

**THE KRZYSZTOF PENDERECKI  
ACADEMY OF MUSIC  
IN KRAKOW**

**Mateusz Kasprzak-Łabudziński**

**Interpretive and performance techniques in selected  
compositions for violin and string orchestra by  
Zbigniew Bujarski, Wojciech Widłak, and Maciej  
Jabłoński.**

**Description of the doctoral art dissertation within the proceedings for  
the conferment of a doctoral degree in arts, in the artistic domain:  
musical arts**

**Supervisor: Prof. dr hab. Piotr Tarcholik**

**Kraków 2025**



## ARTISTIC WORK

Zbigniew Bujarski (1933-2018): *Concerto per archi I*, for solo violin and string orchestra (1979)

Wojciech Widłak (\*1971): *Figury w kolorze tła (Figures in the color of the background)* – Rhapsody for solo violin and chamber string orchestra (2016)

Maciej Jabłoński (\*1974): *Barbapapa- Concerto* for solo violin and string orchestra (2003/2011/2024)

### Performers:

Mateusz Kasprzak-Łabudziński- solo violin

AMKP Ensemble

Jan Miłosz Zarzycki- conductor

31.10.2024  
19:30

AKADEMIA  
MUZYCZNA  
IM. KRZYSZTOFA  
PENDERECKIEGO  
W KRAKOWIE

# MUZYKA *figur*

Z. BUJARSKI *Concerto per archi I*

W. WIDŁAK *Figury w kolorze tła*

M. JABŁOŃSKI *Barbapapa-Concerto*

MATEUSZ KASPRZAK-ŁABUDZIŃSKI *skrzypce*

AMKP ENSEMBLE

JAN MIŁOSZ ZARZYCKI *dyrygent*

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The artistic part of doctoral thesis was registered during the concert "Music of Figures," which took place on October 31 2024, at 7:30 PM, in the Florianka Auditorium of the Krzysztof Penderecki Academy of Music in Krakow.

Sound director: Dawid Makosz/ Aleksander Stachiewicz

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## Introduction

My nearly 15-year artistic career as a concert soloist and chamber musician, during which I have performed over 800 public concerts, choosing musical forms from the Baroque to the present day, inspired me to prepare this doctoral thesis. I have always been very interested in all manifestations of new musical thought and contemporary music as part of the development of human civilisation. I also noticed the development and presentation of new ideas within it. Between 2015 and 2025, my interest in contemporary violin literature intensified. This was due to my role as leader of the Vertigo Ensemble (Bern/Switzerland) and other regular concert series of contemporary music, during which I had the pleasure of performing as a soloist in contemporary violin concertos accompanied by chamber orchestras<sup>1</sup>. As I mainly performed abroad, a very important patriotic aspect of my activity became the presentation of Polish music achievements and their promotion among music lovers.

The idea of choosing composers associated with the city of Krakow as the theme for the concerts arose spontaneously, between performances of Krzysztof Penderecki's Violin Sonata No. 2 at the Konzerthaus in Bern and the Viennese presentation of Sławomir Czarniecki's *Concerto Hombark* at the Ehrbarsaal. The combination of Polish tradition and sound, derived from Karol Szymanowski, with my family's centuries-old Krakow tradition, gave rise to a desire to learn more about the works associated with this city. Another extremely important aspect was the presence of the so-called microhistorical factor<sup>2</sup> which distinguishes compositions created in a given area from musical literature associated with other music centres (e.g. the factor of Podhale regional folklore). After an initial analysis of the composers' output, thanks to archival recordings and my first acquaintance with the literature, I became fascinated with the subject. In the period preceding my doctoral studies, I already had a list of compositions by artists from the Krakow School of Composition, which I gradually introduced into my performance

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<sup>1</sup> I performed as a soloist at Contemporary Music Festivals, including: Donaueschingen Musik Tage, Wien Modern, Boulez Integrale, Glagolica New Sound Festival, performing compositions by Helmut Lachenmann (*Deux Vulcanos*), Pierre Boulez (*Livres pour cordes*), Utuku Usuroglu (*St. Jean de Luz*), Sławomir Czarniecki (*Concerto Hombark*, *Narew Concerto*), Uros Kreka (*Inventiones Ferales*). Based on the artist's biography.

<sup>2</sup> Microhistory - a research method based on the description of small communities, local and regional factors. See E. Domańska, *Mikrohistorie: spotkania w międzyświatach* [Microhistories: meetings in the interworlds], Poznań 1999.

repertoire, presenting them at selected public concerts. I decided to crown my interest in this topic with a doctoral dissertation.

As part of my work, I am attempting to present a unique group of solo concertos, whose common denominator is the accompaniment of a string orchestra. In over 70 compositions of violin literature by the Krakow School of Composition, only four meet this criterion, including only three available to performers. These works are unique and testify to the outstanding skills of their creators: Zbigniew Bujarski, Wojciech Widłak and Maciej Jabłoński. Another very positive and important factor was the opportunity to establish personal contact with the composers and the first performers. The comprehensive community interview had a positive impact on the creation of this doctoral thesis.

When asked about the main objective of my work, I must say that I see the answer in three dimensions. First, I see a very narrow collection of compositions which, due to their unique character, create a quasi-microclimate in a broader view of Krakow's creative output. Secondly, I note the use of a powerful number of means of expression, both technical and colouristic, and especially the emotional factor, which distinguishes them from other compositions of that period. Finally, the last factor on which the work is based is the influence of the environment of composers and performers on the finalisation of the work in terms of expression and the emerging performance tradition.

I have divided the chapters of the work both chronologically, according to the creation of the works, and according to the level of discussion: deductive in the form of a chapter on content and inductive in the form of analysis. In the first chapter, I present the phenomenon of the multi-generational formation known as the Krakow School of Composition: the generations of composers as well as certain stages of creativity characteristic of the compositions created at that time. A very important summary of this period is the listing of violin compositions in which the violin played a dominant or at least equal role in relation to other instruments. The second chapter is devoted to discussing the profiles of composers related to the subject of my work. I used a chronological order in relation to the creation of the concertos, which, as it turned out, was consistent with the age of the composers (Zbigniew Bujarski, Wojciech Widłak and Maciej Jabłoński). In chapters three, four and five, I included a detailed discussion of the concertos that are the subject of my doctoral thesis. The third chapter is devoted entirely to Zbigniew Bujarski's *Concerto per Archi I* (1979), the fourth to Wojciech Widłak's *Figury w kolorze tła*, a rhapsody for solo violin and string orchestra (2016). The fifth

chapter is devoted to Maciej Jabłoński's *Concerto Barbapapa* (2003/2011/2024). Each of the three chapters introduces the reader to the genesis of the work and the creative inspirations that accompanied its creation. In the following sections, I discussed the concept of the composition's structure through formal and structural analysis in order to focus on issues of interpretation and performance, taking into account the soloist-interpreter's technique and collaboration with the composer, which was the main premise of my work. The last, sixth chapter is a summary of the whole. In it, I attempted to explain the significance of the works of Zbigniew Bujarski, Wojciech Widłak and Maciej Jabłoński, based on selected pieces for solo violin and string orchestra. I also summarised the stylistics and issues of interpretation and performance in the context of violin literature of the Krakow School of Composition at the turn of the 20th and 21st centuries. I concluded the chapter with a brief comparative analysis of the interpretative and performance techniques used in the above-mentioned compositions. In chapters three to six, I emphasised the issues and significance of the public presentation of the above-mentioned compositions.

The Krakow School of Composition has been the subject of numerous publications related to its activities. Publications and articles by: Mieczysław Tomaszewski<sup>3</sup>, Teresa Malecka<sup>4</sup>, Robert Kabara<sup>5</sup>, Regina Chłopiczka<sup>6</sup>, Agnieszka Draus<sup>7</sup>, Ewa Czachorowska-Zygor<sup>8</sup>, Aleksandra Świstak<sup>9</sup>, Magdalena Mądro<sup>10</sup>, Beata Zacny<sup>11</sup>,

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<sup>3</sup> M. Tomaszewski, *Penderecki. Bunt i wyzwolenie, t. I Rozpętanie żywiołów (Penderecki. Rebellion and Liberation, Vol. I Unleashing the Elements)*, Kraków 2008; M. Tomaszewski, *Penderecki. Bunt i wyzwolenie, t. II Odzyskiwanie raju (Penderecki. Rebellion and Liberation, Vol. II Reclaiming Paradise)*, Kraków 2009.

<sup>4</sup> T. Malecka, *Fenomen Krakowskiej Szkoły Kompozytorskiej. Czy istnieje? Rekonesans (The Phenomenon of the Krakow School of Composition. Does it exist? A reconnaissance)* [in:] *Polish Musicological Annual XVI* 2018

<sup>5</sup> R. Kabara, *W poszukiwaniu nowego brzmienia. Skrzypce w muzyce kameralnej Krzysztofa Pendereckiego (In Search of a New Sound. The Violin in Krzysztof Penderecki's Chamber Music)*, Kraków 2010.

<sup>6</sup> R. Chłopiczka, *Krzysztof Penderecki. Między sacrum a profanum. Studia nad twórczością wokalnoinstrumentalną (Krzysztof Penderecki. Between the Sacred and the Profane. Studies on his Vocal-Instrumental Works)*, Kraków 2000.

<sup>7</sup> A. Draus, *Brzmienie i sens. Studia nad twórczością Marka Stachowskiego*, Kraków 2016.

<sup>8</sup> E. Czachorowska-Zygor, *Oblicza twórcze Adama Walacińskiego. Muzyka autonomiczna. Muzyka funkcjonalna. Publicystyka (Adam Walaciński's creative aspects. Autonomous music. Functional music)*, Kraków 2013.

<sup>9</sup> A. Świstak, *Zbigniew Bujarski. Katalog tematyczny utworów (Zbigniew Bujarski. Thematic Catalog of Works)*, Kraków 2005.

<sup>10</sup> M. Mądro, *W poszukiwaniu idiomu kompozytorskiego Krystyny Moszumańskiej-Nazar (In Search of Krystyna Moszumańska-Nazar's Compositional Idiom)*, Kraków 2015.

<sup>11</sup> B. Zacny, *Kompozytor, malarz, pedagog. 75. urodziny profesora Zbigniewa Bujarskiego (Composer, painter, educator. Professor Zbigniew Bujarski's 75th birthday* [in:] "Muszyna Almanac" 2009, pp. 141–151. <https://www.almanachmuszyny.pl/spisy/2009/KOMPOZYTOR.pdf>

Magdalena Gumiela-Fryc<sup>12</sup>, built my understanding of the complex phenomenon that is the Krakow School of Composition. I can say that the most related to my work is the monograph by Teresa Malecka: *Zbigniew Bujarski. Work and personality*<sup>13</sup>, as well as the publication she edited, titled "Krakow School of Composers 1888-1988"<sup>14</sup>.

At this point, I would also like to express my sincere gratitude to my supervisor, Prof. Piotr Tarcholik, for his invaluable and multifaceted assistance during my doctoral studies. I would also like to thank the composers, Prof. Wojciech Widłak and Dr Maciej Jabłoński, Prof. AMKP, for their cooperation in preparing their compositions for stage presentation. I would also like to thank the conductor, Prof. Jan Miłosz Zarzycki, for his kindness and unwavering calm and composure while conducting the orchestra and during the audio-visual recording. Finally, I would like to express my sincere gratitude to Prof. Dr. h.c. Kaia Danczowska and Prof. Mieczysław Szlezer for their valuable advice and guidance regarding the performance of the above-mentioned concerts. I would also like to thank the entire community of the Karol Penderecki Academy of Music in Krakow, where my presence helped me understand the Genius Loci of this place.

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<sup>12</sup> M. Gumiela-Fryc, *Współczesne techniki gry skrzypcowej w kontekście sposobów wykonawczych i notacji w wybranych utworach Krzysztofa Pendereckiego (Contemporary violin playing techniques in the context of performance methods and notation in selected works by Krzysztof Penderecki)*, Kraków.

<sup>13</sup> T. Malecka, *Zbigniew Bujarski. Twórczość i osobowość (Zbigniew Bujarski. Creativity and personality)*, Kraków 2007.

<sup>14</sup> *Krakowska Szkoła Kompozytorska 1888-1988 (Krakow School of Composers 1888-1988)*, ed. Teresa Malecka, Kraków 1992.

## I. Krakow School of Composers – a phenomenon of time, generation and ideas

The Krakow School of Composition refers to a group of composers whose work and artistic activity is inextricably linked to the city of Krakow in the second half of the 20th century and the beginning of the 21st century. The name was first used by Bohdan Pocij, a musicologist and music critic, in his efforts to standardise the Polish music scene, both in terms of generations and ideas, as well as history<sup>15</sup>. The proposed definition of the compositional school reflected the multifaceted and unique nature of the formation: "*School*" primarily in the sense of a certain community of ideas, attitudes, mindsets, general ways of practising and composing music; school in the sense of a place, territory, intellectual and artistic aura...<sup>16</sup>.

The city of Krakow and its Music Academy played a primary role in shaping this ideological and artistic group, playing the almost mythical role of Genius Loci. It based its rich history and achievements on the Conservatory of the Music Society founded over 130 years ago by Władysław Żeleński. The guardian spirit watching over the Krakow university formed in its efforts a multi-generational and stylistically diverse group of composers, however, showing common features distinguishing them from other Polish formations<sup>17</sup>.

The Krakow School of Composition was founded on the basis of the tradition of outstanding pedagogues and composers of the 1950s: Stanisław Wiechowicz<sup>18</sup> and Artur Malawski<sup>19</sup>. The tradition was taken over and continued by the students, creating the next generation, extending their activities to the 1960s, 1970s, and 1980s. It included: Krystyna Moszumańska-Nazar<sup>20</sup>, Bogusław Schaeffer, Adam Walaciński, Zbigniew Bujarski<sup>21</sup>, Krzysztof Penderecki, Marek Stachowski, and Krzysztof Meyer<sup>22</sup>. Their ranks

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<sup>15</sup> T. Malecka, *The Phenomenon of the Krakow School of Composition. Does it exist? Reconnaissance*, [in:] Polish Musicological Yearbook XVI · 2018, p. 81

<sup>16</sup> F. Lech, *Guide to Polish Composers' Schools*, <https://culture.pl/pl/artykul/przewodnik-po-szkolach-polskich-kompozytorow>.

<sup>17</sup> <https://mapofcomposers.pl/terminy/generacje-szkoly-grupy/krakowska-szkola-kompozytorska/>

<sup>18</sup> See. Krakowska Szkoła Kompozytorska 1888–1988 (*Krakow School of Composers 1888–1988*), ed. Teresa Malecka, Kraków 1992.

<sup>19</sup> Ibidem.

<sup>20</sup> See <https://culture.pl/pl/tworca/krystyna-moszumanska-nazar>

<sup>21</sup> T. Malecka, *Zbigniew Bujarski: twórczość i osobowość (Zbigniew Bujarski. Creativity and personality)*, Kraków 2007.

<sup>22</sup> M. Tomaszewski, *Penderecki. Bunt i wyzwolenie, t. I Rozpętanie żywiołów (Penderecki. Rebellion and Liberation, Vol. I Unleashing the Elements)*, Kraków 2008.; idem, *Penderecki. Bunt i wyzwolenie, t. II*

were eventually joined by other alumni: Magdalena Długosz and Anna Zawadzka-Gołosz (Professor Krystyna Moszumańska-Nazar's class); Wojciech Widłak, Marcel Chyrzyński, and Maciej Jabłoński (Professor Marek Stachowski's class); and Karol Nepelski, Łukasz Pieprzyk, Jakub Ciupiński, Mendi Mengjiqi, and Zaid Jabri (Professor Zbigniew Bujarski's class)<sup>23</sup>.

The incredibly rich list of works by the aforementioned artists, based on the expanding collections, was the basis for the creation of the Center for the Documentation of the Work of Kraków Composers. This institution operates within the framework of the Krzysztof Penderecki's Academy of Music in Krakow, leading activities aimed at collecting and popularizing the music of the Krakow School of Composers. The work and the changes that occurred can be divided into several stages. The diversity of the individual stages was related to the dynamic development of compositional techniques that occurred in the second half of the 20th century.

The first phase of activity, spanning the 1950s, 1960s, and the beginning of the 1970s, is marked by the deep emotional scars of the Second World War. Krzysztof Penderecki's *Tren for the Victims of Hiroshima*, Zbigniew Bujarski's *Kinoth* and *Krzewy Płonące*, and Marek Stachowski's *Słowa* (to the words of Władysław Broniewski) are emotional responses to the atrocities of war, the tragedy of the Polish Nation, and the crime of the Holocaust, which deeply penetrate the soul of every witness of those days. The beginning period in the work of Kraków composers is best described by Marek Stachowski's words about his interpretation of Władysław Broniewski's texts used in the cantata *Słowa*: "...the dramaturgy of the text's arrangement, which develops from the description of the martyrdom of the Polish nation during World War II through the manifestation of hope for a better tomorrow to the final part about victory, led to specific solutions in terms of compositional technique in many aspects..."<sup>24</sup>.

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*Odzyskiwanie raju* (Penderecki. *Rebellion and Liberation, Vol. II Reclaiming Paradise*), Kraków 2009; R. Chłopicka, *Krzysztof Penderecki. Między sacrum a profanum. Studia nad twórczością wokalnoinstrumentalną* (Krzysztof Penderecki. *Between the Sacred and the Profane. Studies on his Vocal-Instrumental Works*), Kraków 2000; Marek Stachowski i jego muzyka (Marek Stachowski and his music), ed. Leszek Polony, Kraków 2007; A. Draus, *Brzmienie i sens. Studia nad twórczością Marka Stachowskiego* (Sound and Meaning: Studies on the Work of Marek Stachowski), Kraków 2016; T. Malecka, *Zbigniew Bujarski. Twórczość i osobowość* (Zbigniew Bujarski. Creativity and personality), Kraków 2007.

<sup>23</sup> See Krakowska Szkoła Kompozytorska 1888–1988 (*Krakow School of Composers 1888–1988*), ed. Teresa Malecka, Kraków 1992.

<sup>24</sup> A. Draus, *Brzmienie i sens. Studia nad twórczością Marka Stachowskiego* (Sound and Meaning: Studies on the Work of Marek Stachowski), Kraków 2016, op. cit. p. 138.

The next stage in the development of the Krakow School of Composition, occurring simultaneously with the initial phase, is associated with the avant-garde period in world music, which shed new light on existing compositional techniques. Dodecaphony, sonorism and conceptualism, intensified by the spirit of the times and developments in the 1960s, quickly became established in the work of Polish composers. The development of sonorist technique is considered a fundamental contribution of Polish compositional thought to the world's artistic heritage<sup>25</sup>. Works such as *El Hombre* and *Musica Domestica* by Zbigniew Bujarski, and *Anaklasis* and *Polimorfia* by Krzysztof Penderecki represent achievements in this field<sup>26</sup>.

The events of the 1970s and 1980s, such as the birth of Solidarity, the pontificate of John Paul II and martial law, also left their mark on the work of Krakow composers. The narrative of historical events resulted in masterpieces such as Penderecki's *Te Deum*, Stachowski's *Jubilate Deo*, Meyer's *Polish Symphony* and Bujarski's song *Da Bóg nam kiedyś zasiąść w Polsce wolnej* (*May God grant us to sit in a free Poland one day*). These compositions broke with the avant-garde of the time and returned to traditional concepts. The cantata and oratorio genres, solo songs and songs accompanied by orchestra, symphonic works, instrumental concertos and string quartets were restored to widespread use. Harmony and melody once again determined the course of musical works, with a special role for expression as the overriding factor in building aesthetic narrative, accompanied by neomodern and neotonal sound<sup>27</sup>. The avant-garde and traditional stages were connected by a transitional phase, when some of the compositional features and techniques were identical and occurred independently.

Approaching with caution, due to the rapidly developing research, an attempt at a simplified synthesis of the style of Krakow composers of the second half of the 20th and early 21st centuries, one should pay attention to the similarities in their activities and achievements. Professor Teresa Malecka, an eminent researcher of the work of the Krakow School of Composition, proposes an ambiguous comparative analysis.

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<sup>25</sup> K. Sz wajgier, *Sonoryzm wobec współczesności* [Sonorism in the Face of the Contemporary World], in *Teoria Muzyki. Studia, Interpretacje, Dokumentacje* [Music Theory: Studies, Interpretations, Documentation], 2012, no. 1, pp. 67–77.

<sup>26</sup> T. Malecka, op. cit., p. 92.

<sup>27</sup> *Ibid.*, p. 95.

The most appropriate seems to be a two-factor general division:

- identical for all, the possibility of applying the categories of school and generation, as well as the existence of "generational experiences" and the presence of a specific "spirit of the times"; - division into two periods of creativity: avant-garde and traditional<sup>28</sup>.

