

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

Vincent Kozlovsky

***Selected Interpretative Aspects of Conducting the Latest
Symphonic Music on the Basis of the Inaugural Concert of the 64.
International Festival of Contemporary Music "Warsaw Autumn"***

**as part of the procedure for conferring a doctoral degree
in the field of arts, in the artistic discipline: musical arts**

supervisor: Prof. dr hab. Paweł Przytocki

Krakow 2026

Table of contents

1. Introduction

2. Objectives of the dissertation, main hypothesis and research questions

3. Postmodern aesthetic collage in music

4. Analysis of Agata Zubel's work – *Triptyque*

- 4.1. Biography of the composer
- 4.2. Inspiration and meaning of the title
- 4.3. Novelty of the Compositional Language
- 4.4. Triptych as a Form in Music
- 4.5. Technical and conducting difficulties
- 4.6. Preparation process and course of rehearsals
- 4.7. Concert performance notes

5. Analysis of Ashley Fure's work – *Bound to the Bow*

- 5.1. Biography of composers
- 5.2. Literary inspiration (Coleridge)
- 5.3. Novelty of instrumental and expressive techniques
- 5.4. Formal structure and the role of electronics
- 5.5. Performance Difficulties and Impact on the Conductor's Work
- 5.6. Interpretative challenges
- 5.7. Preparation process and course of rehearsals
- 5.8. Concert performance

6. Analysis of Marek Appelbaum's work – *Skumfiduser!*

- 6.1. Biography of the composer
- 6.2. Inspiration
- 6.3. Innovativeness of the Compositional Language
- 6.4. Relation to the classical form, electronic music and their influence on conducting
- 6.5. Technical difficulties
- 6.6. Interpretative Challenges

6.7. Preparation process and course of rehearsals

6.8. Concert performance

7. Analysis of Elżbieta Sikora's work – *Liquid Air*

7.1. Biography of the composer

7.2. Inspiration

7.3. Language innovation. Relation to classical form, electronic music and their influence on conducting

7.4. Material "in statu nascendi"

7.5. Concert performance

8. Final conclusions: practical and theoretical reflections on the role of the conductor of contemporary music

9. Bibliography

10. Appendix

11. Footnotes

1. Introduction

Contemporary music is a tip of a spear in the developmental process of academic music, the history of the art of sound being created before our eyes. Starting from the end of the nineteenth and the beginning of the twentieth century, the music created today gradually ceased to be the main part of concert programs, displaced by the compositions of the past - mainly compositions of the Romantic and Classical eras. However, modern music has not ceased to be the most historically important artistic phenomenon, still having its ardent supporters, polemicists, opponents, commentators, listeners and critics. For over a hundred years, the main platforms on which both compositions and artists have been presented (and are presented) in large numbers, are contemporary music festivals. One of the most important and oldest one is a Polish festival held annually in the second half of September.

The International Festival of Contemporary Music "Warsaw Autumn" was held for the first time in 1956. The originators were Tadeusz Baird and Kazimierz Serocki. Their intention was to familiarize the Polish audience with modern Western music and to break the isolation in which Polish artistic circles found themselves in the Stalinist years, and to oppose the ideology of socialist realism. The main assumptions of the program are the presentation of new international and Polish music, supporting the development of Polish music and presenting current trends present in music. Starting from the first festival, the "Warsaw Autumns" have been accompanied by great interest from the audience and critics for many years. In the times of the People's Republic of Poland, festivals became an "exhibition window" of Polish music, and with time of Eastern European music in general for musicians and critics coming to it from the West, and the Western avant-garde music – for the Polish audience. It also contributed to the development of the so-called Polish school of composition.

Currently, the "Warsaw Autumn" is still perceived as a creative festival, with enormous achievements and prestige. Numerous Polish cultural institutions cooperate with it, such as the National Philharmonic, the Polish National Radio Symphony Orchestra in

Katowice, the Fryderyk Chopin University of Music, Polish Radio, Polish Television, the Grand Theatre - National Opera, the Adam Mickiewicz Institute, the Austrian Cultural Forum in Warsaw and other theatres, embassies, cultural institutes and foundations. In this dissertation, the author would like to present the profiles of four living and currently working composers of different generations and backgrounds, as well as their compositions performed during the inaugural concert of the 64th Warsaw Autumn International Festival of Contemporary Music. Then, as the main part of the work, describe selected interpretative aspects that a conductor of contemporary music encounters during creative work on scores devoid of performance tradition; music full of original, very individual and unconventional sound constructions, usually impossible to read as in the case of scores of the past (for example, as a piano extract). Conducting of contemporary music has not been a topic often discussed among both scientific nor musical publications, but according to the author it is a fundamental skill of conductors who have ambitions to go down in the history of music as collaborator with whom composers interpret their music.

2. Objectives of the dissertation, main hypothesis and research questions

The subject of the research will be four compositions that make up the inaugural concert of the 64. International Festival of Contemporary Music "Warsaw Autumn": Ashley Fure "Bound to the bow", Elżbieta Sikora "Liquid Air" (commissioned by Warsaw Autumn), Mark Appelbaum "Skumfiduser!", Agata Zubeł "TRIPTYQUE". The concert took place at the National Philharmonic in Warsaw, and the Polish National Radio Symphony Orchestra in Katowice performed under the baton of the author of this work. The works will be analysed and interpreted theoretically, with particular emphasis on the conducting aspects mentioned above. Their technical problems, innovation, innovative musical language and artistic value will be shown.

The author of this work is deeply convinced of the need to present new works of music and profiles of contemporary composers, with particular emphasis on their artistic value and their interpretations. It is extremely important for Polish musical literature to present the latest works of Polish composers, additionally enriched by the context of works created by foreign composers.

In my dissertation, I would like to present artistic value of mentioned works, as well as make an attempt to show the influences and inspirations of other composers, as well as non-musical connotations on the compositions in question; try to find out how the title itself affects the narrative, sound or form itself. The paper will present biographical elements of composers, an attempt to find idiomatic features in the language of composition, the development and artistic growth of artists, as well as an attempt to place authors in the context of contemporary musical trends and phenomena.

3. Postmodern aesthetic collage in music

Trying to tame the aesthetic pluralism in the musical phenomena of the twenty-first century, we can easily get lost, drive into a "corner" or get the impression that anything (work) can be attributed to anything (aesthetic position). Artists do not very rarely help us by moving in a uniform aesthetics or a style that is idiomatic for themselves or past times - it can even be assumed that it is the other way around and it is futile to look for uniformity understood in the latest works. So how can we help ourselves in the aesthetic reception of this music and thus in understanding it? Globally, the most general and helpful classification may turn out to be the perception of a work due to its formalistic, structural, non-musical, evocative qualities. However, the generally understood spheres of content and form, already announced by the division into absolute versus programmatic music, do not negate each other as during this historical aesthetic battle – they can complement each other, and when there is a lack of, for example, content and meaning in a work – meaninglessness can become a great value and a symbol that speaks more strongly than the most sublime and pathetic statements. Let's take a look at some views on the aesthetics of forms and content.

