.2025)

<sup>87</sup> Platon, *Państwo*, Wydawnictwo ANTYK, Kęty 2003, p. 110.

<sup>88</sup> J. Chomiński, K. Wilkowska–Chomińska, *Historia muzyki*, Vol. I, Kraków 1989, p. 50.

<sup>89</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 9.

<sup>90</sup> Arystoteles, *Dzieła wszystkie, Polityka*, Wydawnictwo Naukowe PWN, Warszawa 2001, p. 220.

## The Middle Ages

The second reality, grounded in ancient foundations, is the medieval philosophy, science, and culture. It is impossible to discuss the issue of contemplation as a cognitive activity without mentioning Christianity, which was experiencing its zenith during this period, with all its spiritual and musical richness. This fascination is clearly reflected in Bujarski's oeuvre, permeated with a vision of art whose primary aim is immersion in the space of contemplation or meditation, understood as close communion with the essence of God<sup>91</sup>, including the full entrustment of one's artistic activities to Him.

The religious dimension of contemplation was very pronounced in the Middle Ages. *Vita contemplativa*<sup>92</sup>, an ideal for monks in monastic cells and mystics, constituted a direct path to understanding the principles of faith and the wisdom contained in the Bible. Music was also intended to assist in achieving a state of deep reflection, as noted, among others, by St. Augustine (354–430 CE). In his *Confessions*, he observes:

*More and more, however, I am inclined to praise the custom that one sings in church, so that through the pleasure of the ears, the weaker soul may rise to a state of piety*<sup>93</sup>.

This thought is remarkably close to the main aesthetic–philosophical assumptions of Bujarski concerning the process of creation and reception of art. Beyond evoking emotions, art is intended to lead both the artist's and the listener's "spirit" into a fuller, transcendent dimension. From a musical perspective, the most accomplished achievement of the Middle Ages, Gregorian chant, was one of the key phenomena supporting the attainment of inner calm<sup>94</sup>. Its simple, initially monophonic melodic lines were an ideal introduction to this state. Within the set of modal scales – that is, the seven–note ecclesiastical *modes* with defined arrangements of whole and half steps, characteristic of sacred repertoire, including Gregorian chant – Bujarski demonstrated a particular predilection for a seldom-employed mode: the Lydian. More specifically, he favored its initial tetrachord with the augmented fourth<sup>95</sup>.

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<sup>91</sup> W. Tatarkiewicz, *Historia filozofii*, Vol. I, PWN, Warszawa 2011, p. 144.

<sup>92</sup> Św. Grzegorz Wielki, *Vita Contemplativa, wybór tekstów o życiu kontemplacyjnym*, Wydawnictwo Benedyktynów, Tyniec 2018, p. 20.

<sup>93</sup> Św. Augustyn, *Wyznania*, PAX, Warszawa 1987, p. 254.

<sup>94</sup> J. Chomiński, K. Wilkowska-Chomińska, *Historia muzyki...*, p. 77.

<sup>95</sup> A. Świstak, *Katalog...*, p. 129.

This mode is perceived as “suspended in space”, “radiant” and “mystical” yet it was simultaneously contentious due to the inclusion of the tritone, historically labeled in the Middle Ages as *diabolus in musica*<sup>96</sup>. When appropriately harmonically elaborated, the Lydian mode contributes significantly to the sonic aura and coloristic identity of numerous works by the composer<sup>97</sup>. A comprehensive, in-depth analysis of this issue will be undertaken in the subsequent chapter of this doctoral dissertation.

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<sup>96</sup> *Mała Encyklopedia Muzyki PWN*, Warszawa 1981, p. 208.

<sup>97</sup> A. Świstak, *Katalog...*, p. 129.

## CHAPTER 3

### THE MUSICAL LANGUAGE OF ZBIGNIEW BUJARSKI

#### 3.1 Compositional Idiom

Zbigniew Bujarski's sensitivity, inspirations, and life experiences profoundly shaped his personal musical language. Although the composer eschewed literal interpretations of his own output, a distinctive idiom can nevertheless be discerned. The key to his inner world of artistic ideas is timbre. Compositional techniques, employed scales, rhythmic structures, and harmony all remain in the "service" of sonic expressivity in his works. He sought this quality particularly in string instruments, especially the string quartet, which he believed was predestined for conveying spiritual content<sup>98</sup>. Evidence of Bujarski's insatiable pursuit of sound beyond classical harmony, and consequently of timbral richness, can be found in his student experiments aimed at creating a *synthetic monophony* concept:

*I was thinking about a new sound, a new chordal relationship. At that time I was working (...) on a system which, in my opinion, caused quite a stir. (...) I discussed it with Krzysztof Penderecki and presented him with the quartal division, which was the essence of my system. (...) I divided the string instruments' scales into successive perfect fourths, as the most optimal interval for obtaining further subdivisions that would constitute one-third of a fourth. One-third of a fourth is not an acoustic division but a division of the instrument string itself, i.e., delineating three zones within the perfect fourth. The division of a perfect fourth into three zones is intentionally approximate so that in an ensemble of multiple performers (...) one could achieve an aleatory, random filling of space – what I called the 'zone' The 'zone' is a collective line consisting of a series of different pitches, spaced independently, and obtained aleatorically, which, in a large group of performers playing homogeneous instruments, theoretically allows microtonal filling of one-third of the fourth: the more performers playing a given zone, the better and fuller the effect. This method of producing the 'zone' sound requires a completely new notation, different from traditional staff notation. I based it on a line marked with a sinusoid indicating the sonic content within the perfect fourth<sup>99</sup>.*

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<sup>98</sup> E. Wójtowicz, *Oblicza kwartetu smyczkowego...*, AMKP, Kraków 2021, p. 279.

<sup>99</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 17.

The complex sound system did not withstand the test of time and does not appear in any of the works analyzed in the present study; nevertheless, Bujarski's strong desire to expand the timbral palette of his compositions remained with him permanently.

Beyond his sensitivity to timbre and form – elements that will be discussed in the context of the analysis of the recorded works – the distinguishing features of the composer's musical language manifest themselves in the following areas:

## Harmony

In the domain of harmony, following years of fascination with twelve-tone techniques, Bujarski began, in his later compositional period, to employ multi-interval structures, whose primary functions are timbral and expressive. One gets the impression that harmony accompanies the melody, acting as a derivative of its unfolding<sup>100</sup>. Dense sonorities, polytonality, and the absence of a harmonic center are characteristic of the majority of the composer's works. Cluster structures also appear. Despite abandoning the concept of a new compositional system, the composer sought to evoke a sense of microtonality through their implementation.

Due to polyrhythmic textures, the lack of vertical synchronization of motifs, and the ambiguity in shaping melodic lines, harmony can be difficult to define, eluding detailed analytical scrutiny. Hence the frequent use by scholars studying Bujarski's output of terms such as *quasi* or potential (e.g., *quasi-tonality*, *potential series*)<sup>101</sup>. Exceptionally complex harmonic configurations are often interspersed with passages in which the harmonic language becomes tonal or *quasi-tonal*. These sections serve as expressive relief, where chords possess a traditional, easily recognizable tertian structure. In such passages, either a choral texture or the *nota contra notam* technique predominates<sup>102</sup>.

In Bujarski's recorded works for cello, the alternation of passages with contrasting harmonic structures is typical. In the absence of strict tendencies toward a clear climax, the listener is subjected to continuous emotional fluctuations. Bujarski himself characterizes the impact of these varied passages on the listener in works with rich harmonic content in the following way:

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<sup>100</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę smyczkową Z. Bujarskiego*, Master's thesis, Akademia Muzyczna w Krakowie, Kraków 2000, p. 59.

<sup>101</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 39.

<sup>102</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 60.

*States of immobility and anticipation prepare for subsequent musical actions with varying formal and technical assumptions. (...) Perhaps the critical and sharp-eared listener might use the terms “anticipation” and “event” ironically, observing that throughout the work they awaited an event that never occurred; for them, it would simply be anticipation – a phenomenon all too frequent in our lives – without the event*<sup>103</sup>.

In aleatoric passages, Bujarski maintains control over harmony, deciding on the sets of pitches that construct harmonic structures. As he himself recalled:

*I almost always chose the appropriate pitches, which, however, under certain rhythmic freedoms, could not exceed the composer’s intentions. They could use only part of the sonic structure, but never introduce an unforeseen sound by chance*<sup>104</sup>.

A closer examination of harmony in Bujarski’s works for cello reveals an intriguing compositional technique based on two-voice writing. The resulting sonorities evoke medieval *organum*<sup>105</sup> – the earliest polyphonic technique developed from Gregorian chant, which involved adding an additional voice to the chant melody (*cantus firmus*) held in the tenor (from Latin *tenere*, “to hold”). In this texture, the tenor prolongs notes while the upper voice develops a richly ornamented melodic line. A similar principle is observable in Bujarski’s cello works: in many passages, a sustained note (often an open A or D string) provides a stable foundation for a decorated, active melodic voice. The interaction between the two voices of contrasting character, along with the intervallic sequences produced, creates an original harmonic structure. Analogous techniques appeared already in antiquity – in Greece, Rome, and India – where “drone” instruments sustained a single pitch (e.g., *aulos*, *lyra*, *tambura*, *bansuri*, *sarod* or *sitar*)<sup>106</sup>. The principle of operation was similar: a single sustained pitch served as the harmonic basis for variations in a more active melodic line<sup>107</sup>. In the context of harmony, particular attention should be paid to Bujarski’s frequent use of the first tetrachord of the Lydian scale, along with his original elaboration.

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<sup>103</sup> A. Świstak, *Katalog...*, p. 129.

<sup>104</sup> *Ibidem*, p. 127.

<sup>105</sup> <https://www.britannica.com/art/organum> (accessed: 02.09.2025)

<sup>106</sup> M. Drobner, *Instrumentoznawstwo i akustyka*, PWM, Kraków 1986, p. 42.

<sup>107</sup> B. Schaeffer, *Dzieje muzyki*, Warszawa 1983, p. 28.

This distinctive pitch arrangement has sometimes been mistakenly interpreted by some listeners as a “highlander” (Goral) scale. In reality, however, the insertion of a medieval mode fragment distinguished by its characteristic tritone should be understood as an authorial transformation of existing musical material, aimed at creating a specific sonic aura. The composer undertook similar operations during his periods of fascination with dodecaphony and serialism. Rather than employing historical techniques literally, he selectively utilized certain elements, guided by a particular code or associative logic. For this reason, in cases where Bujarski employed modal elements, the term *quasi*-modality seems more appropriate<sup>108</sup>. The composer described his harmonic explorations as follows:

*Of course, any resemblance is purely coincidental, and I never intended to reference the folklore of Podhale; I was only working with a tritone filled with successive seconds. I repeated that Lydian tritone in the next four pitches a perfect fourth higher. This sequence of successive major seconds separated by a perfect fourth creates the impression of using a whole-tone scale with a single tetrachord, but it also allows for direct chromaticism when the second tetrachord is lowered by an octave. To the resulting eight-note structure, I added two further notes – half a tetrachord – separated from the second tetrachord by a major second, thus obtaining a ten-tone scale. This scale can be used as a succession of whole-tone steps or as an incomplete chromatic scale, omitting C# and D#. (...) This scale is very convenient for composing because, as my experience has shown, it is ideally suited for creating striking modulations.*

*These modulations have nothing to do with traditional modulations in the major-minor system; rather, by altering the succession of a minor second to a major second, or vice versa, one perceives a distinct harmonic quality change, as if a modulation occurs – not from key to key, for there are none here, but from one sonic quality to a completely different one<sup>109</sup>.*

From the moment of the creation of *Musica Domestica* (1977), in which Bujarski first employed the discussed scale, subsequent compositions subject to minor modifications were consistently based on the same pitch system. The composer remained faithful to this concept even in the later period of his activity<sup>110</sup>.

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<sup>108</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 32.

<sup>109</sup> *Ibidem*, p. 130.

<sup>110</sup> *Ibidem*, p. 129.

## Rhythm

Rhythm constitutes one of the most elaborated elements of Zbigniew Bujarski's musical language. Its variability, drawing upon polyrhythms in both vertical and horizontal dimensions, comes to the fore. Homorhythmic passages are extremely rare in his works<sup>111</sup>. When the rhythm in one voice becomes repetitive and more structured, another simultaneously undergoes dramatic transformations.

Bujarski possessed a clear vision regarding rhythm on a broader scale. Despite its multi-layered complexity, an internal order and discipline are always present. He described this phenomenon in relation to one of his orchestral compositions as follows:

*My rhythm: often very complex, allowed freedom, but was almost always constrained by the measure divided into smaller segments of quarter notes or half notes. Thus, the freedom of rhythm, akin to a sort of rubato in various orchestral voices, was always subject to the conductor's control within the framework of the beat performed by their movements*<sup>112</sup>.

Polyrhythm characterizes sections of the compositions that are agitated and full of dramatic expression. These sections are dominated by dynamic runs of sixty-fourth notes, thirty-second notes, and sixteenth notes<sup>113</sup>. More subdued passages, in a recitative and contemplative mood, are based primarily on eighth notes, quarter notes, and half notes in various configurations. A significant aspect is the occurrence of rhythmic aleatoricism in Bujarski's works. This phenomenon is particularly striking when, outside of the "improvising" voice, a fixed meter persists in the others, creating the impression of a dual-layered temporal structure.

The concept of rhythm in Bujarski's works is closely linked to agogics. In this domain, the composer often allows performers a degree of interpretive freedom<sup>114</sup>. In assessing the tempo of a piece, the organization of the smallest rhythmic values (eighth notes, sixteenth notes, etc.) can serve as a reference. These values become a metrical guide necessary for constructing the texture of the composition and determining its temporal duration.

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<sup>111</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 73.

<sup>112</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 127.

<sup>113</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 73.

<sup>114</sup> Author's conversation with Tytus Miecznikowski, Krakow 2023.

## Melody

In Bujarski's output, melody does not function merely as an independently developed sequence of notes, but assumes broader significance as a crucial carrier of content and expression, substantially influencing the dramaturgy of a work. Two primary roles of melody can be distinguished: on one hand, it serves as a prominent thematic carrier; on the other, it forms a subtle fabric, integrated within the purely sonoristic shaping of sound.

The character of thematic melodic lines can be divided into three fundamental types, each evoking distinct emotional responses in the listener<sup>115</sup>:

- **Cantilena** – lyrical, based on stepwise motion (seconds) and consonant intervals, featuring a calm rhythm and smooth phrase shaping,
- **Dramatic** – marked by strong expression, rhythmic density, wide range, and *quasi*-serial intervallic structures.
- **Recitative** – distinguished by repetition of rhythmic motives, the presence of pauses, and a characteristic “suspension” of narrative flow.

An important aspect of Bujarski's melodic writing is directionality. In many of his works, one gets the impression that the decision regarding the further course of a phrase is made at the “last moment.” This evokes the creative process of improvising musicians. In Bujarski's hands, the melody flows like a “swift current,” only to unexpectedly turn back, redirecting toward previously omitted tones, pausing in “stillness,” and then suddenly completing a circle back to the starting point, thereby creating a phrasing loop. The continuous sequence of such surprising melodic events underscores Bujarski's “arch-like” thinking – not only regarding the construction of individual works, but also with respect to phrases and motifs<sup>116</sup>. This fascinating play of departure and return of the melody, without pronounced climaxes, creates an unending cycle of crescendoing and releasing dynamic waves.

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<sup>115</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 54.

<sup>116</sup> *Ibidem*, p. 58.

An analysis of Bujarski's output also allows the identification of recurring motivic structures, among which are the *sighing* motif, the *circulating* motif based on an anchored tone, the *falling-interval* motif, and the *spread chord* motif<sup>117</sup>. Some of these appear in the composer's recorded cello works. A more detailed description will be provided in the context of the analysis of the respective composition.

### 3.2 Painting and Music

*Similar to music, painting is my way of life – a means of seeking situations I enjoy, long for, and a way of creating certain illusions for myself*<sup>118</sup>.