The next category of analysis is more complex and, according to Prof. Malecka, divides into four basic characteristics and attitudes of the work of Krakow composers:

- fascination with the avant-garde in the early phase of their work (dodecaphony, serialism, significant contribution of composers to the establishment of the sonorism movement) and a return, in the second period, to traditional values (revival of the genre, beauty in the classical sense, important messages);

- a lack of interest, with the exception of Krzysztof Penderecki, in two genres that are part of the European tradition: the symphony and opera; in contrast to current symphonic programme works (e.g. K. Moszumańska-Nazar: *Rapsod, Freski*; Z. Bujarski: *Similis Greco, Lumen, Peirene*; M. Stachowski: *From the Book of Night I, II, III*);

- the significant presence of the string quartet genre in the works of all composers, regardless of the differences between them (Penderecki's *Quartets Nos. 1 and 2* and Stachowski's *Quartets Nos. 1 and 2* are sonoristic in nature, Moszumańska-Nazar's *Quartet No. 2* comes from a transitional phase, and Penderecki's *Quartet No. 3*, Stachowski's *Quartet No. 4* and Bujarski's four quartets can be considered traditional compositions);

- the significant presence of works for string orchestra: *Sinfonietta* for string orchestra was composed by Penderecki, Stachowski (author of *Divertimento* for strings) and Moszumanska-Nazar, while Bujarski created works belonging to the *Musica domestica* genre, *Scolaresca and Pavane for the Departed*. An unavoidable fact, which is the subject of this work, is the recurring genre of solo concertos accompanied by string orchestra (in particular violin concertos) in the works of the Krakow School of Composition.

The students of the first generation of composers of the Krakow School follow their own paths, and the degree of their diversity, both in terms of technical aspects and, above all, ideological and aesthetic attitudes, is quite difficult to systematise. Consider how distant the worlds of composers such as Karol Nepelski, Wojciech Widłak, Mendi Mengjiqi, Marcel Chyrzyński, Łukasz Pieprzyk, Maciej Jabłoński, Magdalena Długosz and Anna Zawadzka-Gołosz are from one another. Nevertheless, a common tradition, a

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<sup>28</sup> Ibid., p. 95.

high degree of emotional saturation and the echo of Karol Szymanowski's genius emerging from afar bind together the extremely rich compositional output of the young generation of the Krakow School of Composition<sup>29</sup>.

## 2. The Violin Compositions of the Krakow School of Composers

Composers associated with the Krakow centre very often and willingly used the violin as a solo instrument in their works. The great commitment of artists creating numerous chamber works featuring this instrument is worth emphasising, but it is not the subject of this doctoral dissertation. The full spectrum of the violin's use falls within the sonoristic and traditional periods. Despite certain specific instrumental preferences of individual composers, we find at least several compositions dedicated to this instrument in their oeuvre.

Artur Malawski was a great enthusiast of the violin as a composer and virtuoso violinist. Violin compositions played a significant role in the artist's compositional output. His compositions featuring the violin as a solo instrument include: *Bajka [Fairy Tale] [version I] for violin and piano* (1928), *Bajka [Fairy Tale] [version II] for violin and orchestra* (1932), *Burleska [Burlesque] for violin and piano* (1940), *Huculka [Huculka] for violin and piano* (1941), *Andante e allegro for violin and piano* (1950), *Mazurek for violin and piano* (1950), *Sonata on themes by Feliks Janiewicz for violin and piano* (1951) and *Siciliana and rondo on themes by Feliks Janiewicz for violin and piano* (1951)<sup>30</sup>.

Krystyna Moszumańska-Lazar also used the violin as a solo instrument in her artistic output. Examples include: *Canzona for solo violin* (1985), *Concerto for violin and orchestra* (1999-2000) and *Sonata per due violini* (2003)<sup>31</sup>.

Adam Walaciński and his *Concerto da camera per violino solo e archi* (1964) and *Efemerydy for violin and orchestra* (1978) should also be mentioned<sup>32</sup>.

The violin as a solo instrument played a special role in Bogusław Schaeffer's work. In his compositions, the composer often combined it with other solo instruments to

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<sup>29</sup> Ibid. p. 97.

<sup>30</sup> Artur Malawski (1904–1957) – composer, violinist, pedagogue and conductor. See <https://culture.pl/pl/tworca/artur-malawski>

<sup>31</sup> Krystyna Moszumańska-Lazar (1924–2008) – composer, pedagogue and rector of the Academy of Music in Krakow. See <https://culture.pl/pl/tworca/krystyna-moszumanska-nazar>

<sup>32</sup> Adam Walaciński (1928–2015) – composer, publicist, pedagogue. See <https://culture.pl/pl/tworca/adam-walacinski>

counterbalance the orchestra. Compositions dedicated to this instrument include: *Sonata for solo violin* \* (1955), *Imago musicae for violin with interpolating accompaniment of nine instruments* (1961), *Concerto for violin and orchestra* \* (1961-63), *Addolorato for violin and tape* (1981), *Gasab for Gasab violin and piano* \* (1983), *Kwaiwa for violin and computer* (1986), *Concerto for violin, Gasab violin, 2 oboes, English horn and orchestra* (1986), *Little Concerto for violin and 3 oboes* (1987), *Leopolis for violin and orchestra* (1994), *Concerto for violin, piano and orchestra* (1997), *Concerto for violin and orchestra No. 3* (1999), *Concertino for violin, cello and small orchestra* (2002), *Fantasia for violin, cello and small orchestra* (2002), *Concerto for solo violin* (2002), *Deux contes (tabilités) for violin and piano* (2003), *Concerto for violin and orchestra No. 4* (2003), *Sonata for violin and harp* (2004), *Concerto for violin accompanied by a polyphonic choir* (2004), *Poema tenero for violin and vibraphone* (2004), *Violin Concerto No. 5 for violin and female choir* (2006)<sup>33</sup>.

Krzysztof Penderecki is a composer who has used the violin in all his compositional periods. His compositions include: *Sonata for Violin and Piano* (1953), *Miniatures for violin and piano* (1959), *Concerto per violino grande ed orchestra* (1966-67), *Capriccio per violino e orchestra* (1967), *Concerto per violino ed orchestra no. 1* (1976-77), *Cadenza per viola sola [violin version]* (1984), *Concerto per violino ed orchestra no. 1 [version II]* (1988), *Concerto per violino ed orchestra no. 2 (Metamorphosen)* (1992-95), *Sonata No. 2 for Violin and Piano* (2000), *Capriccio per violino solo* (2008), *La Follia for solo violin* (2013)<sup>34</sup>.

Another artist promoting this instrument in his work was Zbigniew Bujarski. The crowning achievement of this composer was *Concerto per archi for solo violin and string orchestra* (1979)<sup>35</sup>. Marek Stachowski's work includes: *Jeu parti for violin and piano* (1998)<sup>36</sup>.

Krzysztof Meyer also composed numerous works for violin. These include: *Violin Concerto No. 1, Op. 12* (1964–65), *Sonata for Solo Violin, Op. 36* (1975), *Six Preludes for Solo Violin* (1981), *Skrzypcowy krami, Op. 55 for violin and piano* (1981), *Misterioso*,

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<sup>33</sup> Bogusław Julian Schaeffer (1929–2019) – musicologist, composer, music critic, playwright, graphic artist and pedagogue. See <https://culture.pl/pl/tworca/boguslaw-schaeffer>

<sup>34</sup> Krzysztof Eugeniusz Penderecki (1933–2020) – composer, conductor and educator.

See <https://culture.pl/pl/tworca/krzysztof-penderecki>

<sup>35</sup> Zbigniew Bujarski (1933–2018) – composer, pedagogue, painter.

See <https://culture.pl/pl/tworca/zbigniew-bujarski>

<sup>36</sup> Marek Stachowski (1936–2004) – composer and pedagogue.

See <https://culture.pl/pl/tworca/marek-stachowski>

*Op. 83 for violin and piano* (1994), *Sonata for Violin and Orchestra, Op. 86* (1995), *Capriccio Interrotto, Op. 93 for Violin and Piano* (2000), *Double Concerto for Violin, Cello and Orchestra, Op. 105* (2005-2006)<sup>37</sup>.

The next generation of composers associated with the Krakow School of Composition continues the work of their predecessors and mentors. The violin is also an important factor in their compositional message. Magdalena Długosz used the violin as a solo instrument once in her work *Ombraggio for violin and electroacoustic layer* (2002-2003)<sup>38</sup>. Anna Zawadzka-Gołosz used it three times: *Tanviolingo-metamorphrases for violin and piano* (2003), *Solotutti for solo violin* (2005) and *Spettrona for violin, piano and symphony orchestra* (2013)<sup>39</sup>. Wojciech Widłak twice, in addition to five chamber music pieces: *Po jesieni [After Autumn], version for violin* (2010) and *Figury w kolorze tła [Figures in the Colour of the Background]* (2016)<sup>40</sup>. Maciej Jabłoński uses the violin as a means of expression in his works much more frequently. These include: *Violin Concerto No. 1 'Le quattro stagioni for solo violin, harpsichord, percussion and string orchestra* (1995), *Violin Concerto No. 2 for solo violin, mixed choir and large orchestra* (1999), *Sonata for Violin and Piano* (2000), *H.M. for solo violin* (2005), *see, nothing arranges baskets of stars and, like fish, releases them into the blue (Concerto grosso No. 3) for oboe, violin and chamber orchestra* (2007), *Arrangement of Pietro Locatelli's Labyrinth for solo violin and string orchestra* (2008), *Lebenszeichen for solo violin* (2010), *Barbapapa-Concerto for violin and string orchestra* (2011)<sup>41</sup>.

Marcel Chyrzyński<sup>42</sup> and Karol Nepelski<sup>43</sup> have limited their interest in the violin to chamber music or string ensembles.

An extremely interesting aspect of violin composition within the Krakow School of Composition is the establishment and intergenerational continuation of the solo (violin) concerto genre accompanied by a string chamber orchestra. Undoubtedly, this form is inextricably linked to the traditional style of this ensemble. Interest in exploiting the range

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<sup>37</sup> Krzysztof Meyer (\*1943) – composer, pianist, pedagogue.

See <https://culture.pl/pl/tworca/krzysztof-meyer>

<sup>38</sup> Magdalena Długosz (\*1954) – composer and pedagogue.

See <https://culture.pl/pl/tworca/magdalena-dlugosz>

<sup>39</sup> Anna Zawadzka-Gołosz (\*1955) – composer and pedagogue.

See <https://culture.pl/pl/tworca/anna-zawadzka-golosz>

<sup>40</sup> Wojciech Widłak (\*1971) – composer, organist, pedagogue, rector of the Academy of Music in Krakow.

See <https://culture.pl/pl/tworca/wojciech-widlak>

<sup>41</sup> Maciej Jabłoński (\*1974) – composer, pedagogue, publicist.

See <https://culture.pl/pl/tworca/maciej-jablonski>

<sup>42</sup> Marcel Chyrzyński (\*1971) – composer. See <https://culture.pl/pl/tworca/marcel-chyrzynski>

<sup>43</sup> Karol Nepelski (\*1982) – composer. See <https://culture.pl/pl/tworca/karol-nepelski>

of possibilities offered by the string quintet is characteristic of this period of creativity. Moreover, other attempts to use this performing apparatus also appear in the literature (*Concerto per Violoncello et Archi* by Zbigniew Bujarski). Despite frequent recourse to the form of a solo concerto accompanied by a symphony orchestra (Krystyna Moszumańska-Nazar, Krzysztof Penderecki and others), the more chamber-like form, using a string ensemble, is a unique compositional technique. There are four available compositions of this nature: *Concerto per archi for solo violin and string orchestra* (1979) by Zbigniew Bujarski, *Figury w kolorze tła* (2016) by Wojciech Widłak, *Arrangement of Pietro Locatelli's Labyrinth for solo violin and string orchestra* (2008) and *Barbapapa-Concerto for violin and string orchestra* (2011) by Maciej Jabłoński, allow us to begin a research and scientific discourse on this topic, aimed at finding the violin idiom of the Krakow School of Composition.

## II. Presentation of the work, compositional interests, and style of Zbigniew Bujarski, Maciej Jabłoński, and Wojciech Widłak.

### 1. Zbigniew Bujarski (1933-2018). Life and work.

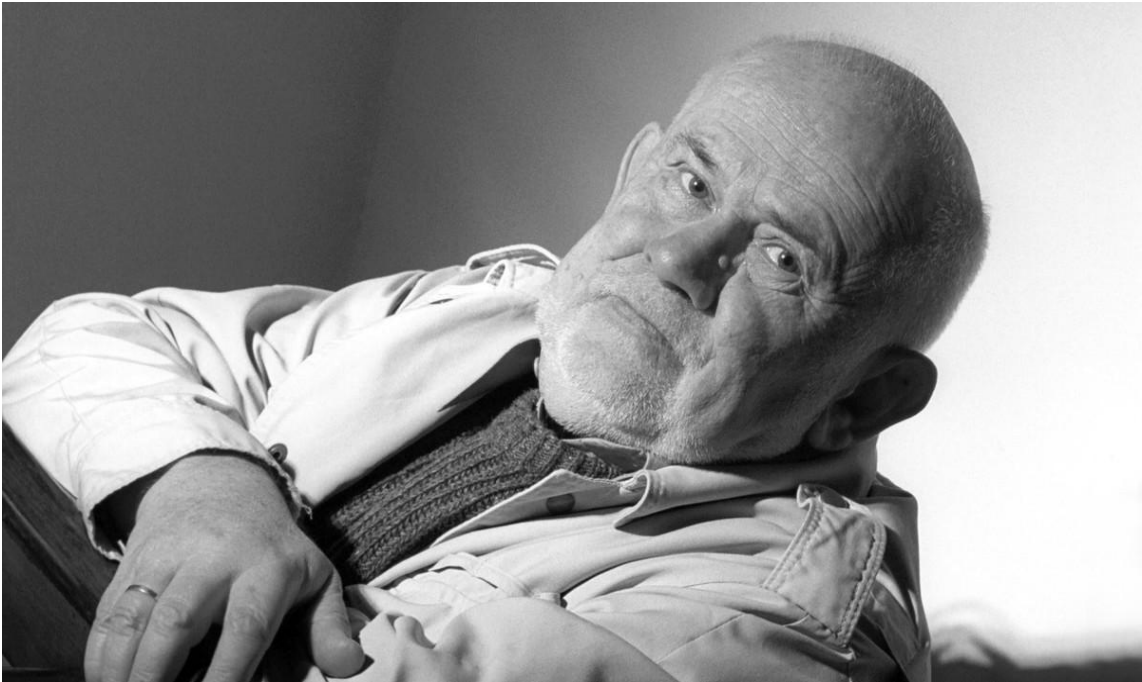


Photo 1, Zbigniew Bujarski (ph. Mariusz Makowski)

Source: <https://culture.pl/pl/tworca/zbigniew-bujarski>

Zbigniew Bujarski was a versatile artist known for his contributions as a composer, pedagogue and painter. He was born on 21 August 1933 in Muszyna and died on 13 April 2018 in Krakow, where he lived most of his life<sup>44</sup>. He spent his youth in his hometown, where he took his first steps in education, both general and musical. He took his first piano and violin lessons from his uncle Józef Konowalski, who was the director of the spa orchestra in Muszyna. During World War II, between 1944 and 1946, despite his extremely young age, he acted as a liaison officer in the Home Army, the National Armed Forces and the independence organisation "Walka i Niezawisłość" (Struggle and Independence)<sup>45</sup>. Initially, in the post-war period from 1949 to 1951, he continued his

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<sup>44</sup> <https://culture.pl/pl/tworca/zbigniew-bujarski>

<sup>45</sup> T. Malecka, Zbigniew Bujarski. Twórczość i Osobowość [Zbigniew Bujarski: Work and Personality], Krakow 2006, p. 13.

general secondary education in Krynica, which he completed with his school-leaving examination. At the same time, he took private piano lessons in Żegiestów with Maria Rostawiecka. Already in secondary school, he showed an interest in the visual arts, in addition to music. During his post-secondary break, he worked as an artist in a puppet theatre. The year 1951 brought a change in the life of young Zbigniew Bujarski. From that moment on, he became permanently associated with the city of Krakow, continuing his musical education: initially at the Secondary Music School (1951-1954)<sup>46</sup>, then at the State Higher School of Music (1955-1960).

He initially began his music studies in the conducting class of Professor Bohdan Wodiczko, eventually continuing them in the composition class of Professor Stanisław Wiechowicz<sup>47</sup>. The initial period of his academic music education was not the easiest, due to the future composer's as yet undefined path in life. The solution came relatively quickly, after the first year of study, permanently linking Zbigniew Bujarski with the world of composition. In 1955, Professor Wodiczko took over the National Philharmonic Orchestra in Warsaw as its principal conductor and director, leaving Krakow for good<sup>48</sup>. Prof. Stanisław Wiechowicz, whose classes in harmony and counterpoint he attended, took over the care of the young musician's future. Zbigniew Bujarski's period of study at the State Higher School of Music in Krakow was a time of new perspectives and explorations, as well as an opening to the latest global musical trends, such as dodecaphony, serialism and sonorism.

Luigi Nono's visit, combined with a presentation of the latest achievements in music, revolutionised and revitalised the community of young Krakow artists. Influenced by these new experiences, the composer's first official works were created: *Krzewy płonące (Burning Bushes)*, *Synchrony I and Synchrony II*. These compositions brought Bujarski recognition from his colleagues and professors, as well as nationwide acclaim<sup>49</sup>. During his music studies, the composer also developed a passion for painting, which accompanied him throughout his life. Zbigniew Bujarski was also active in Krakow's artistic circles, participating in the formation of an artistic group known as *Piwnica pod*

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<sup>46</sup> An interesting fact worth noting is the influence of Franciszek Skołyszewski, a teacher at the Secondary Music School, on the choice of life path and permanent connection of their future with the world of music of the school's students at that time: Zbigniew Bujarski and Krzysztof Penderecki. See T. Malecka, *Zbigniew Bujarski. Twórczość i Osobowość [Zbigniew Bujarski. Work and Personality]*, Kraków 2006, p. 14.

<sup>47</sup> Ibid.

<sup>48</sup> <https://culture.pl/pl/tworca/bohdan-wodiczko>

<sup>49</sup> *Krzewy płonące* was approved for publication by Polskie Wydawnictwo Muzyczne See T. Malecka, *Zbigniew Bujarski. Twórczość i Osobowość*, Kraków 2006, p. 15.

*Baranami* (together with W. Dymny, F. Miecznikowski, P. Skrzynecki, B. Chromy and K. Penderecki)<sup>50</sup>.

After graduating, Zbigniew Bujarski took up professional work that was not always related to his compositional education, even though the promotion of music was a significant goal for the composer. Between 1959 and 1961, he worked as an editor at the Polish Music Publishing House in Krakow, and between 1961 and 1967, he held the position of music lecturer and literary manager at the Philharmonic in Rzeszów. During this period, he composed music for many theatre plays, which significantly contributed to his family's budget<sup>51</sup>. The year 1972 marked a turning point in his professional career. As a result of the changes taking place at the time and the long tenure of the new rector, Krzysztof Penderecki, he was appointed to work at the reformed Krakow university, which had been elevated to the status of an academy. In 1972, he became a lecturer at the Academy of Music in Krakow. From 1978 to 1986, he was dean of the Faculty of Composition, Conducting and Music Theory. From 1992, he held the position of professor of composition and then professor emeritus (since 2003). His many years of work and effort in the development of the Krakow university, as well as his popularity among the academic community, placed Zbigniew Bujarski among the leading figures shaping the image of the Academy of Music in Krakow.

Zbigniew Bujarski was the winner of many awards in prestigious composition competitions. In 1961, he received an honourable mention at the Polish Composers' Union Competition for Young Composers for *Strefy (Zones)* for symphony orchestra (1961). In 1964, he won second prize in the Grzegorz Fitelberg Composition Competition in Katowice for *Kinoth* for chamber orchestra (1963). In 1967, his work *Contraria* for symphony orchestra received an honourable mention, and in 1978, *Musica domestica* won second prize at the UNESCO International Composers' Tribune in Paris (Tribune Internationale des Compositeurs UNESCO). Zbigniew Bujarski was twice honoured with the Minister of Culture and Art Award, 2nd class, in 1979 and 1987. He is also a laureate of the Polish Composers' Union Award and the City of Krakow Award in 1984. In 1991, he received the Alfred Jurzykowski Foundation Award in New York. In 2011, he was awarded the Silver Medal for Merit to Culture – Gloria Artis by the then Minister of Culture and National Heritage, Bogdan Zdrojewski<sup>52</sup>.

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<sup>50</sup> Ibid., p. 19.

<sup>51</sup> Ibid., p. 20.