In *Music, Arts, and Ideas*,^[1] Leonard Meyer develops his theory of the fragmented, complex, and heterogeneous culture of the twentieth century. Its first assumption is that culture is always related to the social situation, and linear development in art, or progress, is the artist's reaction to the situation and the need to develop certain elements of it from the need to adjust his "medium" to the current social situation, philosophical thought or other social aspects of significant importance to the artist. After the technological and social revolutions, the twentieth century turned out to be the end of the linear aesthetic development in the arts, where we find the coexistence and co-creation of aesthetics, both in terms of artists and within the work of individual artists. Thus, the author distinguishes three main aesthetic attitudes of the last century: (1) traditionalism (with an emphasis on the content of "content", and its interpretative criticism); transcendentalism (material and descriptive criticism) and analytic formalism (form and process, analytical-formal

criticism) that makes it possible to combine both poles (3). The difference between these attitudes is manifested by the fact that transcendental art seeks to present reality, traditionalist art seeks to represent it, while formalist art seeks to construct reality. In the aesthetics of analytical formalism, each work is therefore a completely separate, self-realizing work in constructive-speculative formal procedures, with the overriding value of ingenuity and elegance. In other words, form is content. Formalism is (as opposed to the search for the one "right" attitude of previous centuries) an attempt to enable the man of the twentieth century to embrace, accept and enjoy the diverse truths and values of a pluralistic world. Such a state of attitude towards the artist's exterior was raised by another thinker, the great composer of the twentieth century, and it was not so much obvious as disturbing for him.

Igor Stravinsky, in his *Poetics of Music*, [2] presents an analogy of this state of "externality", defining the state in which he finds himself before taking up his work as a composer as a kind of "terror", being in front of the "infinite possibilities" of the feeling that "everything is permitted", which leads to the only solution in his opinion. It is "an immediate turn to what is concrete and what is the subject of the work" and the conclusion resulting from this attitude that the composer found creative freedom in the limitations he imposed on himself while working on a given composition. This implies a formalistic attitude - different limitations and the use of different speculative procedures in each work. This attitude can be found in many contemporary artists, for whom each work is intended to be an autonomous microcosm of aesthetic, formal and technical solutions. In a conversation with his assistant, the American conductor Robert Craft, Stravinsky concludes that "the sole purpose of music is to establish the order of things, exclusively and especially through coordination between man and time. In practice, its inherent and only need for it to exist is construction. When the construction is completed, this order is achieved and there is nothing more to say. It would be futile to seek or expect anything else from her." [3] This is a development of his famous thought - "music is not able to express anything" and the subsequent formalist modification "music expresses only itself".

An important critical look at formalist art is the thought of Theodore Adorno, expressed in his *Philosophy of Modern Music*[4]. According to this German philosopher, objectivism as a result of the negation of subjectivity is a symptom of regression or anti-progress in art. For Adorno, objectivity in the arts resulted from the adoption of the principle that self-expression, any expression or pathos is forbidden, and that the work as an objective creation has this objectivity as its value, thus constituting itself as a superior value, producing non-expressive and empty "echoes" of other musical languages. The turn away from subjectivity in art was a negative tendency for him, being only part of the phenomenon that he defined in the work *Dialectic and Enlightenment*[5], written together with Max Horkheimer, "the industry of culture". He explained the alienation of music from the subject in music by its "total indirectness", by the fact that it is not a "direct life process" and "in its material, his music registers the disintegration of life and at the same time the alienated state of consciousness of the object." Carl Dahlhaus criticized Adorno's interpretation focusing on the material aspect of the composition and the lack of motivic and variational work[6]. Jonathan Cross believed that the objectivity of music could be understood as a "different" coherence. It was supposed to result from the fact that when unfinished musical ideas, often layered on top of each other, are juxtaposed with each other, they create a new coherence, a new logic of consequences[7].

When considering "content" as the aesthetic value of a work to the exclusion of the construction itself as such, we must take into account the extra- and supersonic aspects in music. We will understand them here by the features of the work described, studied or signaled by creators, aestheticians and philosophers over the centuries that do not refer to the physical phenomenon of sound. I will use Prof. Władysław Stróżewski's division into aspects of a work of art, so these will be the planes on which the cited aesthetic thoughts move: 1. Ontological 2. Semiotic 3. Axiological.[8]

This division is, of course, conventional in its application to only the elements of a work of art, since none of the outlined levels of a work of art could exist without the others. However, it will be helpful in comparing thoughts distant in time, but not necessarily in your ideas.

The theses on the ontological plane cited below treat compositions as an intentional object of Ingarden, [9] omitting their physical realization. So where does the music come from? Witold Lutosławski shared with Igor Stravinsky the view that "composition is the art of elimination". Both composers made radical aesthetic changes in their work. The author of *Parsley* wrote in his *Poetics of Music* that the condition for the existence of music is the organization of sound material, which implies an act of conscious thinking. In his opinion, the work is a speculative phenomenon of sounds and time. This thought is already a mature summary of his artistic development – aesthetically, Stravinsky went from "hyper-romanticism", through objectivity, to speculation, bringing the structural and technological element to the forefront of the value of the work. In this respect, it is mentally approaching the medieval musical and aesthetic assumptions, when an abstract and speculative approach to music was common – music is a harmony of opposing elements, on which the whole universe is based, and audible sounds are one of the three[10] (least valuable) types of music (as Eugeniusz Knapik emphasized[11], there is no such thing as a "purely classical" or "purely romantic" - both characteristics coexist in each composition, only their relationship to each other can differ). The musician was therefore a theoretician focusing on proportions in writing treatises (the first thoughts about beauty as an aesthetic experience), of course, the approach to the subject was derived from antiquity. Lutosławski was also fond of numbers (after all, he studied mathematics) and purely logical constructions, but through empirical study of the affective features of twelve-note tones and the systemic dramaturgy of the work, he came to the conclusion that music is a message from an ideal world. This refers to the thoughts of Plato[12] (beauty understood as an idea) and the Pythagoreans[13] (the primacy of numbers, a mathematical approach to music, beauty as proportion, measure, harmony, harmony of spheres, planets). This idea was shared by the philosophers of Confucianism, where the metaphysical root of all sound is the "Great Sound", and music is an attempt to hear it – again, through the elimination, in this case of the sounds emitted from the instrument (Dào practice).[14] Classical ideals called for ancient traditions and the primacy of the intellect, as Henri Peyre said,[15] "classical art, despite the appearance of naturalism, is pure idealism". The case is completely different in

the case of Baroque and Romanticism. In the first of these epochs, the work was primarily given by God, and the artist was only a tool in His creative hand. J. S. Bach used to say that "music is a just harmony in honor of God and permissible pleasures of the soul".[16] A. Schopenhauer's postulates included in *The Will and the Representation*[17] constituted the ontological image of music (purely instrumental) for the Romantics as a perfect description of the will to live directing the whole of existence without the use of concepts. As he wrote, "if it were possible to explain music in a fully correct and detailed way, and thus to repeat in terms of what it expresses [in sounds], it would immediately also be a sufficient repetition and conceptual explanation of the world."[18] This was confirmed (in less systematic and more intersubjective statements) by Schumann[19] or Goethe[20]. The source was the world (inspiration) and the subject was the creator, with the most important role of inspiration and the individualization of the object being emphasized.