In the history of art, there are documented cases in which active composers were also recognized visual artists. Among them, Felix Mendelssohn-Bartholdy (1809–1847) stood out for his exceptional artistic skills. One of the most prominent creators of the Romantic era, he was a draftsman and watercolorist who meticulously documented his numerous travels<sup>119</sup>. Likewise, Arnold Schönberg, the pioneer of twelve-tone composition, successfully pursued painting. As a member of the expressionist group *Der Blaue Reiter* (*The Blue Rider*), he exhibited his oil paintings in leading Viennese galleries, gaining the recognition of Wassily Kandinsky himself<sup>120</sup>.

Zbigniew Bujarski can also be included in this select circle of versatile artists, who sought inspiration in painting and endeavored to translate onto canvas what remained inexpressible in music. The composer described the beginnings of his visual artistic pursuits as follows:

*I took it seriously; I painted, of course, with watercolors. Later, a school friend gave me remnants of oil paints left by some painter at their home, and that's how I began to 'mess around' with oils. (...). During my studies, I learned to paint from my colleagues at the Academy of Fine Arts, visiting their studios and reading manuals.*

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<sup>117</sup> Ibidem, p. 43.

<sup>118</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 146.

<sup>119</sup> <https://fonochromie.wordpress.com/2021/03/21/pamiatki-i-arteterapia-czyli-rysunki-i-akwarele-feliksa-mendelssohna-bartholdyego> (accessed: 10.12.2024)

<sup>120</sup> <https://www.deutschlandfunkkultur.de/die-freundschaft-zwischen-arnold-schoenberg-und-wassily-100.html> (accessed: 13.06.2025)

*In the final year at the Higher School of Music, I painted constantly, quite 'madly' instead of studying and preparing for my composition diploma. Almost, I almost failed it<sup>121</sup>.*

After completing his studies at the PWSM in Krakow, his painting activity was marked by several-year interruptions and sudden returns.

*At one point, painting began to interfere with my compositional work. When I was composing – and God forbid there were easels, because, for example, yesterday I had been painting and the painting was drying – I would take a cigarette, glance at the painting, and see that something was off. Then, while composing, I kept thinking about what to change on the canvas. Conversely, when I returned to painting, I was thinking about composing. Painting and music are, however, two different ways of life, and it is impossible to reconcile them<sup>122</sup>.*

In his mature compositional period, Bujarski increasingly drew on the deeper significance of his artistic fascinations. Both painting and music became for him areas with a pronounced retrospective dimension. When asked about the meaning of painting and the motivations behind this activity in a conversation with Prof. Malecka, he replied:

*Painting is a kind of path to self-discovery. But that does not mean that one actually comes to know oneself better. I externalize something that is, in a sense, subconscious, often incomprehensible even to me. Painting arises as a desire to reach the inner self. Even today, we do not truly understand what a dream is. I dream a lot in my life, which does not mean that I paint my dreams. No. But I want to enter that which I cannot grasp with consciousness, reason, or even emotions. And I try, materializing it through paint, through drawing, to reach that essence. In a sense, it is symbolic<sup>123</sup>.*

Contemporary psychology would describe this attempt at self-knowledge – and, consequently, the exploration of the subconscious – as a process of symbolization and entry into individuation. This notion aligns with Carl Gustav Jung's theory, which posits that symbols in art facilitate the discovery of inner aspects of the psyche<sup>124</sup>. In his existential explorations realized through painting, Bujarski most often employed several well known forms:

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<sup>121</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 139.

<sup>122</sup> *Ibidem*, p. 10.

<sup>123</sup> *Ibidem*, p. 143.

<sup>124</sup> C.G. Jung, *Człowiek i jego symbole*, Wydawnictwo KOS, Katowice 2018, p. 70.

- **Self-portraits and portraits** – studies of human emotion, in which Bujarski attempted to interpret the psychological state of the sitter through observation of facial expressions and subtle gestures. In the case of self-portraits, these works acted as a “record of the passage of time” capturing changes occurring in the human body (e.g., miniatures such as *Panna Młoda*, *Listonosz*, the cycle of self-portraits, as well as portraits of K. Penderecki and G. Mahler).
- **Landscapes and reminiscences** – works based on earlier impressions, sketches, or memories. The landscape not only conveys concrete details and reality but also reflects Bujarski’s moods (e.g., *Maniowy*, *Tartak*).
- **Visions and fantasies** – paintings rich in symbols and deeper meanings. These works reach into the unconscious, inaccessible to reason and emotion. Main themes include recollections from youth and historical events (e.g., cycles *Stoły*, *Skórowanie*, *Podglądanie snu*).

In numerous statements, Zbigniew Bujarski emphasized the close connection between his painting and his music. He attributed particular importance to timbre and texture, treating them as key elements integrating both artistic domains. Drawing on the work of Impressionist Claude Monet, with his subtle world of color and space, Bujarski applied delicate gradations of the smallest dynamics – from *p* to *pppp* – often using pastel-like tonal shades to highlight a certain ethereal quality in the music<sup>125</sup>.

El Greco, one of the foremost representatives of Mannerism, impressed Bujarski with his daring use of color contrasts and ecstatic effects of “flashes of light”<sup>126</sup>. He inspired the composer to frequently introduce sudden changes of mood in his works, achieved through extreme dynamic contrasts or the densification of rhythmic patterns<sup>127</sup>.

The symbolism and richness of meanings in Bujarski’s painting may also evoke the canvases of the Flemish primitive painter Hieronymus Bosch<sup>128</sup>.

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<sup>125</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 144.

<sup>126</sup> <https://www.britannica.com/biography/El-Greco> (accessed: 10.12.2024)

<sup>127</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 144.

<sup>128</sup> *Ibidem*, p. 143.

In some of the composer's works, one can also observe influences of the Polish expressionist Jacek Malczewski<sup>129</sup>. Similarly to his painting, conscious references are not lacking in Zbigniew Bujarski's cello compositions. Examining the composer's works, one may get the impression that experiments with timbre often prove more significant than the structure or construction of the piece itself. Regarding his fascination with color in music, closely related to instrumentation, Bujarski recalled:

*It is difficult to say that I like many colors. But I like, I love Ravel, Strauss. I admire them. In terms of color, it is wonderfully done. I observe myself and notice that, for example, in Ogrody I sought a certain richness of sound similar to that of the great symphonies of the turn of the 19th and 20th centuries. It amused me. In sonoristic works I sought this as well. But I do not conceive of color in music merely as the use of instruments in terms of their variability. For me, equally important, as important as instrumentation, are texture and harmony. There is no instrumentation alone. I never write a 'particello' score; I always write a full score. Sometimes, when I have a large harmonic plane, I help myself by writing everything on a single staff<sup>130</sup>.*

The multilayered character of Bujarski's works, with their wealth of harmonic, melodic, and rhythmic nuances, constitutes another *quasi*-painterly element present in his music. It relates to the division into planes, a precise differentiation between "background" and the leading element that captures the listener's attention. This creates a musical "perspective," in which, depending on the texture, each voice in the score fulfills a clearly defined function. On the difficulties of reconciling the ephemeral nature of music as a "temporal art" with painting conceived as a "spatial phenomenon" as well as on the demanding creative process, Bujarski expressed himself as follows<sup>131</sup>:

*As a composition professor (...) I deeply regret that there is no obligation to teach composers painting; it does not matter how they would do it or whether they are talented. Painting helped me greatly in understanding and shaping form.*

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<sup>129</sup> A. Ławniczakowa, *Jacek Malczewski*, Edipresse, Warszawa 2006, p. 49, similarity to the painting by Z. Bujarski *Wszystko jest kruche* compared to J. Malczewski's painting *Melancholy*, themes of transience and human existence.

<sup>130</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 147.

<sup>131</sup> *Ibidem*, p. 148.

*When I paint a picture, I stand before a blank canvas, beginning in different ways, at various points, while seeing the whole continuously, as if from the corner of my eye. I am immersed in that image. And that is frozen time. Music should be approached in the same way. One cannot compose a piece by starting with the first measure and writing measure by measure to the end. I must have a conception of the whole, even if it is vague. And although I consider painting to be an entirely separate art, because the material is completely different and concrete, not abstract, I also believe that the processes of composing music and painting a picture should be similar. But are they?*

*This relates to time and has implications for music. For me, a painting always exists in the present moment. The essence of music is process. Music, as a performed work, exists in linear time; it begins and ends. The process of composing, however, is a suspension in time. It is a certain situation that persists. And this is independent of the passage of hours. It does not matter to me what is ultimately created; what matters is that I am writing, that something is happening in my mind. It does not matter if some things succeed and others fail. Time ostensibly passes, but for me it is a unity. I am, as it were, in a temporal enclave<sup>132</sup>.*

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<sup>132</sup> Ibidem, p. 148.

## CHAPTER 4

### ANALYSIS OF SELECTED CELLO WORKS BY ZBIGNIEW BUJARSKI – PERFORMANCE ISSUES

#### 4.1 *Per Cello* for solo cello

The composition *Per Cello* for solo cello was written in 1996 with the Krakow cellist, Dr. hab. Dorota Imiełowska, in mind. She is a distinguished performer affiliated with the Krzysztof Penderecki Academy of Music in Krakow. The piece was premiered on May 18, 1997, at St. Mary's Basilica in Krakow, as part of the 9th Krakow Composers' Music Days. Zbigniew Bujarski described his work as follows:

*The piece, of exceptional technical difficulty, was composed with the intent to showcase the cello virtuosity of the Krakow soloist. The pitch material of this work, based on the characteristic scales employed by the composer, also includes a recurring selection of pitches forming a musical dedication to the soloist: (c, d, c, a, as) Do–re–ut–a (as)*<sup>133</sup>.

An interesting remark from the composer in 2001 adds: *I wrote this piece in the shortest time of my life, in a single sitting, similarly to the Pawana*<sup>134</sup>.

Bujarski's words clearly outline the overall expression of the work. The single-movement composition is divided into several internal sections; beyond its virtuosic demands, it contains deeper expressive layers. Each section is characterized by a distinct, sometimes extreme, and sharply contrasting timbral color. One can find in them passages typical of the composer, filled with inner drama and expressive intensity. There are also moments of expressive relaxation, such as in the *scherzando* section. Lyrical phrases are juxtaposed with groups of complex sixteenth-note passages, creating a clear textural contrast.

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<sup>133</sup> A. Świstak, *Katalog...*, p. 94.

<sup>134</sup> *Ibidem*, p. 94.

Attempting to define the form of the work, it may be aptly described as a *caprice* – a type of musical composition characterized by free structure, a tendency toward multipart division, virtuosic display, and often humor<sup>135</sup>. The nature of the caprice aptly conveys the essence of *Per Cello*. The composition gives the impression of continuous “improvisation” in fluctuating meters, ranging from 3/8 to 3/4, and its whimsical character and surprising narrative turns make it highly engaging for both the performer and the audience.

Apart from the performance indications within individual measures, such as *largamente* in the middle section and *ad libitum* in the concluding passage, the composer does not include any markings suggesting changes in agogics. In the 2000 PWM edition of the score, which reproduces the autograph as a facsimile, a duration marking of approximately 10 minutes is added. Analysis of the metronomic guidance suggests that *Per Cello* should be performed at a *largo* tempo, with the quarter note corresponding to roughly 60 beats *per* minute. These theoretical indications, however, bear little relation to Bujarski’s creative approach. Temporal references were intended solely to organize certain structures and plan the development of tension within the work. Bujarski was notably open regarding the interpretation of his compositions. In conversations with the author and cellists who collaborated with him regularly, frequent recollections emphasize the considerable freedom the composer allowed performers<sup>136</sup>. This extended also to the determination of the tempo throughout the piece, particularly given the wide expressive range of individual sections and the strong contrasts present. This principle applies equally to *Per Cello*, where the technical demands of the composition are also significant. The work’s duration thus depends on the performer’s level of mastery, as they must confront the complex material of the piece. Professor Teresa Malecka recalled Bujarski’s uncompromising approach in the creative process. He operated on the assumption that his compositional vision and imagination take absolute precedence, even when certain passages pushed the boundaries of playability: *Bujarski wrote what he felt and heard, without regard for technical difficulties*<sup>137</sup>.

In her diploma thesis, *Sztuka dwóch światów: muzyki i malarstwa; ze szczególnym uwzględnieniem utworu „Elegos”*, Agnieszka Masny, consistently employs the term “section” to designate larger formal units within the composition instead of using expressions such as,

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<sup>135</sup> J. Chomiński, K. Wilkowska-Chomińska, *Teoria Formy, Male formy instrumentalne*, PWM, Kraków 1983, p. 474.

<sup>136</sup> Author’s conversation with Tytus Miecznikowski, Krakow 2023.

<sup>137</sup> Author's conversation with Prof. Dr. Hab. Teresa Malecka, Krakow 2022.

“fragment” or “episode”<sup>138</sup>. A similar descriptive method has been adopted in the present study for all analyzed compositions, with the exception of *Concerto per archi II*, in which, due to its more extensive formal architecture, larger structural groupings of sections or episodes are referred to as “parts”.

It is also worth noting that in the published score of *Per Cello* – the same edition used for the recording – measure numbers are absent. In order to facilitate analysis and to ensure the precise localization of the described sections, an original system of division was introduced: fragments without meter or barlines were grouped numerically according to the number of systems, whereas from the point at which meter appears, a strict measure numbering was applied. This solution significantly streamlined the analytical process and provided greater precision in referencing specific passages within the discussion.

## **SECTION A (System 1–bar 25)**

The opening section, despite the absence of agogic indications, is characterized by an *ad libitum* nature. It contains no barlines. Bujarski organizes certain musical ideas by separating them with pauses, “breaths” marked through distinct graphical signs. In this section, however, the dynamics are notated with exceptional precision. This approach is uncommon for the composer, especially when compared with other works discussed in this dissertation, where performance indications appear only sporadically. In this case, the detailed markings result from a combination of editorial intervention, Bujarski’s precise compositional concept, and the annotations of the cellist Dorota Imielowska, who was actively involved in the creative process.

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<sup>138</sup> A. Masny, *Sztuka dwóch światów: muzyki i malarstwa; ze szczególnym uwzględnieniem utworu „Elegos”*, Master's thesis, Akademia Muzyczna w Krakowie, Kraków 2010.



Figure 1: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, systems 1–3

The *Per Cello* opens with a G major chord, followed by a dyad of B–F# in the upper register, which may be interpreted as a B minor chord without the third, resolving unusually into a tritone. This harmonic device, which can be understood as a manifestation of polytonality, immediately places the listener in a state of unease.

A clearly perceptible feature of this passage is the characteristic two-voice texture typical of Bujarski’s style, in which the lower line relies on the open string while the upper voice unfolds in a free melodic motion. This particular type of texture recurs in each of the works analysed in this study.

The opening chords evoke an association with the *Sarabande* from J.S. Bach’s Suite No. 1 in G major, BWV 1007, for solo cello. The resemblance is justified by the solemn character of the piece, whose introductory section corresponds to the *sarabande*’s contemplative and deeply emotional nature<sup>139</sup>.

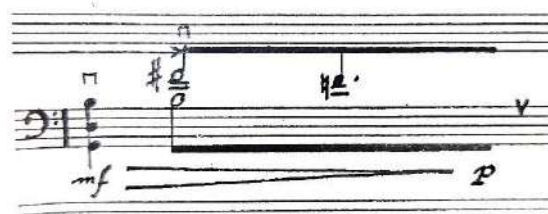


Figure 2: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, system 1

<sup>139</sup> <https://www.britannica.com/art/sarabande> (accessed: 20.08.2025)



Figure 3: J.S. Bach, *Sarabande* from Suite No. 1 in G major, BWV 1007, for solo cello, Henle Library, Munich 2025, bar 1

In the construction of motifs, Bujarski's concept is evident, in which individual entries appear at a dynamic of *mf*, followed by tension descending in stepwise motion in the form of an extended *sighing* motif. The structure of the passage is based on three harmonic planes, which, despite the homogeneous texture in the cello line, create a sense of multidimensionality. The first plane is the aforementioned bold, chordal introduction. Next, two passages based on the fifth C#–G# appear, constituting a subtle response to the initial activation. The third plane consists of a section with a two-voice texture (fifth D–A), enriched with a melismatic, flowing upper line. This passage is a typical example of Bujarski's concept, recurring in many of his works, where harmony functions as a secondary element relative to melody<sup>140</sup>. In this specific fragment, harmony results from the melodic line, serving as its sonorous filling.