<sup>52</sup> <https://polmic.pl/pl/encyklopedia/osobowe/b/bujarski-zbigniew>

In her work Zbigniew Bujarski. *Życie i osobowość* (Zbigniew Bujarski: Life and Personality), Prof. Teresa Malecka, a researcher of the composer's work, proposed dividing his career into three basic periods, preceded by a preliminary stage, differing in language and compositional style. The preliminary period, until 1961, was characterised by the evolution of the neoclassical style towards the avant-garde movement of the time. The years 1961-1973 saw the first compositional period, focused on the evolution of free serial technique towards sonorism, which played a formative role based on the timbre of harmonies. The most important works of this period include the oratorio *El hombre* and *Contraria*. The second period, spanning the years 1977–1994, is characterised by a return from sonorism to melody and tradition. This period, referred to by Prof. Malecka as the artist's individual, mature style, brought a return to tradition and melody as the basic means of expression. Using tradition understood as a value, Zbigniew Bujarski sought to convey the most important message of the time: patriotism and religiosity. *Musica Domestica* is considered the most important work of the second period in his career. The third compositional period began after 1994 and was also influenced by Poland's regaining of sovereignty in the 1990s. It is characterised by an atmosphere of fear and fascination with other fields of art: poetry, painting and mythology. Among his most famous compositions are the cycle of three chamber pieces *Lęk ptaków I, II, III* (The Fear of Birds I, II, III) and *Lumen* and *Peirene*<sup>53</sup>. Zbigniew Bujarski, in his several decades of creative work, left behind a powerful compositional legacy<sup>54</sup>.

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<sup>53</sup> T. Malecka, op. cit., pp. 25–33.

<sup>54</sup> Editor Małgorzata Kosińska (Polish Music Information Centre) selected the composer's most important works, which were published on the Culture.Pl website. The most important of these include: **Burning Bushes** [version I], 3 songs for voice and piano (1958); **Burning Bushes** [version II], 3 songs for voice and chamber ensemble (1958); **Triptych** for string orchestra and percussion (1958); **Synchronies I** for soprano and chamber ensemble (1959); **Synchrony II** for soprano, mixed choir and symphony orchestra (1960); **Zones** for symphony orchestra (1961); **Kinoth** for chamber orchestra (1963); **Chamber composition** for voice, flute, harp, piano and percussion (1963); **Contraria** for symphony orchestra (1965); **El Hombre**, oratorio for solo voices (soprano, mezzo-soprano, baritone), mixed choir and orchestra (1969-73); **Musica domestica** for 18 string instruments (1977); **Concerto per archi** for solo violin and string orchestra (1979); **Similis greco I** for symphony orchestra (Part I of the Similis Greco cycle) (1979); **Quartet for the Opening of the House** for string quartet (1980); **Narodzenie [Birth]** for mixed choir and symphony orchestra (Part III of the Similis Greco cycle) (1981); **Veni creator spiritus** for organ (1983); **Da Bóg nam kiedyś... [May God Give Us Someday...]**, song for baritone and piano to words by Jan Lechoń (1983); **Kwartet na Adwent [Quartet for Advent]** for string quartet (1984); **Ogrody [Gardens]**, song cycle for soprano and orchestra (1987); **Veni creator spiritus** for symphony orchestra (1988); **Quartet for Easter** for string quartet (1989); **Concerto per archi II** for solo cello and string orchestra (1992); **Lęk ptaków [The Fear of Birds]** for violin, viola and percussionist (1993); **Scolaresca** for string orchestra (1993); **Pavane for the "Distant One"** for string orchestra (1994); **Fear of Birds II** for 2 clarinets and percussion (1994); **Five Songs** for soprano, string orchestra and vibraphone (1994-96); **Lęk ptaków III [The Fear of Birds III]** for clarinet, bass clarinet, violin, viola and percussion (1995); **Cassazione per Natale** for wind chamber ensemble and percussion (1996); **Per cello** for solo cello (1996); **Lumen** for symphony orchestra (Part II of the Similis Greco cycle) (1997); **La danza per "Aukso"** for chamber string orchestra (1998); **Alleluja**

The violin and its possibilities accompanied the composer from the beginning of his creative work, in chamber forms (String Quartets, *Lęk ptaków*) or as a building block of string orchestras (*Kinoth*, *Musica domestica*, *Pawana dla "Oddalonej"*). *Concerto per archi I* for violin and string orchestra (1979), composed during Zbigniew Bujarski's second traditional compositional period, is one of the few examples of a solo instrument being given a dominant and significant role in the composer's work. The sound qualities of the violin, which build tension and expressiveness in the melody, have come to play a dominant role in the composer's creative output, despite his programmatic rejection of virtuosity in the Romantic sense<sup>55</sup>.

Regardless of Prof. Bujarski's achievements as a composer, his work as a painter should also be mentioned. He first discovered his interest in this art form during his primary school years, in art classes. His passion for painting as a form of artistic expression accompanied the composer throughout his life. The strong links between painting and music and their complementarity in artistic imagination are emphasised by the author himself: "*In painting, I am still a musician. I want to say more, but not quite... [...]*"<sup>56</sup>. Zbigniew Bujarski left behind a collection of colourful and highly expressive paintings. The themes of his work can be divided into three main groups: Portraits<sup>57</sup>, Landscapes/Reminiscences<sup>58</sup> and Visions/Fantasies/Symbolic Images<sup>59</sup>.

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for mixed choir, string orchestra, two trumpets and percussion (1999); **Stabat Mater** for mixed choir and symphony orchestra (2000); **String Quartet "Na jesień"** (For Autumn) (2001); **Bagatela** for string orchestra (2001); **Orniphania** for cello and piano (2001); **Peirene** for symphony orchestra (2003); **Songs of Dawn** for mezzo-soprano and string orchestra (2004); **Elegos**, a mournful song for solo cello and string orchestra (2004-2005); **Games** for orchestra (2006).

<sup>55</sup> T. Malecka, op. cit., p. 64.

<sup>56</sup> Ibid., p. 140.

<sup>57</sup> This group included a series of self-portraits as well as portraits of other famous figures, including Fryderyk Chopin, Adam Mickiewicz, Gustav Mahler and Krzysztof Penderecki. See T. Malecka, *Zbigniew Bujarski. Twórczość i Osobowość [Zbigniew Bujarski. Work and Personality]*, Krakow 2006, p. 141.

<sup>58</sup> The series of "Castles" and landscapes: Lubomierz, Maniowy, Ruins of a tenement house in Kazimierz occupy a special place. See Ibidem, p. 142.

<sup>59</sup> The most important works: the triptych "Tables": "Sacrificial Table", "Table of Non-Existent Law", "Soviet Table" as well as "Skinning" and "Peeping at a Dream". Ibid., p. 143.

## 2. Wojciech Widłak (born 1971). Life and work.



Photo 2, Wojciech Widłak (Photo by Bartek Barczyk)

Source: <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-kompozycji/pracownicy/prof-dr-hab-wojciech-widlak-2/>

Wojciech Widłak was born in 1971 in Krakow into a family with many generations of musical tradition. While still a student at the State Music School in Krakow, at the age of 16, he made his debut as a composer, performing his own *Wizje* (*Visions*) for solo piano. His symphonic debut took place in 1997 at the Krakow Philharmonic, where his *Concerto laudativo* for organ, boys' choir and orchestra<sup>60</sup> was performed.

He completed his studies in composition in the class of Prof. Marek Stachowski in 1990-96, while studying at the Academy of Music in Krakow. At the same time, he studied organ playing in the class of Prof. Jan Jargon in 1990-1995, graduating with honours. After graduating from the Krakow academy, he continued his education at the Royal Danish Academy of Music in Copenhagen, studying in the class of Prof. Hans Abrahamsen. Wojciech Widłak then perfected his compositional skills under the

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<sup>60</sup> <http://www.wojciech.widlak.art.pl/?id=32>

guidance of such outstanding composers as Franco Donatoni, Per Nørgård, Goce Kolarovski, Robert Saxton<sup>61</sup>.

Wojciech Widłak has won numerous composition competitions in Poland and abroad. His first award, in 1992, was for *Kamienie ciszy (Stones of Silence)* for mezzo-soprano and string orchestra at the 1st Adam Didur Competition for Young Composers in Sanok. The year 1996 brought further prestigious awards: - a distinction for *Concerto laudativo* for organ, boys' choir and symphony orchestra at the International Composition Competition for Organ Concertos in Krakow, organised by the Krakow Philharmonic; second prize and a distinction at the 2nd *Musica Sacra* Young Composers' Competition in Warsaw/Częstochowa, respectively for *Psalmus CL* and *Pieśń wigilijna (Christmas Eve Song)* for mixed choir<sup>62</sup>. In 1998, he received a distinction for *his Mszę uroczystą (Solemn Mass)* for soprano, mixed choir and organ with the participation of the congregation (1998), at the *Msza Bogucka* Composers' Competition in Katowice<sup>63</sup> and first prize for *Sonata minore per organo* (1998) at the Tadeusz Baird Young Composers' Competition in Warsaw<sup>64</sup>.

Wojciech Widłak's compositional skills have also been recognised outside Poland: in 2003 at the International SZSU Competition in Banská Bystrica (Slovakia) and in 2005 at the VIème Concours Européen de Composition pour Chœurs et Maîtrises de Cathédrales in Amiens (France), where he won second prize in the mixed choir category. In June 2006, the composer's *Wziemięwzięcie* for symphony orchestra was recommended for the 53rd International Rostrum of Composers in Paris<sup>65</sup>.

In addition, Wojciech Widłak is a scholarship holder of many prestigious organisations. In recent years, he has received: the Creative Scholarship of the City of Krakow (1997), the Accademia Musicale Chigiana Scholarship (1997), the Scholarship of the Ministry of Culture and Art of the Republic of Poland and the Danish Government (1998), the Creative Scholarship of the Minister of Culture (2006), The Robert Anderson Research Charitable Trust (2008)<sup>66</sup>.

He has spent his professional life at the Academy of Music in Krakow, where he teaches composition. He began his teaching career in the Organ Department (1995) and

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<sup>61</sup> <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-kompozycji/pracownicy/prof-dr-hab-wojciech-widlak-2/>

<sup>62</sup> <https://culture.pl/pl/tworca/wojciech-widlak>

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> The artist's official website: <http://www.wojciech.widlak.art.pl/?id=33>

then, from 1996, in the Composition Department. From 2005, he was the head of the Composition Department, and from 2012 to 2020, he was the dean of the Faculty of Composition, Interpretation and Music Education at his alma mater. In 2012, Wojciech Widłak received the title of professor from the President of Poland, Andrzej Duda, having previously obtained a doctorate (1999) and a postdoctoral degree in arts (2004) from the Academy of Music in Krakow<sup>67</sup>. From 2020 to 2024, he held the position of Rector of the Karol Penderecki Academy of Music in Krakow. His students and graduates include citizens of Poland and many other countries (Lithuania, Norway, Slovakia, Turkey, Ukraine, Great Britain, Hungary, Brazil, the USA, Syria and China). Wojciech Widłak has been a juror in around 20 composition competitions in Poland and abroad. The composer is associated with the Polish Music Publishing House, which is the main publisher of his works.

Wojciech Widłak is a member of the Polish Composers' Union, serving as secretary of the Krakow Branch from 1997 to 2002. The composer has also been a member of the European Composers' Informal Meeting group since 1998, where he initiated the European Composers' Informal Meeting Krakow 2001 festival<sup>68</sup>.

In addition to orchestral, chamber, solo and choral works, Wojciech Widłak's separate area of activity and interest is church music. From the age of 16, for nearly 20 years, he worked as an organist in churches of the Archdiocese of Krakow. In 1998-2003, he was the first director of the Diocesan College of Church Music in Bielsko-Biała. He is the author of many religious works, as well as pieces intended for liturgical use. He was a member of the Association of Polish Church Musicians and served on the Church Music Commission of the Archdiocese of Krakow<sup>69</sup>.

The composer's oeuvre includes several dozen works performed in 16 European countries (Poland, Belarus, the Czech Republic, Denmark, the Russian Federation, France, the Netherlands, Luxembourg, Macedonia, Germany, Slovakia, Switzerland, Sweden, Hungary, Great Britain, Italy) as well as Argentina, Azerbaijan, Georgia, Japan, South Korea, Turkey, the USA and Mexico<sup>70</sup>. Wojciech Widłak's compositions have been performed at renowned international festivals: Gothenburg Art Sounds, Moscow Autumn, Macedonian Music Days, Minsk Spring, European Composers' Informal

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<sup>67</sup> [https://pwm.com.pl/pl/kompozytorzy\\_i\\_autorzy/5272/wojciech-widlak/index.html](https://pwm.com.pl/pl/kompozytorzy_i_autorzy/5272/wojciech-widlak/index.html)

<sup>68</sup> <https://culture.pl/pl/tworca/wojciech-widlak>

<sup>69</sup> Ibid.

<sup>70</sup> <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-kompozycji/pracownicy/prof-dr-hab-wojciech-widlak-2/>

Meeting, Warsaw Music Meetings, Portraits of Composers in Warsaw, Musica Polonica Nova in Wrocław, Silesian Days of Contemporary Music in Katowice, Gaude Mater in Częstochowa, Days of Music by Krakow Composers, Organ Music Days in Krakow, Alkagran in Czechowice-Dziedzice, Music in Old Krakow, Warsaw Autumn<sup>71</sup>.

The artist's works have been recorded on several albums in Poland (released by DUX, Acte Préalable and others) and in Italy (released by Taukay Edizioni Musicali)<sup>72</sup>. Wojciech Widłak's compositions have been published in Poland by Polskie Wydawnictwo Muzyczne and Wydawnictwo DO-RE-MI, while abroad, his works have been popularised by Edition Reson Anches (France) and Edition Ferrimontana (Germany)<sup>73</sup>. The composer's works are also commissioned by renowned institutions, artists and ensembles. Among them are: the Friends of Warsaw Autumn Foundation, Ernst von Siemens Musikstiftung, the Institute of Music and Dance, the Ministry of Culture and National Heritage of the Republic of Poland, and the National Museum in Krakow<sup>74</sup>.

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<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

<sup>73</sup> Ibid.

<sup>74</sup> List of compositions by Prof. Wojciech Widłak, prepared on the basis of information posted on the composer's official website, supplemented with selected compositions, according to editor Małgorzata Kosińska: **Three Visions (for young people)** for piano (1985-86); **Stones of Silence** for mezzo-soprano and string orchestra (1991-92); **Tocatta** for organ (1992); **Tocatta e fuga** for two pianos (1992); **Capriccio** for small percussion and string orchestra (1993); **Christmas Eve Song** for mixed choir (1993-94); **String Quartet** (1994); **Three Sketches** for flute, bass clarinet, viola and harpsichord (1994); **When the Water-Elves Cut Capers** for chamber orchestra (1994); **Orgelfantasia mit einem bekannten Motiv** (1995); **Voci** [version I] for mezzo-soprano and string quartet (1995); **Voci** [version II] for mezzo-soprano and string orchestra (1995); **Concerto for 9** for flute, clarinet, bassoon, trumpet, harp, piano, violin, viola and cello (1995-97); **Psalmus CL** for mixed choir (1996); **Słone kropelki [Salty Droplets]**, a miniature for children's piano (1996); **Concerto laudativo** for organ, boys' choir and symphony orchestra (1996); **Dwa obrazki bez wystawy [Two Pictures Without an Exhibition]** for cello, percussion and piano (1996); **Exclamatio** for percussion (1996); **Sonatina per oboe solo** (1996); **Mirabesque** for 9 reed instruments (1997); **Rebesque** for violin, viola, cello and piano (1997); **Musica-dona-toni** for oboe (English horn) and percussion (1997); **Sienacello** for cello (1997); **Invocation** pour orchestre symphonique (1997); **En attendant quelqu'un qui vient** for symphony orchestra (1997); **Sonata minore** per organo (1998); **Msza uroczysta** for soprano, mixed choir and organ with audience participation (1998); **Słowiańska duszo moja...** for soprano, mixed choir and wind orchestra (1999); **Greetings from Cracow** for trumpet (or trombone solo) (1999); **Little Music from Three Places** for trumpet, bassoon and harp (1999); **Trio minore** for violin, cello and piano (1999); **Aria e danza** for cello and piano (1999); **Sonata for double bass and chromatic accordion** (1999); **Reflected Art Gallery. Room # 6a** for flute (alto, piccolo), clarinet (bass clarinet), percussion, piano, violin, viola and cello (2000); **Reflected Art Gallery. Room # 6b** for solo pianist (2000); **Prayer to Our Lady of Guadalupe** [version I] for mixed choir, brass instruments, percussion and double basses (2000); **Prayer to Our Lady of Guadalupe** [version II] for mixed choir (2000); **Canzona da augurare** for clarinet, piano and accordion (2001); **Shortly on Line** [version I] for flute (piccolo), clarinet (bass clarinet), piano, violin and double bass (2001); **In a Deformed Circle** for baritone (alto) saxophone and string orchestra (2001); **Psalms for Children Small and Large** [version I] for boys' (girls') choir, percussion and organ (2002); **Psalms for Children Small and Large** [version II] for four female or male voices a cappella (2002); **Psalmi hominis egentis – Psalms laudibus efferentes** for 4-part male choir (2002-2003); **Chromatic Fantasy (The Son is Scrumptious)** for harpsichord (2003); **Wziemięzięcie** for symphony orchestra and organ (2003); **Psalmi latini** [version I] for male choir (2003);

The compositional style of Prof. Wojciech Widłak is characterised by Małgorzata Kosińska (Polish Music Information Centre) in her article about the artist, published on the Culture.pl Twórcy portal, entitled "Wojciech Widłak. Composer and teacher. Professor at the Academy of Music in Krakow":

*In his compositions from the second half of the 1990s, Wojciech Widłak focused on typical technical issues. Maintaining a traditional aesthetic, they present a typical range of transformational and polyphonic techniques, and their key feature – apart from expressive harmony and rhythm – is repetitiveness. Since 2000, the composer has been changing his musical language in favour of more radical harmonies, sonorism and multi-layeredness. The intellectual factor is expressed in complex structural devices, the use of idioms and motivic integration*<sup>75</sup>.

Wojciech Widłak has twice entrusted the violin with the solo part in his compositional work to date. The first composition to use this instrument and showcase its capabilities was the solo piece *Po jesieni* (After Autumn, 2010)<sup>76</sup>. Six years later, in 2016, he wrote Rhapsody for solo violin and chamber string orchestra, *Figures in the Colour of the Background*, one of two compositions for solo instrument with orchestral accompaniment in the composer's oeuvre (alongside *Wzięście* for symphony orchestra and organ). The composer, however, eagerly uses the violin in his chamber music, both in traditional forms (*String Quartet* (1994), *Trio minore*, *Conductus*) and in expanded ensembles (*Concerto for 9, Reflected Art Gallery. Room # 6a, Rebesque, Shortly on Line*). Also noteworthy is the use of the violin in building orchestral compositions (*PostScriptum*, *Festivalente*), in particular those directed for a chamber string orchestra (*Shortly on Line*, *Conductus II*).

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**Felix Randal** – *Mala elegia* for 8-part mixed choir and 2 percussion instruments (2004); **Salve Regina**, allegory for oboe, clarinet and bassoon (2004); **Psalmi latini** [version II] for mixed choir (2005); **Stabat Mater** for female voice, mixed choir, harp and organ (2005); **Interludium** for harp (2005); **PostScriptum** for orchestra (2006); **Daniel**, musical scenes for male voices, male choir, ballet and chamber orchestra based on Stanisław Wyspiański's libretto (2006); **Shortly on Line** [version II] for chamber orchestra (2007); **Fanfare** for 2 French horns (2008); **After Autumn**, version for solo viola (2009); **After Autumn**, version for violin (2010); **Festivalente** for orchestra (2010); **Kyrie** for 8-part mixed choir (2010); **Idillio**, 3 songs for soprano and piano, to words by P. Cappello (2011); **Misericordias Domini** for 6-part mixed choir (2012); **...Fa caldo...** for organ and 2 accordions (2013); **Wszystkie złości moje [All My Anger]** for cello and piano (2013); **Szemkel (Angel No. 7)** for concert cymbals (2013); **Añoranza. Fase inicial** for 15 instrumentalists (2015); **Figury w kolorze tła (Figures in the Colour of the Background)** rhapsody for solo violin and chamber string orchestra (2016); **Widnokreśli (Horizons)** for 2 flutes and piano (2017); **Conductus** for string quartet (2018); **Fragments of Memory** for piano (2018/2019); **DeCAN'DoLa** 2019 for interdepartmental dean's ensemble (2019); **Conductus II** for string orchestra (2020).

<sup>75</sup> <https://culture.pl/pl/tworca/wojciech-widlak>

<sup>76</sup> The Austrian premiere took place in June 2023 at the Vienna Rathaus, performed by the author of this doctoral thesis.