The semiotic plane of the non-sonic aspects of music has been signaled and discussed since the thirteenth century. James of Liege wrote about transcendent music[21], Boethius[22] wrote about the salutary or negative effects on the character of stimulating tones or mischievous music, Adam of Fulda[23] about the moral and political effects of music, and the ancient Greeks[24][25] about the influence of specific scales on man and the importance of choosing music listened to by young people in the process of upbringing. Sofia Gubaidulina refers to God with the help of numerical relationships woven into her music[26]. Nicolas Boileau[27]'s classicist attitude spoke of combining the pleasant with the useful (all in moderation). Baroque and Romanticism come here again. In Handel[28]'s era, music in the lion's share semiotically referred to the sacred, most often in a fideistic character (Mieczysław Tomaszewski's classification[29]). Arnold Schering[30], applying the philosophical division of reality into the sensual and spiritual spheres, followed by a strong opposition between the musical form (or sound technique) and the artistic idea, the sound image and its meaning or meaning, determined four levels of musical symbolism on the basis of the study of Bach's music, through which the composer emphasized transcendental contents. According to E. T. A. Hoffmann[31], moved and inspired by listening to Beethoven's Fifth Symphony (Beethoven and his instrumental music became

for the Romantics the myth-prototype of the aesthetics of absolute music), music opens up the "realm of infinity", a world that "has nothing to do with the external sensual world that surrounds man", a world in which all feelings that can be defined by means of concepts lose their meaning in order to give themselves over to the ineffable and ineffable. Schopenhauer claimed that music "gives the very core that precedes every shape, or the heart of things", expresses "innumerable shades of all passions and feelings, joy, mourning, love, hatred, fear, hope, etc., but all "in abstracto" and without any distinction; here we have their pure form without material content, as if only the spiritual world without matter." [32] Rudolf Otto [33], on the other hand, discovered and analyzed the properties of the "numinosum" in a musical work, directly related to the absolute. According to Stróżewski's thought [34] that great works of art contain some "more" that cannot be analytically exhausted and that points to the "other", we can notice how the point of gravity towards this "other" has changed over the course of the development of European culture. Through the world of ideas in antiquity, through the educational and speculative in the Middle Ages, again towards emotional engagement bringing closer to God in the Baroque, aesthetic and moral in classicism, and finally focusing on this "microcosmos" that is man, on his interior, Schopenhauer's melody as an emotion "in itself", "idealized" emotionality, the primacy of individuality and its expression, which was supposed to be a "reflection of the world". This development implies the parallel theory of the Swiss psychologist-psychoanalyst C. G. Jung [35] about the process of individualization of the individual, in which conscious archetypes [36] (already noticed in antiquity) so important in Romantic creativity are extremely important, and where the first phase consists in adaptation to external reality and has an initiatory character, the second phase consists in adaptation to internal reality and takes place in the space of archetypes and symbols. It is an encounter with one's own soul, the aspect of masculinity and femininity, anima and animus. The last phase of the formation of the self can be symbolized by the twilight of neo-romanticism captured in the work and aesthetics of Gustav Mahler, his search for "eternal femininity", including how he treated the creation of symphonies: as "building the world with all available means of compositional techniques", as he wrote in one of his letters, and on the other hand, he

believed that "we ourselves are a kind of instruments played by the Universe"[37]. The post-neo-romantic work of the twentieth century was most fully, although broadly, defined by Mieczysław Tomaszewski at the threshold of the twenty-first century, saying: "What will be the music of the age we are entering? There are many indications that it will be music that has found its lost fullness. Equipped with values once lost out of recklessness or obscured by historical necessity." [38] This historical necessity seems to be crucial – after finding "oneself" and building the "universe", the time has come for analysis, reconnaissance, search for new means and technologies, progress of scientific and research attitudes, experiments and negations. There has also come a time of tragedy (war), inevitably heralded by the decadence of each culture. Modernism, avant-garde and postmodernism have provided us with the means and areas of both expression and thinking about the work and its possibilities of referring to what is "meta". It is worth mentioning here the phenomenologists (Ingarden), [39] hermeneuts (e.g. Schering), [40] the Philosophy of Modern Music by T. Adorno, the concepts and concept of musical gesture having biological-physical-cultural provenance by Robert Hatten, [41] and the concepts of the philosopher Harry Lehmann [42] concerning conceptual music and the turnaround in the aesthetics he invented purely theoretically. relational music". All this aesthetic-conceptual-technological-philosophical amalgam, however extensive, complicated and diversified, will allow, according to Tomaszewski's hopes, for another synthesis and full work, which we also wish for. How will it be, how is it? Of course, the easiest way to research, summarize and determine is after some time, so – we are waiting.

The axiological plane is perhaps the most speculative [43][44]. It may seem that the very valuation of a musical work has had three main - but changing - tendencies over the centuries as well as three dimensions of a work of art. The most important quality of music used to be its construction – as in the technological composition of serialists; proportions - medieval or classicist striving for moderation; novelty – for the avant-garde, harmony – for the ancients as proportion; the possibility of evoking certain states - in the Baroque it was supposed to be the "pious joy of the soul", i.e. the emotional involvement of the recipient aimed at bringing him closer to the glorified God, while in romantic works the superior

value was the expression of the individual, the excess of content over form[45] (in opposition to the classics) and therefore a kind of emotionality or expressiveness[46][47]. The axiological values of a musical work are also present in the whole artefact, and thus in both the intentional object and its realization. Igor Stravinsky paid special attention to the performative aspect of his music, opposing the interpretations of his works and postulating only the strict implementation of the notation[48]. Lutosławski, on the contrary, appreciated the value of variability in interpretation[49]. This can be seen in the example of his Piano Concerto written for Krystian Zimerman. When the pianist asked for interpretative details, the author of *Livre* said: "I don't know, I just wrote it" adding "I wonder how it will be played in twenty-five years". These attitudes, of course, have occurred in parallel over the centuries - the tendencies mentioned above are an obvious simplification. An interesting feature is the common feature of a specific "capacity" of a musical work. Bogusław Schaeffer used to say that the more one wants to emphasize one of the elements of a musical work in a composition, the "use" of the others should be reduced[50]. Similar relationships can be found in the aesthetic qualities with which the work is "saturated". Thus, when we look at the work of composers in terms of the ratio of accumulation of means/formal freedom/elitism of language (on the other hand – limitations of means, form, objectivity) and the range of references of the work (where on the one hand there will be "art for art's sake" and on the other hand art as God's work/for God), we can notice that these proportions are also preserved (in true masterpieces), regardless of the ontological aspect of the object (creativity the epiphanic is contrasted here with the purely technological, e.g. Wagner-Boulez). Of course, the unambiguous and extreme distinction is only an attempt to illuminate the problem, not to classify the works - the spheres of the sacred and the profane[51] are intertwined almost everywhere, but in different proportions (like classicism and romanticism according to Knapik[52]). This can be seen in the example of works (or their fragments), the greatest value of which is the evocation of the sphere of the sacred, which, according to Tomaszewski, is synonymous with "transferring" to "other". Otto[53] and Stróżewski[54] therefore emphasize the need for "transparency" of the means used to achieve this. Hence, they are often works full of asceticism, built with elementary