In the rhythmic layer, eighth-note progressions prevail, occasionally interrupted by *quasi*-improvised sixteenth-note groups, functioning as moving ornaments. From a performative perspective, the main challenge is to achieve an appropriate balance between the voices in the two-part texture. High positions and the bending of lower strings require the performer to employ greater dynamic levels than indicated in the score.

In this passage, the performer faces the necessity of choosing between maintaining a soft tone and precisely articulating each pitch, which may, in turn, lead to an increase in volume. The initial fragment of system 6 demands particular technical virtuosity, combining timbral control with articulatory precision.

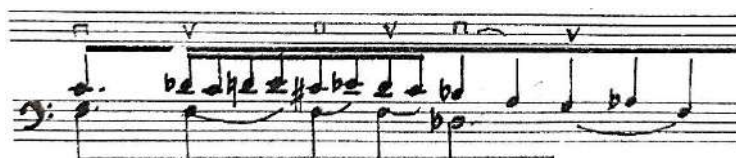


Figure 4: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, system 6

<sup>140</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 59.

Based on the fifth F–C, a complex sequence of seconds appears in a densely arranged pattern, where an attempt to shift the left-hand position results in raising the pitch of the fundamental F. In this case, it is advisable to employ a fourth finger extension and increased pressure of the left-hand fingers on the fingerboard, which helps minimize the risk of intonational inaccuracies. Another technical challenge for the cellist arises in measures 7–14, where the composer introduces a complex three-voice texture. Apart from the *bourdon*<sup>141</sup> note, the performer must simultaneously maintain the lyrical quality of the upper line on the A string, while executing the eighth-note groups – serving as harmonic filler – on the C string with precision.



Figure 5: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, bars 8–11

The difficulty of this passage lies in Bujarski’s complex notation, in which the *bourdon* note is not interrupted by a rest. To maintain the continuity of sound, careful attention must be paid to the placement of the right hand and the shoulder when changing strings, so that the transitions remain as imperceptible as possible. It may also be helpful to develop the appropriate bowing angles and internal coordination when anticipating position shifts. The structure of the entire section offers a wide scope for interpretive experimentation.

The absence of barlines, the intricate melodic-rhythmic patterns requiring precise execution, and the sudden position changes compel the performer to adopt a more flexible approach to agogic interpretation. Expressively, the passage functions as a kind of “musical meditation” or “contemplation” creating an illusion of “time suspension”, understood as a temporary halting of its motion and processual flow<sup>142</sup>.

<sup>141</sup> *bourdon* (Fr. *bourdon*, It. *bordone*) – a sustained, usually bass note serving as accompaniment or harmonic anchor, <https://encyklopedia.pwn.pl/haslo/burdon;4007806.html> (accessed: 10.08.2025)

<sup>142</sup> A. Świstak, *Katalog...*, p. 13.

## SECTION B (bars 27–47)

The following section is a vigorous passage filled with virtuosic sixteenth-note runs spanning a wide range. These passages are dominated by stepwise (second-based) motion combined with sudden intervallic leaps, sometimes reaching the span of a ninth or even a tenth. It may be perceived that the ornamental structures from the opening part of the work have been brought back to the compositional workshop, becoming the foundation for constructing a new section. In this instance, Bujarski employed them to introduce a distinctive motif built upon a sustained pitch described through various intervals. For example, in bars 31–32, the anchoring pitch is F-sharp.



Figure 6: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, bars 31–32

In this passage, particular attention should be given to the high register and the predominance of stepwise (second-based) motion, which presents a significant performance challenge in maintaining precise intonation. To execute the set of potential tone row – *quasi-series*<sup>143</sup> the soloist must employ a violin style fingering technique, in which, due to the densely packed intervals and the limited fingerboard space in extreme positions, two or even three fingers are used to articulate a single, complex phrase. The extreme technique involving half-step glissando shifts with a single finger, however, is not applied in this context.

The central section of this passage reveals Zbigniew Bujarski's inventive musical imagination and compositional ingenuity. The foundation of the texture continues to be formed by sixteenth-note passages, now interspersed with sudden two-note harmonic anchor points, which enrich the sonority and emphasize the dynamic tension of the section.



Figure 7: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, bars 39–41

<sup>143</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 39.

For greater audibility of the harmonic embellishments, this passage should be performed poco rubato, based on the assumption that a strictly metrical execution would not sufficiently bring out its sonic and harmonic richness. To achieve the desired expressivity, the performer should emphasize the repeated dyads, highlight all passing tones, and give particular attention to those harmonic components that serve as the sonic foundation or the starting point of a new phrase. It may also be effective to shape the dynamics in accordance with the natural flow of the melodic line, where the build-up and sudden release of tension are clearly perceptible.

Amid the melodic density, the lyrical motive in measure 39, characterized by its emotionally charged leap of a minor sixth, deserves special emphasis. The culmination of this rhythmically intricate section occurs in the dramatic melody of measures 44–47, which foreshadows the expressive and intense character of the subsequent sections, particularly those belonging to the final phase of the work.

### SECTION C (bars 48–71)

In the first measure of Section C, the score introduces for the first time indications concerning character – *misterioso* – and a specific type of articulation, namely the extended performance technique *sul ponticello*. The *misterioso* marking, when considered in the context of the melodic-rhythmic structure of this passage, creates a strong contrast. The entire section takes on the character of a scherzando, only momentarily interrupted by phrases whose melodic contour is built upon the rhythmic group of a dotted quarter note followed by three sixteenth notes, serving as a kind of anchoring figure or echoing motive. This motive is distinguished by a sudden semitone ascent followed by a descending motion spanning either a major second or minor third.

The impression of increasing tension, resulting from the contrasting textures, may be achieved through clear, sharply defined articulation, emphasizing the abrupt transitions from groups of three accented thirty-second notes to staccato sixteenth notes.



Figure 8: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, bars 48–50

In this passage, the freedom of tempo and *poco rubato* emphasizes its playful character. Special attention should be paid to exaggerating *sul ponticello*, bringing the bow as close to the bridge as possible. Highlighting this type of timbre is crucial, particularly since it appears only once throughout the entire work. Articulatory enlivening should also apply to the *staccato* sixteenth notes, which can be interpreted as a kind of pastiche of similar groups from Section B. Groups of thirty-second notes with a relatively monotone bowing division can be executed in a slightly mannered fashion, employing a faster bow speed, while emphasizing accents and sudden, horizontal dynamic changes.

The closing bars of Section C reveal tension resulting from the juxtaposition of the *scherzando* with a sudden return to lyricism, expressed through singing phrases. The contrasting, expressive motifs can be highlighted using wide vibrato.

#### SECTION D (bars 72–99)

Due to its original sonority and the application of complex compositional techniques, this section should be considered an independent passage within the work. It is characterized by numerous technical challenges, which, once mastered by the cellist, reveal an intriguing overall sound effect.

Although the composer again employs the marking *misterioso*, the pitch material and timbral structure of this section remain distinct from the previous passage bearing the same indication. The section opens with a series of trills arranged in dyadic formations.



Figure 9: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, bars 48–50

The complexity of this section arises from the intricate fingering required for the quintal patterns, which most often serve as the opening intervals of each trill. This necessitates executing the passage using the thumb in combination with the second and third fingers. In the following bars, sudden position shifts and transitions to lower strings demand

maintaining fluidity in phrasing. The primary technical challenge in this passage lies in ensuring a consistent and clear sound projection. The core and material of the strings, which determine the firmness of the D and G strings, cause a delayed response to the bowing impulse. Additionally, the higher positions and limited dynamic range may prevent the components of the two-voice motif from achieving full sonic projection. Due to these technical and performance related conditions, it is necessary to adopt a slightly slower tempo, allowing all elements to be realized effectively. An appropriate tempo, combined with greater dynamic and rhythmic freedom, enhances the effect of the trill's "shimmering," understood as the movement of fluctuating dyadic groups in varying harmonic contexts.

The passage with dyads transitions into a lyrical section of distinctly gentle character, in which a motif emerges as a musical dedication to the cellist Dorota Imielowska (c, d, c, a, as) Do-re-ut-a (as) in bars 85–86<sup>144</sup>.



Figure 10: Z. Bujarski, *Per Cello*, PWM, Krakow 2000, bars 85–87

The lyrical melody introduces a sense of emotional calm following the preceding, technically demanding passage. Its expression recalls the opening bars of the work. An element that slightly disrupts this impression is the change of pitch from A to A $\flat$ . If this motif is interpreted harmonically – as a succession from a C major chord to an F major chord (dominant to tonic) with the third being A – the A $\flat$  represents an abrupt modal shift, leading to an F minor chord, which significantly alters the sonority of this passage.

To achieve a subtle *ppp* sonority, it is advisable to limit the bow speed. A slight movement in the upper half of the bow is most suitable for obtaining the desired delicate timbre. From a performance perspective, it is also important to employ preparatory left-hand technique when executing the dyads F $\sharp$ –D and F–D that appear following the *cantabile* motif.

<sup>144</sup> Ibidem, p. 94.

## SECTION E (bars 100–140)

The structure of Section E is based on a contrasting juxtaposition of dyadic motifs, constructed from repeating *staccato* eighth-note groups with second-interval displacements, interrupted by sudden *ppp* rests, and explosive sixteenth and thirty-second-note passages forming elaborate, highly expressive ornamentation. This constitutes another reference to the *ad libitum* opening phase of the work.

This fragment presents significant technical challenges for the performer. These include navigating from the thumb position with dyadic structures to bars requiring immediate *legato* articulation with broad bow strokes near the bridge. Maintaining an efficient fingering for smooth transitions between dyadic patterns remains challenging. Differentiating bow speed while moving through successive motifs and shifting left-hand positions necessitates inserting subtle pauses before commencing each new contrasting segment.

Musically, two planes are discernible in this section. The first is an “ostinato march” of eighth notes, establishing a static, expressionless atmosphere. The second consists of thirty-second and sixteenth-note rhythmic groups with varied motoric direction, often culminating in upper register climaxes. However, the rising intensity is never fully realized, as the animated passages are repeatedly interrupted by the recurring, regular eighth-note march.

From bar 110 onward, the two planes begin to merge. The composer introduces a polyphonic element: in the upper voice, a cantabile line with strong ornamental character is accompanied by a rhythmically consistent yet melodically evolving lower voice. In subsequent bars, the emotional tension increases, with the upper voice becoming rhythmically animated while the lower voice sustains repeated A notes.

This section is among the most technically demanding. Despite the numerous performance challenges, the *dolce legato* melody in the upper voice and the measured march of eighth notes in the lower voice should be highlighted, imparting a solemn character to the passage. The dual layered texture and rhythmic structuring evoke the middle section of the *Andante* from J.S. Bach’s Sonata in A minor, BWV 1003, for solo violin – a further allusion by Bujarski to the artistry of the Leipzig master.



Figure 11: Z. Bujarski, *Per Cello*, PWM, Kraków 2000, bars 114–119

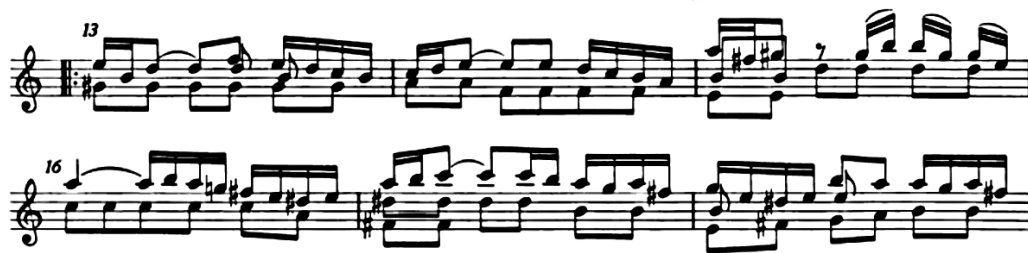


Figure 12: J.S. Bach, *Andante* from Sonata in A minor No. 2, BWV 1003 for solo violin, Bärenreiter Verlag 1958, page 26, bars 13–18

From a technical perspective, in a texture shaped in this way, besides maintaining close contact with the next string just before the string change, it is also crucial to preserve stability in the internal pulse. The complexity of the structure should not disturb the established tempo or introduce ambiguity in the perception of the proper beat within the bar.

The section concludes with a coloristically distinctive passage in bars 134–140, in which Bujarski, with a certain degree of uncertainty (notation in parentheses and a question mark), suggests the use of a mute. Once again, the indication *sotto voce* appears. *Con sordino*, when applied to a melodic line devoid of a second voice, creates favorable conditions for performing at *pp*, in accordance with the composer's directions. By relieving the right hand and additionally employing *sul tasto* articulation, a delicate tone can be achieved, reminiscent of the sound of a transverse flute in its lower registers. In the absence of a specific indication for removing the mute, this can be executed only in bar 140, immediately before the final passage that concludes the entire work.

## CODA (bars 141–152)

The final bars of *Per Cello* open with a sequence of complex chords of distinctly virtuosic character, notated by the composer with the additional indication *ad libitum*. In the last four bars, Bujarski employs a repeated D, maintaining a regular rhythm and leading a gradual *diminuendo* to an extreme *pppp* dynamic.

The particular technical challenges in this passage arise from the sudden transition from elevated and massive chordal structures, indicated *loco*, to a chamber-like, almost intimate texture, where single sixteenth notes evoke the rhythm of a “heartbeat”. The final resonance requires the use of *sul tasto* technique and a short bow length, which facilitates the production of an ethereal tone quality.

## 4.2 *Orniphania* for cello and piano

Composed in 2001, the work *Orniphania* is scored for cello and piano. It was dedicated to Jerzy Stankiewicz<sup>145</sup>, an eminent Polish musicologist. The world premiere took place on 10 June 2003 during the 15th Days of Krakow Composers Music Festival at the “Florianka” Hall of the Academy of Music in Krakow. This was a particularly special occasion, the festival day was entirely devoted to celebrating Zbigniew Bujarski’s 70th birthday. The performers on that day were cellist Tytus Miecznikowski and pianist Manuel Bartsch. In the festival program note, Bujarski described his work as follows:

*“Orniphania” (...) is, after Lęki ptaków, a further attempt to explore the richly diverse material of birdsong. A long-standing fascination with this very music of nature – its multiple species-specific expressions, and especially, one might say, the inventiveness and surprising individual variability of the sung motifs, seemingly repetitive yet always somewhat transformed – prompted me to attempt the creation of a kind of sonic sum, without any ambition*

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<sup>145</sup> Jerzy Stankiewicz (1944–) – Polish musicologist, editorial advisor at the PWM (1974–1989), artistic director of the Krakow Composers’ Music Days (1994–2014), *Chevalier* of the Legion of Honour (2023), <https://polmic.pl/pl/encyklopedia/osobowe/s/stankiewicz-jerzy> (accessed: 08.09.2025)

to imitate specific species' birdsong (as, for example, in Vivaldi or, especially, Messiaen) that would provide a sonic "depiction" of avian music<sup>146</sup>.

Bujarski, in none of his statements, ever mentioned ornithological fascinations, which might be suggested both by the title of the work and by another of his cycles, *Lęki ptaków* ("Birds' Fears"). It is likewise difficult to regard his admiration for Messiaen's sonic language, present in *Catalogue d'oiseaux* or *Réveil des oiseaux*, as a pretext for creating a work of a similar character<sup>147</sup>. The composer explicitly distances himself from direct imitation or programmatic intent. The title *Orniphania*, therefore, appears as a neologism. More precisely, it is a combination of the Greek words *ornithos* (bird) and *epiphaneia* (manifestation, revelation). Regarding the second word, judging by the composer's own description, its interpretation should rely solely on linguistic references rather than associations with the Christian feast of the Epiphany. The neologism imaginatively captures the spirit of the entire work.