### 3. Maciej Jabłoński (born 1974). Life and Work.

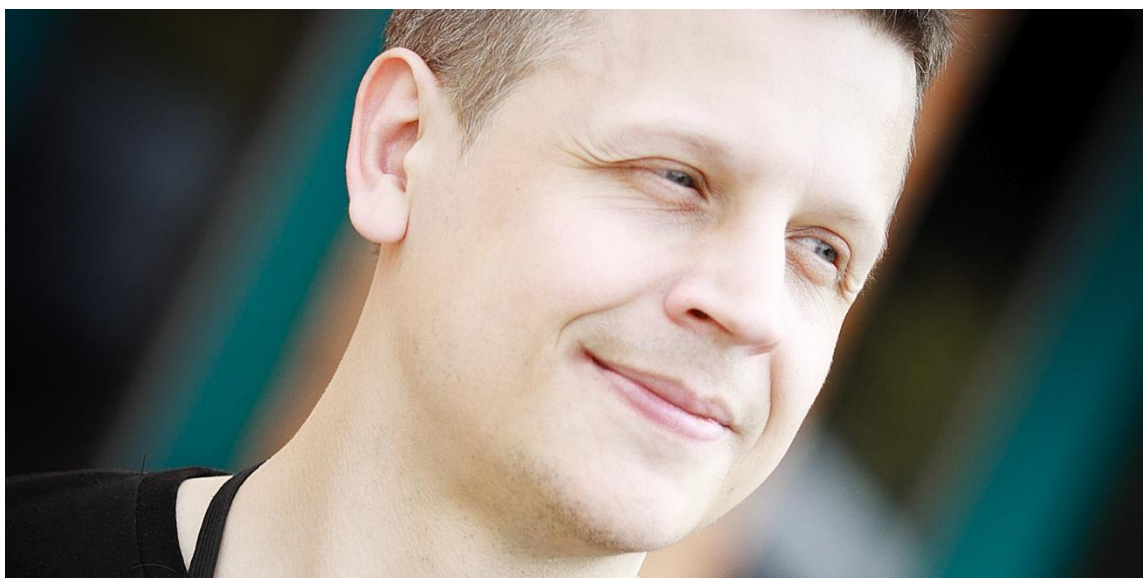


Photo 3, Maciej Jabłoński (photo by Łukasz Zakrzewski)

Source: <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-kompozycji/pracownicy/dr-hab-maciej-jablonski/>

Maciej Jabłoński was born on 29 July 1974 in Golub-Dobrzyń. He began his early musical education in 1984–1993 at the State Primary and Secondary Music School in Toruń. He obtained his school diploma in the piano class of Prof. Waldemar Wojtal. He continued his musical education at the Academy of Music in Krakow from 1993 in the composition class of Prof. Marek Stachowski.

He graduated from the Krakow Academy of Music in 1998 with honours. After graduation, he took up a position at his alma mater, initially as a lecturer in theoretical subjects (1998), then, from 2004, as an assistant professor. In 2002, he obtained his doctorate, in 2014 his postdoctoral degree, and in 2024 he became a professor at the Academy of Music in Krakow. Since 2015, he has been teaching composition at the Academy of Music in Krakow, while also working at the Bronisław Rutkowski Primary and Secondary Music School in the same city, where he teaches theory<sup>77</sup>.

Maciej Jabłoński honed his skills in numerous international composition courses. The most intensive year in terms of developing his creative skills was 1997, when the composer took part in three events of this type: the Young Composers Meeting in

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<sup>77</sup> <https://polmic.pl/pl/encyklopedia/osobowe/j/jablonski-maciej>

Apeldoorn (working under the guidance of Rodney Sherman, Robert Platz and Louis Andriessen), Sommerkurse für Neue und Computermusik in Stuttgart and the International Summer Composition Courses in Radziejowice (in the classes of Peter-Michael Hamel, Alejandro Iglesias Rossi and Paul Patterson). The following year, he furthered his artistic development by participating in the Buckower Sommerwerkstatt (1998). The culmination of his work on perfecting his compositional skills was his participation in the International New Music Courses in Darmstadt in 2006, in the class of the famous Helmut Lachenmann and Georges Aperghis<sup>78</sup>.

Maciej Jabłoński has won top prizes in composition competitions. In 1995, he was honoured for *Psalm 138* for soprano and string orchestra (1994), and a year later he won second prize in two editions of the Adam Didur Composition Competition in Sanok for *Psalm 23* for soprano and string orchestra (1995). The following years brought further artistic achievements in the composer's life. In 1997, Maciej Jabłoński won third prize in the Ryszard Bukowski Composition Competition for *Zaczarowany ogród (The Enchanted Garden)* for orchestra (1997), and in 2009, he was awarded the Grand Prix in the Composition Competition accompanying the Sound Screen festival in Bydgoszcz for his work *Logorhea* for computer (2008)<sup>79</sup>. In addition to competition awards, Maciej Jabłoński has been honoured with numerous scholarships and state awards. The composer is a multiple scholarship holder of the Minister of Culture and National Heritage (1995, 2004, 2006, 2009)<sup>80</sup>. In 2006, he received a scholarship from the International Summer Composition Courses for his stay and active participation. Maciej Jabłoński's artistic and pedagogical achievements have earned him high state honours: in 2019, he received the Bronze Cross of Merit and the Honorary Medal "Meritorious for Polish Culture", and in 2023, he was honoured with the Medal of the National Education Commission<sup>81</sup>.

Maciej Jabłoński regularly collaborates with many Polish orchestras, including the Polish National Radio Symphony Orchestra in Katowice, the National Philharmonic and the Polish Radio Orchestra in Warsaw, the AUKSO Chamber Orchestra of the City of Tychy, the Silesian Opera Orchestra, the Philharmonic Orchestra in Gorzów Wielkopolski, the New Music Orchestra, the Beethoven Academy Orchestra and the

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<sup>78</sup> <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-kompozycji/pracownicy/dr-hab-maciej-jablonski/>

<sup>79</sup> <http://maciejjablonski.art.pl/biogram/>

<sup>80</sup> 1995: Minister's scholarship for the academic year. 2004 creative scholarship: for writing Symphony No. 5. 2006 creative scholarship: for writing Concerto for Alto Saxophone and Orchestra. 2009 creative scholarship: for writing the piece 277.13K. See <http://maciejjablonski.art.pl/category/biografia/>

<sup>81</sup> Ibid.

Tarnów Chamber Orchestra.

As part of his artistic activities, he has collaborated with many well-known conductors, such as Tomasz Bugaj, Szymon Bywalec, Wojciech Czepiel, Agnieszka Duczmal, Michał Dworzyński, Przemysław Fiugajski, José Maria Florêncio, Alexander Humala, Marek Moś, Marcin Nałęcz-Niesiołowski, Paweł Przytocki, Jacek Rogala, Tomasz Tokarczyk, Maciej Tworek, Piotr Warzecha, Antoni Wit, Sławek A. Wróblewski<sup>82</sup>. His works are performed by leading chamber ensembles and soloists: Kwartludium, Ensemble Nordlys, Das Neue Ensemble, Lutoslawski Piano Duo.

The artist's compositions have also been presented publicly at many contemporary music festivals, including: Krakow Composers' Days, the Warsaw Autumn International Festival of Contemporary Music, Poznań Music Spring, Musica Polonica Nova Festival in Wrocław, Festival of Premieres in Katowice, and Audio Art Festival, as well as outside Poland, particularly in Germany, Denmark, Sweden, and Slovakia.

In addition to his creative and teaching work, Maciej Jabłoński is also interested in promoting music among children and young people, as well as journalism. He publishes in specialist magazines such as Ruch Muzyczny and Glissando. He is co-author of Przewodnik po muzyce koncertowej (Guide to Concert Music, PWM 2003/2004). In 2009, he composed the soundtrack for the silent Polish film Biały ślad (White Trail) (1932).

The composer collaborates with the Polish Music Publishing House. Since 2006, he has been a member of the Polish Composers' Union, and since 2024 – of the Polish Electronic Music Association<sup>83</sup>.

Krzysztof Droba discussed Maciej Jabłoński's compositional style in an article: *"Jabłoński does not have a distinctive style, because he approaches each piece with a new set of ideas and takes care not to repeat his solutions, although he does not start from scratch and has certain preferences. He also tries to avoid overly obvious references to the music of other composers, although he does not shy away from inspiration. In each piece, he strives to create an individual soundscape, which explains their stylistic diversity. Nevertheless, a certain common thread can be seen in them, resulting from the use of his favourite solutions. These include heterophony, modality, microtonality, rapid and fluid changes in the central sound, a tendency to shape the course of music*

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<sup>82</sup> Ibid.

<sup>83</sup> <https://www.amuz.krakow.pl/wydzialy/wydzial-i-tworczosci-interpretacji-i-edukacji-muzycznej/katedra-kompozycji/pracownicy/dr-hab-maciej-jablonski/>

*narratively over time, and a contrapuntal treatment of sounds and textures. He does not fetishise new means, willingly combining them with traditional ones, and the sound material is never an end in itself. His music is often a study of various mental states and human behaviour in specific circumstances. For Maciej Jabłoński, art is not a reflection of reality, but rather a reaction to it*<sup>84</sup>.

The composer's oeuvre includes over 150 works. These compositions vary in terms of both their performers and form. Among them are works for orchestra, chamber ensemble and solo instruments, both acoustic and electroacoustic. In the early years of his career, Maciej Jabłoński showed a particular interest in the form of the symphony and the instrumental concerto. In recent years, there has been a shift in his compositional interests: he has devoted particular attention to chamber music, often using tape parts<sup>85</sup>.

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<sup>84</sup> <https://polmic.pl/pl/encyklopedia/osobowe/j/jablonski-maciej>

<sup>85</sup> List of compositions by Prof. Maciej Jabłoński, prepared on the basis of information posted on the artist's official website: **I heard a Fly Buzz** for soprano and chamber ensemble to a text by Emily Dickinson (1993); **Symphony No. 1 'Katharsis'** for solo soprano, mixed choir and orchestra (1993–94); **String Quartet No. 1 with solo soprano** (1993–95); **Five Songs** for soprano and piano to words by female poets (1993–98); **Violin Concerto No. 1 'Le quattro stagioni'** for solo violin, harpsichord, percussion and string orchestra (1995); **Piano Sonata No. 1** for piano and invisible soprano (1995); **Psalm 23** for soprano and string orchestra (1995); **L'Inverno** for harpsichord, percussion and string orchestra (1995); **Symphony No. 2** (1995–96); **Sonata for oboe and piano** (1996); **String Quartet No. 2** (1996); **Piano Sonata No. 2** (1996); **Miserere nostri Deus**, liturgical song for a cappella choir (1996); **Piano Concerto** (1996–97); **Piano Trio** (1997); **String Quartet No. 3** (1997); **Adieu** for flute and harp (1997); **The Solitude** for chamber ensemble and transformations (1997); **Symphony No. 3** (1997–98); **Concerto da camera** for 11 instruments (1998); **Sonata for cello and piano** (1998); **Sonata for Piano No. 3** (1998); **Violin Concerto No. 2** for solo violin, mixed choir and large orchestra (1999); **Sinfonietta** for string orchestra (1999); **Tocatta** for piano and orchestra (1999); **31 December 1999 – Concerto grosso** for trombone, synthesiser and small orchestra (1999); **Symphony No. 4** for organ and orchestra (1999–2000); **The Last Dream of Donald Merrett** for organ and percussion (1999–2000); **Sonata for violin and piano** (2000); **"Ω"** for chamber ensemble (2000); **Piano Concerto No. 2** (2000–2002); **"Åy"** for chamber ensemble (2001); **Kankan** for cello, clarinet, percussion and piano (2001); **Cello Concerto** for solo cello, harpsichord, piano, string orchestra and percussion (2001–2002); **Four Etudes** for piano (2003); **"II"** for chamber ensemble (2003); **(Barbapapa)** for string orchestra (2004); **Three Women**, songs for soprano, clarinet, marimba and cello (2004); **"Ø"** for 2 trumpets (2004); **Symphony No. 5** (2004); **"e"** for bass clarinet, violin, marimba and piano (2004); **Mygoor** for accordion and piano (2004); **"Δe"**, concerto for trumpet and chamber orchestra (2005); **...here...there;...therefore...** for string quartet and computer (2005); **Whose are those fingerprints** for piccolo, oboe, clarinet, alto saxophone and tuba (2005); **...à cinq (Concerto grosso No. 2)** for 5 pianos and orchestra (2005); **H.M.** for solo violin (2005); **M.C. Escher 'Dag en Nacht'** for two violins (2005); **Quo vadis...?** for trombone and harpsichord (2005); **Somnos** for choir and orchestra (2005–2007); **Końcówka [The End]** for organ and six narrators to words by Adam Zagajewski (2006); **Niestety, już po. [Unfortunately, it's over]** for cello and piano (2006); **Concerto for alto saxophone and orchestra** (2006); Reconstruction of Part 2 of Ludwig van Beethoven's **Concerto for Oboe and Orchestra** (2006); **patrz, nic uklada kosze gwiazd i tak jak ryby puszcza w błękit (Concerto grosso No. 3)** for oboe, violin and chamber orchestra (2007); **Deja vu** for cello and orchestra (2007); **Thumbnails** for saxophone quartet (2008); **Labyrinth of the Mind** for solo alto saxophone and saxophone quartet (2008); **Logorhea** for computer (2008); **Whose are these tracks...?** for flute, oboe, clarinet, alto saxophone and tuba (2008); **Arrangement of Pietro Locatelli's Labyrinth** for solo violin and string orchestra (2008); **Niepokój, pewność. (Anxiety, Certainty)** for bass clarinet, violin, percussion and piano (2009); **277.13 K** for 2 oboes, alto saxophone and electronics (2009); **(Barbapapa)** [version II] for string orchestra (2009); **Trainspotting (see trailer)** for trombone and tuba (2009); Arrangement of part 1 of Karol Szymanowski's **Harnasie** for clarinet quartet, string quartet and percussion (2009); **see, nothing arranges baskets of stars and, like**

The violin, as a versatile instrument, is of particular interest to the composer. His oeuvre includes both solo compositions (*Violin Concerto No. 1 'Le quattro stagioni'*, *Violin Concerto No. 2*, *H.M.*, *Arrangement of Pietro Locatelli's Labyrinth*, *Lebenszeichen*, *Barbapapa-Concerto*) as well as a wide spectrum of chamber works (*String Quartet No. 1*, *String Quartet No. 2*, *Piano Trio*, *String Quartet No. 3*, *The Solitude*, *Concerto da camera*, *Sonata for Violin and Piano*, " $\Omega$ ", " $\ddot{A}$ y", " $\Pi$ ", " $e$ ", ...*here...there;...therefore...*, *M.C. Escher 'Dag en Nacht'*, *Concerto grosso No. 3*, *Przebudzanie*, *Księżycowy Pierrot*,

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**fish, releases them into the blue (Concerto grosso No. 3)** [version II] for solo violin, clarinet quartet, percussion and string orchestra (2010); **Lebenszeichen** for solo violin (2010); **Zanim** for trombone and electronic layer (2010); **Sonata for harpsichord** (2010); **I Will Remember** [version I] for flute, tuba and electronic layer (2010); **I Will Remember** [version II] for flutes (one soloist) and electronic layer (2010); **Fuori. Concerto for 2 pianos, orchestra and electronic layer** (2011); **Kordissimo!** for cello quartet (2011); **Dreaming**, song cycle for soprano and piano (2011); **Barbapapa-Concerto** for violin and string orchestra (2011/2024); **Aureus** for flute and harp (2011); **Przebudzanie [Awakening]**, piano quintet for two violins, viola, cello and piano (2011); **Transitions** for solo soprano, soprano ad libitum in the hall and orchestra, to words by Georg Trakl (2012); **I Will Remember** for 3 flutes and electroacoustic layer [version III] (2012); **Deadline** for accordion and electroacoustic layer (2012); **Moon Pierrot** for actor, bass flute, bass clarinet, amplified violin, amplified cello, percussion, piano, 4-channel electroacoustic layer and 8-channel text layer, and video installation (2012); **Urku** for organ and electroacoustic layer (2012); **Przebudzanie** [version II] for string quartet with ad libitum electroacoustic layer (2012); **"UI"** for alto saxophone, electroacoustic layer and video (2012/13); **Bang!** for 4 French horns (2013); **The Moebius Strip** for 2 vibraphones, 2 pianos and electroacoustic layer (2013); **Concerto grosso No. 1** [version II] for trombone, synthesiser and small orchestra (2013); **Elburs** for 2 pianos and electroacoustic layer (2013); **Theta** for French horn and electroacoustic layer (2013); **The Broken Cage (V2.1)** for flute, trombone, violin, cello, piano and electroacoustic layer (2013); **277.13K** [version II] for 2 oboes, English horn and electroacoustic layer (2013); **Księżycowy Pierrot** [version II] for actor, 8-channel electroacoustic layer and video (2013); **Blitz** for solo accordion (2013); **Symphony No. 6 Oneirophrenia** for video, symphony orchestra and electroacoustic layer (2014–15); **TriCaBeVar** for oboe, violin and guitar (2014–15); **Tao. Concerto da camera No. 2** for alto saxophone and chamber orchestra, dedicated to Per Nørgård (2015); **Kryształ i szkło [Crystal and Glass]** for two guitars (2015); **Pólcienie i kontury [Shades and Contours] (Concerto grosso No. 4)** (2016); **IU** for alto saxophone and piano (2016); **Great Fugue** for six guitars (2016); **Match** for two groups of young people, narrator, string orchestra, electroacoustic layer and video (2016); **A Night in a Bedroom** for bass clarinet and video (2016); **Quasi una fantasia. Piano Concerto No. 3** (2017); **Theta** for solo French horn (2017); **Concerto grosso No. 5** for contrabass clarinet, marimba and chamber orchestra (2018); **Alpha** for solo alto saxophone (2018); **Studium koloru** for soprano saxophone and 2 alto saxophones (2018); **Panta rhei** for clarinet and string orchestra (2019); **Planh** for flutes, violin and cello (part of the French Love project) (2019); **Drift. Concerto** for electric guitar and orchestra (2019); **Szlakiem nocnych motyli I (Following the Trail of Night Butterflies I)** for accordion and cello (2019); **Szlakiem nocnych motyli II (Following the Trail of Night Butterflies II)** for flute and piano (2019); **Kształty i przestrzenie (Shapes and Spaces)** for string quartet (2019); **Mosaics I** for 2 bassoons (2020); **Mosaics II** for 2 trombones and tuba (2020); **Spaces, Figures, Textures** for string orchestra in spatial arrangement (2020); **Unguibus et rostro** for string quartet (2020); **Avatars – Concerto da camera no. 3** for chamber orchestra (2021); **Eclat** for tuba and fixed media (2021); **Remembering Child** for accordion, bassoon, trombone, violin, cello, double bass, percussion and piano (2021); **Saxosphere** for alto saxophone and fixed media (2021); **Paralele** for 2 flutes and piano (2021); **Szlakiem nocnych motyli III** for cello, marimba and fixed media (2021); **Szlakiem nocnych motyli IV** for cello, percussion and fixed media (2022); **Alosapra** for solo harp (2022); **Klaaarr!!!** for clarinet and fixed media (2022); **December Evening** for clarinet and string quartet (2022); **Peștera cu Oase** for contrabass clarinet and fixed media (2023); **Raftmans' Adventures** for viola, clarinet and piano (2023); **Festina lente. Hommage a Erasme de Rotterdam** for 2 accordions and string quartet (2023); **Quid autem coeli pulchrius nempe quod continet pulchra omnia** for cello and fixed media (2023); **Epeisodion** for trombone quartet (2023); **Soliloquium I** for bass flute and fixed media (2024); **Seuil** for clarinet, piano and fixed media (2024).

See <http://maciejjablonski.art.pl/kompozycje/>

*Przebudzanie" [version II], The Broken Cage, TriCaBeVar , Planh, Kształty i przestrzenie, Unguibus et rostro, Remembering Child, December Evening, Festina lente. Hommage a Erasme de Rotterdam)<sup>86</sup>.*

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<sup>86</sup> The composer was particularly interested in the string quartet form, composing as many as seven of them. See *ibid.*

### III. Zbigniew Bujarski: *Concerto per archi I*, for solo violin and string orchestra (1979)

#### 1. Origin and sources of inspiration

The creation of *Concerto per archi I* for solo violin and string orchestra marked a significant turning point in Zbigniew Bujarski's work. After an initial period of fascination with the latest compositional techniques of the 20th century, the composer returned to the traditional circle, based on melody, tonality, old forms and impressionistic and linear textures. Zbigniew Bujarski's renewal of the instrumental concerto genre was unique in comparison to his earlier work. It was the second composition of the artist's new compositional period, after *Musica domestica per archi* (1977)<sup>87</sup>, written two years earlier. The form itself was not continued later, except for *Concerto per archi II* for cello and string orchestra, composed 13 years later, in 1992<sup>88</sup>.

Among the inspirations for the new work, one can see the undoubted influence of older forms, the late Romantic solo concerto and the Baroque concerto grosso, especially in terms of the performers. The return and renewal, both in terms of genre and melodic language, of musical styles from past eras is evident in the holistic approach to this composition. The creation of the concerto was accompanied by strong emotions, as indicated by the composer's words in the programme book of the 24th International Festival of Contemporary Music "Warsaw Autumn": "*The specific treatment of both genre and form (...) is perhaps an expression of the inner turmoil of contemporary man, living in love with a great cultural tradition and the tragic uncertainty of tomorrow, called modernity or progress*"<sup>89</sup>. It is worth mentioning and emphasising the synaesthesia of

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<sup>87</sup> T. Malecka, *Zbigniew Bujarski Twórczość i Osobowość [Zbigniew Bujarski: Work and Personality]*, Krakow 2006, p. 30.