means, meditative or deeply emphasizing the meaning of the word. It is worth mentioning the work of Arvo Pärt (for example, his moving *Cantus in memoriam by Benjamin Britten*[55], built only of the natural scale of A minor descending by seconds), H. Górecki[56] (repetition, references to folklore), or, on the other hand, the "exemplary" church music of Palestrina[57] (perfection of counterpoint, form and presentation of the word). The other pole here may be creativity representing profane or Dionysian values – where the expression of the individual, the turn towards originality or physicality, content and emotionality prevailed, we can notice aesthetic turns towards the accumulation of means of expression. It is worth starting here with the ancient Bacchic Roman festivals[58] with their parades, drums, trumpets and countless crowds of singers, the brutality and overwhelming complication in Stravinsky's *The Rite of Spring*[59], somehow reaching even further back. Renaissance vilanelles[60] entertaining the entourage of powerful Italian lords, with their extraordinary artistry of poetic means and musical expression, technical shows, both instrumental and vocal as the superior value[61] (evoking delight, astonishment, admiration) of castrati in Heandl's operas, great virtuosos of Romanticism (Liszt, Paganini) and prima donnas of Italian bel canto. Finally, it is impossible to omit the symphonic poems, the programmatic masterpieces of R. Strauss, [62] where the accumulation of resources in each element of the musical work and the recomposed form flood the listener with a sea of stimuli and sound phenomena (including dramaturgical ones) in order to illustrate the history and/or states of mind of the hero(s) of the poem. It is worth mentioning A. Scriabin and his *Mystery*, which adds lights, smells, dance and even a special place (a valley in the Himalayas) to a musical work (already extremely complex). [63] A similar attitude was represented by Stockhausen at the end of his work[64]. Schoenberg's expressionist *Pierrot Lunaire*, who was constantly looking for new means of expression,[65] expanded the expressive possibilities of singing using the Sprechgesang technique. The values of a musical work can be as different as the definition of good, value or beauty as such

During the lecture On Beauty delivered on January 29, 2018, [66] Prof. Władysław Stróżewski quoted the words of St. Augustine from his reflections: "Is something beautiful

because it is liked, or is it liked because it is beautiful?"[67]tag. A little later, he added the words of a folk song: "not the beautiful one that is beautiful, but the one that is liked". Similarly, for Protagoras[68], the measure of everything was man. On the other hand, in the teaching of St. John Paul II, the value superior to beauty was truth[69], and the separation of beauty and truth was postulated by Nietzsche and Baudelaire[70]. In this context, it is worth returning to the mythical "father of the Romantics", a great humanist and friend of Goethe. Beethoven always put man first. He even dedicated his *Missa Solemnis* "from the heart – let it go to the hearts".[71] A work thoroughly kairotic in the history of music, a turning point, a kind of solstice both in terms of aesthetics and content, is his quartet *Grosse Fuge*, one of his most complicated and extremely emotional works is, according to Stravinsky, "forever contemporary". Musicologist David B. Levy argued that "regardless of how a piece is heard structurally, the composition remains fraught with paradoxes[72] that cause the listener to ultimately be dissatisfied with an exegesis derived solely from a structural perspective." However, the work in its feverish expression[73] triggered extreme emotions and inspired subsequent works by composers and poets. In its context, the following terms were used: apocalyptic; chaos; unbearable; struggling with a great burden; Armageddon; experiencing man by God[74]. Music consists of antinomies on every possible level, touching on all aspects of life, cognition and spirituality. Undoubtedly, it is in these areas that its conceptually elusive meaning is found. Lutosławski said: "Music is not only about sounds". Therefore, when considering the phenomena of contemporary music from an aesthetic point of view, both as performers and recipients, we should be open to all its aspects in order to capture and experience what is essential and essentially aesthetic. Like in a collage - a multitude of seemingly unrelated elements (here - aesthetic values) creates a supra-aesthetic value.

4. Analysis of Agata Zubel's work – *Triptych*

4.1. Biography of the composer

Composer and vocalist. She is known for her non-standard vocal range and using it in a way that breaks stereotypes. He gives concerts all over the world and has many world premieres. A special place in its repertoire is occupied by the latest music. She has collaborated with such ensembles as Klangforum Wien, Ensemble InterContemporain, musikFabrik, London Sinfonietta, Ictus, Eighth Blackbird, San Francisco Contemporary Music Players, Seattle Chamber Players, Münchener Kammerorchester, Neue Vocalsolisten, Remix Ensemble, 2e2m Ensemble, as well as The ORF Vienna Radio Symphony Orchestra, Staatsoper Hannover, Sinfonia Varsovia, Warsaw Philharmonic Symphony Orchestra, Polish National Radio Symphony Orchestra in Katowice and others.

As both a vocalist and a composer, she has collaborated with many prestigious philharmonic orchestras, such as the Walt Disney Concert Hall in Los Angeles, the Konzerthaus in Vienna, the Konzerthaus in Berlin, the Musikgebouw in Amsterdam, the Musikverein Wien, the Elbphilharmonie in Hamburg, the Berlin Philharmonic, Cologne, Luxembourg, Moscow, Essen, the Royal Albert Hall, the Royal Festival Hall in London, the Casa da música in Porto, the National Sawdust in New York, Seattle Symphony, Chicago Symphony, Baltimore Symphony, L'Opéra de Reims, the National Philharmonic in Warsaw, the Philharmonic in Krakow, Łódź, Szczecin, Gorzów, the Silesian Philharmonic, the Polish National Radio Symphony Orchestra in Katowice, the National Forum of Music in Wrocław, the Grand Theatre – National Opera in Warsaw, the Krakow Opera, the Wrocław Opera and others.

She has also been present at the following festivals: BBC Proms, Wien Modern, Donaueschingen Musiktage, Festival d'Automne à Paris, Warsaw Autumn, März Musik, International Composition Courses in Darmstadt, Ultraschall Festival in Berlin, Wittener Tage für Neue Kammermusik, Huddersfield Contemporary Music Festival, Trans Art Festival, Avanti! Festival in Finland, Other Minds Festival in San Francisco, Beethoven Festival in Bonn, Musikprotokoll, Ankara Festival, Klara Festival in Brussels, Festival of

Electronic Music in Karlsruhe, Melos-Ethos Festival in Bratislava, Festival de Wallonie in Mons, as well as Wratislavia Cantans, Chopin and His Europe, Ludwig van Beethoven Easter Festival, Sacrum Profanum, Musica Polonica Nova, Musica Electronica Nova, Kultura Natura Festival in Katowice, Chain Festival and many others.

She has written for prestigious music institutions, such as the Los Angeles Philharmonic, Seattle Symphony, Ensemble InterContemporain, Klangforum Wien, London Sinfonietta, SWR Radio, Deutschlandfunk, Westdeutscher Rundfunk, Deutsche Welle, Hannoversche Gesellschaft für Neue Musik, Ultraschall Festival in Berlin, Central European Music Festival in Seattle, Wratislavia Cantans Festival, Warsaw Autumn, Sacrum Profanum in Krakow, Kultura-Natura in Katowice, Teatr Wielki-Opera Narodowa, Polish Institute in Tel Aviv, Krakow Philharmonic.

Among the dozen or so phonographic publications there are, m.in: compositional publications – the monographic album *Not I* released by KAIROS and the Fryderyk Award-winning album *Cascando* (CD Accord); vocal – *Dream Lake* nominated for the Fryderyk Award with interpretations of songs by Witold Lutosławski and Andrzej Tchaikovsky, Poems with songs by Copland, Berg and Szymanowski, and the album *El Derwid – Spots in the Sun*.