A simple yet highly pertinent guide to interpretation and understanding of *Orniphania* is provided by the review of Prof. Małgorzata Janicka-Słysz<sup>148</sup>, who previously discussed Bujarski's cycle *Lęki ptaków*. Although the structure of the work differs, its expressive character shares certain traits: (...) *the fluttering of thoughts was conveyed by Zbigniew Bujarski in Lęki ptaków*<sup>149</sup>. Prof. Janicka-Słysz's observation finds confirmation in *Orniphania*. There is a palpable atmosphere of emotional tremor, unease, or fascination with the natural world. It also reflects more philosophical explorations of freedom, vitality, and the meaning of human existence intertwined with the "fabric" of nature, and in birdsong, a discovery of spiritual references and pure divine music<sup>150</sup>. One aspect of the research on *Orniphania* involved attempting to identify small melodic or rhythmic elements in the work that refer to the world of *flora* and *fauna*.

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<sup>146</sup> A. Świstak, *Katalog...*, p. 115.

<sup>147</sup> [https://pad.philharmoniedeparis.fr/0978843-reveil-des-oiseaux-de-olivier-messiaen.aspx?\\_lg=fr-FR](https://pad.philharmoniedeparis.fr/0978843-reveil-des-oiseaux-de-olivier-messiaen.aspx?_lg=fr-FR) (accessed: 10.06.2024)

<sup>148</sup> Małgorzata Janicka-Słysz (1964–) – Dr hab. Assistant Professor at the Department of Theory and Interpretation of Musical Works, and member of the Musicologists' Section of the Polish Composers' Union, <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-teorii-i-interpretacji-dziela-muzycznego/pracownicy/dr-hab-malgorzata-janicka-slysz-prof-am/> (accessed: 10.08.2025)

<sup>149</sup> A. Świstak, *Katalog...*, p. 83.

<sup>150</sup> J. Głęńsk, *Teologiczny wymiar twórczości w świetle dzieł Oliviera Messiaena*, Papieski Wydział Teologiczny, Wrocław 2010, PhD dissertation, p. 70.

The composition does not possess a strict formal structure. On a broader scale, it is a simultaneous work consisting of a series of sections that differ in timbre or employed compositional technique, wherein the cello and piano traverse various states of mutual interaction.

One of the unifying elements of the work, functioning like a clasp, is the initial sixteenth-note theme in the cello, which reappears in a subdued version near the end of the piece, further elaborated with a lyrical coda. Bujarski's tendency to shape the structure of his compositions in an arc-like manner is also evident in *Musica Domestica* and *Scolaresca*<sup>151</sup>. The work's meter is highly varied, ranging from unusual divisions such as  $2/4 + 1/8$  to  $6/4$ .

*Orniphania* is the first work in the composer's catalog written for cello and piano. The next piece for this combination was *KalSzez* (2010), dedicated to the ensemble *Cracow Duo*. Another work for this instrumental combination – though in a slightly expanded version with accordion – is *Frutti di Mare(k)* (2001), a playful birthday gift for Marek Stachowski<sup>152</sup>.

Neither instrument in *Orniphania* is dominant. The piano and cello are equal partners, with their parts intricately intertwined. Each performer has the opportunity to demonstrate virtuosity, and thanks to the rich timbral and pitch material, both artists can fully realize their musical imagination.

## SECTION A (bars 1–3)

From the very first bars, the composer immerses the performers in a space of refined, complex dialogue demanding extreme discipline. In its character, the work transports the listener through worlds of Impressionism, Expressionism, and Sonorism, culminating in a dodecaphonic aesthetic with its intricate potential series. The beginning of the piece, technically designated as Section A, opens *moderato* with a descending chromatic passage in the piano, marked *forte*. The *moderato* indication is the only tempo marking suggesting a certain shaping of the work or its expressive qualities. A violent thirty-second-note passage in the piano heightens the tension, and the arpeggiated chord that concludes it heralds the cello's solemn entrance.

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<sup>151</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 83.

<sup>152</sup> A. Świstak, *Katalog...*, p. 112.

Its brief response, appearing as a rhythmic figure – dotted eighth followed by a sixteenth c–d–c with a lively quintuplet – sustains the solemn character of this passage. Another similar melodic-rhythmic gesture occurs in bar 3. The repetition intensifies the impression of “motivic unfolding”<sup>153</sup>. When it seems for the third time that Bujarski will suspend the line in the cello, the instrument introduces the main theme of the composition in bar 4. The intense entry of both piano and cello from the very first notes announces the future extremes of emotion and the work’s elaborated sonic structure.

ZBIGNIEW BUJARSKI  
(\*1933)

**Moderato**

The image displays the first five bars of a musical score for Violoncello and Pianoforte. The tempo is marked 'Moderato'. The piano part begins with a forte (f) dynamic and a complex rhythmic pattern involving quintuplets. The cello part enters with a similar rhythmic figure. The score is written in 4/4 time with two flats in the key signature.

Figure 13: Z. Bujarski, *Orniphanía*, PWM, Kraków 2005, page 1, bars 1–5

In interpretative terms, it is essential that in the opening bars the sound in both parts, despite the forte dynamic, is not forced. This is suggested by the harmony based on semitone and minor third progressions, reminiscent of certain piano works by

<sup>153</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 57.

Szymanowski<sup>154</sup> and Ravel<sup>155</sup>. Attention should therefore be focused on achieving a rich, deep, but not aggressive timbre, while carefully avoiding accentuation during changes of bow direction. Singing quality and legato become the paramount values in this passage.

### SECTION B (bars 4–10)

The next section opens with a sixteenth-note theme in the cello, forming an intricate melodic line predominantly filled with seconds, minor thirds, and approaching motifs subjected to various transformations<sup>156</sup>. The tonal material of each bar exhibits a certain distinctness, understood here as a potential series. Gradually, the thematic line in the cello develops. Dynamic motifs grouped in threes and fours of sixteenth-notes (*forte*), along with intervallic leaps of a sixth and seventh, add a sharp, expressive edge to this passage. The piano's role is limited on this occasion to chordal entries during rests, filling out the motivic content of the cello part. The characteristic texture of this section imposes strict rhythmic discipline, requiring precise coordination between the performers.



Figure 14: Z. Bujarski, *Orniphanía*, PWM, Kraków 2005, bars 4–8

Examining the harmony of Section B, it becomes apparent that for Bujarski, twelve-tone and serial techniques were primarily a field for experimentation and reinterpretation. The series do not close in a strictly systematic way, and the intervallic progressions are not mathematical constructs. They primarily serve to build a state of emotional tension.

<sup>154</sup> Similarity to the cascading passages of thirty-second-notes with complex melodies from the opening bars of the poem *L'île des Sirènes* (K. Szymanowski, *Metopy* Op. 29, PWM Kraków 2023.) introducing a state of emotional elation and anxiety.

<sup>155</sup> References to texture and harmony, M. Ravel, *Noctuelles* bars 6–7. (*Miroirs*, M.43, Henle Verlag, München 2008)

<sup>156</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 117.

One can thus return to the words of Prof. Teresa Malecka, who describes the elusiveness and intangibility of Bujarski’s language, with the series functioning as *potential* tonal material<sup>157</sup>. *The composer predominantly operates with selected tones, though twelve-tone rows occasionally occur*<sup>158</sup>.

Analyzing the construction of the *quasi*-twelve-tone fragments in *Orniphanía* and their sonority, one is reminded of Arnold Schönberg’s piano works – for instance, his *Piano Suite* Op. 25, with its highly elaborate and repetitive rhythmic structures<sup>159</sup>.

In Section B, two contrasting rhythmic layers can be observed, shaping its expressive character. The first of these is a kind of “motivically unfolding” line realized in the spirit of the “J.S Bach style” based on sixteenth-note passages and accentuation of selected rhythmic groups in the cello voice. Passages of such structure can be found, for example, in the *Allemande* from the Suite No. 1 in G major.



Figure 15: J.S. Bach, *Allemande* from Suite No. 1 in G major, BWV 1007 for solo cello, Henle Library, München 2025, bars 21–23

The second element consists of highly distinctive, chordal, and often syncopated rhythmic divisions in the piano, reflecting jazz aesthetics.

<sup>157</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 39.

<sup>158</sup> *Ibidem*, p. 39.

<sup>159</sup> A. Schönberg, *Musette* from Suite for Piano, Op. 25, Universal Edition, Vienna 1925.



Figure 16: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bar 7

Performance challenges in this passage, in the cello part, are primarily connected with precise intonation of complex stepwise (seconds) passages in high positions, as well as maintaining fluidity during string, register, and position changes, which is particularly demanding for the left hand.

The overriding goal in this section, however, should be to maintain rhythmic stability. Any attempt at overly free phrasing may result in a lack of synchronization with the piano part. In bar 7, for accurate and clean execution of wide intervallic leaps, it is advisable to use a higher position on the D string, even if a clearer tone and fuller harmonic resonance could be achieved on the A string.

Regarding articulation, attention should also be paid to the appropriate length of sixteenth notes. Although the middle part of the bow and a *détaché* articulation appear most suitable for their execution, in the recording process the note lengths were adjusted according to the harmonic context and tension distribution in individual phrases. This approach helped avoid predictability and stiffness in the cello's sound, making it fuller and more varied. A bolder approach to dynamics can also be effective.

In bar 2, Bujarski introduces only a forte marking. To avoid expressive monotony and, more broadly, to support the process of building a clear dramaturgy of the work, the melody in bars 4–5 can be shaped with an internal *crescendo* toward the third beat, followed by a relaxation at the end of the bar.

### SECTION C (bars 11–33)

Zbigniew Bujarski, a sonorist with a particular focus on timbre, in Section C disrupts the strictly metrical and highly ordered structures by introducing new melodicrhythmic material that enriches the expressive content of the passage. Sixteenth-note passages in various configurations are increasingly interrupted by triplets and syncopations, introducing elements of variation. In bars 15–24, the piano voice presents an intertwining motif composed of six sixteenth notes, which serves as a foreshadowing of the work's coda. There is a perceptible expressive insistence of the recurring sixteenth-note motif throughout this passage.

PWM 10 332

Figure 17: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bars 15–20

In bar 19, for the first time in the work, the cello presents a characteristic two-voice figure, with a bass line accompanied by a second, more active voice.



Figure 18: Z. Bujarski, *Orniphanía*, PWM, Kraków 2005, bars 19–20

In this passage, the eighth-note groups can be slurred together as one or two sequences, so that bow changes and the division of the stable *bourdon* line remain imperceptible. This has a significant impact on creating the appropriate mood for the section. Here, the harmonic anchoring provides a momentary respite.

A crucial performance aspect in the cello part is proper articulation, particularly careful management of the bow, which allows smooth phrasing of demanding, *cantabile* passages. In bar 31, for precise rhythmic execution when connecting groups with a legato slur, it is advisable to insert a type of caesura before the sixteenth note G# on the third beat in the cello line. This can help organize the rhythmic structure, which is an essential element of the musical dialogue between the performers.



Figure 19: Z. Bujarski, *Orniphanía*, PWM, Kraków 2005, bar 31

Decisions regarding bowing in *Orniphanía*, as well as in the other works discussed in this study, were made with regard to Bujarski's principal compositional assumptions. In working with cellists performing his music, the composer also allowed a certain degree of freedom in this regard. This applied especially to choices concerning the division of long, *cantabile* phrases or the

connection of dynamic sixteenth-note passages in second-interval patterns on a single bow<sup>160</sup>. When dividing bows, attention should be paid to the harmony and the layout of modulations – that is, to the melodic lines constructed from contrasting series and *quasi*-series. A practical approach may be to organize groups with similar tonal structures within a single bow, so as to preserve natural phrasing and the directional momentum of the motives.

#### SECTION D (bars 34–42)

The characteristic two-voice texture in the cello part, featuring a fundamental tone and an ornamental upper line, described in the previous section, becomes in Section D the foundation upon which the sixteenth-note motion in the piano part is constructed. Despite the continuous motion, the entire passage remains within a piano dynamic range. Particular attention should be given to the series of resonant sonorities in the cello part, shaped by the movement of the upper voice in constant relation to the open D string, which lends this section a subtle, shimmering resonance.



Figure 20: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bars 39–40

To emphasize the two-layered texture and evoke a sense of calm introspection in this passage, it may once again be effective to connect several bars under a single bow, shaping longer, continuous phrases. Equal care should be given to relaxing the right hand to achieve lightness and clarity of tone. In the closing bars of this section, one may sense that the cello assumes the role of a *stoic*<sup>161</sup> commentator, quietly “observing” the tension-laden events unfolding in the piano part. Its line functions as a form of harmonic filling, built upon oscillating seconds that recall the motivic material from the opening bars of the composition.

<sup>160</sup> Author’s conversation with Tytus Miecznikowski and Jakub Gucik, Krakow 2023, 2025.

<sup>161</sup> *stoic* – an adherent of Stoicism, the ancient philosophy advocating a life in accordance with reason and nature, mastery over one’s emotions, and maintaining equanimity in the face of external phenomena, <https://encyklopedia.pwn.pl/haslo/stoicyzm;3979860.html> (accessed: 10.08.2025)

## SECTION E (bars 42–46)

From the middle of bar 42, the cello begins in section E a mini cadence based on sextuplet, quintuplet, and sixteenth-note passages. In terms of character and specific sonority, its foundation is provided by the previously employed two-voice technique. In this case, the harmonic center is defined by the open A string.

The image shows two systems of musical notation. The first system, labeled '42', features a cello line at the top and a piano line below. The piano part consists of a continuous sixteenth-note pattern in the right hand and a similar pattern in the left hand, with a *pp* dynamic marking. The cello line has a sextuplet, followed by a quintuplet, and then a sixteenth-note passage. The second system, labeled '44', shows the continuation of the piano's sixteenth-note pattern and the cello's melodic line, which includes a quarter-note passage on the D string. The piano part ends with a final chord. The score is identified as PWM 10 332.

Figure 21: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bars 42–45

In this passage, the greatest challenge lies in executing a smooth transition from the final two sixteenth notes B $\flat$ –G $\flat$  concluding the duet with the piano directly into the subsequent pitch event, where the composer, with the open A string, introduces a quarter-note passage on the D string in *pp*. Given the high activity of the sixteenth-note motif, a seamless shift is nearly impossible; therefore, the introduction of *poco rubato* can facilitate a gentle closure of the phrase. This approach makes the entry of the cadence, preceded by a “breath,” more transparent, providing a sense of order. The technical difficulty during the string change and the short time available before the next musical idea lies in the bending of the D string and insufficient tension, which would otherwise facilitate a coherent sounding of the A–F dyad. Hence, allowing temporal flexibility appears justified and highly useful. Agogic flexibility

in this passage, while respecting the notated rhythm, is virtually indispensable. A case in point is bar 44, where the use of *poco accelerando* with a crescendo leading into bar 45 imparts fluidity and a virtuosic character to the section. Performing this fragment strictly at the marked *moderato* would not fully reveal the subtle harmonic shifts and the intricacies of the unconventional melodic structures. A slight adjustment of the tempo in certain motifs enhances their expressive breadth and impact.

### SECTION F (bars 47–64)

The next section opens with gentle, flowing phrases in the cello part. The meter in this passage changes frequently, oscillating between 4/4 and 6/4. This irregularity heightens the expressive tension of the section. For references to bird song, attention should be drawn to bars 50–58, where the leading narrative role of the piano part acquires particular rhythmic variety, including dotted thirty-second note and sixteenth-note figures. The role of the cello in this passage is primarily to provide harmonic support. Similar to the perception of natural sounds, the texture of the section produces highly unpredictable sonic phenomena based on strong variability in melodic–rhythmic structures.

Among the characteristic elements of Bujarski’s style, evident in his works for cello, beyond the typical two-part writing (open string with a moving voice), are the frequently introduced, diverse melodic-rhythmic motifs<sup>162</sup>. In bar 51, one such, *suspension* motif – a suspension based on an ascending minor second, A–B $\flat$ .



Figure 22: Z. Bujarski, *Orniphanía*, PWM, Kraków 2005, bar 51

For greater tonal flexibility and to diversify the repetition of the motif, a subtle dynamic distinction can be applied in this bar, using an echo-like effect with a *diminuendo*.

<sup>162</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 42.

To achieve the effect of a gradual fading of the motif, it can be helpful to lighten the right hand on the second eighth note of the group. This technique adds an extra layer of drama.