<sup>88</sup> *Ibid.*, p. 123.

<sup>89</sup> Z. Bujarski, Komentarz kompozytora [Composer's commentary] in: *Książka programowa XXIV Międzynarodowego Festiwalu Muzyki Współczesnej "Warszawska Jesień"* [Programme book of the 24th

music and painting in Zbigniew Bujarski's work, of which *Concerto per Archi I* is one of the most important examples. In this case, the composer-artist-painter used an example of reverse musical reminiscence in the creation of a series of paintings entitled *Castles*. The image of the finished score served as a sketch for the painting. The musical work was therefore the original and primary source of inspiration for the series of paintings based on it, entitled<sup>90</sup>. The composer recalls his original idea as follows:

*"It was sometime in the 1980s. Marek Stachowski asked me for a manuscript: 'I have sketches and manuscripts from various colleagues: I have something from Krzysztof (Krzysztof Penderecki). I asked Lutos (Witold Lutosławski) for a page of his manuscript. I would also like to have something of yours as a souvenir'I replied: of course. But I wanted the score to be interesting in a graphic sense. I took the manuscript of the Violin Concerto (Concerto per Archi I) and there was a passage in the score where, starting with the violas, the notation grew upwards. It looked nice graphically. And at that moment, I thought, why should I give him an ordinary sheet of music? So I used a special technique. I smeared the notes with paint, pressed them and created a negative. It formed an image of a castle – a slightly blurred one. There is a mountain and a castle there. So I gave Marek a manuscript, in a sense, but I added a little bit of my painting skills to it. And that's how The Castle came about. I thought to myself, [...], you can have fun with this. And actually, I did have fun with it. Each of these castles is different, I added something to each one, there's a lot of architecture there. And all these paintings feature the same page from the Concerto"<sup>91</sup>.*

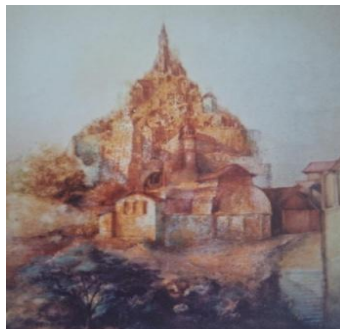


Photo 4, Zbigniew Bujarski: Watercolor "Castle"

Source: Teresa Malecka, Zbigniew Bujarski. *Creativity and Personality*, Krakow 2006 (Reproduction No. 28)

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Warsaw Autumn International Festival of Contemporary Music], edited by K. Bilica, O. Pisarenko, E. Szczepańska-Malinowska, Warsaw 1980, p. 108.

<sup>90</sup> T. Malecka, *op. cit.*, pp. 172–173.

<sup>91</sup> Conversation between Teresa Malecka and Zbigniew Bujarski, conducted in April 2002. See T. Malecka, *op. cit.*, p. 142.

*Concerto per Archi I* was commissioned by Polish Radio and Television for Jerzy Maksymiuk's Polish Chamber Orchestra in 1979<sup>92</sup>. The composition was written for the outstanding Polish violinist Wanda Wiłkomirska, to whom it was dedicated<sup>93</sup>.

The premiere of the work took place on 10 September 1980, during the 24th International Festival of Contemporary Music "Warsaw Autumn"<sup>94</sup>. The premiere was performed by Wanda Wiłkomirska accompanied by the Polish Chamber Orchestra conducted by Jerzy Maksymiuk. During its 44-year existence (1979-2025), the concerto has been performed many times by renowned Polish violinists, such as Wanda Wiłkomirska, Kaja Danczowska and Mieczysław Szlezer, becoming part of the violin repertoire of the Polish music scene.

Due to its undoubted technical and musical difficulty, only two recordings of Zbigniew Bujarski's *Concerto per Archi I* have been released to date. The first was part of an album documenting the premiere of the concerto during the Warsaw Autumn Festival. The soloist was the aforementioned Wanda Wiłkomirska, performing the solo violin part, accompanied by the Polish Chamber Orchestra conducted by Jerzy Maksymiuk<sup>95</sup>. The second, widely available recording is a recording of a symphony concert by the Sudeten Philharmonic Orchestra on 20 March 1988, with Prof. Mieczysław Szlezer as soloist, performing the work accompanied by the Philharmonic Orchestra conducted by Józef Wiłkomirski<sup>96</sup>.

## 2. Concept (stylistic and formal analysis)

A professional and extensive analysis of *Concerto per Archi I*, which I had the pleasure of using during the preparatory period, was conducted by Prof. Teresa Malecka in a monograph dedicated to Prof. Zbigniew Bujarski<sup>97</sup>. The analysis of the concerto includes both a formal analysis, with a detailed graphic diagram of the work, as well as a discussion of the sound, melody, harmony and genre in a dedicated chapter of the

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<sup>92</sup> Z. Bujarski, *Concerto per Archi I*, PWM, Krakow 1983.

<sup>93</sup> Ibid.

<sup>94</sup> Ibid.

<sup>95</sup> Warsaw Autumn – 24th International Festival of Contemporary Music ‘Warsaw Autumn’ – Documentary Recordings No. 3. Available at: <https://www.discogs.com/es/release/12691750-Variou-Warsaw-Autumn-XXIV>

<sup>96</sup> Information and recording available on Prof. Mieczysław Szlezer's artist profile on YouTube (@mieczysawszlezer4026).

<sup>97</sup> T. Malecka, op. cit., pp. 59–64.

monograph. *Concerto per Archi I* is intended to be performed by a solo violin, 11 autonomous violin parts, 3 viola parts, 3 cello parts and a double bass. The concert's performing apparatus shares features with Baroque-era ensembles, in particular the concerto grosso. The structure of the concerto, on the other hand, is linked to late Romantic models, in which the one-movement form is created by synthesising the cycle with the sonata form<sup>98</sup>. A very important and noteworthy fact is the autonomy of the string ensemble's voices, which meander from complete independence to combining into individual and selected ensembles (micro-ensembles) performing their melodic line in unison.

There are five main parts in *Concerto per Archi I*. Each of them can be perceived simultaneously as a module of both cyclical and sonata form. Most of the parts follow each other smoothly (*attacca*), without major temporal breaks. Despite apparent differences, all segments share similar features that connect the continuity of the narrative. The composition is based on the correlation of two contrasting themes. Their interplay and mutual complementarity accompanies the concert to the end, despite progressive changes in both harmony and sound.

The first theme, originally entrusted to the orchestra, is monumental, based on an extremely simple rhythm. It is accompanied by the impression of Karol Szymanowski's music, based on Tatra folklore. The melodic line of this theme, both in the orchestra and in the solo voice, consists of minor and major second scales, conducted in varying directions. The scales created in this way refer to the trends prevailing in late 19th-century music. The harmonic layer of the theme displays modal characteristics in terms of the combination and sequencing of chords. These chords, with an apparent triad centre, despite being coloured with foreign sounds, determine the physiognomy of the composition.

The second theme was created as a contrast to the first theme. Short rhythmic values bring a distinct liveliness. In building the sound narrative, the composer uses interval structures based on tritones and minor seconds. In the second theme, in accordance with the composer's concept, the soloist has the opportunity to showcase their instrumental virtuosity. The overall character of the composition is based on the correlation between the main and secondary themes. The composer often uses reminiscences of the main narrative thread. The composition is characterised by a quasi-tonal system, despite the

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<sup>98</sup> *Ibid.*, p. 60.

use of 12-tone and quarter-tone material. Quasi-tonality is present in both the vertical and horizontal directions. The use of synesthesia of sound and colour creates an original and unique language that characterises Zbigniew Bujarski's work.

An interesting and highly original technique is the entrusting of the melodic element of the concerto, which dominates in terms of expression and articulation, to the soloist over the orchestra. The orchestra, on the other hand, towers over the soloist with numerous virtuoso effects. The composer himself articulated this issue as follows:

*"The title of the composition [...] suggests a slightly different [...] character of concert music than usual. The solo part is written relatively simply in the score, without any virtuoso effects, while the string orchestra part contains great technical difficulties. The composer did not like the type of Romantic solo virtuosity"<sup>99</sup>.*

### 3. Issues of interpretation and performance, taking into account the skills of the soloist-interpreter and collaboration with the composer.

In analysing the issues of interpretation and performance in Zbigniew Bujarski's *Concerto per Archi I*, I decided not to separate the interpretative and emotional layer of the concerto from performance factors such as metre, rhythm, timbre, colour and dynamics. My approach to this extraordinary composition is based on the composer's connections with the art of painting. In this case, all technical aspects contribute to the overall form and are secondary to the main theme, which is emotional expression. *Concerto per Archi I* has no bar numbers. For the purposes of analysis, I will use the page numbers in the score and the lettered designations noted therein.

#### Movement I (pp. 1-23, letters A\*-D)

The first part of the concerto, contained in the first 23 pages of the score or within the letter markings of the solo part (up to the letter E), is based on two themes, creating a quasi-exposition of sonata form. The first 28 bars that build the character of the first theme are performed exclusively by the string ensemble (pages 1-6 of the score). The monumental sound, based on the second scale, is reminiscent of Karol Szymanowski's

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<sup>99</sup> Ibid., p. 64.

work, based on Tatra folklore, especially his Violin Concerto No. 2. Slow, parallel chords, mostly held in relatively long values (half notes), introduce the listener to a mountain world where eternity and power are separated from humanity by a clear contour. The expressive introduction of the orchestra is maintained in *f* dynamics, without the slightest change or dynamic shading. In this fragment, the composer used frequent polymetric techniques (2/4, 3/4, 4/4, 5/4, 6/4, 14/4 and 4/4+1/8 time signatures), enhancing the impression of unpredictability and changeability. The only deviation from the simple texture in this period is the frequent polyrhythm based on irregular values (triplets, quintuplets and septuplets). The overall expression of the string ensemble's introduction is maintained in an extremely emotional mood, bordering on existential sadness.

The introduction of the solo voice in bar 29 (letter B) is preceded by a caesura (‘), which clearly separates the first segment of the theme from its complement. The entry of the violins begins with a *subito* effect, bringing the dynamics down to *pp* (or even *ppp* in the string section), combined with a prominent *crescendo* to *mf* within a single bar (2/4). This effect is intended to make the solo voice stand out from the sound of the entire ensemble. The solo voice, thanks to its introduction in a higher register than the string ensemble, is able to take over both the tonal and dynamic narrative. The static orchestral part, based predominantly on long notes, greatly helps the soloist to take the initiative. The violinist can use higher positions while remaining on the A string, which will allow him to use a warmer and more nasal tone. Over the course of 11 bars, after initially rising above the orchestra, the soloist blends in with it in the final phase (p. 9). To complete the first theme, the composer gives the orchestra the floor again (pp. 9-10).

Example 1, *Concerto per Archi I*, Letter B (Theme I)

The second theme and its fundamental character are introduced by the solo voice part. In order to stimulate the narrative, the composer suggests a clear change of tempo, which is enlivened by the use of significantly shorter rhythmic values throughout the entire orchestra. The soloist, who is in the foreground, tells his heroic story. The strongly chromatic solo part intertwines regular and irregular rhythms (triplets, quintuplets and septuplets). During this segment (up to letter C), the composer uses quarter tones for the first time.

Example 2, *Concerto per Archi I*, Letter B (Theme II).

The further course of the second theme between letters C and D (pages 14-18 of the score) is conducted in a way that I found fascinating. Bujarski's aleatoric technique, used primarily in the orchestral part, is complemented by *senza misura* rhythms in the solo voice. The orchestral accompaniment is characterised by very fast scale passages, based on autonomous and aleatoric melodic lines imitating swarms of insects. Each aleatoric figure has a time assigned to it (12-15", 4", 4", 7"). The violin part, on the other hand, tells its own separate story. Despite the apparent freedom of the *senza misura* rhythm, this 45-second aleatoric fragment must be carefully worked out with the conductor. Within this segment, the composer uses a variety of violin techniques: natural harmonics and trills. The conclusion of this aleatoric passage is given to the soloist in the form of a solo cadenza. Within it, the violinist has one of the few opportunities to show off his virtuoso skills. The progression of double stops based on an extended chromatic scale gradually leads, through graphic notation of the rhythm, to calm and deceleration.

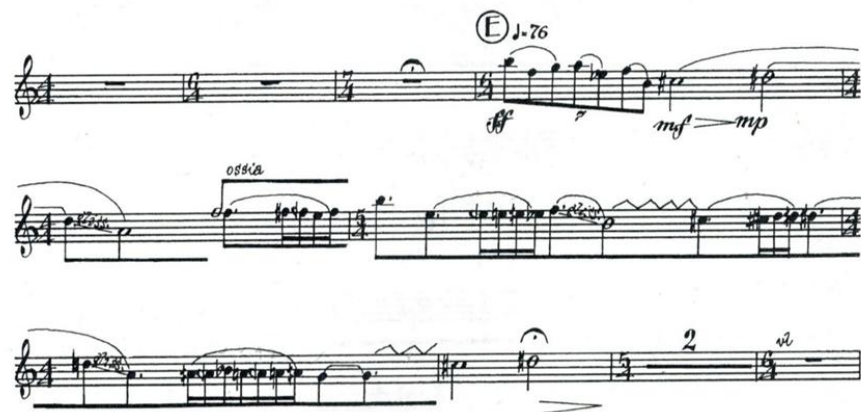
Example 3, *Concerto per Archi I*, Letter C.

The end of the first part of the concerto, between letters D and E (pages 18-23 of the score), is a return to the rhythmic and tonal material of the first theme. A departure from the calm and solemn character of the opening phase of the concerto are the numerous glissandos performed by the soloist, which introduce an element of great emotional tension. Their rhetoric can be compared to a complaint against the stagnant, human world, which so often differs from the harmony of nature.

Example 4, *Concerto per Archi I*, Letter D.

## Movement II (pp. 24-43, letters E-H)

The second part of the concerto (Letter E) begins with a reference to the sound material of the second theme. The introduction of the solo voice is emphasised by the use of the *subito* phenomenon (*pppp-fff*). The rhythm is led by the composer in a manner familiar from the first part of the composition. The prevailing polymetry (almost every bar has a different metre: 6/4, 4/4, 5/4) is complemented by the notation of sounds in the *senza misura* system. The solo part uses compositional techniques already used previously, such as glissando and the quarter-tone scale, as well as a wide vibrato. An additional challenge is the introduction of a short two-part melody using the quarter-tone scale. An essential technical means for correct performance, which at the same time builds further emotional tension in the phrase, is the introduction of extensions in the fingering of the left hand. The short link between the letters E and F (pp. 25-26) has traditionally been entrusted to the string ensemble, which uses the material of the second theme through rhythmic and melodic motifs.



Example 5, *Concerto per Archi I*, Letter E.

Letter F (pp. 27-35) refers, in terms of melody, rhythm and expression, to the character of the second theme. However, this is not an exact borrowing, but deeply processed material. Through the repetition of motifs and very expressive rhythmic articulation, the composer attempts to emphasise the significance of this fragment. As a performer and interpreter, I felt each time an extroverted desire to present an individual world of personality, submerged in the hustle and bustle of everyday life, masterfully imitated by virtuoso orchestration. The letter F requires perfection of the right hand, focused on producing sound, its intensity and maintaining the primacy of volume over

the ensemble. The use of bow speed techniques and changes in planes adapted to the emotional layer allows for a full climax to be achieved. The planned and continuous use of vibrato is also an essential means of expression.



Example 6, *Concerto per Archi I*, Letter F

Letter G (pp. 36-39), which is virtuosic in nature, is one of the few places where the soloist has the opportunity to showcase the full extent of their technical and expressive abilities. The breakneck scale runs, maintained in the convention of thirty-two-note septols, require the use of the composer's own fingering. Constant changes of planes and positions, with highly chromatic, irregular sound material, are technical elements that a performer preparing Zbigniew Bujarski's work must face.

In the next section, the composer adds new challenges in the form of alternating regular and irregular rhythmic groups, using a quarter-tone scale and glissandos to heighten the expressiveness. The entire segment belonging to the letter G is conducted in polymetric rhythm (6/4, 4/4, 6/4, 2/4, 3/4, 2/4), which requires close cooperation with the conductor and very clear performance. The string section deepens the tension, competing with the solo instrument.



Example 7, *Concerto per Archi I*, Letter G.

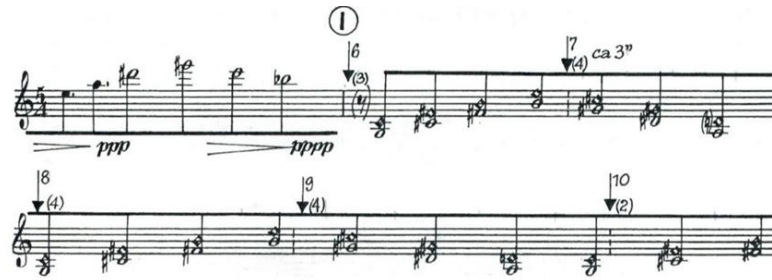
Letter H (pp. 39-43) introduces the familiar sound of the first theme. The use of longer rhythmic values calms and reduces the emotional tension. The solo voice twice disrupts the achieved balance, 'intruding' with expansive rhythms in *forte fortissimo* dynamics, which gradually slow down the tempo and transform into a *senza misura* (ad libitum) structure. This segment acts as a link, introducing the listener to the new mood of the next part of the concerto.

Example 8, *Concerto per Archi I*, Letter H.

### Movement III (pp. 44-53, Letters I-J)

Movement III of *Concerto per Archi I* is the shortest section of the concerto in terms of volume, with a homogeneous structure and selection of techniques, both violinistic and compositional. It is divided into two periods, designated by the letters I and J.

Letter I (pp. 44–48) is based on the metrical system to which the string orchestra is subject. The solo voice, on the other hand, is conducted without a specific rhythm, *senza misura*. A significant challenge for the soloist is to maintain the voice within the metric system of the orchestra, to which he or she is not personally subject. This leads to real rhythmic quasi-improvisation. This requires exceptional cooperation with the conductor so that the phrasing is formed within the framework of the entire ensemble's work. The flageolet technique used by the composer emphasises the effect of changing colours. To multiply the effect of unreality, I added a slight vibration to the flageolets, emphasising the pointillistic nature of the melodic line.



Example 9, *Concerto per Archi I*, Letter I.

Letter J (pp. 49-53) refers to the structure of the previous fragment. Its main difference is the abandonment of the flageolet technique and the increased mobility of the orchestral voices. The composer, supporting the linear course of the phrase, introduces dynamics that change repeatedly. The amplitude of the dynamics used is extreme, ranging from *pppp* to *fff*. The use of increasingly larger amounts of sound material combined with vivid dynamics leads to a deliberate emphasis on the climax, which is achieved together with the orchestra. The high degree of virtuosity deserves to be emphasised, both in the solo voice (impressive runs with non-chords) and in the orchestra. The final fragment traditionally leads to calm, relaxation and emotional release before the next part of the concerto.



Example 10, *Concerto per Archi I*, Letter J.

Movement IV (pp. 54-78, Letters K-T)

In the fourth part, from a formal point of view, we can recognise the reprise of the concerto. Its features are most evident thanks to the use of identical sound material and metre (in particular the Tempo I section). Letter K (pp. 53-54), which belongs to this part, is devoted entirely to the string ensemble. This fragment has its own agogic markings: Presto, Tempo I. In the sound material, we observe a return to the ideas known from the beginning of the concerto.

Letter L (pp. 55-56) refers to the general musical phenomena discussed earlier in sections H, E and C. In a relatively short time, the composer uses the motifs of the first theme, which have been transformed, transposed to a higher register and significantly enriched and varied. The metrorhythm of this fragment is based on 14 aleatoric time segments, ranging from 3-4", 4-5" and even 10". The soloist leading the narrative must smoothly perform many technically demanding elements: two-note runs, impressive approaches, an exalted melodic line presented by means of glissando, and a cascade of chromatic two-note scales.

The image displays a musical score for Letter L, consisting of five staves of music. The first staff begins with a circled 'L' and measure 15, marked with a downward arrow and '4-5"'. The second staff contains measures 16, 19, and 20, each with a downward arrow and '3-4"'. The third staff contains measures 21, 22, and 23, with downward arrows and markings '3-4"', 'ca 4"', and 'ca 4"' respectively. The fourth staff contains measures 24, 25, and 26, with downward arrows and markings 'ca 4"', 'ca 4"', and 'ca 10"'. The fifth staff contains measures 27 and 28, with downward arrows and markings 'ca 3"' and 'ca 4"'. The score includes dynamic markings: 'mp' (mezzo-piano) below measure 17, and 'f' (forte) and 'pp' (pianissimo) below measure 27. The music features various rhythmic patterns, including chromatic two-note scales and glissandos.

Example 11, *Concerto per Archi I*, Letter L.

Letter M (pp. 57-59), again given to the string ensemble, heralds the approaching finale of the concerto. It uses a radical shortening of rhythmic values to create the impression of an apparent acceleration of tempo. In this letter, the composer briefly returns to regular, metrical rhythm.