In 2010, her opera-ballet *Between* was staged at the Teatr Wielki-Polish National Opera, and in 2011 another opera was commissioned for this stage – the *Oresteia*. Another opera form – the *Bildbeschreibung* – was commissioned by Klangforum Wien in 2016 and premiered in 2018.

In 2011, she was invited as a composer-in-residence at the Other Minds festival in San Francisco. For two seasons (2010-2012) she was also a composer-in-residence at the Karol Szymanowski Philharmonic in Krakow. In 2019, he became the composer-in-residence of the 2e2m ensemble in Paris.

In 2013, her composition *Not I*, recorded together with Klangforum Wien, representing Polish Radio, received the highest score (grand prix) at the 60. International Tribune of Composers, and in 2014 she received the "Polonica Nova" award for this work. She was honored with the Coryphaeus of Polish Music 2016 in the Personality of the Year

category and the European Composer Award in 2018. In the same year, it also received the Austrian Erste Bank Kompositionspreis.

On a daily basis, he lectures at the Wrocław Academy of Music. In 2020, she was awarded the title of professor of art. She was honored with the "Merit for Polish Culture" badge and the "Gloria Artis" medal. She is a scholarship holder of the m.in. Minister of Culture, Rockefeller Foundation, Ernst von Siemens Musikstiftung, Kultur Kontakt Austria. He is also a member of the Polish Composers' Union. He co-creates the duo ElettroVoce with Cezary Duchnowski.

4.2. Inspiration and Meaning of the Title

"In spite of the wise, what happened is not at all obvious.

In spite of the present, what is – not at all... It is,

rather it falls apart with the precision of the mechanisms of the most accurate watch,

or on the contrary: it sums up the flickering tangle of events "around/here/now".

In spite of self-confidence, no one knows whether what will happen will become an image of triumph or an elegy.

Should a triptych form a single whole?

Yes, that's what the triptych is all about,

provided that we can bend over each

from the states separately." [75]

-Agata Zubel

Triptych by Agata Zubel is a piece composed especially for the Ensemble Intercontemporain, which premiered on February 7, 2021 during the Présences Festival in Paris. This is the third composition by Zubel for this ensemble, after *Double Battery* and *mono-drum*. As the author wrote in a poetic note about the work, leaning into the continuity of duration, time, transience, a study of three aspects of time was created: the past, the present and the future. One can clearly read the blurred past with memories returning

against the background of this fog (the interventions of wind instruments against the background of strings), the momentum of the present (motoric textures) with its unpredictability and life ("breaking" schematic hexadecimal motor textures with interventions in other rhythms or long notes in contrasting dynamics), and the oneiric future, the realization of which is inevitably approaching us.

4.3. Novelty of the compositional language

In her work, the author often combines elements of sonorism, serialism and modern electroacoustic techniques. The influences of electroacoustic music on instrumental music inspire a unique approach to timbre, texture and dynamics in Agata Zubel's work. These influences are clearly present in the work in question, which may testify to her search for timbre and rhythm as basic structure-forming elements.

The influences of electroacoustic music — both in the sound and conceptual layer — are clearly present in her instrumental works. It is not only about the use of electronics in the strict sense (i.e. as a carrier of synthetic or processed sounds), but about the way of thinking about music as a spatio-temporal phenomenon, where color becomes a carrier of dramaturgy. As Alicja Jarzębska notes, "in Zubel's music, the sound sphere is intertwined with bodily expression, which is particularly visible in the vocal and instrumental works, where the composer operates with her voice in an instrumental way, crossing the boundaries of classical singing"[76].

Zubel also develops the concept of music as a dynamic organism in which the processuality of sound dominates over the static formal form. In this context, her work can be analysed through the prism of spectral and post-spectral theory, although the composer herself does not clearly fit into any of the trends. As Marcin Trzęsiok writes, "Zubel constantly balances between constructive logic and intuitive gesture, between the discipline of form and the expression of sound, which makes her music unpredictable and full of tension"[77]. It is also worth noting the role of the voice as an instrument — not only in Zubel's vocal work, but also as a conceptual model for building tension and articulation in

instrumental music. Blurring the boundaries between voice and instrument, between word and pure sound, becomes one of the key aspects of her musical language.

To sum up, Agata Zubel's innovation does not consist only in the use of contemporary compositional techniques or technology, but in a profound redefinition of the relationship between sound and form, performer and structure, expression and musical material. Her work is an important contribution to the development of contemporary music aesthetics and can be analysed both in the context of the Polish sonoristic tradition and the international discourse on post-avant-garde compositional strategies.

4.4. Triptych as a form in music

Triptych It consists of three parts, each of which is divided into three segments. The first and third parts are in the form of ABA', where the middle fragments are related to each other, creating structural coherence. The middle section is a contrast, offering a different sound and atmosphere. The form of the work refers to a three-part construction understood as a whole composed of three successive wholes complementing each other.

In an aesthetic and historical context, a musical triptych, inspired by the tradition of the painting triptych, is a form of a work consisting of three interconnected parts, which together form a coherent, often narrative or thematic whole. Although the term "triptych" originally comes from the field of visual arts, its use in music – especially since the end of the nineteenth century – has become an important means of organizing larger musical forms, both instrumental and vocal-instrumental.

Inspiration from the painterly triptych appeared in music during the Modernist period, when composers were looking for new ways of integrating narrative, symbolism and emotion into the structure of the work. Unlike the classical sonata or cyclical form, the triptych allowed for greater structural freedom, allowing the idea to develop in three autonomous but related links.

Even earlier, in the Romantic era, three-part works were encountered, but it was not until the twentieth century that the conscious use of the term "triptych" was brought – both as a declaration of structure and as a reference to the symbolism of the tripartite. An example would be *Triptych* (1911) by the French composer Albert Roussel or *Roman triptych* (2003) – a musical cycle inspired by the text of Pope John Paul II, composed by Michał Lorenc and others.

A musical triptych is usually characterized by a tripartite structure, in which each part has a separate expressive or narrative function (e.g. exposition – contrast – culmination), thematic unity, manifested in recurring motifs, themes, non-musical program, harmony or keys, and a symbolic reference to the idea of the trinity, transition, transformation – often of a religious, philosophical or existential nature. Often in musical triptychs one can observe an analogy to a dramatic arrangement: the first movement as an introduction, the second as a development or a moment of crisis, the third as a solution or contemplation.

The triptych as a form occurs in both instrumental and vocal music, for example: *Silesian Triptych* by Henryk Mikołaj Górecki – a vocal and instrumental piece for soprano and orchestra, based on Silesian folk texts, *Triptych for violin and orchestra* by Bohuslav Martinů – a piece showing the contrast between the emotional spaces of the three movements, or *Triptych for Orchestra* Benjamin Britten – a composition based on the contrasting characters of individual links.

Nowadays, the term "triptych" is also used metaphorically – to describe a set of three independent works connected by a common theme, as well as as a structural compositional model in film, theatre or electronic music.

The musical triptych, like its painting prototype, has a rich symbolic potential. Tripartite is often read as a metaphor for human life, spiritual development or the existential cycle. Composers who use this form use it both for the contemplation of spiritual ideas and as a constructive framework for the expression of complex emotions and thoughts.

4.5. Technical and conducting difficulties

In this piece, it is the drums that play a key role, with the two performers playing almost non-stop, transitioning seamlessly between different instruments such as xylophone, percussion (cabasa, vibraslap, wood blocks, spring drum, sandpaper, lion drum) or fragments of polystyrene. Zubel, who is also a drummer, uses a wide range of sounds and colors in her music, which are an important form-forming element for her.