The apparent climax of this passage occurs in bar 58, culminating in the dispersal of sixteenth-note decime groups in the piano's left hand. Bar 59 can be interpreted as a more intense and darker response to the preceding phrase. Given the register of the cello line, its low range – from D $\flat$  to B $\flat$  – benefits from fingering on a single string with a shift to a higher position to emphasize the fragment's poignant character. In the following bars, the cello, as if in a final impulse, attempts briefly to return to the consoling memories suggested earlier. The melody gradually rises but is abruptly interrupted by rests, culminating in a final minor sixth leap that introduces a state of emotional suspension and dramatic emptiness. The cello line fades to *niente* on B, marking a clear moment of narrative pause.



Figure 23: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bars 59–66

In this passage, it is important to establish an appropriate bow speed and division so that seemingly simple melodic passages, which form the harmonic basis for the pianist's activity, create a singing contrapuntal line.

One approach may be to employ a slightly faster bowing combined with relieving the pressure of the right hand, allowing a delicate flautando sound, which is the most expressively appropriate here. Equally necessary is a more flexible shaping of internal dynamic curves and encouraging the pianist to project their part more boldly. For the cellist, this is technically one of the simpler fragments; however, it still requires careful attention to precise entries with the partner, in accordance with the subtle rhythmic values indicated by Bujarski.

To preserve the poignant mood of the section's final bars, it is advisable to perform a legato on the note B, connecting the dotted half note and whole note under a single bow.

## SECTION G (bars 65–94)

The passage begins with the piano entering in *ppp*, featuring tenth-interval leaps in the right hand. Similar to section D, the stepwise melodic motions in the cello function as a kind of musical commentary or interpretation of events in the piano part. Once again, maintaining strict rhythmic discipline is essential so that the elements of the nostalgic melody, with its rhythmic values in the cello, appear precisely on the correct beats in combination with the dense quintuplet and sextuplet groupings in the piano.

Expressively, one may perceive in section G a “collision” of two musical realities: the lyrical character of the cello against the violent, rhythmically varied activity of the piano.

In performing this passage, it is worth highlighting the extremely complex intervallic passages in the piano while slightly veiling the cello line through a soft *sul tasto* sound. In bar 67, the D minor chord<sup>163</sup> is clearly emphasized in a spread quintal layout in the piano’s left hand. This tonality, with its particular coloristic and rhetorical qualities, may inspire the performer to use *non-vibrato* articulation in shaping the stepwise passage, preserving a certain expressive austerity that foreshadows the section’s final bars.

A change of mood occurs in bar 69, where the chord may be interpreted as C major in a third with an added ninth and raised fourth. This represents a significant shift in color, offering a moment of relief and a sense of hope. To accentuate the more optimistic character, a broader vibrato may be employed, emphasizing the passing motif with a *poco crescendo*.

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<sup>163</sup> In the Baroque and Classical periods, D minor was often associated with tragic emotions, frequently linked to suffering and gravity, <https://www.britannica.com/art/doctrine-of-the-affections> (accessed: 22.11.2024)

The image displays four systems of musical notation for piano and cello. Each system consists of two staves. The piano part is written in the upper staff, and the cello part is in the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 66, 68, 69, and 70 are indicated at the beginning of their respective systems. The piano part features various rhythmic patterns, including eighth-note runs, sixteenth-note passages, and triplets. The cello part provides harmonic support with chords and single notes, also featuring triplets in measures 68 and 69. A dynamic marking of *mf* (mezzo-forte) is present in measure 70.

PWM 10 332

Figure 24: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bars 66–71

In the following bars, thirty-second-note passages and eighth-note patterns with a pronounced pulse in the piano are accompanied by sudden rhythmic figures in the cello, emphasizing a rapid increase in tension. The lively groups on the third beat of bar 72 should be performed on the A string, while those in bar 73 on the first beat on the D string, so that the subsequent complex intervallic leaps can be executed in a single position.



Figure 25: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bars 70–74

In this passage, the forte dynamic indicates a clear and decisive sound. From a technical standpoint, the demanding passages require the cellist to find an optimal position, in this case on the D string with the thumb anchored on the note A.

Performing the sixteenth-note motif on the D string in bar 82, in a two-voice setting with the open A string, again necessitates the use of slightly increased dynamics. The close intervals and proximity of the left-hand fingers may encourage unintended *portamento* between the successive pitches of the melodic line.

Section G exemplifies a musical passage that requires great interpretive flexibility from the cellist. Highlighting the intense emotions contained in these short segments is achieved through the use of varied timbres, which in turn demands careful choice of bow placement on the string. Shaping the cello's tone encompasses a wide emotional spectrum – from liveliness and joy, through unease and contemplation, to resignation and ultimately, dramatic emptiness.

Analysis of this passage reveals a high degree of articulation variability – ranging from forceful spiccato to singing *molto legato* – often occurring over very brief segments. Other distinctive characteristics of this section include dense textures, polytonality, and polymelodic structures.

## SECTION B2 (takty 95–106)

Section B2 begins with the return of the theme from Section B1, this time an octave lower. There are no detailed dynamic markings, except for a graphic indication of *diminuendo* in bar 93, which encourages the performers treat the theme in this form as a kind

of reminiscence of the opening material, now presented in a subdued character at *piano* dynamic.



Figure 26: Z. Bujarski, *Orniphanía*, PWM, Kraków 2005, bars 95–98

In general expression, this is justified, particularly in the context of the sonically even more ethereal coda in *pp*. Bars 95–107, in terms of the construction of rhythmic structures and intervallic progressions, constitute an almost exact reflection of the theme from the opening of the work.

### CODA (bars 107–129)

The coda of the work, in terms of timbre and expression, constitutes one of the most compelling sections of the entire composition. It functions as a kind of musical meditation, a “mantra,” featuring a recurring characteristic sixteenth-note figure in the piano, built on a stepwise motion anchored on the note D. This recalls the extended passage from section C (bars 15–24) and also refers back to the thematic motif in bars 7 and 98 in the cello part, creating the impression of “motivic unfolding” within the shaping of the melodic line or remaining within a defined sonic structure. The recurring musical idea serves as a vehicle for contemplative meaning, while the resonating D minor chord, with the fifth D–A in the left hand of the piano, again invokes rhetorical concepts.



Figure 27: Z. Bujarski, *Orniphanía*, PWM, Kraków 2005, bars 110–111

On the backdrop of the repeating piano structures, the cello throughout the section flows seamlessly from lyrical motifs to imitations of bird song, this time with noticeably less animation. An exception occurs in the aleatory passage in bars 112–113 at *ff*. This surprising fragment underscores the unpredictability and original compositional style of Zbigniew Bujarski, where a sudden change in technique functions as a kind of “sonic illumination” an attempt to momentarily arrest the musical narrative.

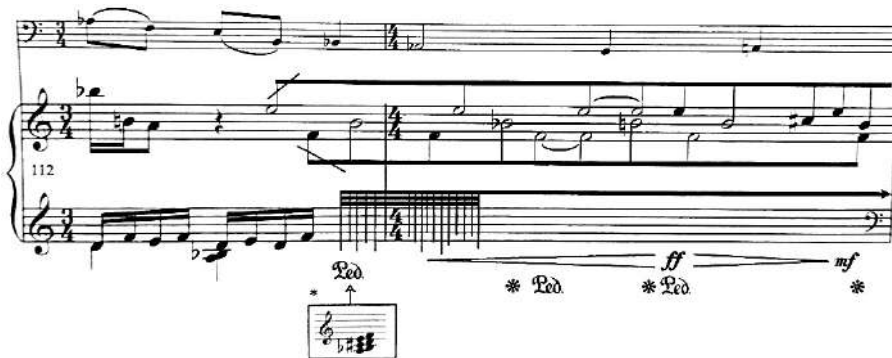


Figure 28: Z. Bujarski, *Orniphania*, PWM, Kraków 2005, bars 112–113

In this passage, the effect is intensified by the fact that, in Bujarski’s own interpretation, the aleatoricism (in this case, rhythmic aleatoricism) does not apply to the cello part. The cello serves solely as a harmonic foundation, maintained in a stable 4/4 meter, with conventional notation. The composer provides a performance indication specifying the scope of the applied technique: *Play the given notes freely until the end of the bar*<sup>164</sup>.

In the final bars of the work, the variability of the birdcall imitations and the melodic structure in the cello part gradually dissipate. *Orniphania* concludes with recurring motifs anchored on the note B, culminating in a vibrating cluster of D–E–F in the piano part. Studies of the composition confirm its high level of technical and interpretive difficulty.

However, it is not merely the performers’ struggle with the material that defines the work, but the cello-piano relationship, which creates a refined sonic world, that makes the composition exceptional. This is not a static collaboration but, in the spirit of chamber music, a dynamic dialogue in which the roles of the instruments constantly evolve.

<sup>164</sup> Z. Bujarski, *Orniphania* for cello and piano, score, PWM, Kraków 2005.

The distinctive sound of the piano, with its clarity and selectivity, ensures that the cello part in *Orniphania* is never dominated, even in passages of greater dynamic intensity. This property allows for a more nuanced shaping of the cello line, enabling expressive phrasing. The performer may also explore a wider dynamic range without forcing the sound.

### 4.3 *Elegos* for solo cello and string orchestra

*Elegos* is a work dedicated to the composer Marek Stachowski, a personal friend of Zbigniew Bujarski. Although the official date of composition is 2005, its conception arose the day after Stachowski's death, on December 4, 2004. Bujarski recalled that his engagement in creating the first sketches was *a form of salvation from emptiness and an expression of spiritual co-presence*<sup>165</sup>.

The title of this deeply personal and poignant composition refers both to the elegy, a musical form with a distinctly nostalgic and mournful character and to the literary genre in which the lyrical subject directly and painfully conveys their emotional state<sup>166</sup>.

*Elegos* is imbued with a full spectrum of emotions. The strongest among them, expressed through the abstract language of music, is the piercing longing for the deceased friend. The wide sonic range of the cello – an instrument also close to Stachowski – allows for the depiction of phrases full of intensity, horror, and inner suffering, alternating with themes of lyricism and expressive withdrawal.

*He was undoubtedly the closest friend of my life. (...) A man of extraordinary nobility – such people naturally inspire affection. I was never disappointed in him in any respect. We did not have a single quarrel for many years. Differences of opinion, of course, occasionally arose, but only within the bounds of discussion. Moreover, Stachowski was an immense erudite, which impressed me greatly. We often went on walks together, engaging in conversations on a thousand different topics. (...) A man of remarkable integrity and honesty. Such individuals are only ever truly loved; that love endures even after death, and they are held in the highest esteem*<sup>167</sup>.

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<sup>165</sup> W. Berny-Negrey (ed.), statement by Z. Bujarski in the program book of the chamber concert: *Marek Stachowski in memoriam*, Kraków 2005.

<sup>166</sup> *Mala Encyklopedia Muzyki PWN*, Warszawa 1981, p. 247.

<sup>167</sup> A. Masny, *Sztuka dwóch światów...*, p. 47.

The composition is written for solo cello and string orchestra, in which, within the framework of divisi divisions, all groups except the double bass may, in selected passages, perform two independent lines. At moments of greatest textural density, the number of independent orchestral parts rises to nine.

As in all the works discussed in this study, *Elegos* consists of multiple sections differing both structurally and timbrally. In this case, one can distinguish six characteristic sections, in which Bujarski employed a series of his own compositional techniques. The meter is fairly stable. In the majority of the work, 4/4 predominates. To emphasize the drama and gravity of certain passages, however, changes occur ranging from 5/4 to 7/4, followed by a return to 4/4.

The work is based on two musical ideas that serve as thematic material. Their development throughout the piece is in constant evolution<sup>168</sup>.

#### SECTION A (bars 1–20)

POLSKIE WYDAWNICTWO MUZYCZNE S.A.  
BIBLIOTEKA MATERIAŁÓW ORKIESTROWYCH  
00-097 Warszawa, ul. Fredry 8

*Tomisław Plutka Hachowicki*

*Elegos*

*Zdzisław Bujarski*  
(1928-2007)

Figure 29: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 1–9

<sup>168</sup> Ibidem..., p. 92.

The first theme appears at the beginning of the work in the violin and viola voices. It is introduced by a motif based on an ascending stepwise unison, interrupted by sudden rests. This motif functions as a type of harmonic filling of the third and fourth intervals. Characteristic of Bujarski, the “motivic unfolding” that heightens tension begins with an anchoring on the note C. This tension is only released after a sudden leap to A $\flat$ –B $\flat$  in the first violins.

The entrance of the cello, with a slightly transformed harmonic line of the theme, brings a plaintive character. In shaping the emotional content, it is crucial for the soloist to absorb the intensity established at the beginning of the work. Gentle ascents to higher positions, broad vibrato, and moderation in dynamic shaping help sustain the long phrase. This effect may also be enhanced by introducing a *crescendo*, not notated by Bujarski which would further accentuate the insistence of the recurring E accents in bars 9–10.

In terms of timbre, the cello gradually moves to lower registers over successive bars, which requires particular attention to articulation clarity. Although the orchestral texture in the first section is relatively transparent and does not obscure the perception of the leading solo line, the dense orchestration nevertheless makes it essential to maintain a good tone in the cello voice. Close bowing near the frog will help prevent the cello line from merging with lower-pitched instruments moving in similar registers. The soloist’s focus should be on controlling the balance within the overall sound picture.

The stepwise passages in the cello in bar 17 conclude the first section of *Elegos*. This section is expressively rich, characterized by strong emotions manifested in descending sighing motifs in the violins, symbolizing the inevitability of fate. Among the timbral elements characteristic of the opening segment of the work are melodic anchoring, sudden accents, and sixteenth-note stepwise and semitone downward passages in the violins.

The solo cello, introduced by the violins and violas, leads the narrative in the opening section. The orchestra engages in dialogue with the soloist, filling the slower spaces with chordal accompaniment or imitating complex rhythmic groups, passing them through all voices.

## **SECTION B (bars 20–64)**

The second theme appears in Section B in the second violin and viola voices in bar 20. Its distinctive shape, reminiscent of a folk song based on an original pitch system, was often the occasion for lively discussions between Bujarski and theorists or performers.

The use of the first tetrachord of the Lydian scale gave the work – as well as later compositions by Bujarski – a very characteristic color, often perceived by listeners as an element of the folk sonority of Polish music from the Podhale region. Of course, this resemblance is purely coincidental; I never intended to reference the folklore of Podhale, but rather a tritone filled with successive seconds<sup>169</sup>.

The image shows a handwritten musical score for Z. Bujarski's 'Elegos'. The top system includes staves for Oboe (Oboe II), Clarinet (Cl.), and Bassoon (Ob.). The bottom system includes staves for Violin I (vn I), Violin II (vn II), and Viola (vi). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'ff' (fortissimo) and 'p' (piano). A 'div.' (divisi) instruction is present for the Oboe II part. The notation is dense and characteristic of a composer's working draft.

Figure 30: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 17–24

The tonally sounding theme (C major), based on stepwise and third-wise passages, provides a moment of respite within the musical narrative, illuminating the otherwise somber aura of *Elegos*. Its cheerful character briefly attempts to soften the strongly chromatic, descending rhythmic passages in the first and second violin parts, marked by Bujarski's characteristic Lydian tritone F♯.

<sup>169</sup> A. Świstak, *Katalog...*, p. 129.

The solo cello enters in bar 25, motivically referring back to the theme from Section A. This is the first instance of the two thematic melodies meeting. The uniqueness of this passage is heightened by a dynamic of *pp*. Over the orchestral drone, gentle, *cantabile* motifs emerge in the cello line. The high position and the necessity to create an ethereal sound encourage the use of *sul tasto* and a slightly faster bow speed. Relaxation of the right hand also aids in rendering the unexpectedly chromatic sixteenth-note passages with lightness and clarity.



Figure 31: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 25–27

It is worth noting in this passage the dual-layered treatment of the short motif in the cello voice. Distinction is achieved through a change in timbre in the ascending semitone passage, contrasted with the brief descending response of the motif, which gives greater plasticity to an otherwise unassuming melody. The layers can be differentiated by vibrato speed, range, and bowing speed.