The image displays three staves of musical notation. The first staff, labeled 'M', shows measures 76, 77, and 78. It begins with a circled 'M' and a '4' at the end. The second staff, labeled 'N', shows measures 29, 30, 31, and 32. It begins with a circled 'N' and a 'pp' dynamic marking. The third staff continues the notation for Letter N, with measures 29, 30, 31, and 32. It includes performance instructions: 'ca 3'' at measure 29, 'ca 3'' at measure 30, 'ca 3-4'' c.sord.' at measure 31, and 'ca 10'' at measure 32. A 'pp' dynamic marking is also present at the end of the third staff.

Example 12, *Concerto per Archi I*, Letters M-N.

Letter N (pp. 60–62) is the last reminiscence of the third part of the concerto (Letter L). The musical material is not identical, but the structure and the compositional and violin techniques used are the same. This segment is maintained in *p* dynamics, with the use of a mute in the solo violin part (*con sordino*). Letter O (pp. 62–68) serves as an orchestral introduction to the finale of the concerto. Traditionally, the creation of mood and character is entrusted to the string section. All the orchestral voices perform an extremely complex, virtuoso melodic line, which is intended to introduce the soloist and the audience to the expected virtuoso finale of the composition. The technical difficulty of the string section's part is extreme. This fragment is varied by polar dynamics, based on the principle of contrast ( $ff > ppp$ ).

Letter P (pp. 69-72) begins the stormy finale of the concerto, built on three two-bar musical motifs. Initially, over the first two bars, the solo violin leads an aggressive rhetoric based on dissonant combinations of minor and major chords, which, in relation to the fluid orchestral narrative, is emphasised by the dynamics (*fff*) and regular accentuation. The next two bars lead to an image of a frantic chase and a cascade of emotions, a storm of sound, a strongly chromatic melodic line. Regardless of experience, it is a challenge for the violinist. Each sequence is unique, requiring an individual technical solution. The fingering, which cannot be restricted in any way, must be adapted

to the preferences and abilities of the performer. The last motif of Letter P belongs to the orchestra, which continues the musical narrative of the same character.



Example 13, *Concerto per Archi I*, Letter P.

Letter R (pp. 73-75) is the second part of the finale. It features similar phenomena to those in its initial phase. However, the mood is now clearly calmer and more subdued. The whole is maintained in *mf* dynamics, with numerous dynamic swings. It also features new melodic material, lending it a sense of solemnity and a certain form of musical sarcasm. The soloist, using rhythms and melodies that dominate the orchestra, has the opportunity to create the course and lead the entire ensemble in the indicated direction.



Example 14, *Concerto per Archi I*, Letter R.

Letter S (pp. 76-77) is the link between the finale and the coda of the concerto. The transition is led here by the string ensemble, gradually calming and toning down the emotions brought on by the finale.

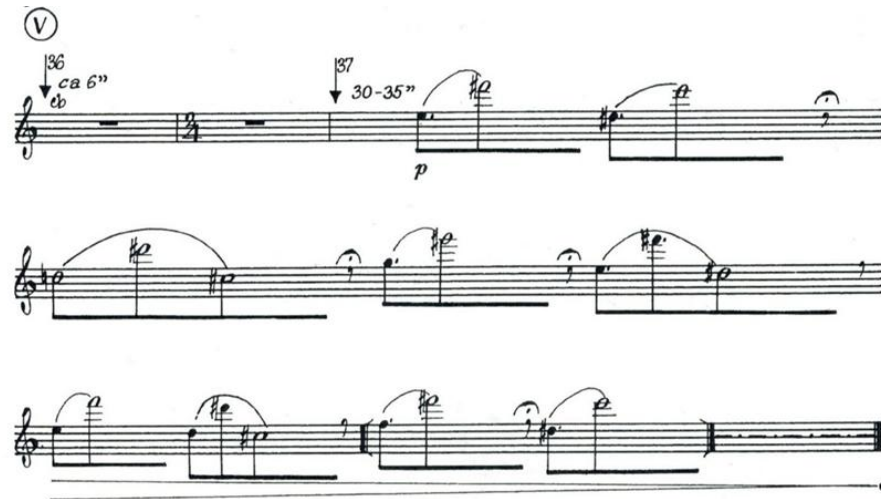
## Movement V/ Coda (pp. 78-80, Letters T-V)

The conclusion of the concerto, the coda, is constructed symmetrically. The two segments, T and V, which correspond to each other in terms of character and sound material, are separated by a short orchestral link (U).

Letter T (pp. 77–78) is divided into two quasi-aleatoric fragments lasting 8” and 15” respectively. Based on a static orchestral chord, the soloist leads a melodic line based on non-chords. The whole is maintained in *pp* dynamics and grey colour. The sound material refers to the finale, but in an extremely sad, contemplative mood, heralding the approach of the end of the composition. The soloist's main task is to creatively set the time frame and sense *the momentum* of the coda. The bridge between Letter T and V is a short, 12-bar orchestral transition (Letter U, p. 79). Its character correlates with the mood of the coda: sadness, greyness and deep reflection.

Example 15, *Concerto per Archi I*, Letter T.

Letter V (p. 80) is the final section and conclusion of the concerto. The soloist, using sound material similar to that in section T, builds the ending of the composition independently. Repeated and interrupted non-chords lead to the final conclusion. The number of repetitions is entirely up to the soloist, who, thanks to the aleatoricism used in this section, is able to draw on their own creative imagination.



Example 16, *Concerto per Archi I*, Letter V.

#### 4. Performance tradition.

Unfortunately, due to the untimely death of Prof. Zbigniew Bujarski in 2018, I did not have the opportunity to meet the author of the composition I was performing. However, thanks to the performance tradition and the still vivid memory, I was able to benefit from the experience of many artists, composers and teachers associated with the Krakow academy and beyond. In this way, during my doctoral studies, I learned about the specificity of Prof. Zbigniew Bujarski's compositional language and *modus vivendi*. I was particularly influenced by conversations with Prof. Kaja Danczowska, Prof. Piotr Tarcholik, Prof. Mieczysław Szlezer and Prof. Roman Lasocki, who recalled the composer and the complexity of his compositions, both in terms of violin playing and form.

## IV. Wojciech Widłak: *Figures in the Background Colour*— rhapsody for solo violin and string orchestra (2016)

### 1. Genesis and sources of inspiration

The genesis of this work is connected with a programme run by the Institute of Music and Dance (as part of the funds allocated by the Minister of Culture and National Heritage) entitled "Collections – priority 'Composer commissions 2016–2017"<sup>100</sup>.

*Figures in the Background Colour*, a rhapsody for solo violin and string orchestra by Wojciech Widłak, was completed on 23 March 2016<sup>101</sup>. The work was dedicated to the outstanding violinist associated with the Krakow centre, Prof. Kaja Danczowska. The first public performance took place on 16 April 2016 at the Manggha Museum of Japanese Art and Technology in Krakow, during the 28th International Festival of Krakow Composers<sup>102</sup>. The performers were Prof. Kaja Danczowska (solo violin) and the Sinfonietta Cracovia Orchestra of the Royal Capital City of Krakow, conducted by Bassem Akkiki. Since its premiere, until my own concert "Muzyka Figur" (Music of Figures), which took place on 31 October 2024, the composition has been performed several times<sup>103</sup>.

Based on conversations with the composer, Prof. Wojciech Widłak, I can assume that the sources of inspiration for the rhapsody are multifaceted. On the one hand, literary sources have had a great influence on its genesis. A series of poems on existential themes by contemporary poet Tadeusz Dąbrowski, published in a collection entitled *Czarny kwadrat* [Black Square], undoubtedly stirred the composer's creative imagination<sup>104</sup>.

A quote from the poem of the same title enriches the last page of the score: "(...) *Someone who appears and disappears immediately like a black square on a black background*"<sup>105</sup>.

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<sup>100</sup> W. Widłak, FIGURES IN THE BACKGROUND COLOUR, Rhapsody for solo violin and string orchestra, Collections – Composers' Commissions 2016–2017.

<sup>101</sup> Ibid.

<sup>102</sup> Ibid.

<sup>103</sup> The last concert preceding my own was a performance by the supervisor of this doctoral thesis, Prof. Piotr Tarcholik, with the AMKP Chamber Orchestra conducted by Prof. Maciej Twork.

<sup>104</sup> <https://culture.pl/pl/dzielo/tadeusz-dabrowski-czarny-kwadrat>

<sup>105</sup> See W. Widłak, FIGURES IN THE BACKGROUND COLOUR, Rhapsody for solo violin and string orchestra, Collections – Composers' Commissions 2016–2017.

On the other hand, the figure and personality of Prof. Kaia Danczowska also had an undeniable direct influence on the creation of the rhapsody. Wojciech Widłak admits that the artist's performing qualities, such as the warmth of her sound, clarity, virtuosity, sensitivity and sense of timing, played a significant role in the compositional process. The violinist and her abilities provided creative inspiration, unlimited in both musical and technical terms.

## 2. Concept (stylistic and formal analysis)

When preparing Wojciech Widłak's rhapsody for violin and string orchestra, *Figures in the Colour of the Background*, I began my work on the composition by analysing its form. The rhapsody consists of six main parts: **Esitando**; **Presto Fluente**; **Veloce**; **Energico**, **Poco Piu Lento**; **Largo**, **Sospeso**; **Molto Calmo**, **Passo Ultimo**. Their names should be understood on two levels: character and agogic. Each part has its own unique mood, characterised by the colour of the sound and sonoristic effects. The characteristic figures of the title form the leitmotif of the composition. The composer treats the rhythm metrically, with the exception of the work's finale, which takes the form of a short solo cadenza of an improvisational nature. Wojciech Widłak uses polymetry and polyrhythm throughout the rhapsody. Rhythm, timbre and colour are the basic means of building the emotional layer of the composition. The rhapsody is a composition with an extraordinary emotional message. The quarter-tone scale, often combined with a wide glissando, intensifies the mood of interpenetration of spheres, figures and matter.

**Esitando**: consists of 40 bars, divided into 5-6 bar musical phrases. The initial regularity of the musical phrases becomes longer as time goes on. The violin solo voice clearly dominates the accompaniment provided by the string orchestra.

**Presto Fluente**: lasts between bars 41 and 80 of the composition. The section is based on the soloist's cadence, which presents varied rhythmic figures in a virtuoso form. The mood is based on the omnipresent glissando.

**Veloce**: begins in bar 81 and ends in bar 145. The structure of the section is based on two segments of a distinctly lively and fluid character, connected by a link. Each of them is constructed of 2-3 bar musical phrases. The connecting passage, which stabilises the expression, is also the climax. The movement is written in homophonic texture.

**Energico, Poco Piu Lento:** this is a short part of the rhapsody, consisting of 26 bars (bars 146-172). Its primary purpose is to bring about the main climax of the work and then to disperse and calm the atmosphere of turmoil. Its sound evokes associations with the spectral effect of K. Penderecki's *Threnodies*. The string section gains in importance, being, if not the main, then an equivalent factor in building the tension and emotional side of the composition.

**Largo, Sospeso:** this is the shortest part of the work, lasting 15 bars (bars 173-188). It is a form of reprise, reminiscent of the main rhythmic and tonal figures. The polyrhythm used, combined with the intertwining vibrato and glissando figures, leads the rhapsody to a new emotional level.

**Molto Calmo, Passo Ultimo:** this is the longest part, lasting from bar 189 to bar 276, and even longer if we include the 30-second improvisational cadenza that concludes the piece. Despite the use of similar means of expression or even melodic and rhythmic quotations, this part has a different mood. It is characterised by an extraordinary depth that can be compared to the philosophical 'pain of the world' (Weltschmerz). The section ends with an improvisational cadence by the soloist, reflecting the mood and flow of emotions in a quasi-onomatopoeic manner in Wojciech Widłak's composition.

*The figures in the background colour* use a performing ensemble consisting of: a solo violin, 11 violins divided into two groups, 4 violas, 4 cellos and a double bass. The composition is demanding in terms of the cooperation between the soloist, conductor and string ensemble, due to the multitude of agogic phenomena, technical effects, rhythms and the required crystal-clear intonation in sometimes very demanding harmonic combinations.

### 3. Interpretation and performance issues, taking into account the soloist-interpreter's technique and cooperation with the composer.

I will analyse the issues of interpretation and performance in Wojciech Widłak's *Figury w kolorze tła* (Figures in the Background Colour), a rhapsody for solo violin and string orchestra, in a way that combines all these elements. I am prompted to do so, as in Zbigniew Bujarski's *Concerto per Archi I*, by the inseparability and correlation of technical and performance factors, identical for the violin, with the emotional expression of the work. While preparing the rhapsody for public performance, I noticed an unusual combination of the expressive sphere with other factors that build the image of the work. In order to achieve emotional fulfilment, I tried to approach each element of the composition with reverence: figurative rhythm, rich colouring, expressive agogics and the full palette of technical and articulatory means used. The rhapsody is a challenging piece for the performer at a high level. Mastery of rhythmic figures, complex violin techniques for both the right and left hands, fluency of playing, conscious execution of all sonoristic phenomena, and fervour of sound levelled by the intensity of vibrations are a brief outline of the violinistic issues that are characteristic of Wojciech Widłak's composition. Once these essential prerequisites are met, *Figury w kolorze tła* guarantees its performer extraordinary beauty on many levels and planes.

#### Movement I/ Esitando (bars 1–40)

The first part of the rhapsody begins with the presentation of a characteristic figure, which will become the leitmotif of the work (bars 1–12). The solo voice presents this figure in two symmetrical musical phrases (6+6). It begins with an impulsive *forte* appearance of articulated rhythmic groups. Initially irregular quintuplets and triplets, they transform into regular dotted values, which, thanks to ligatures, lose their support in the full parts of the bar. The rhythmic material of the motif, based on a single note (d1), reinforced by a unison between the D and G strings, resembles a slowing pendulum. This is undoubtedly a reference to the name of the movement (Italian: *Esitare* – to hesitate). The dynamics within each of the initial musical phrases recede from *f* to *ppp*. The combination of orchestral material with the specific timbre of harmonics gives the impression of the title figure permeating the (colouristic) background. The second phrase

(bars 6-12) uses the same rhythmic and melodic material in the solo voice, with a slight expansion of the string ensemble's sound. The entire musical period ends with a general pause. Rhythmic discipline and good communication with the conductor are the main factors contributing to the difficulty of the opening section of *Esitanda*.

**ESITANDO**  $\text{♩} = 66$  dla Kai Danczowskiej / to Kaja Danczowska Wojciech WIDŁAK (2016)

Example 17, *Figures in the background colour*, bars 1-13.

The next two musical phrases (bars 13-23) develop the expressive side. Thanks to a gradually descending quarter-tone scale, they introduce a feeling of melancholy, sadness and sorrow. The rhythm, based on contrasting regular and irregular values, intensifies this phenomenon. In terms of technical performance, the figure becomes more complex with the introduction of a change of strings. One note (initially B flat, then A flat) changes its position on the fingerboard, using the A, D and G strings. This also leads to changes in timbre. The orchestra, through alternating muted *glissandos*, introduces a mood of undulation throughout the texture.

The final section of this part falls on bars 24-40. The composer reaches his first climax here. Initially (bar 24), he surprises with an unexpected accent in the *f* dynamic, while simultaneously muting each bar individually. A slight difficulty is the inclusion of a quarter-tone scale in the characteristic motif. The intonation changes must be noticeable to the listener (bars 27-29). The climax of the movement is initiated by the string section (bars 30-33). The climax of *Esitanda* (bars 34-35) is achieved through the dense sound of the quarter-tone scale, intensified by the introduction of syncopation and the soloist's sharp *sforzandos*. The diminuendo in the last three bars (bars 36-38) creates a sense of relaxation and calm. The soloist ends the movement with fast, free rhythmic bariolage based on harmonics (a1, a2). Their legato connection is situated between the D and A

strings. The volume of the soloist and ensemble is reduced to *ppp*, naturally ending with an *Esitando*.

Example 18, *Figures in background colour*, bars 24-40.

## Movement II/ Presto Fluente (bars 41-80)

The second part of the rhapsody is a solo violin cadenza. The composer builds tension in it by using a number of violin techniques. *Presto Fluente* is divided into three main sections. Each of them shares common features in terms of character and compositional devices. The musical phrases and periods of this section are separated by pauses, extended fermatas.

The first segment (bars 41-50) is based on lively ascending glissando runs. Despite the apparent freedom introduced in the rhythmic notation, long glissando passages in a small space (1/2 tone per bar) require a high level of metrical discipline on the part of the soloist, as well as experience and composure during public performance. An additional difficulty in the display imitating rising temperature and the effect of boiling water is the irregular use of double notes with a lower plane. A flageolet bariolage (within the octave e2-e3) crowns the first period of the cadence, calming the atmosphere and leading to complete silence and the first general pause (*diminuendo al niente*).

**PRESTO FLUENTE**

41 Quasi cadenza *gliss.* *gliss.* *gliss.*

*f*

44 *gliss.* *gliss.* *gliss.*

48 A E *a tempo*

Example 19, *Figures in background colour*, bars 41-51.

The next fragment of the cadence (bars 51-73) is similar in character and technical means, but its structure is different. The rapid runs are now played on two strings and are much more metrical. The main challenge in terms of performance is to conduct a two-part melodic line in a quarter-tone arrangement between the G and D strings. In my opinion, the key to bringing all the technical aspects into the realm of music is to correctly read the composer's notation combined with my own markings. Personally, I used a small notation in the sheet music, based on plus signs (+) to mark the rising of individual voices and equal signs (=) when the two voices reached unison. Later in this period, the composer introduces the phenomenon of polymetry (6/8, 3/4, 6/8, 3/4, 3/8, 2/4, 3/8) and moves the melody line to a higher register (D and A strings). The fading out of musical phrases in the cadence is entrusted to a pendulum motif, which uses smooth changes of plane between the strings. This figure also uses the flageolet technique, ending with a bariolage effect (artificial flageolet based on the fifth B-F sharp1).

Example 20, *Figures in background colour*, bars 48-73.

The last part of the movement serves as a bridge preparing for a major change in character between the second part (*Presto Fluente*) and the third (*Veloce*). This fragment consists of two short musical phrases (bars 74–76, 77-80) performed *marcato*, in a regular metrical pattern. The ascending sixteenth-note line, with accents and dots, played in *a crescendo*, changes the mood from airiness and sparkle to a solemn melody.

Example 21, *Figures in background colour*, bars 74-80.

### Movement III/ Veloce (bars 81-145)

The third part is one of the most monolithic fragments of the rhapsody *Figures in the Background Colour*. It is divided into two basic segments (bars 81-108 and 117-145) connected by a link serving as a climax (bars 109-116). In both cases, the narrative is conducted in a lively manner, using relatively fast sixteenth-note runs. The tempo of this lively section, as suggested by the composer, is at least 96 units on the Maelzel metronome. Although I am aware of much faster passages in violin literature, after assimilating the musical material, I am of the opinion that this is one of the fastest possible tempos for this passage. My point of view, of course, takes into account the overall interaction between the soloist and the orchestra and an uninterrupted performance.

The first fragment of the Veloce section (bars 81-108) is based on a motoric sixteenth-note sequence. The passages are played in *f* dynamics, allowing the soloist to remain in the foreground despite the low register. The solo part abounds in irregular accents, which make the performance decidedly difficult. An additional factor increasing the level of difficulty is the legato system used by the composer to increase the saturation and emphasise the changes in the direction of the melody. Due to the irregularity of the fingering patterns, the violin technique must be adapted individually to the performer in an original way, emphasising the build-up of tension. The orchestral counterpoint supports the emotional development of the movement, characterised by changeability, anxiety and a constant striving towards a climax. It is based on long stationary notes, changed irregularly in individual voices under the influence of chromatic-harmonic changes led by the solo voice.

81 VELOCE ♩ = 96  
*f motorico*

85

Example 22, *Figures in the background colour*, bars 81-88.

The link connecting the two fragments of the Veloce section (bars 109-116) leads to the climax of the first part of the third movement. Thanks to the use of the high register

of the solo violin and the dynamics of *f*, with the simultaneous regular accentuation of the string ensemble, it is possible to achieve a true *appassionato*, which is the composer's stated aim. The two climactic moments (bars 109-110 and 112-114) are connected by a short cadenza by the soloist. The local exaltation and sentimentality are supported by a change in the articulation of the introduced *tenuto*. The soloist regains the tempo (to 66 MM units) over two bars (bars 115-116), leading to an *accelerando*. A very important aspect of this period is the correct correlation of the violin technique of the left and right hands in order to achieve full sound. The relationship between tone colour and supination-pronation techniques, the point of contact, speed and bow economy, combined with varied vibration, are elements that the soloist must consider when forming the phrase and expression of the climax.

Example 23, *Figures in background colour*, bars 105-117.