Agata Zubel's triptych is a multi-layered work. At the level of macro, form, each of its three parts differs in character, and should be made by emphasizing as much as possible its differences (or rather, its uniqueness) against the others; In this way, complementing each other with their otherness, creating a whole. At the micro level, texture, a similar approach to execution should be sought, emphasizing simultaneous plans and polytextuality. These plans differ very clearly from each other and, at first glance, the score could cause problems with achieving an optimal balance in the ensemble, but the idea of the work imposes an unusual approach in this matter, especially in the first and second movements. Plans that could dominate the volume of the orchestra (e.g. drums in the first movement) should be deliberately executed in this way. This is connected with both timbre and rhythm - both elements of a musical work are independent, or even in opposition to each other in individual textural planes.

4.6. Preparation process and course of rehearsals

During the rehearsals, it was crucial to bring out the character of the individual parts and textures of the internal contrasts mentioned above. It was necessary to emphasize the consecutive or simultaneous differences in color, dynamics and rhythm. The dominant element, constantly requiring attention, was rhythm. In the first part, polyrhythmic fragments in independent dynamics required a lot of attention. The second movement, which was equally rhythmically demanding, required another aspect - synchronization of sixteenth notes phrases that interlocked with each other. The aforementioned aspect of

balance and expressive implementation of dynamic markings was emphasized by the composer present at the rehearsals. It is worth noting that the piece, originally written for the French ensemble, was specially arranged for the Warsaw performance for an enlarged string ensemble (in the first version it was written for a singular string quintet ensemble). This gave the opportunity to control the dynamics in this part of the orchestra more precisely.

4.7. Concert performance notes

During the concert performance, all the details worked out during the rehearsals had to be emphasized with a suggestive gesture, inspiring the expressive moods of the multidimensional piece. The challenge is to contain in a single, clear for the entire ensemble conductor's scheme, information for the multiple plans, dynamics, articulations, discussed above. The technical and expressive element is also the treatment of form, the creation of dramaturgy. Technically, the successive phases of the work require great concentration, combining the fragments worked out during rehearsals, consciously and freely moving through the successive sections and the complications they bring. Expressively, we should be aware of where we are in the work, and how we want to create dramaturgy. Therefore, we increase or calm down the intensity of the performance in relation to the three aspects of the work. When performing a technically demanding score, being in the "present" of the performance, we remain aware of the "past", the preparation and awareness of the work, we make a decision in relation to the "future" of the performance, i.e. how the performance should be dramaturgically carried out.

5. Analysis of Ashley Fure's work – *Bound to the Bow*

5.1. Biography of composers

Ash Fure are an artists who combines installation and performance in her musical work. Called by The New Yorker "purely instinctive" and "stunningly original", Fure's full auditory experience opens up extraordinary places for collective gathering. Operating beyond language or storytelling, Ash creates a charged, multi-sensory atmosphere where listeners and performers move together. Recent immersive productions include *Hive Rise: for Subs and Megas* (2020), commissioned by Club TransMediale (CTM) and premiering at Berlin's iconic Berghain club; *Filament: for Trio, Orchestra, and Moving Voices* (2018), commissioned by the New York Philharmonic, premiered at New York's Geffen Hall; and *The Force of Things* (2017), an installation opera that premiered at Peak Performances, which grapples with the growing wave of climate fear in us. Fure holds a doctorate in music composition from Harvard University and is an associate professor of music at Dartmouth College. A finalist for the 2016 Pulitzer Prize in Music, Fure is the recipient of two Lincoln Center Emerging Artists Awards, a Guggenheim Fellowship, a Rome Prize in Music Composition, a DAAD Artists-in-Berlin Prize, a Foundation for Contemporary Art Fellowship for Artists, a Fulbright Fellowship in France, a Darmstadt Kranichsteiner Musikpreis Fellowship, and a Mellon Postdoctoral Fellowship at Columbia University.

5.2. Literary inspiration (Coleridge)

"From a fragment of the famous poem by Coleridge *The Rime of the Ancient Mariner*[78] A sequence with an albatross "jumped" into my ear, but deformed. The albatross, a large winged creature, was not killed by an arrow from a sailor's bow to hang around his neck, as in Coleridge's, but tied to the bow of the boat. Several contradictory terms emerged from this: heavy lightness, grounded flight, wet, heavy wings. Bound to the Bow is charged with just such bound kinetic energy. Crazy bands of sound get entangled in

dense, noisy networks. The strings toss on the strings like birds in cages: they flutter, they try to reach a tone, to take flight." -Ash Fure

The Rime of the Ancient Mariner is a poem published in 1798 by Samuel Taylor Coleridge, considered the first manifesto of English romanticism. The lyrical subject is the only surviving sailor from a long and supernatural sea voyage. The key event is the shooting of an albatross by a sailor, which brings a number of curses to the crew and the ship. A symbolic crime against the natural order of the world results in a supernatural response - the real world is combined with the supernatural in a romantic spirit typical of literature. However, the composers inspired by the poem do not try to illustrate the narrative, but deeply process the image that was created in reaction to the reading of the poem. There is a subjective metamorphosis (a change in the content of the poem - the albatross is not on the sailor's neck but on the bow of the ship) and the creation of terms related to this state (heavy lightness, grounded flight, wet, heavy wings). Such a meta relationship to the literary source is also reflected in the very way the sound tissue is composed - it turns out that the visual and emotional aspect is extremely important.

5.3. Novelty of instrumental and expressive techniques

The extended performance techniques used in the instrumental parts create dense textures homogeneously emphasized by the electronic part - often the listener may have trouble identifying where the sound is coming from. However, the approach to the extraction of sounds and to the sound textures themselves is individual and highly innovative. The composers' words "[...]A few contradictory terms: heavy lightness, grounded flight, wet, heavy wings. [...] Crazy bands of sound get entangled in dense, noisy networks. The strings flutter on the strings like birds in cages: they flutter, they try to reach a tone, to soar into flight." They emphasize the purposefulness of the almost theatrical character in which the musicians are expected to play. For example, the rapid transfers of left hand of the string players, in the violin and viola parts required by the musical notation are an unnatural way of playing these instruments, but composers expect this effect of

"tossing" on the instrument. This is to achieve a sound and emotional effect at the same time - the authors do not distinguish between the sound itself and the way it is produced - so if the sound comes out with resistance and a repeated wave of the hand, it will be the sound and feeling of a bird that tries but cannot take flight. Another example of the same thinking is the use of dynamic terms in quotation marks in the score ("f", "mf") - they determine the intensity of the physical gesture, not necessarily correlating with the correct volume of sound.

5.4. Formal structure and role of electronics

The piece begins with a dynamic sonoristic gesture *tutti* with a distinct rhythm. Immediately after 2 bars, there is a longer, static fragment with one note maintained by the violin solo. The idea of juxtaposing contrasting fragments (texturally, dynamically and sonorous) shapes the entire form. Successive episodes lengthen and introduce further sound and textural elements. The architecture of a work on a macro scale can also be considered as a two-part played "attaca" - the initial phase, where subsequent elements are gradually added to the dynamic-static cycles, and the second main part, topped with a coda. This is clearly a reference to the two-part form of W. Lutosławski[79]. The electronic layer of the piece enriches the sound ambience, so it is an expressive element and not a form-forming one - it is the electronics that are supposed to adapt to the course of the performance (not create it).