The fleeting character of this passage comes to a clear conclusion in bar 32. Based on the key of D minor, the ascending motif from the first theme returns in the cello voice, this time without harmonic filling. The delay motif heightens tension, and its persistent anchoring, combined with sudden rhythmic outbursts in the orchestral part, emphasizes the dramatic expression of this section. The cello enters into a kind of “conflict” with the orchestra, defined by strong rhythmic and textural contrast. Full of pathos eighth-note passages in the cello are juxtaposed with strongly rhythmically driven and chromatically inflected melodic runs in the orchestra.



Figure 32: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 37–39

In this passage, the issue of maintaining an appropriate balance between soloist and orchestra reappears. It is practically impossible for the cellist to sustain a high dynamic level when confronted with an expanded orchestral apparatus interpreting complex structures with equal intensity. The difficulty is compounded by the fact that, in the score, Bujarski often limits dynamic markings to a single type over long passages, without later references or changes when the solo line appears. In such a dense texture, the principle of the cello voice’s primacy should be regarded as obligatory.

An especially interesting passage occurs in bars 51–59, where the composer introduces glissandi in the cello, functioning as a kind of dramatic “sobbing”. Despite clear separation of the individual eighth-note motifs, the performer should shape a broader phrase so that the descending motifs, with gradually expanding ambitus, enhance the impression of growing anxiety. This effect can be further emphasized by applying a *poco crescendo* as the cello moves into progressively lower registers.



Figure 33: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 54–56

Section B concludes with the presentation of a *quasi*-folk theme in the cello voice, whose melodic line has been enriched with sixth intervals.

### SECTION C (bars 65–85)

In the opening bars of Section C, the orchestra presents repeated, dynamic, cluster-like chordal blocks, referring to the rhetorical figure *exclamatio*<sup>170</sup>, which carries a strong emotional charge. In this instance, it transforms into a “cry of despair”.

The image shows a handwritten musical score for an orchestra, specifically bars 69-71. The score is written on ten staves, with the top five staves likely representing the woodwinds and strings, and the bottom five staves representing the brass and percussion. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The music is characterized by repeated, dynamic, cluster-like chordal blocks, which are described in the text as referring to the rhetorical figure of 'exclamatio'. The overall appearance is that of a working draft or a composer's manuscript.

Figure 34: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 69–71

<sup>170</sup> *exclamatio* – a musical rhetorical figure expressing a shout or exclamation, enhancing the expressive force of the statement. Used by composers, among others, in the Baroque era. D. Bartel, *Musica Poetica Musical–Rhetorical Figures in German Baroque Music*, University of Nebraska Press, Nebraska 1997, p. 151.

After the forceful outburst, Bujarski introduces a contrasting section of distinctly oneiric character, in which subtle *flautando* sonorities in the upper positions at *pp* dominate the cello part, accompanied by harmonics in the orchestra. From a performance standpoint, this passage requires smooth position changes with an appropriate choice of fingering that will support maintaining *legato* in the phrasing.

#### SECTION D (bars 86–110)

An important feature of this section is its central part, with an extended solo cello line accompanied sparingly by the orchestra through quarter-note harmonic changes. Interrupted, stepwise sighing motifs intertwine with a characteristic two-voice structure appearing for the first time in *Elegos*. The sounding open A string and the active line create a kind of “sound halo”<sup>171</sup>, forming a colorful continuum of intervallic relationships. The distinctive sonority can be emphasized by high intonation of minor seconds in the active line, thereby enhancing the excitation of overtones. Bow pressure on the string can also be varied, or bowing speed adjusted, to highlight the different timbres of the thirds.



Figure 35: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bar 101

The following bars feature a brief cello cadenza spanning a wide, nearly three-octave range, requiring careful planning and highlighting of its key elements. In a uniform *fff* dynamic, the absence of subtle shading in tone intensity and precise delineation of phrasing directions can produce a sense of expressive fatigue.

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<sup>171</sup> A. Świstak, *Katalog...*, p. 131.



Figure 36: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 102–104

Plasticity and richness of color can be enhanced by subtly following the dynamics as the melody ascends or descends, alternating right-hand lightening with intensified sound production achieved by using the full width of the bow hair. The dramaturgy of the passage may also be emphasized by highlighting the glissando between the notes B–Bb.

### SECTION E (bars 110–130)

In this section of the work, motifs from all previous parts of the composition intertwine, with the strongest references to Sections C and D. The passage is dominated by an atmosphere of emotional withdrawal, which the composer achieves through the introduction of a subdued melody in the cello voice, accompanied by the orchestra, where sighing motifs based on quarter-note harmonics stand out. The use of harmonics and *flautando* articulation imparts a sense of lightness and otherworldliness to the passage. Its sonority is reminiscent of the effects produced on the glass harmonica<sup>172</sup>, an instrument that fascinated Wolfgang Amadeus Mozart and Ludwig van Beethoven during the Classical period.

From a performance perspective, in bar 123 of the cello part, to achieve a proper melodic line, it is advisable to remain on the A string, which allows a smooth execution of the minor sixth leap with a gentle entry into the higher position. Subtle *portamento* will add expressive depth and a typically vocal lyricism to this transition.

In bar 127, to maintain the fluidity of the two-voice motif, the lower Eb should be played on the G string, while the melodic line in the upper voice should begin with a harmonic D on the A string. In the following passage, which requires a perfect fifth, it is best executed using the second and third fingers with a transition to the thumb on F#.

<sup>172</sup> Glass harmonica – an instrument belonging to the group of friction idiophones. It consists of an elongated wooden box with chromatically tuned glass discs (bowls) mounted coaxially, which vibrate when set in rotational motion by a foot pedal and touched with a moistened fingertip, <https://www.britannica.com/art/glass-harmonica> (accessed: 02.09.2025)

A split bowing between bars 127 and 128 provides a more favorable sound and greater intonational security, which proves particularly useful when constructing passages in higher positions on the D and G strings, where a decisive string attack is necessary to achieve full resonance.

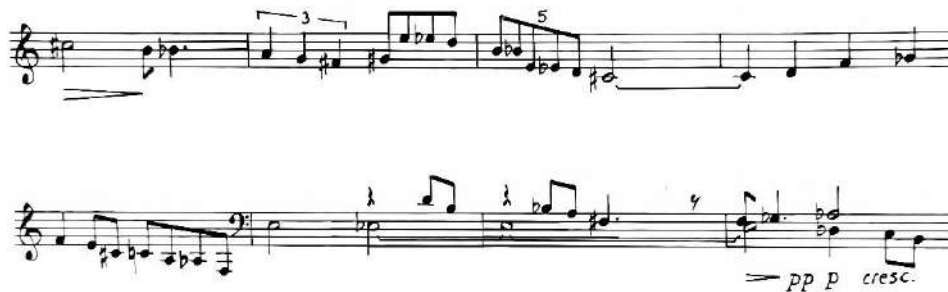


Figure 37: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 122–129

### CODA (bars 131–149)

*Elegos* is another work discussed in this study in which a coda appears. Bujarski generally treats it as a space serving the gradual fading of the work’s narrative. It is also a section in which rhythmic and melodic motifs from earlier sections of the composition are reiterated, imparting a “mantric” or “prayer-like” character to the whole.

The harmonic foundation of the coda is a C major chord with a strongly resonant bass line and an emerging major third E in the violas in the final bars. The *quasi*-folk theme is recalled once again in this passage. Its cheerful sonority remains tinged until the end of the work with a note of uncertainty and perceptible tension. This is heightened by a series of descending motifs in minor third and major second intervals, as well as a strongly felt bitonality. In the final bars of *Elegos*, the C major chord with a Lydian augmented fourth merges with an E major chord. Anxiety is further intensified by trills in the violas appearing in the background. The texture gradually thins toward the very end, where fragmentary melodic motifs are increasingly interspersed with long rests.



Figure 38: Z. Bujarski, *Elegos*, PWM, Kraków 2023, bars 143–149

In this moving passage, the solo cello voice should blend seamlessly with the ethereal sonic texture of the orchestra. It is important that the imitation of orchestral motifs by the soloist occurs while maintaining the same dynamics, timbre, and bowing speed on the string. Achieving these objectives is particularly challenging when, in the final bars of the work, the soloist imitates orchestral activity exclusively through harmonics. In the last section of the piece, the boundary between soloist and orchestra becomes increasingly blurred.

In the composition under discussion, two types of relationships can be observed between the solo cello and the string orchestra: synchronization and subtle rivalry.

The first type involves the orchestra introducing themes or motifs, which are then imitated and developed by the cello, and later return to the ensemble in a transformed form, providing a basis for further modifications. This kind of “loop” or interaction becomes a space for mutual inspiration between the performers.

The second type of relationship is based on rivalry. The soloist leads the emotional narrative, yet the orchestra does not allow clear dominance, responding with textural density and rhythmic agitation, creating strong tension. When a sorrowful, lyrical theme appears in the cello voice, the orchestra answers with a sequence of expressive chordal blocks.

In passages featuring virtuosic rhythmic runs with rich ornamentation and a wide dynamic range (from *pp* to *fff*), the ensemble intensifies the growing tension through sudden

contrapuntal gestures and strong accents, as if attempting to seize the narrative in a “musical duel”.

Analysis of the work indicates that Bujarski more frequently employed the second type of relationship, based on rivalry, in which the string ensemble – texturally, melodically, and expressively – often clearly dominates, giving the impression of a more active role.

#### **4.4 *Concerto per archi II* for solo cello and string orchestra**

*Concerto per archi II*, Bujarski’s most extensive work for cello, in this case a solo with string orchestra accompaniment, was composed in 1992. The work was written with the young and exceptionally talented artist Tytus Miecznikowski in mind. Originally, the piece was intended to be performed at the Schleswig-Holstein Music Festival. However, financial difficulties faced by the German organizers meant that it was ultimately not presented to an international audience. The premiere eventually took place on 27 November 1993 at the Krakow Philharmonic, with Tytus Miecznikowski accompanied by the Kraków Philharmonic Orchestra under the direction of Jerzy Katlewicz.

Another documented performance from that period took place on 23 September 1996 at the *Warsaw Autumn* Festival. On this occasion, Miecznikowski performed together with the Amadeus Chamber Orchestra of Polish Radio, conducted by Agnieszka Duczmal. The only recording of the work (in a live version) comes precisely from this festival and is preserved in the archives of Program 2 of Polish Radio.

Cellist and musicologist Bolesław Błaszczyk described his impressions after hearing Bujarski’s new work at the *Warsaw Autumn* Festival as follows:

*Of the large-scale works presented in the concert, Zbigniew Bujarski’s Concerto per archi II (1992), which concluded the first part of the evening, stood out most prominently. Bujarski’s work, essentially a concerto for cello and string orchestra, is distinguished by an exceptionally mature handling of a densely saturated texture. The soloist, Tytus Miecznikowski, shone with his technical and expressive capabilities, impressing with his control. Despite all the merits of his performance, he often receded into the orchestral background, interpreting the solo part written specifically for him in a manner*

*that was perhaps not sufficiently bold. Nevertheless, his “concept for the work” remained in harmony with the restrained expressive approach of the Poznań orchestra. The concerto’s expansive, sweeping phrases – most of the material written for tutti – demand a more decisive interpretation*<sup>173</sup>.

The text contains a personal remark regarding the imbalance between soloist and orchestra. Asked about this many years later, Miecznikowski suggested that from the earliest stages of working on the piece, he attempted to convince the composer to reduce the size of the string ensemble or to make changes in the orchestration<sup>174</sup>. The homogeneity of the string sound, combined with dense voice leading, causes the soloist and ensemble parts to blend in many passages of the composition. Such a complex texture makes it difficult to maintain the solo line in the foreground. Shortly before the premiere, following requests from the soloist and members of the Krakow Philharmonic Orchestra, Bujarski implemented appropriate changes to the score, which enhanced the clarity of the work’s structure<sup>175</sup>.

The one-movement *Concerto per archi II*, like all works discussed in this study, is subdivided into many smaller sections. Each contains rich and varied sonic material in both the cello part and the orchestral voices.

The string orchestra is divided as follows: 11 violins (without a clear distinction between first and second violins), 4 violas, 4 cellos, and 1 double bass.

During the work, instruments within a given section often combine into smaller groups, performing certain passages or motifs in unison, before returning to independently executing their *divisi* parts. This results in an extremely varied texture, ranging from a uniform, concentrated sound to passages of dispersed, multilayered structure.

The meter in the work, aside from the *ad libitum* introduction, is constantly changing. Depending on the internal rhythmic structure, it fluctuates between 2/4 and 8/4. The *Concerto* also lacks an initial agogic marking. The composer’s notation suggests a duration of approximately 22 minutes<sup>176</sup>. However, research on the composition and analysis of the archival recording by Tytus Miecznikowski indicate that its technical complexity and characteristic textural density require the performer to moderate the tempo.

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<sup>173</sup> A. Świstak, *Katalog...*, p. 79.

<sup>174</sup> Author’s conversation with Tytus Miecznikowski, Krakow 2023.

<sup>175</sup> *Ibidem*

<sup>176</sup> A. Świstak, *Katalog...*, p. 78.

The duration of both performances recorded to date (including the one attached to this study) is approximately 30 minutes. This is not merely a matter of technical limitation, but a deliberate interpretive choice, allowing the performer to highlight the richness of the work's details.

In an attempt to systematize such an extensive form and facilitate research, the work can be divided into five larger sections. The score contains numerical markings corresponding to the division of staves. For research purposes, an additional bar-by-bar division was introduced. Bar 1 represents the opening *ad libitum* solo cello fragment; bar 2 marks the entry of the orchestra in 4/4 meter. The bar division defines the course of the composition and continues uninterrupted until its conclusion.

Agogically complex and exhibiting a clearly discernible cyclical character, the work in its form may resemble an extensively developed *sonata*<sup>177</sup>. However, such classifications should be applied with great caution, considering Bujarski's characteristic tendency in his later works toward "motivically unfolding" material without a strictly defined formal structure<sup>178</sup>. This type of classification serves primarily to systematize the research process and also helps to better understand the conceptual approach Bujarski followed during the composition of the work.

In cases of uncertainty regarding the structure of the work, a single designation allows one to grasp a coherent vision of the whole. The composer introduces the performer to the reality of the *concerto*, but not understood classically as a musical form in two or three movements with a clear division between soloist and accompanying orchestra<sup>179</sup>. The traditional meaning is further complicated by the additional specification *per archi*. All string instruments, including the orchestra, are therefore expected to do *concerto*, with each member of the ensemble entrusted with an extremely demanding part encompassing a full range of technical challenges. The concerto form (Latin *concerto* – to contend, to fight, to compete)<sup>180</sup> also serves as an encouragement for active participation in the creative process. Attempting to find certain analogies to historical models, *Concerto per archi II* appears closest to the Baroque *concerto grosso*, or more precisely, to its subtype – the *concerto da camera*, whose structure resembled that of a suite, beginning with a prelude and comprising a set of popular dances of the time<sup>181</sup>.

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<sup>177</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 117.

<sup>178</sup> *Ibidem*, p. 57.

<sup>179</sup> J. Chomiński, K. Wilkowska-Chomińska, *Historia muzyki...*, p. 272.

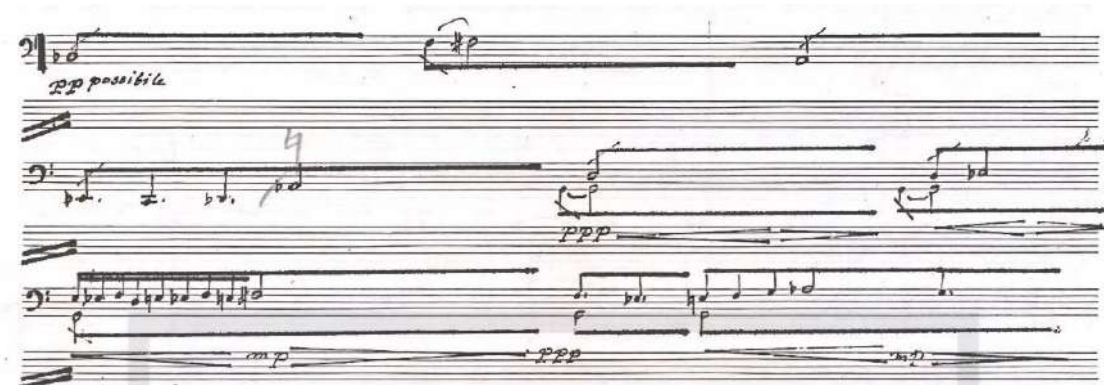
<sup>180</sup> <https://www.britannica.com/art/concerto-music> (accessed: 02.09.2025)

<sup>181</sup> J. Chomiński, K. Wilkowska-Chomińska, *Historia muzyki...*, p. 273.