The second segment of the third movement (bars 117-145) is identical to the opening. It uses similar technical means and a similar style of building expression. The difference that distinguishes the second *Veloce* fragment is the use of more complex dynamics, in the form of long *crescendo* periods and a higher register achieved by the solo violin. Short pauses in the run, in the form of longer values, use the *appassionato* structure known from the connecting passage. Cooperation with the conductor requires concentration, due to the return to the sixteenth note run after the end of the longer values. In this fragment, the composer uses polymetry (between 2/4 and 3/4 time signatures), which maximises the sense of emotional tension and reaches its peak in the next section.

Example 24, *Figures in the background colour*, bars 118-130.

#### Movement IV/ *Energico, Poco Piu Lento* (bars 146-172)

Movement IV of the composition is the climax of the entire rhapsody. It can be divided into two main sections: the climax (bars 146–159) and the de-escalation (bars 160–172). The climactic fragment is based on a high, long and piercing stationary sound of the solo instrument (G3) and the lively and extremely dramatic sound of the orchestra, reminiscent of the spectre effect based on K. Penderecki's composition *Threnody to the Victims of Hiroshima*. During the climax, the solo violin part is similar to that used in the corresponding section of the previous part. However, there is a significant prolongation of the stationary sound, separated by a short, two-bar, exalted violin cadence (*tenuto molto*). The string ensemble plays the leading role in the climax. The polyrhythm used in the orchestra parts, based on duplet, triplet, quintuplet and sextuplet rhythmic values, gives the climax a unique atmosphere of emotional eruption. The apparent chaos of overlapping rhythmic figures, accompanied by the constant piercing sound of the solo instrument, leads to an emotional climax.

In the de-escalating segment, after the solo violin withdraws, the composer does not abandon the continued, saturated narrative. To this end, he uses the means familiar from the climax (polyrhythm and dynamics *f*). Only in the last six bars of the section (bars 166-172), through successive softening and slowing down, does he bring about a decrease in intensity and emotional calm. This is supported by a gradual lengthening of the rhythmic values in the string section.

Example 25, *Figures in background colour*, bars 143-171.

### Movement V/ Largo, Sospeso (bars 173-188)

The shortest part of the composition is a kind of transition between the explosive, vigorous part of the rhapsody and the extremely introverted, hazy and sensitive ending (*Molto Calmo; Passo Ultimo*). *Largo, Sospeso* is based on two musical phrases representing the characteristic motif of the composition. The musical narrative is once again entrusted to the solo instrument, largely without the support of the orchestra.

The beginning of *Largo, Sospeso*, connected with the last long chord of the orchestra, is shaped in the opposite direction to the analogous place in the first part. In this case, a figure emerges from the background of the title. The solo violin, based on a broad and intense vibration, defined by the composer as quarter-tone shifts, forms the figure of the already familiar 'pendulum'. Gradually, the broad vibration fades away, giving way to regular quarter-tone swings performed using the glissando technique. An unexpected turn in the narrative, used twice, is the presentation of the leitmotif using *subito*. The impression is heightened by added accents and *sforzato* (bars 182 and 184). After a momentary, surprising effect, the ending of *Largo, Sospeso* is led towards complete silence. The caesura between the parts is marked by a general pause.

**LARGO, SOSPESO**

*vibrazione moltissima di quasi 1/4 tono, prestissima, poi allargata non vibr. (vibrazione trasformata a glissando)*

Example 26, *Figures in the background colour*, bars 172-185.

## Movement VI/ Molto Calmo; Passo Ultimo (bars 189-276+)

The final part is a diametrically different fragment of the rhapsody in terms of emotion. Sadness, grief, existentialism, pain, suffering – these are the words that attempt to verbalise the character of the last part of *Figures in Background Colour*. In my opinion, it is impossible to describe it accurately in words. However, it can be described with a full palette of tones and colours that can be extracted from the violin, combined with the emotions accompanying the performer. The final part can be divided into four fragments based on similar sound material, technical effects and emotional state. The first segment is between bars 189 and 226. The second begins in bar 227 and ends in bar 261. The third fills the period between bars 262 and 275. The rhapsody culminates in an improvisational solo coda lasting over a minute.

**MOLTO CALMO; PASSO ULTIMO** ♩ = 48

The musical score consists of five staves of music, each starting with a boxed bar number:

- Staff 1 (Bar 186):** Starts with a *pp* dynamic marking. The instruction *flautando sempre!* is written above the staff. Below the staff, the mood is described as *p, molle, commovente*.
- Staff 2 (Bar 192):** Features a glissando marked *gliss. ca. 1/4*. The instruction *(flautando sempre!)* is written above the staff.
- Staff 3 (Bar 198):** Includes a glissando marked *gliss. ca. 1/4* and the instruction *accelerando, poi rall.* written above the staff.
- Staff 4 (Bar 204):** Ends with a *pp* dynamic marking.
- Staff 5 (Bar 212):** The mood is described as *sempre molle, nostalgico* below the staff.

Example 27, *Figures in the background colour*, bars 186-215.

The opening section, *Molto Calmo; Passo Ultimo*, consists of four successive presentations of the main melody by the soloist. All of them use the *flautando* technique. The flautando sound, which creates a specific colour, is extremely important to the composer. Wojciech Widłak notes reminders of this technique several times, and as an expression of his determination, he uses an exclamation mark at the end (*flautando sempre!*). The second very important premise, received from the composer, are the musical terms describing the mood. The use of the phrases *molle and commovente* for the first three musical phrases shapes a moving, emotional and at the same time soft and delicate character. The fourth, slightly longer phrase is marked *sempre molle, nostalgico*, which evokes delicacy and introduces a touch of nostalgia. The rhythmic and sound material of all phrases, despite differences in the selection of sounds and the polyrhythm used, is based on similar assumptions. The beginning always belongs to the string ensemble, based half on equal quarter note values and half on syncopated movement. The entire ensemble uses the *sul tasto* technique to achieve a soft sound. The solo instrument joins the narrative with a long sound, emerging as if from the afterlife, which smoothly

transforms into a group that performs the ornamentation, or description of the sound. This ornamentation is varied in terms of rhythm. The composer uses both sextuplets, quintuplets and regular groups of sixteenth notes. The end of each musical phrase heralds an emotional glissando with an amplitude of 1/4 tone, which fits in with the preceding sound material. The dynamic direction proposed by the composer develops each phrase to ultimately silence it. A very important aspect of this fragment is the attention to inaudible changes in the direction of the bow, emphasising timelessness and duration. The fourth phrase of this fragment (bars 211-226) has been significantly lengthened. The small note values develop, exposing the tritone consonance. The ending takes the familiar form of a bariolage, reinforced by more intense dynamics ( $p < mf > p$ ).

Example 28, *Figures in background colour*, bars 220–242.

The middle section, *Molto Calmo; Passo Ultimo*, can be understood as a quasi-transformation, using material employed earlier (bars 227-261). The beginning of this fragment consists of three bariolage motifs, in a decidedly bolder dynamic ( $f$ ), which should be performed using the *flautando* technique. The bariolage are based on a specific first note and its approximate imitation on a lower string<sup>106</sup>. The continuation of the

<sup>106</sup> Note by W. Widłak: Only notes with ordinary heads are to be precisely tuned. Score of FIGURES IN THE BACKGROUND COLOUR, Rhapsody for solo violin and string orchestra, Collections – Composers' Commissions 2016-2017.

phrase uses quintuplet and sextuplet figures (bars 241 and 245). These are treated more freely in terms of rhythm (*liberamente*). Their appearance is accompanied by a feeling of deep emotion, bordering on slight exaltation. The composer also uses material that highlights the tritone combination, this time using the bariolage technique, between the A and D strings. The end of the middle section creates a wave effect emphasised by dynamics.

239

*mp*

(D)

5 5 6

rall. poco a poco

243

*pp mp*

*liberamente*

*a tempo*

G

5 5

(DA etc.\*)

248

A D etc.

6 6 6

(o)

3

E A etc.\*

252

GD etc.

*p*

Example 29, *Figures in the background colour*, bars 239-258.

The last 14 bars, marked *esitando*, refer to the beginning of the composition, while also using material from the last one. The ascending quarter-tone progression with irregular quintuplet grouping puts the listener in a special state of tension, while the use of only the G string adds dramatic sound. The polyrhythm used emphasises the mood of unpredictability and sadness, even personal tragedy. The cadence over the last nine bars, achieved by slowly lengthening the note values, gives the impression of calm and emotional release. This fragment uses the motif of a pendulum, which is mentioned repeatedly in my analysis of the rhapsody as a whole.

Example 30, Figures in the background colour, bars 259-275.

The end of the piece is entrusted to the soloist in the form of a solo cadence. Initially, the soloist performs *a glissando*, notated with a graphic line, from the initial note. After 8 figures performed in this way, he moves on to the main improvisational part. The improvisation should last between 15" and 30".

Its performance was discussed by the author and noted in the score: "*Improvisation: glissandos of varying length and range (from microtonal to approx. tritone), untuned, plaintive, starting from different pitches. Below are only examples of glissando shapes.*"<sup>107</sup>.

This freedom gives the artist the opportunity to fully express their thoughts, states of mind and accumulated emotions. The last part, with its very deep and nostalgic character, has a significant impact on its performance. The soloist, left alone with the audience, time and space, has the opportunity to create a unique mood that will accompany the listeners even after the piece has ended.

<sup>107</sup> Ibid., p. 7.

**276** **Solo (senza misura)**  
glissandi, corde diverse

*mp-pp*

Improwizacja: glissanda o zróżnicowanej długości i zakresie (od mikrotonowego do ok. trytonu), niestrojone, jęklive, rozpoczynane od różnych wysokości dźwięku. Poniżej zamieszczone tylko przykładowe kształty glissand.  
*Improvisation: glissandos of varied length and range (from microtonal to about a tritone), non-tempered, croon-like, starting from various pitches. Below only some exemplifications of the glissandos' shapes are mentioned.*

15-30" ad lib. etc. ...

*mp-pp* *mp* *al niente*

Example 31, *Figures in the background colour*, bar 276+.

#### 4. Collaboration with the composer

I found my collaboration with Prof. Wojciech Widłak during the preparation of *Figures in the Background Colour* for public performance to be very inspiring. Thanks to earlier conversations and the composer's presence during the dress rehearsal, I had the pleasure of learning about his creative ideas and beliefs, both from a philosophical and expressive point of view and from a purely interpretative and performative one. With his very precise comments, he supported all the performers. The path to achieving full expressiveness was marked out by the precise realisation of the intentions described in the score. An extremely important factor was the explanation of the composer's intentions. Accurate performance comments, addressed both to me and to the string ensemble, led to the rapid achievement of ever higher interpretative quality. Our joint work took place in a very pleasant and constructive atmosphere, which was particularly necessary for the youngest members of the string ensemble. During my artistic work as a concert violinist, I had the pleasure of meeting many composers and gaining a variety of experiences. I remember my creative collaboration with Pierre Boulez, Avro Paart, Helmut Lachenmann, Utku Usuroglu and, finally, Romuald Twardowski and Sławomir Czarnecki. I will remember Wojciech Widłak as a cultured man, a competent and precise composer, an artist full of inventiveness and imagination, composing works that shimmer with all the colours of Krakow's autumn.

## V. Maciej Jabłoński: *Barbapapa-Concerto* for violin and string orchestra (2003/2011/2024)

### 1. Genesis and sources of inspiration

The history of *Concerto Barbapapa* dates back to 2003. That year, Maciej Jabłoński completed the composition, which was then intended for a string orchestra. The first performance of *Concerto Barbapapa*, still as an orchestral piece, took place four years later, in 2007. The first performers of the work were the AUKSO chamber orchestra in Tychy, conducted by Marek Mos. After the first public performance, suggestions were made to expand the composition with a solo voice. Over the next four years (2007-2011), Maciej Jabłoński created a sketch for a solo violin part, which complemented the previously composed work. The period of thorough and complete preparation of the concerto in its new form lasted until 2024, and the work itself awaited its performer. The culmination of this relatively long period of work was the premiere on 31 October 2024. The first performers of the concerto were the author of this doctoral thesis and the accompanying string ensemble of the Karol Penderecki Academy of Music in Krakow (AMKP Ensemble), conducted by Prof. Jan Miłosz Zarzycki.

The author's sources of inspiration for the work are very personal. They are memories of childhood and admiration for the French television programme *Barbapapa*. Maciej Jabłoński, after many years, recalls his fascination with characters who take on fantastic shapes under the influence of emotional changes. The process and duration of the transformation, which will become one of the main factors of the composition, are noteworthy. In this case, the result is a derivative of the factor causing the change, the emotional transformations taking place, their duration, their impact on the outside world and the assumption of their final form. It should not be forgotten that childhood memories carry a much greater emotional charge than the television programme itself. It is a time to which we all return, remembering the atmosphere of the family home, warmth and security, in contrast to the dreams and imagination of childhood, which are often lost in

adulthood. Often, to paraphrase Antoine de Saint-Exupery, the pinnacle of an adult's achievements is to rise to the level of a child's imagination.

## 2. Concept (stylistic and formal analysis)

*Barbapapa's Concerto* for Violin and String Orchestra is composed of five basic movements and a coda, based on agogic contrasts. The first movement of the concerto has a high degree of autonomy, taking the form of a cadenza for the solo instrument. This cadenza presents all the basic ideas of the work.

The subsequent sections are constructed, in accordance with the composer's idea, on the principle of contrast. Each of them is determined by connectors leading to transformation (changes in shape and character). The composition uses the full spectrum of technical means, often approaching the limits of feasibility. *Concerto Barbapapa* is composed in a metrical arrangement, with extensive use of polyrhythmic and polymetric phenomena. The rhythm used is very demanding and is intended for ensembles with extensive experience in performing contemporary music. In accordance with the composer's intention, the solo voice complements the compact orchestral body. The emotional narrative is entrusted, for the most part, to the solo violin. The extremely rich colouristic layer is defined by an effective selection of colouristic means, both by the soloist and the string ensemble. Maciej Jabłoński uses microtonal techniques in his work.

The first part of the concerto is a solo violin cadenza (bars 1-85), which is based on 15 motoric motifs and 6 transformational motifs. Two narrative speeds clash in the cadenza: a fast, motoric one, based on a sixteenth-note rhythm, and a "form-creating" one, composed of trill glissando sequences. The cadenza has its own autonomous dynamic movement, adapted to the emotional plan. Technically, this part is challenging for the performer in terms of both technique and the formation of the musical material.

The next link is the fast section (bars 86-156). It uses as many as six agogic changes, maintaining a lively and mobile character. It combines new motivic material, using irregular quintuplet-triplet rhythms, with material from the previous section (glissando sequences). During this segment of the work, many articulation and colour effects are used.

In the contrasting third part (bars 157-239), familiar sound material is used, developed at a slower tempo (slow motion effect). Thanks to the technique of glissando

combined with variable articulation (*arpeggio, sul tasto, flautando*), this fragment leads a cycle of changes in form and character. This segment consists of unusual and irregular musical periods, in which we can more often speak of combinations and interplay of motifs. The increased glissando activity gives the part a more emotional and transparent character. Despite the frequent polyrhythmic arrangement, the rhythm is conducted in a traditional manner (fixed rhythm).

A return to motoric rhythms heralds the next part of the concerto. It lasts for 64 bars (bars 240-304). It introduces the greatest emotional intensity, leading to the climax. A large number of technical and articulation factors lead to a denser texture. The irregular mixing of motifs, phrases and longer musical sentences intensifies the listener's impression of a cycle of change. With a few exceptions, the dynamics are maintained at a very high level (between *f* and *fff*). The technical difficulty for performers reaches the limits of feasibility.

The last fixed part, with its contrasting agogic character, is one of the shortest segments of the concerto. It lasts 49 bars (bars 304-353). It is almost entirely based on two-part flageolet glissandos, creating a decadent mood. As in other parts, the structure is based on short, several-bar motifs (phrases) which, due to the mood of the composition, are either lengthened or shortened. The only deviation from this rule is the introduction of a virtuoso two-bar motif, passed between the soloist and the string ensemble.

The coda of the concerto (bars 354-376) refers to the solo introduction with which the composer began the work. Its structure is identical to the opening cadence, only significantly smaller in size. The musical material, although performed in a different register, returns to irregular interval combinations. This forms a link between the beginning and the end of the composition.

*Concerto Barbapapa* for violin and string orchestra is dedicated to solo violin, 11 autonomous violin parts (divided into two groups: 6+5), 4 autonomous viola parts, 3 autonomous cello parts and double bass. Each instrument performs its own melodic line. The concept of the concerto places greater emphasis on sound effects than on precise performance, which is reflected in the frequent use of conventional musical notation. On the other hand, the expressive side and its concept are very clearly outlined throughout the entire composition.

### 3. Issues of interpretation and performance, taking into account the skills of the soloist-interpreter and cooperation with the composer

I will analyse the interpretative and performance issues of Maciej Jabłoński's *Concerto Barbapapa* in a similar way to previous concerts. Despite the opposite principle in building the emotional layer through technical means, the inseparability of these important factors is not open to discussion. Being in close contact with the composer and being the first performer of the work, I also had an influence on the preparation of the final result, which was the premiere of the concerto on 31st October 2024. The freedom in building interpretative expression, granted by the composer, leads to unique, even monotypic results and opens the way to a fuller integration with the musical work. The interpreter is therefore not only a witness to the performance of the composition, but also its living and active component. Maciej Jabłoński's concerto is a challenge for the performer-interpreter at the highest level of difficulty. I base this thesis on my 15-year artistic career, having performed over 800 public concerts, including contemporary compositions. The considerable technical difficulty of the violin is not the dominant factor in this case. In my opinion, the greatest challenge for the soloist is the desire to perfectly realise the melodic line, which is encouraged by the regular notation of the notes. Therefore, inner calm, composure and the immeasurable factor of experience are very important during preparation. Maciej Jabłoński's concerto makes use of most of the possible elements of violin performance. We encounter all the possibilities of using the bow and its articulation techniques. We use passagework fluency, all kinds of position changes and irregular fingering. We will perform double stops in a variety of combinations and leaps spanning several octaves. We will use varied rhythms combined with 'violin' accentuation. In addition, all technical challenges must be coordinated with the conductor, who supervises the course of events in the concert. Experience in this field is also essential. The last aspect, which I believe is necessary for the smooth running and performance of the concert, is routine in performing contemporary music. Without thorough knowledge, practice and experience, it would be difficult to achieve satisfactory results during the premiere.

## Movement I / Solo cadenza (bars 1-85)

The intrada of *Concerto Barbapapa* consists of a cadenza entrusted exclusively to the soloist, built of short motifs, varied in character. The articulation proposed by the composer is *leggiero*, possible *flautando*, and the dynamics are maintained between *pp* and *mf*. The delicate and airy sound material is based on sixteenth-note movement. The *flautando* technique proposed here gives the sound a unique and fairy-tale-like colour. These motifs, not having a regular structure, can cause many problems, especially at the stage of acquiring fluency in playing. When forming the phrase, the composer surprises with short sequences using the *ordinario* technique, additionally accentuating each sound. Thanks to the unconventional arrangement of so-called ordinary sounds, the audience is surprised, as they do not expect these short interludes. Each of the *ordinario* fragments clearly dominates the lively, silvery narrative of the flautando line in terms of dynamics.

Maciej Jabłoński

The image shows two staves of musical notation. The first staff is in treble clef, 2/4 time, and contains a sequence of sixteenth notes. Above the staff, the text "possibile flautando leggiero" is written. Below the staff, the dynamic marking "pp" is present. The second staff is also in treble clef, 2/4 time, and contains a sequence of sixteenth notes. Above the staff, the text "ord." and "flaut." are written. Below the staff, the dynamic markings "p" and "pp" are present, with accents (>) above some notes.

Example 32, *Barbapapa-Concerto*, mov. I, bars 1-4.

In bar 17, the trill motif is presented for the first time, preceded by a deep vibration (*molto vibrato*). After a brief return to the familiar character, this time presented *sul ponticello*, the trill motif develops and combines with other articulation techniques. The accumulation of expressive means in the form of trills, *sul ponticello*, glissandos, *molto vibrato* and *non vibrato* techniques shows variability and the beginning of change. After the first caesura in the form of a fermata (bar 26), the musical narrative continues to be based on lively motivic play. This time, the way the sounds are combined is made more difficult. The skilful execution of the melodic line requires the use of the soloist's individual fingering. In my case, in order to obtain a selective sound, I based my fingering on a quasi-barriolage system, changing strings frequently.

Example 33, *Barbapapa-Concerto*, mov. I, bars 17-21.

In bars 39-42, the composer once again uses the motif of change, based on the trill technique. The return to dynamic motifs increases the level of difficulty. The composer adds syncopated figures, much more frequent accentuation and decisive dynamic changes, introduced on a *subito* basis, to the previously used means. Calm returns in bar 53, with a return to calmer (technically) motifs of change. This time in a much longer dimension and *f-ff* dynamics. The subsequent fragments of the cadence repeat the already outlined tendency: the successive appearance of motifs brings new means of expression. In bars 60-65, in the leading motif of movement, the composer moves the melodic line to the high register, using the quasi *hocquetus* technique, interrupting the melody with numerous pauses. The following bars 66-74, this time leading a contrasting motif, use light bow strokes during glissandos and the first indefinite notation of high notes.