5.5. Difficulties in Execution and Impact on the Conductor's Work

Demanding extended execution techniques in orchestral parts of all instruments used in *Bound to the Bow* allow one to obtain an unprecedented sound image, but they create several performance difficulties. Firstly, every instrumentalist must master a new technique, sometimes for the first time in his life. It should be remembered that ensembles specializing in the performance of contemporary music (e.g. Klangforum Wien, SWR

Symphonic orchestra) regularly use unconventional methods of sound producing (extended techniques) and are somewhat accustomed to this type of work. Ensembles that play the latest music less often, even despite a lot of experience in this matter, are less confident in implementing extended techniques, sometimes also reluctant to implement them clearly (this is often explained by the fear of damaging the instrument). An additional difficulty is taking away the performer's attention - a musician who thinks even for a fraction of a second longer than usual about a given performance technique, the symbol of which he sees on his desk, pays less attention to the rest of the musical performance reality around him.

The influence of the factors described above on conducting is indirect and direct. Firstly, when conducting a performance, one should suggestively inspire the musicians to perform a given notation, but do not exaggerate any of the situations. If the pattern of conducting becomes illegible at any time, the orientation in time of the ensemble (in whole or in part) will be disturbed. Conducting not only music but pauses is therefore essential for proper synchronization. An effective help in this matter are also "landmarks" - establishing a special gesture of the conductor at certain moments of the score - for example, at the rehearsal letters in the score or specific bars.

5.6. Interpretative challenges

The most important expressive element of the work in question is the sound. Layering groups of sounds, effects, electronic parts, and electronic transformations build an incredible sonority, to which the entire narrative and dramaturgy of the work is subordinated. To achieve the intended performance, there are several aspects to pay attention to. Firstly, work on the clarity of the effects and their sensual gestures (the feeling of sound and emotional gesture), while simultaneously controlling the balance of the orchestra's sound. Any non-standard ways of playing instruments are different from the dynamics obtained on a given instrument during standard playing. Therefore, it is necessary to apply great attention to dynamic balance.

The second aspect of balance is the fusion of the sound of the orchestra with the electronic layer. When working on this element, the ideal solution is the help of an assistant conductor. In the case of the concert in question, there was no such possibility. Therefore, cooperation with the performers of the electronic layer took place directly on the conductor-performer path. It is a type of work based on verbal exchange, as the sound image on stage is significantly different from that in the audience. Determining what effect you want to achieve and trusting the performer is crucial.

5.7. Preparation process and course of rehearsals

Mastering a score filled to the brim with sonoristic effects is mainly based on imagination. The conductor must internally "hear" all the sounds, and in the same way combine them into mosaic textures. It is not possible to play the score in the form of an extract on the piano. In the work in question, there are sounds with a determine pitch and create chord consonances, but they cannot be considered in the category of functional harmony. The sound material is therefore mainly based on sonority. An additional shortcoming of the score in question is a purely technical issue - the size of the print. The publisher (Edition Peters) decided to print the sheet music in a layout in which each

instrument has its own stave. The result is a score with 34 staves or lines. In order for the information to be legible, the print format had to be huge; the score intended for concert performance provided by the publisher had a format larger than A2. When the notes are opened, this is bigger than A1. The way the notes were issued (font, page layout, etc) made it almost impossible to conduct from the sent notes. The score could not be opened on the musical stand so that it lay flat - and it did not fit on the conductor's desk (longitudinally). Increasing the size of the page made it possible to read the characters and information (they were more readable, not blurred), but finding the right place in the notes with ones eyes while conducting, when you only look at the score and turn to the musicians, was extremely demanding. In order to reduce these technical problems and to be able to focus on the music, and not looking for notes on a huge sheet (the open notes sent by the publisher were almost equal to the conductor's height), I developed a score for the concert performance in a format twice as small, bound with a plastic spiral. And so the whole process of preparing for rehearsals and the concert took place on a large score. In the course of this work, all notes and observations were inscribed with the author's markings and colours onto the smaller score, which I used during rehearsals and the concert - the problematic technical (physical) aspect of the score was solved.

The course of work on the preparation of the composition during rehearsals with the orchestra consisted to a large extent (apart from the sound, balance and cooperation with the producers of the electronic layer of the work described in the interpretative challenges) in coordinating sound events (instrument inputs, orientation in form) and rhythmic precision. *Bound to the bow* consists of sections with rhythmically varied textures - sometimes the rhythmic notation leads to vertical desynchronization, usually a fluid flickering texture of fluttering rustles and shiny overtones, and sometimes clearly vertically synchronous sections. In both extreme cases, and all variants in between, the means to achieve the expected musical result is the precise realization of the rhythm - but it is indispensable in the artistic work of the orchestra that in each case the musicians are aware of the performance situation in which they find themselves. In other words, when a musician knows that he has to synchronize with someone, or vice versa, he is more

effective. In the situation of performing the latest music, it is a very important element of the conductor's work - to inspire awareness and listening to the work, to lead to a conscious performance of the work.

5.8. Concert performance

Bound to the bow was performed as the second in a row during the described concert. The most important aspects of conducting were control, subtlety of gestures and timing while being at the moment of the creative act. The first two mentioned resulted from similar reasons - controlling the course of the performance required restrained expression in gestures so as not to impair the legibility of the conductor's scheme. The timing, on the other hand, could be flexible and a result of listening to the sound of the orchestra and the electronic layer. This was made possible by the fact that the sampler was used in the orchestra, with which the musician initiating subsequent events starting them with a controller (samples, effects, etc.). A different case of combining an orchestra with electronics was the piece *Skumfiduser!* Mark Applebaum, performed as the third in the described concert.

6. Analysis of Marek Appelbaum's work – *Skumfiduser!*

6.1. Biography of the composer

Mark Applebaum (born 1967, Chicago) is the Leland & Edith Smith Professor of Composition at Stanford University, where he was a John Philip Coghlan Fellow, received the 2003 Walter J. Gores Award for Outstanding Teaching Achievement and was named a Hazy Family University Fellow in Undergraduate Education. He received his doctorate in composition from the University of California, San Diego, where he studied with Brian Ferneyhough, Joji Yuas, Rand Steiger, and Roger Reynolds. He received magna cum laude from Carleton College, where he studied composition under Phillip Rhodes, completed his master's thesis that took him to Mexico City to interview Conlon Nancarrow, and received the 1989 Sigurd & Erling Larsen Award in the Creative and Performing Arts.

Many of his works are characterized by challenges to the conventional boundaries of musical ontology: works for three conductors and without musicians, a concerto for a florist and orchestra, pieces for instruments made from rubbish, notation markings appearing on the dials of specially designed wristwatches, works for invented sign language with sound choreography, enhanced Dadaist rituals, and a 72-meter-long graphic score exhibited in a museum without instructions for interpretation. Despite significant and often esoteric challenges, his work is defended by a zealous group of fearless performers. The San Francisco Contemporary Music Players presented their premiere of his composition *Rabbit Hole*, a complex composition for chamber ensemble based on turning pages. *Aphasia*, on solo hand gestures, has been performed over 300 times by over 60 players in 20 countries. His TED Talk – about boredom – was watched by over three million viewers.