Bujarski’s work represents a return to early ideas, though presented in a distinctly modern approach. The composer employs contemporary compositional techniques to create a piece that resists confinement within any fixed framework or clearly defined aesthetic concept.

## PART I (bars 1–263)

The *Concerto* opens with a gentle entrance of the first theme by the solo cello, *ad libitum*, exhibiting a clearly two-layered structure. The initial tonal foundation is the note B, followed by an ascending fifth leading to the suspension motif F–F#, which functions as the upper voice. Subsequent pitch passages similarly divide into two independent lines, emphasizing the polyphonic character of the texture in the opening bars.



The presentation of the first theme, spanning an augmented tenth, is taken over by the violas in bar 4. The sudden sixteenth-note figurations in the third system act as ornaments anchored on E and foreshadow later passages of heightened emotional intensity. The ethereal timbre of the violins, employing harmonics and descending fifths, recalls the coda of *Elegos*, bringing the cello's extensive introduction to a close and transitioning into the orchestra's animated "commentary." Dynamics gradually increase, and the rhythmic structure becomes denser through the introduction of sixteenth and thirty-second-note groupings serving as fine ornamentation. Harmonically, the passage features series of whole-tone sonorities and motifs characteristic of Bujarski, based on constantly expanding intervals.

The solo cello returns in bar 17, presenting a melody built on long rhythmic values, beginning with a C major *arpeggio* chord. One may perceive that the pitch material is based on a Mixolydian scale with a lowered sixth degree. This observation supports the thesis of this study that the composer, in moments of expressive calm or repose, deliberately seeks tonal and modal references. The tonality of the passage is, however, disturbed by expressive melodic-rhythmic figures in the orchestral part, particularly the violins, dominated by stepwise passages, chromaticism, and polyrhythmic textures.

As in *Elegos*, the distinctive timbre of the string instruments and their close register positioning can obscure the perception of the leading cello line. A possible solution is to adopt a general principle of dynamic planning according to the degree of rhythmic density. Complex, intricate rhythmic passages in the orchestral parts should be performed at a lower dynamic level, creating merely a kind of "sound mist"<sup>182</sup>. For the cellist, the primary task should be to bring out the lyrical character of the melody. To preserve its clarity within the multilayered orchestral texture, the bow should be drawn close to the fingerboard, with constant attention to sound emission.

In bar 32, the solo cello introduces the second theme, whose expressive character functions as a reaction to the gradually increasing tension in the preceding bars of the orchestra.

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<sup>182</sup> B. Wilkońska-Firlet, *Utwory na orkiestrę...*, p. 119



Figure 40: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 32–33

Analyzing the rhythmic structure of the theme, one can observe its resemblance and imitative references to earlier figures in the orchestral part. Sixteenth-note passages appear, and the rhythm acquires a dotted character with interesting legato connections. The melodic contour is distinctly mobile, dominated by tritones, and anchored on the note A. The orchestra, serving as the background, accompanies the soloist with an accompaniment built on triadic chords. On the dynamic plane, a constant increase in tension is perceptible. The emergence of the second theme marks the beginning of a climax, which finds its release in the following bars.

The primary performance challenge in the solo cello part at this point is the maintenance of precision and rhythmic discipline, especially in relation to the steady pulse of the eighth-note passages in the tutti cellos and double basses. The solo line gives the impression of a *quasi*-aleatoric improvisation “weaving around” the orchestral voices. Nevertheless, the performer should treat their part as an integral element of a larger, complex texture, in which the individual voices mutually complement one another.

The principle of cantabile playing in the execution of short rhythmic values, previously discussed in earlier works, employed to avoid a “rigid” sound and achieve natural fluidity in phrasing, also holds significant importance in the *Concerto*. Except in passages where Bujarski explicitly marks staccato articulation, it is advisable to consistently maintain plasticity and the dolce character in such rhythmic figures. Broad *détaché* bowing further facilitates optimal sound production, creating greater volume and resonance.

The subsequent bars form a richly colored, “painterly” passage, distinguished by a three-layered structure: a lyrical solo cello line full of harmonic anchors; “shimmering” thirty-second-note figures and trills in the violins and violas; and a foundational harmonic support, the fifth D–A, in the *tutti* cellos and double basses.



Figure 41: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 40

In bar 55, a new thematic melody emerges in the solo cello, characterized by a wide ambitus and an arch-shaped phrase structure. Its contour and pitch material suggest a melodic F minor tonality; however, the note  $A^b$  clearly clashes with the major third of the F major chord in the lower orchestral voices. This juxtaposition of major and minor modalities introduces an aura of emotional tension and unease. The tension is further heightened by thirty-second-note passages in the violins, which create a dynamic and rhythmic contrast. The melody subsequently calms, modulating toward a Mixolydian A major tonality with a raised seventh and an added  $F^\sharp$  ninth.



Figure 42: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2005, bars 55–57

The opening of the third theme, consisting of minor sixth intervallic leaps in the solo cello line, can be executed in a higher position on the D string, with a transition to A $\flat$  on the A string and a subtle, singing *portamento* leading to the note E.

The subsequent sections are characterized by large rhythmic contrasts, ranging from thirty-second notes to quarter notes, and by pronounced polymelodic textures. Increasingly, the composer employs unison passages for entire orchestral sections. Previously, these sections were internally divided into *divisi* subgroups, which further saturated the work's texture. For the first time in the *Concerto*, an interesting coloristic device—*glissando*—appears, most often as a descending tritone leap. Initially occurring in the violins, it is then taken up by the lowest cello tutti voices, and subsequently by the solo cello, creating an effect reminiscent of “sighs” or “lamentations”<sup>183</sup>. In later fragments, the bright timbre of the solo cello in higher registers increasingly contrasts with the dense tutti texture. The harmonic language becomes progressively less discernible, with the orchestra dominated by multiphonic structures, potential series, and quartal-quintal and secundal arrangements. The cello melody leads the narrative, while the orchestra provides a coloristic background, within which fragments of thematic motifs occasionally emerge. This passage also exemplifies Bujarski's heterophonic approach to the work's sonic structure. In the individual voices – both solo and orchestral – variants of the same thematic motifs are presented simultaneously. The most striking relationship occurs between the soloist and the violin section.

<sup>183</sup> Ibidem, p. 42.

A particularly compelling section begins at measure 119, where the orchestra clearly begins to collaborate with the cello in shaping a unified character for the passage. At this point, it is no longer merely an attempt by the ensemble to assert dominance over the narrative; instead, the orchestral and solo lines coalesce to create an integrated expressive texture.

The image shows a page of musical notation for a string ensemble and cello. It consists of ten staves. The top staff is for the first violin, followed by second violin, viola, and first and second violas (indicated by 'vln. II' and 'vln. I' respectively). The bottom two staves are for the cello and double bass. The notation includes various rhythmic values, including triplets and quintuplets, and dynamic markings like 'mf' and 'rit.'. There are also performance instructions such as 'dir.' and 'rit.'.

Figure 43: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 119–124

The coherence is primarily manifested in the rhythmic structure, with noticeable similarities in groups and motifs, as well as on the melodic level, where stepwise (seconds) passages dominate within a narrow ambitus. Unity is further emphasized by the doubling in the violas, supporting the resigned character of the solo cello melody, which consists of small motifs combining the material of three previously introduced themes. The motifs are primarily anchored on the pitch G.

In bar 153, a new section begins in which the solo cello line is based on a transformed version of the opening motif of the first theme. The *apassionato* line unfolds against an orchestral backdrop filled with *glissandi*, trills, and sudden *crescendos*. Despite the conventional notation, the resulting sound gives an impression of microtonality, arising from the acoustic interaction of overlapping vibrations within dense sound masses.

In bars 197–227, the solo material refers to the second theme, featuring internal undulations and melodic anchor points.

The image shows a page of musical notation for Z. Bujarski's Concerto per archi II, bars 205-209. The score is written for a string ensemble and consists of two systems of staves. The first system includes a solo part (marked 'solo') and an accompaniment part. The solo part features a complex rhythmic pattern with a 3/4 time signature and a 2/4 time signature. The accompaniment part is marked 'pizz' (pizzicato) and features a steady, rhythmic accompaniment. The second system continues the solo and accompaniment parts. The score is written in a standard musical notation style with various notes, rests, and dynamic markings.

Figure 44: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 205–209

On the rhythmic plane, this passage reveals a rarely used homorhythmic<sup>184</sup> texture by Bujarski, which renders the fabric two-layered, with a clear distinction between the solo part and the accompaniment.

Another characteristic section of the work is where the composer, for the first time, employs an aleatoric technique (bars 252–258) concerning rhythm. Strictly notated by Bujarski, the passages of sound are organized according to a conventional internal division within each bar. Individual orchestral voices possess their own melodic lines, executed independently. The free and rhythmically varied section, marked *p*, is enlivened by surprising accents and short, multi-note melodic motifs that amplify the sense of emotional dispersion. The densification of the texture also affects the sonority of the passage. Overlapping dense harmonies, including second-interval motifs, result in the formation of sound clusters.

<sup>184</sup> Ibidem, p. 73.

In bar 258, the solo cello enters the richly textured orchestral fabric while still adhering to the aleatoric principles set by the composer. The absence of a clearly defined dynamic marking in this passage allows for a wide range of interpretive choices. In the recording attached to this study, a dynamic of *mf*, often rising to *f*, was employed, highlighting the fully chromatic and dissonant character of the cello part, thereby enhancing its dramatic intensity and expressive power.



Figure 45: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 259–260

The biggest performance challenge in this passage lies in conveying its recitative-like and highly dramatic character. The aleatoric structure should also encourage the soloist to listen attentively to the individual orchestral voices, engage in bold interactions, and collaboratively shape the temporal space. To emphasize the uniqueness of this section – while realizing all the melodic passages and rhythmic groups notated by the composer – it may be helpful to employ varied articulation, introduce variability in vibrato amplitude and speed, alter the bowing pressure and velocity, and use irregular, expressive crescendos.

All of these interpretive actions should be executed in the spirit of “improvisation” in line with Bujarski’s intent to avoid predictable motivic patterns<sup>185</sup>.

## PART II (bars 264–314)

The second part begins at bar 264. The narrative is taken over by the orchestra, most often presenting accented motifs of descending thirty-second notes performed in unison. In the following passage, the rhythmic texture becomes more dispersed. Short, tension-filled phrases interrupted by rests, intervallic leaps, and isolated tones recall the principles of punctualism – a compositional technique of the 20th century *avant-garde*. Bujarski’s use of this approach allows the listener to experience an aesthetic in which each sound demands careful “savoring” standing as an independent musical value<sup>186</sup>.

In bars 276–278, the solo cello introduces references to sighing motifs and expanding intervals that the composer employed in earlier sections of the work. Sudden dynamic shifts and imitative passages in the tutti further emphasize the expressive character of the section.

The image shows a page of musical notation for Z. Bujarski's Concerto per archi II, specifically bars 274 through 278. The score is arranged in two systems. The first system contains five staves: a double bass staff on the left, followed by four string staves (Violin I, Violin II, Viola, and Cello/Double Bass). The second system contains three staves, likely for the Violoncello and Contrabbasso. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are numerous accents, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). A 'dim.' (diminuendo) marking is visible in the first system. The overall texture is dense and rhythmic, characteristic of the 'punctualism' mentioned in the text.

Figure 46: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 274–278

<sup>185</sup> T. Malecka, *Zbigniew Bujarski. Twórczość...*, p. 45.

<sup>186</sup> T.A. Zieliński, *Style, kierunki...*, p. 201.

In bar 284, another aleatoric passage begins, primarily based on *approaching* and *delayed* motifs as well as harmonic anchoring.

The interpretation of the solo part in this section should emphasize the polyphonic character embedded within a single line. To highlight this, the half note E, executed *poco leggiero*, should be clearly differentiated from the motif based on the notes A–B, which as the foundational voice ought to be performed with a darker timbre and broader vibrato. The sequence of three notes subtly references the first theme from the introduction in a slightly transformed form (initial inversion). The almost insistent repetition of the *delayed* motif conveys a sense of yearning and tension, giving the passage a distinct emotional character.

Figure 47: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bar 284

### PART III (bars 315–409)

The first significant moment in this section, which begins at bar 315, is the abrupt entrance of the solo cello line in bar 326. This passage references the third theme, maintaining an extensive range in its melodic trajectory. The wide register constitutes one of the most demanding technical challenges, particularly with regard to precise intonation and the control of a powerful, resonant sound. The use of fingering that consolidates positions for patterns occurring on strong beats can be advantageous. For instance, in bar 329, in 3/4 time, the dotted-quarter G# on the first beat, combined with a triplet of three sixteenth notes occurring at the end

of the second beat, can be executed in the first position. The concluding group of four sixteenth notes on the third beat should be performed in the fourth position.

Figure 48: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 328–330

The principle of execution here is fairly schematic; however, such clear grouping greatly facilitates orientation within the work's structure, particularly against the backdrop of the dynamic and elaborated thirty-second-note orchestral accompaniment.

Another characteristic passage of the third section begins at bar 339 in the solo cello, featuring a looping minor third interval executed at *mp* within sixteenth-note sextuplets. The orchestra accompanies the soloist, with the violin sections (1–4) presenting a full series of imitations of the rhythmic figure comprising two sixteenths and an eighth note in various transformations. Additionally, a motif based on a sixteenth note followed by a dotted quarter appears, which can be interpreted as an accented, folk-like rendition of the sighing motifs from bars 285–286. Through pronounced rhythmic articulation and pulsation, Bujarski emphasizes the dance-like character and motoric drive of this passage.



Figure 49: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 339–343

On the interpretative plane, the solo part also introduces an authorial legato bowing, connecting sextuplet groups of six notes *per* beat. This method of notation and phrasing arose from discussions with Tytus Miecznikowski, the soloist at the world premiere of *Concerto per archi II*. Bujarski agreed to the performer’s suggestion, allowing an articulation that “softens the contours” and imparts greater fluidity and warmth to the recurring interval<sup>187</sup>.

In bar 401, an extensive and highly expressive cello cadenza begins, featuring an exceptionally high degree of technical difficulty. Its form and character reference the concert tradition<sup>188</sup>. Unlike the typical virtuoso displays of earlier centuries, where the performer’s aim was to awe the audience by showcasing technical prowess, Bujarski consistently focuses on using virtuosity as a formative element, leading toward a musical climax that expresses profound emotional experience.

<sup>187</sup> Author’s conversation with Tytus Miecznikowski, Krakow 2023.

<sup>188</sup> <https://www.britannica.com/art/concerto-music> (accessed: 22.11.2024)

Figure 50: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 339–343

The cadenza should be performed with tension and a high degree of expressivity, yet without excessive dramatization from the outset. An effective approach may involve applying *poco rubato* in its initial bars, combined with a *diminuendo* to *mp*, highlighting the *poco scherzando* character suggested by the complex intervallic leaps and the sonority of the material, which has a distinctly bright coloration.

Analysis of this passage indicates that the composer’s guiding idea was the gradual development of a two-voice texture, realized by adding a second voice – based on stepwise, predominantly second-interval structures – to the principal melodic line of the cello. This concept is confirmed in the middle section of the *cadenza*, whose shape evokes the *Prelude* from J.S. Bach’s Suite No. 1 in G major, BWV 1007. Similarly to Bach’s canonical work for cellists, in this cadenza it is important to emphasize the moving upper line through a faster bow stroke, while simultaneously relieving the static open strings, which function as the harmonic foundation.