Example 34, *Barbapapa-Concerto*, mov. I, bars 59-67.

The final section (bars 75–85) is conducted at a consistently fast tempo, with an accelerating effect. The approaching climax of the entire introduction is already palpable. The melody accelerates decisively, moving into the highest register. All the techniques and compositional ideas used so far are employed simultaneously at this point. Thanks to such a long solo passage, the soloist has the opportunity to influence the narrative through individual emotional tension. Each motif and fragment is created through a sense of timing, meaning and extensive imagination. The role of the audience cannot be overlooked, as their reactions serve as a guide for the soloist in which direction to go.

The image displays three staves of musical notation. The first staff, starting at bar 81, is marked 'sempre accelerando-' and contains a complex rhythmic pattern of eighth and sixteenth notes. The second staff, starting at bar 83, is marked '8va' and continues the rhythmic pattern. The third staff, starting at bar 85, shows a 'Subito' change to a tempo of 52, followed by a dynamic shift from 'ff' to 'p' and a tempo change to 92.

Example 35, *Barbapapa-Concerto*, mov. I, bars 81-88.

## Movement II/ Fast (bars 86-156)

The next part, symbolising the achievement of a different form, introduces new sound and rhythmic material. The correlation between the soloist and the ensemble, which joins in at bar 85, is based on rivalry. The formal division of this part is combined with letter numbering (A-G). In this part, the tempo accelerates and the number of chords increases, with prominent use of the G string. Two-note glissandos combined with accentuation take on increasingly difficult forms (due to changes in pitch). The solo violin ends the cadenza and introduces the orchestra, blending with it in tone colour. This is achieved through the use of a large dynamic change performed during the glissando

(*subito ff*>*p*) and the *sul ponticello* (SP) technique. After three bars, the orchestra uses the same technique, switching roles.

Example 36, *Barbapapa-Concerto*, mov. II, bars 89-94.

In building the narrative in sections A (bars 91-97), B (bars 98-106), C (bars 107-112), D (bars 113-125), E (bars 126-135) F (bars 136-142) and G (bars 143-150), the composer uses many new musical phenomena. He uses irregular rhythms, both quintuplet and triplet, which are polyrhythmically juxtaposed with other voices. In addition, he uses high positions on the lower strings of the instrument, which, due to their timbre, add a touch of drama to the whole. There are also triad chords, introduced in very loud dynamics, sounding like gunshots. The composer achieves this effect by using the technique of exaggerated bow pressure, sometimes causing a 'grating' phenomenon<sup>108</sup>. Maciej Jabłoński also uses two-note glissandos, presenting them in an aggressive form.

Example 37, *Barbapapa-Concerto*, mov. II, bar 116.

The performer gives the impression of fighting with the string section and, at times, stormily expressing his opinion. Additional difficulties include: deliberate

<sup>108</sup> Over pressure (OP) technique. See M. Vincent, *Contemporary Violin Techniques: The Timbral Revolution*, 2003.

acceleration of the tempo and reduction of reaction (and preparation) time, increasingly demanding violin technique, accumulation of phenomena in a relatively short time, and the use of short pauses in complex rhythms. Also noteworthy is the use of most articulation techniques: *sul ponticello*, *over pressure*, *detache* alternating with *leggiero* and *ordinario*. The rhythm, using irregular groups separated by pauses, is also complex. In this part, it is extremely important to play in harmony with the string ensemble and coordinate with the conductor. Frequent tempo changes and agogic factors (*rubato*) require understanding, experience and an established common vision in conducting the musical narrative, based on imagination and creativity, combined with the presentation of naturalistic expression.

Example 38, *Barbapapa-Concerto*, part II, bars 121-126.

### Movement III/ Slow (bars 157-239)

Part III is contrasted with the previous part. The beginning within the letter H (bars 151–166) refers to motifs known from the beginning of the concerto. However, their form has slowed down significantly. These motifs are initially performed using the *sul ponticello* technique, but as a longer melodic line is formed, they return to their basic form (*ordinario*). The slow section brings a change of character. Another transformation that takes place in this section resembles a return to long shapes and an introverted attitude. To express his disagreement with the following transformations of human nature, the composer briefly returns to mobility and a lively character (letter J: bars 167-177). Letters K (bars 178-186), L (bars 187-195) and the beginning of letter M (bars 196-199) bring new, completely unknown sound and emotional material. The use of a mute (*con sordino*) affects the previously unknown timbre and colour of the sound. Mysterious figures, based on quintuplets and using the *arpeggio* technique, halt the hitherto rapid

course of action. To intensify the impression, the composer uses a variety of articulation techniques, which are also subject to constant transformation. The main direction of change is cyclical and alternating *sul ponticello* and *ordinario* sound effects. Rhythmic figures imitating syncopated movement within quintuplets also add to the aura of eeriness.

The image shows two staves of musical notation. The first staff, starting at bar 181, contains three quintuplets marked with 'CS' and '5'. The dynamics are 'pp' and 'p > ppp'. The second staff, starting at bar 184, contains three quintuplets marked with 'ord.' and '5', followed by a section marked 'III' and 'II' with a '3' and 'n' dynamic. The score includes various articulation marks like 'ord. ---> SP' and 'tr'.

Example 39, *Barbapapa-Concerto*, mov. III, bars 181-186.

This section is complemented by a period of long and plaintive glissandos. They appear already during the letter M (bars 200-209), but their main use is in the letters N (bars 210-217) and O (bars 218-233). Initially, the glissandos are performed naturally, using double notes. As the phrase develops, the two-note chords are joined by a regular repetition of notes in tremolo technique: first, quarter notes are divided into eighth notes (bars 215–218), then filled with sixteenth notes (bars 219–222). Finally, from bar 224, the fastest tremolo is introduced, using only one melodic line. All glissandos are performed using the *flautando* technique and very quiet dynamics (*ppp-pppp*). The last fragment (bars 224-233), reminiscent of an insect's flight, steadily accelerating (*sempre accelerando*), heralds the arrival of the next part of the concerto. During the long passage based on glissandos, the performer builds the mood according to their individual taste, sense of timing and the surrounding acoustics, taking advantage of the freedom afforded by the orchestra's stationary accompaniment based on long notes.

Example 40, *Barbapapa-Concerto*, mov. III, bars 220-232.

### Movement IV (bars 240-304)

Movement IV returns to the original lively activity. During this part, Maciej Jabłoński introduces a study of the use of the *ricochet* technique. It lasts for most of the time, over the next 72 bars of the concerto. It is complemented by the continuation of glissando motifs.

Letter P (bars 234-245) begins with the alternating use of glissando motifs and ricochet sequences. Ricochets introduce a touch of humour with their character after a long introverted slow section. Analysing their technical basis, we can conclude that they use most of the performance possibilities: they are based on a single note, use chromatic scales and combine with glissandos (especially on undefined notes). The short glissando motifs that complement them also take on a more cheerful mood.

Example 41, *Barbapapa-Concerto*, part IV, bars 233-237.

Letter Q (bars 246–257) is devoted entirely to the *glissando* effect. This time, however, it is massive, conducted in *f* dynamics. Glissando slides, separated by short pauses, create the impression of being unable to catch one's breath. Letters R (bars 258–263), S (bars 264–273) and T (bars 274–281) continue the glissando-ricochet dialogue begun in letters P and Q. It is conducted in a very cheerful quasi *scherzando* character. The mood of the letter Q, with its massive and dramatic sound, does not return. The composer gradually shortens the intervals between changes in technique, introducing them directly after each other from bar 267 onwards. The soloist's melodic line is formed independently of the orchestra, creating a colourful complement. The performance of the effects, often very complex, should not cause the soloist to withdraw from the main narrative, as once the balance is lost, it may not return. The end of the movement, introduced at the turn of letters T and U in bar 282, is a return to the dynamic motifs known from the beginning of the concerto. Their presentation in this period has been slightly enriched with technical effects (*sul ponticello*, *ricochet* and playing behind the stand). The joyful and slightly mischievous character is toned down and quietened as the piece progresses, heralding another change of mood.

Example 42, *Barbapapa-Concerto*, part IV, bars 267-270.

### Movement V/ *Molto lento e tranquillo* (bars 304-353)

The last part, not counting the coda, opens another chapter of fascination, this time with the flageolet technique. Throughout the letters W (bars 305–324), V (bars 325–334) and Y (bars 344–353), the soloist must tackle natural double-note harmonics, varied with microtonal glissandos. This is no easy task, especially in concert conditions. The amplitude of the glissando itself must be small for the instrument to produce a sound.

The atmosphere created in this way reveals another change in character, this time a state of anxiety, fear and terror. The harmonic glissandos elicit sounds from the violin that can be associated with moans or sighs. The absolute basis for performance here is finding the right place for the bow to contact the string and very light and calm shortening of the strings with the fingers (or rather, a calm touch with the fingertips). The rhythm in this fragment is also varied by frequent pauses between harmonics (especially short ones). The quasi-syncopated movement initiated in this way requires sufficient practice during rehearsals with the conductor and orchestra. In order to present different emotional states, the composer experiments with transferring harmonics to different registers of the violin.

Molto lento e tranquillo  
 ♩ = 40  
 pochissimo gliss. pp  
 simile  
 pochissimo gliss. pp  
 simile

Example 43, *Barbapapa-Concerto*, part V, bars 305-311.

The letter X (bars 335-343) represents a break in the harmonic narrative. Its performance in the *sul tasto* technique adapts tonally to the prevailing atmosphere, also using a borrowed rhythmic motif (syncopation). A very interesting effect is achieved by the use of very fast sounds resembling birdsong, which are then imitated by the string ensemble (bars 341-343).

X  
 ST  
 pp p  
 ord.  
 Subito  
 ♩ = 66  
 fff

Example 44, *Barbapapa-Concerto*, part V, bars 335-341.

## Coda (bars 354–376)

The last 22 bars constitute the coda of the concerto. Its sound material is related to the already familiar dynamic motifs. Unlike the previous quotations, this time they all appear in the low register. Each successive motif is directed more towards the bridge, achieving an increasingly piercing and distorted sound (*un poco sul ponticello*, *sul ponticello*, *alto sul ponticello*). This gives the impression of moving towards a silvery-coloured noise. The rhythm, as usual, is varied with irregular accents. The arrangement of sounds is also completely unpredictable.

354 **A tempo** ♩ = 92 *un poco sul ponticello*  
*pp*

357 **SP**  
*pp*

Example 45, *Barbapapa-Concerto*, Coda, bars 354-359.

The end of the concerto follows a glissando tremolo, directed towards the bridge (*ordinario-sul ponticello*), leading to complete silence.

374 **ord.** **IV** *sempre (tremolando and gliss.)* **SP**  
*pp* *pppp*

Example 46, *Barbapapa-Concerto*, Coda, bars 374-376.

#### 4. Collaboration with the composer

Thanks to my pleasant and cordial relations with Professor Maciej Jabłoński, my influence on the shaping of the concert, in consultation with the composer, was particularly significant. As the first performer to prepare the work for its premiere, I was not subject to the influence of the so-called performance tradition. During the preparatory phase, I had the opportunity to exchange observations and agree with the composer on how the concert should be performed. This concerned both the performance itself, taking into account the considerable number of sound effects, and the shaping of its emotional course. The considerable freedom granted to me by Prof. Jabłoński also gave rise to a kind of shared responsibility in terms of shaping the work. The nature of the composition inspired me creatively. I regularly shared my observations with the composer, coming to the conclusion that the work was monotypic in nature. The use of means of expression, articulation and sonoristic effects was influenced by time and place. During our conversations, we recognised the important factor of audience participation in the reception of the concert and the joint formation of aesthetic impressions. The narrative of *Concerto Barbapapa* allowed for multiple threads and different colours, mainly related to the personality of the performer. I intended to use this factor in the first place to create a unique image, identical to my view of the world. The premiere took place without any disruptions. The result, in the form of an audio-visual recording, fulfilled the hopes and expectations placed in it. In my opinion and that of the composer, the premiere of *Concerto Barbapapa* was exactly what we had hoped to create.

## VI. The significance of the work of composers Zbigniew Bujarski, Wojciech Widłak and Maciej Jabłoński based on selected works for solo violin and string orchestra.

*Concerto per Archi I* (1979) by Zbigniew Bujarski, *Figury w kolorze tła* (2016) by Wojciech Widłak and *Concerto Barbapapa* (2003/2011/2024) by Maciej Jabłoński constitute a unique group of compositions within the tradition of the Krakow School of Composition of the 20th and 21st centuries. During the initial research period, I intended to include the last composition of this type, *Concerto da camera per violino solo e archi* (1964) by Adam Walaciński. Unfortunately, the sheet music is not available and the search for it is ongoing.

The compositions discussed in the doctoral thesis are a continuation of the development of Polish violin concertos in the 20th century, initiated by Karol Szymanowski, faithful to the beautiful compositional traditions of Feliks Janiewicz<sup>109</sup>, Karol Lipiński<sup>110</sup> and Henryk Wieniawski<sup>111</sup>. A very important factor in these concertos, within the context of the Polish compositional movement of the 20th century, is the use of an ensemble that restores the importance of the string section. Despite the individual styles of all three contemporary composers of the Krakow School, these works create a common, unique language of violin expression, which I will discuss later in this chapter. By adding other violin concertos by representatives of the Krakow School of Composition, this time accompanied by a symphony orchestra, the Krakow centre can be counted among the leading ones, not only in Poland or Europe, but worldwide.

While participating in a doctoral seminar under the supervision of Prof. Andrzej Mądro, I felt a great need to conduct my research work by building the so-called violin idiom associated with the Krakow School of Composition. From the outset, however, I realised that conducting research on three compositions, despite their significance, would not be representative of the group of about 70 compositions<sup>112</sup>. Nevertheless, my research, which is of a preliminary nature, will contribute to the development of an image of the violin literature of the Krakow School of Composition and, in the future, will be one of

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<sup>109</sup> See <https://culture.pl/pl/tworca/feliks-janiewicz-felix-yaniewicz>

<sup>110</sup> See <https://culture.pl/pl/tworca/karol-lipinski>

<sup>111</sup> See <https://culture.pl/pl/tworca/henryk-wieniawski>

<sup>112</sup> Author's own work, based on: Centre for Documentation of the Work of Krakow Composers.

the components allowing for an attempt at synthesising this work. I am continuing my research on the Krakow violin movement as part of the National Science Centre's Sonata 13 bis grant entitled: "The Krakow Violin School – origins, idiom, prospects for development", starting in October 2024.

1. Summary of stylistics and issues of interpretation and performance in the perspective of violin literature of the Krakow School of Composition at the turn of the 20th and 21st centuries. Comparative analysis of the means of interpretation and performance of the above-mentioned compositions.

### **Expression, expressive narrative**

The fundamental and, in my opinion, most important factor revealing the common dimension of all three concertos, which makes them unique in comparison to other compositions of that period, is emotional expression and musical narration. Each of the three concertos has an intangible factor, which is great inner sensitivity. The way it is presented may vary, but the reception is within similar aesthetic categories. The overarching message of these three compositions is to show existential sadness, joy, rich inner experiences and changes taking place in a person. To this end, composers often use terms that define the mood, such as *commovente*, *nostalgico*, *esitando*, *tranquillo*. However, it is not the terms noted in the score that are most important in forming the expressive narrative, but carefully selected colouristic phenomena. The image created in this way, unique to each composer, accompanies the listener in each of the three concertos.

### **Symbols in the score**

The composers use a classic set of musical notation in terms of both the use of quarter-tone and microtonal scales and articulation effects, which are common to composers of the turn of the 20th and 21st centuries. The set of notation used is usually collected at the beginning of the score, presenting the elements that appear in the work

(W. Widłak, M. Jabłoński). Only Z. Bujarski does not include a so-called legend, but introduces the notation during the course of the concert. The composers reveal their intentions using short notes assigned to the places where they are to be performed, e.g. *quasi vibrato* 1/4 tone (M. Jabłoński), *vibrazione trasformata a glissando* (W. Widłak), or slurs indicating the direction of the glissando (Z. Bujarski). Zbigniew Bujarski uses the greatest number of means of expression, which must be interpreted by the performer. The established performance tradition and audio recordings of earlier performances by Mieczysław Szlezer, Wanda Wiłkomirska and Kaia Danczowska undoubtedly facilitate the perception of Prof. Bujarski's signs.

### **Metrorhythm**

A very important common feature of all three concertos is the use and distribution of metrorhythmic means. The use of polyrhythm and polymetry is typical of the compositional techniques of 20th-century composers. Frequent changes of metre, irregular rhythms and polyrhythm based on regular and irregular values come as no surprise. Performers experienced in contemporary music are accustomed to these types of devices, which are used regularly in compositions. However, the special role assigned to quintuplet and triplet rhythms is a hallmark of solo concertos accompanied by string orchestras in the works of composers associated with the Krakow Centre. This irregularity has been incorporated into the means of building tension and forming phrases. During my conversations with Prof. Widłak and Prof. Jabłoński, it turned out that neither composer was aware of this relationship or of the special significance given to quintuplet and triplet rhythms. This fact can be explained by the influence of the Genius Loci of the city of Krakow and the music created there, which has had an impact on successive generations of Polish composers growing up under its influence from an early age.

### **Articulation and violin techniques**

The phenomena used are based on almost the entire spectrum of available means, both articulatory and identical to violin technique. Their saturation in the content takes on a high intensity coefficient. One can note a growing tendency to use more techniques as the work progresses (Bujarski<Widłak<Jabłoński). Each of the concertos uses

articulation ranging from bowing techniques (*detache, spiccato, sauttille, ricochet*) to those related to tone colour and expressive phenomena (*sul ponticello, sul tasto, over pressure, playing with the endpin, col legno, bariolage and arpeggio*). In addition, the above-mentioned composers use the *flautando* technique, which gives a specific silvery sound.

## **Dynamics**

A common feature of the three violin concertos I interpret, in terms of creating dynamics, is undoubtedly the frequent use of *subito*. Most of the introductions of new musical ideas are associated with a striking dynamic change. This is particularly true when presenting new parts of the composition, as well as new motivic material. This is a particular tendency that distinguishes the three concertos featured in my dissertation. Composers do not prepare the introduction of a new segment dynamically, or they do so in a limited way, juxtaposing new material on the basis of contrast.

## **Timbre**

I have divided my discussion of timbre into two parts. The first concerns timbre and colour achieved through the use of the registers of the solo instrument, while the second concerns timbre in relation to chromaticism, with particular use of the microtonal and quarter-tone scales.

A common feature of the concertos discussed is the use of register changes in the violin scale to achieve a specific timbre. Composers are particularly fond of the lowest string of the instrument (G). The use of high positions on the G string creates a specific nasal sound. The high registers of the violin are also often chosen to carry the melodic line. On the one hand, they offer transparency and clarity of sound with a silvery character, and on the other, thanks to their specificity, they always remain in the foreground.

The second aspect of the tonal plane is the use of rich chromaticism. Composers do not use a tonal system, but only refer to tonal centres in selected fragments (a legacy of Karol Szymanowski). Chromatic saturation is therefore significant in their works. The additional use of quarter-tone and microtonal scales, which is present in all concertos, greatly enhances this effect.

## **Controlled aleatoricism and improvisation**

A special form of constructing the overall sound of the composition and conveying this creative force to the performers are aleatoric and improvisational fragments. Thanks to the use of these techniques, the performer can not only feel free in conducting the narrative, but also be a co-creator and co-author of the work's climax. These techniques are used both in the solo part (aleatoricism and improvisation) and by all instrumentalists (aleatoricism).

## **Performing ensemble/orchestra**

The last of the notable features common to the works of Zbigniew Bujarski, Wojciech Widłak and Maciej Jabłoński is the composition and use of the performing ensemble. Each of the above-mentioned composers not only uses the sound of the string ensemble and its capabilities, but also gives individual instruments characteristics of autonomy. The compositions of Maciej Jabłoński and Zbigniew Bujarski emphasise the complete independence of each instrumentalist performing a separate melodic line. W. Widłak's Rhapsody achieves autonomy in a different way. The factor introducing the individuality of the ensemble's performers here is the introduction of divisi within compact blocks of instrumentalists. The introduction of independence and quasi-solo voices in the orchestra leads to greater involvement of the performers and responsibility for the effect, which is the artistic performance during public concerts.

## **Conclusion**

The works of Zbigniew Bujarski, Wojciech Widłak and Maciej Jabłoński, dedicated to solo violin accompanied by a string orchestra, are compositions that are outstanding in every respect. They are characterised by an extraordinary mood, great emotionality and beautiful colour combinations. The role of the soloist as a co-creator of the work takes on particular significance in this case. The extraordinary stage interaction of all the performers cannot be overlooked either. I sincerely hope that my preparation and public performance will contribute to the further dissemination of these compositions,

and that this doctoral dissertation will contribute to the current of research on the Krakow School of Composition and the expected synthesis of its entire oeuvre.

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