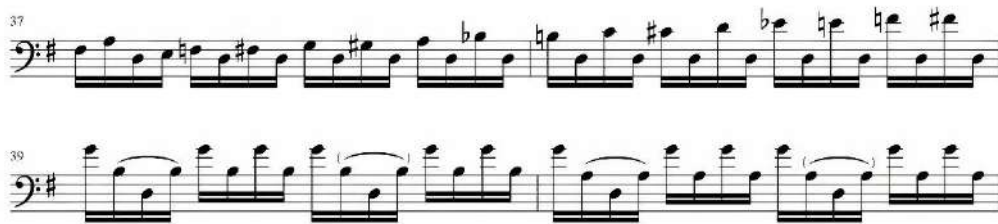


Figure 51: J.S. Bach, *Prelude* from Suite No. 1 in G major, BWV 1007 for solo cello, Henle Library, München 2025, bars 37–40

#### PART IV (bars 410–454)

The fourth part of *Concerto per archi II* begins at bar 419, marked *piano* and characterized by a distinctly *misterioso* atmosphere. The homophonic texture of this section is based on a lyrical solo cello melody supported by the orchestra's chordal background.

A particularly remarkable moment occurs at bar 448, where the composer introduces yet another *avant-garde* technique – *microtonality*. Through its use, Bujarski constructs a unique, dreamlike sound aura that had not previously appeared in the composition.

Figure 52: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bar 450

On the foreground, short, fragmented motifs are clearly exposed in the solo part, taking the form of two or three-note descending sixteenth-note figures. In the background, the orchestra produces quarter-tone sonorities, notated with special microtonal accidentals (crosses and flats). The fragment is characterized by a subtle and diffused timbral coloration.

For the performers, the structure of this section is organized through the use of graphic symbols. As in earlier aleatory passages, Bujarski employs arrows in the score, serving as cues for the conductor to indicate transitions between sections lacking a fixed pulse.

The greatest performance challenge lies in maintaining precise intonation, particularly in the delicate dynamics of bar 453, where the cello part gradually dissolves into the ensemble's sound texture, fading into a *pppp* dynamic.

The image shows a page of musical notation for bar 453. It consists of eight staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a dynamic marking of 'p'. The third staff is a treble clef with a dynamic marking of 'p'. The fourth staff is a treble clef with a dynamic marking of 'pp'. The fifth staff is a treble clef with a dynamic marking of 'pp'. The sixth staff is a bass clef with a dynamic marking of 'pp'. The seventh staff is a bass clef with a dynamic marking of 'pp'. The eighth staff is a bass clef with a dynamic marking of 'pp'. The notation includes various microtonal accidentals (crosses and flats) and dynamic markings. There are also some graphic symbols like arrows and brackets. The background has a large watermark that says 'MUSIC'.

Figure 53: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bar 453

In the dyads featuring a wide ambitus – ranging from a minor second to a minor seventh – it may be helpful to place greater dynamic emphasis on the lower line of the solo cello’s double stops. The upper voice should serve primarily as a timbral enrichment rather than an equally weighted component.

## SECTION V (bars 455–511)

The final section of the *Concerto* opens with a vigorous tutti entry of cellos and double basses at bar 455, creating a marked sonic contrast to the more tranquil expression of the preceding section. The orchestral texture, shaped by imitative writing with strong dynamic undulation, short unison motifs, and a distinctly dominant role of the lower strings, lends this passage a predatory and dark character.

The solo cello reenters at bar 473. This is the last section in which irregular rhythmic divisions – sixteenth and thirty-second notes interrupted by rests – prevail. One can discern echoes of earlier thematic ideas, now expanded across a wide ambitus. A particularly striking compositional device appears in bar 495, where Bujarski introduces dyadic motifs incorporating glissandi, crowned by a type of trill with an exceptionally wide amplitude. This emotionally charged “ornament” may be executed through rapid shifting of the left-hand fingers along the fingerboard, producing an exaggerated vibrato that aptly conveys the dramatic aura of the passage.



Figure 54: Z. Bujarski, *Concerto per archi II*, PWM, Kraków 2023, bars 495–496

After the unexpected sonic outbursts, the energy of the piece gradually subsides. The dynamic returns to *pp*, and the solo cello begins its final, deeply personal statement at bar 501. This passage is based on sigh-like motifs and elements derived from the first theme. Within the orchestra, sequences of chords appear, progressively descending into lower registers, emphasizing the ongoing shifts in timbral color. The overall sonority darkens, acquiring an increasingly otherworldly character.



## CHAPTER 5

### ROLE OF THE CELLO IN ALTERNATIVE PERFORMANCE SETTINGS – COMPARISONS AND CONCLUSIONS

#### 5.1 Common Features and Variability

The role of the cello in works with varied instrumentation is as complex and multidimensional as the compositional structure of Zbigniew Bujarski's music itself. Research findings clearly indicate that its significance and function undergo constant transformations – not so much due to different instrumental configurations, but because of the internal construction and texture of individual sections of the work.

At times, the cello appears as an independent agent leading the musical narrative. In larger configurations, its role expands further: from providing accompaniment or a harmonic foundation filling certain passages, to serving as a “partner” in varied dialogues with the piano or orchestra.

From a performance perspective, with Bujarski's use of the full range of the instrument's possibilities and various compositional techniques, the cello's main task remains the shaping of tension and the construction of the work's dramaturgy.

The conducted research reveals both common features and differences regarding the cello's role and function in the analyzed works. These are particularly evident in several key areas:

#### TEXTURE

With the exception of the solo work *Per Cello*, which constitutes an expressively independent form in which the soloist alone shapes the work's dramatic trajectory, the other three compositions – where the cello appears in combination with piano or orchestra – display several types of texture, resulting from the relationships and significance of the individual voices. Homophonic texture appears in sections where the cello melody is supported by a tightly structured accompaniment from the other instruments.

This approach creates a clear separation of independent layers. The sense of spatial depth is further emphasized through strong contrasts in rhythmic density, varied articulation, expansive registers, and differentiated sound material.

Heterophonic texture emerges in passages where themes or principal motifs are simultaneously interpreted by multiple voices. The solo cello introduces a specific melodic-rhythmic element, which in subsequent bars is transformed, most often through variations and ornamentation. Bujarski consistently interweaves different kinds of texture, which endow each section with its individual sound character.

Texture also encompasses relationships with other voices in the work. The cello engages in a musical “dialogue” with its partners, which can range from clear cooperation and chamber-like agreement to “competition” or attempts to seize the initiative in shaping the structure of the piece. *Orniphanía* and *Concerto per archi II* are compositions in which voices most often imitate or complement one another, frequently serving as sophisticated counterpoint. In *Elegos*, due to the thematic material and the specific sonority of the piece, the orchestra is clearly dominant in many passages. From its very first entry, it establishes a context and principles for interaction with the soloist. This type of struggle and competition becomes a guiding principle for Bujarski in constructing the sonic world of the work.

A lack of textural uniformity occurs in *Per Cello*. Due to the single-instrument scoring, the composition’s structure differs significantly from that of the other three works discussed. The solo part determines the work’s distinctive character, particularly in terms of its interaction with other voices. Monophony – understood as the development of a single voice throughout the piece – is employed by Bujarski to introduce his own form of two-voice texture. The innovation lies in the use of pedal tones based on open strings, upon which an independent, ornamented second line develops. This solution creates a form of heterophony within a single part.

The expansion of the work’s texture is also linked to the introduction of sequences of two-note figures, consisting of independent melodic lines whose execution can be interpreted as *quasi*-polyphonic. The texture and sonority of *Per Cello* are further enriched by passages of distributed chords.

## EXPRESSION – ARTICULATION, TIMBRE, HARMONY, RHYTHM

Bujarski's music is saturated with extreme emotions; therefore, a crucial role of the cellist in all the analyzed works is to shape and highlight these emotions through appropriate performance means. Each composition, with its array of smaller sections, presents a distinct character:

- *Per Cello* – reflective, *scherzando*, *misterioso*, *loco*
- *Orniphanía* – contemplative, *ben ritmico*
- *Elegos* – mournful, *espressivo*
- *Concerto per archi II* – lyrical, oneiric, *molto espressivo*

Articulation plays a significant role in shaping expression, although precise indications appear relatively rarely in Bujarski's works<sup>189</sup>. Their absence implies an interpretative principle adopted by performers, namely the use of *détaché* or *legato* articulation<sup>190</sup>. This approach is applied primarily in passages lacking slurs, such as sequences of sixteenth and thirty-second notes. In the context of potential articulation monotony, it becomes especially important for the performer to realize meticulously all minor compositional markings, including added accents or staccato dots. In this respect, *Per Cello* is the most elaborated, featuring techniques such as *sul ponticello*, *con sordino*, *sul tasto*, and *flautando*. To enrich the timbral palette in *Elegos*, Bujarski introduces *glissandi* and harmonics. In none of the analyzed works does the composer employ pizzicato in the solo line, which underscores the predominance of bowing articulation.

The role of the cello in all of Bujarski's examined works also encompasses the deliberate shaping of the sonic spectrum, which defines the individual character of each composition. The instrument's inherent qualities make it an ideal vehicle for expression, conveying a wide range of emotions and timbres – from the tension and virtuosity of passages in the highest

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<sup>189</sup> B. Wilkońska-Firlet, *Utwory...*, p. 83.

<sup>190</sup> Author's conversation with Tytus Miecznikowski, Krakow 2023.

positions, through the lyricism that highlights the “singing” quality of the middle registers, to the dramatic intensity of sharply articulated sections performed on the lowest strings.

The diversity of timbres is further influenced by the enormous dynamic range. In each of the works, the composer employs extreme contrasts, from *ppp* to *ffff*. Dynamics are shaped in two principal ways: as a fluctuating, undulating flow of tension with gradual crescendos and gentle releases, or as planar, in the form of sudden, surprising contrasts without smooth gradation.

In the harmonic realm, all four analyzed works display an exceptional richness of resources. Bujarski utilizes a variety of compositional techniques that shape both the sound and the structural fabric of the piece. Each composition possesses its own distinctive set of techniques, which determines its specific sonic organization:

- *Per Cello* – polytonality, *quasi*-modality, *potential* series, polymelodicity, sonorism
- *Orniphanía* – polytonality, *quasi*-dodecaphony, sonorism, polymelodicity
- *Elegos* – polytonality, *quasi*-modality, sonorism, polymelodicity
- *Concerto per archi II* – polytonality, *quasi*-modality, *potential* series, sonorism, microtonality, polymelodicity

Rhythm constitutes the final element shaping the expressive character of Bujarski’s cello works. The composer juxtaposes polyrhythmic textures with an established metric framework, resulting in striking sonic effects. To heighten tension, he frequently combines, over the course of several measures, dynamic groups of thirty-second and sixteenth notes with more tranquil passages of quarter and half notes, producing sudden releases of musical energy.

A significant phenomenon distinguishing Bujarski’s musical language and shaping the aura of individual sections is rhythmic aleatoricism, a technique employed in *Concerto per archi II* and *Orniphanía*.

In *Orniphania*, aleatoricism appears exclusively in the piano part. It takes the form of a single-measure passage in which the instrument independently transforms the notated sound structures, maintaining a degree of performative freedom. The cello accompanies this with a stable metric framework. The juxtaposition of these contrasting rhythmic realities is characteristic of Bujarski's compositional technique.

Rhythmic aleatoricism in a fully developed form, with a significant role for the cello, is found primarily in *Concerto per archi II*. Here, the cellist's main task is to enter a heightened state of attentiveness, in the spirit of broad chamber music awareness. Over passages spanning several measures, the soloist functions as a "coordinator" of the sonic space, basing their actions on interaction with other voices, initiating certain melodic-rhythmic processes, or imitating sonic events, which emphasizes the interactive character of the cello part within the ensemble.

## CONCLUSION

The works analyzed in this study constitute a significant component of Zbigniew Bujarski's output, spanning the spectrum between contemplative expression and *avant-garde* experimentation, while simultaneously representing a valuable contribution to the development of Polish cello literature. The research conducted confirms that, in these compositions, the composer employed solutions drawn directly from the tradition of medieval modality and classical tonal practice, juxtaposed with innovative techniques most commonly associated with the first half of the twentieth century, which fascinated him during the early stages of his artistic activity. The culmination of Bujarski's long-term search for a personal musical language – as discussed in the first three chapters of this dissertation – was his conscious decision, in his mature period, to integrate the above-described, extreme, and seemingly irreconcilable domains within the structure of a single work. This approach allowed him to develop the skill of assimilating and transforming the expressive means characteristic of each domain. Comparing Bujarski's compositional and visual-artistic activity, one may observe that, like a skilled painter with a wide palette of colors, he shaped the reality of his works, creating an inspiring space for the cellist to engage in free and imaginative interpretation.

Chapter four of this dissertation presented an analysis of selected works, including the performance challenges they entail, confirming the thesis regarding their multidimensionality and uniqueness. Observable references to earlier works now part of the standard cello repertoire testify not only to Bujarski's erudition and extensive knowledge of instrumental practice, but also to his respect for tradition and for the role of the cello in music history. In his compositions, one may discern elements of J.S. Bach's style, including characteristic melodic and rhythmic structures from his Suites. However, for Bujarski, references to tradition do not serve merely a symbolic function; they constitute a deliberate confrontation between the Baroque idiom and his own modern musical language, thereby extending its expressive potential.

The use of modality in these works enabled the composer to establish a distinctive pitch system. The opening fragment of the Lydian tetrachord, combined with harmonic seconds, contributes to the recognizable sonority of the majority of his late compositions, including those analyzed in the present dissertation. *Avant-garde* techniques present in the analyzed works testify to the composer's certain defiance, whose music consistently eludes straightforward classification, transcending the boundaries of strictly defined stylistic contexts. Bujarski's

passion for expanding the sonic palette of his compositions manifested, among other things, through the use of aleatory techniques, elements of serialism, extended articulation techniques, as well as the development of a work's sonority through frequent register changes, contrasting dynamics, and complex harmonic structures. All these compositional strategies bear the mark of his fascination with sonorism. The courage to juxtapose radical solutions across short musical segments is evidence of his exceptional musical imagination.

The results of the comparative analysis conducted in Chapter Five indicate only minor differences between the individual works regarding the employed sound material, harmony, and rhythm. In single-movement compositions comprising multiple internal sections, compositional techniques are applied interchangeably. The distinctiveness of each work is primarily reflected in texture, which significantly differentiates the solo work *Per Cello* from the others, as well as in the types of internal narrative, guided in each piece by different principles.

The cello, with its wide range and remarkable expressive possibilities, was one of Bujarski's favorite instruments. This is evidenced both by the number of works composed for it in various configurations and by the close collaboration of the composer with cellists in Krakow. The high level of technical difficulty of these works means that performers have approached them relatively rarely in recent years. Exploring their aesthetic qualities is time-consuming, requiring individual work that encompasses both practical exercises and intellectual reflection on the logical grouping of internal elements or sections, which facilitates the creation of a coherent and compelling musical narrative. Due to the complexity of the compositions discussed, Zbigniew Bujarski actively participated during his lifetime in their preparation, collaborating in rehearsals with invited, highly skilled cellists capable of meeting the technical demands of the instrumental part.

An exceptionally important aspect of Bujarski's output is also its spiritual dimension. Attempting to grasp this facet constituted a significant part of the research conducted. For the composer, a deeply religious individual, music represented an expression of intimate communion with God, rooted in both ancient and Christian philosophy. The state of immersion in personal contemplation, which he often mentioned during the creation of new works, is particularly evident in extensive passages characterized by subtle dynamics, rhythmic structures with longer values, delicate timbre, and, on the harmonic plane, the incorporation of tonal and modal elements. The analysis of compositions, supplemented by the author's experience during their recording, shows that in sections with such a structure and a carefully selected set of expressive means, a mood of reflection and tranquility emerges most fully.

The cello works discussed in this dissertation, in their various configurations, undoubtedly deserve more frequent performance and dissemination among a wider audience. They may serve not only as a significant point of reference in analyzing Bujarski's compositional output but also as valuable additions to the concert programs of contemporary cellists. Their expressive richness serves as an invitation for further research into the composer's original and refined musical language.

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## Interviews

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Author's conversation with Tytus Miecznikowski, Krakow, 25.08.2023.

Author's conversation with Jakub Gucik, Krakow, Krakow, 20.06.2025.

Written transcripts of the conversations are available in the author's archive.

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