Applebaum's solo, chamber, choral, orchestral, operatic and electroacoustic works have been performed in North and South America, Europe, Africa, Australia and Asia, at Darmstadt Sessions, Bourges Festival in France, ICMC in Beijing and Singapore, Belgium's TRANSIT Festival, Stockholm New Music, Italy's Festival Spaziomusica, Young Nordic Music Festival in Sweden, Sonic Circuits in Hong Kong, Essl Museum in Austria, Amsterdam's Great Virtuoso Slugfest, American Composers Orchestra's OrchestraTech in

New York City, San SoundBox Francisco Symphony, Woodstockhausen Festival in Santa Cruz, BONK Festival, College Music Society, Southeastern Composers League, Florida Electro-Acoustic Music Festival, Northwestern University New Music Marathon, Digital Arts Concert Series at the MidAmerican Center for Contemporary Music, Kansas City Electronic Music Festival, Piano Spheres, Time Canvas Festival in An Twerp, North American Saxophone Alliance, Minneapolis SPARK Festival, Thingamajigs Festival in Oakland, Unyazi Festival in Johannesburg, South Africa, numerous "alphabet soup" festivals – SEAMUS, NWEAMO, ISCM, SIGGRAPH – and venues such as Carnegie Hall in New York and Kennedy Center in Washington, D.C. His work Pre-Composition, a metamusic track, won second place at the emsPrize at Electronic Music Stockholm.

His compositions have also been performed at the Electronic Music Midwest 2002, 2004 University of Michigan Eclectronica Microfestival, 61. Louisiana State University Contemporary Music Festival, SONORITIES 2007 in Belfast, PRO ARTE Festival 2008 in St. Petersburg, Instruments-Interfaces Festival 2008 in Basel, Quiet Music Festival 2008 in Cork, Ireland, Roots & Rhizomes 2009 in Banff, Comprovisations 2012 in Montreal, University of Wisconsin, 49th Commissioned Composer Project River Falls, 2014 Other Minds Festival in San Francisco, Spoleto Festival 2015, Oregon Fringe Festival 2017 and Finnish Time of Music Festival 2017.

His works were commissioned by Betty Freeman, Merce Cunningham Dance Company, Vienna Modern Festival, Fromm Foundation, Kronos Quartet, loadbang, Paul Drescher Ensemble, ICE, Zeitgeist, MANUFACTURE (Tokio), Banff Centre for the Arts w Kanada, Sound Collectors (Australia), St. Lawrence String Quartet, San Francisco Contemporary Music Players, Belgijski Champ D'Action, Festival ADEvantgarde w Monachium, Third Practice Festival, Jerome Foundation, American Composers Forum, Meridian Arts m.in. Ensemble, Baryshnikov Arts Center, Stony Brook Contemporary Players, Chamber Music America, GRM w Paryżu i Spoleto Festival.

His music has been performed by numerous ensembles specializing in contemporary music, m.in. Arditti String Quartet, JACK, Bozzini String Quartet, Speculum Musicae, Talea Ensemble, Zeitgeist, SONOR, Inauthentica, Beta Collide, red fish blue fish

percussion ensemble, Ensemble XX. Jahrhundert, Vocal Constructivists, Northwestern University Contemporary Music Ensemble, University of Illinois New Music Ensemble, NYU New Music Ensemble, Stanford Symphony Orchestra, The Callithumpian Consort, Skin & Bones, Percussion Ensemble Freiburg, Los Angeles Percussion Quartet, Third Coast Percussion, the ensemble of Harvey Sollberger, Mark Menzies and Dennis Russell Davies, and the leading soloists of our time, including Steven Schick, Irvine Arditti, Gloria Cheng, Craig Hultgren, Helen Bledsoe, Terry Longshore, Magnus Andersson, Aiyun Huang, Juliet Fraser, Allen Otte, Brian McWhorter and Bertram Turetzky. His music has been recorded by Innova, Tzadik, Capstone, Blue Leaf, SEAMUS, New Focus, Champ D'Action, Evergreen.

In 1997, Applebaum received the Stephen Albert Award from the American Music Center and an artist-in-residence fellowship at the Villa Montalvo Art Colony in Northern California. He was involved in numerous intermedia collaborations, including *That Brainwave Chick* (with neural artist Paras Kaul), *Architettura Redux* (with filmmaker Iara Lee, Caipirinha Productions), *Concerto for Florist and Ensemble* (with florist James DelPrince), *The Bible without God* (z The Merce Cunningham Dance Company), *Aphoristic Fragment* (with animator Anna Chupa), *Interactive Sound Pavilion* (with architect David Perkes), *Spring Migration* (with choreographer Brittany Brown) and projects with laptop DJ teams Digital Cutup Lounge (Hong Kong), *Tricky OL* (Japan). He is the protagonist of many documentaries, such as "I Live for Art" by Blue Dot Productions and "Mad Music Scientist" by May-Lily Lee for Amercian Spark TV. His commitment to the visual arts is represented by his gigantic graphic score *The Metaphysics of Notation*, which can be seen in many museums and galleries.

Since 1990, Applebaum has been building electroacoustic instruments from scrap metal, electronic equipment, metal, and accidental objects for use as both compositional and improvisation tools. This research was detailed in his article for *New Music and Aesthetics in the 21st Century*. His latest instrument — the "Mouseketier" — is a musical Frankenstein consisting of threaded rods, nails, combs, door stops, springs, squeaky wheels, rattles, a light bulb floating in the toilet tank, and other unusual objects that are tugged,

scratched, bent, and processed using live electronics. Album *Mousetrap Music* with improvisations "sound-sculpture" as well as a double album *The Bible Without God*, which includes a collaboration with the Merce Cunningham Dance Company in 2005 released Innova. In the catalogue there is an electronic music CD *The Janus ReMixes: Exercises in Auto-Plundering* referring to the acoustic compositions from the series *Janus*.

In recent years, Applebaum has written pop songs with Swedish songwriters Johan Becker and Fredrik Thomander. He also works as a jazz pianist. He has given concerts from Sumatra to the Czech Republic, giving solo recitals at the Oxford Jazz Festival, at the American Cathedral in Paris, and at a concert sponsored by the U.S. Embassy in Ouagadougou, Burkina Faso. In 1994, he received the Southern California Jazz Society Jazz Award, and in 1999, the Mark Applebaum Trio performed at the first Mississippi arts event to be broadcast live on the web. Under the pseudonym The "Idiom Idiots" Applebaum gave jazz-baroque, mashup recitals with virtuoso keyboardist Mahan Esfahani. He regularly performs with his father, composer Bob Applebaum, in the Applebaum Jazz Piano Duo. The duo made their debut in Tunisia at the Municipal Theatre in Tunis and performed in Singapore. Their first studio recording, *The Apple Doesn't Fall Far from the Tree* was published by Innova.

At Stanford, Applebaum also serves as the founding chief [sic]— Stanford Improvisation Collective. Prior to his current position, he taught at UCSD, Mississippi State University, and Carleton College, where he served as a visiting artist at Dayton-Hudson. He has taught in Antwerp, Santiago, Singapore, Melbourne, Paris, Amsterdam, Copenhagen, Stockholm, Oxford and Finland and master artist w Atlantic Centre for the Arts. He was invited to give lectures in, among others, Harvard, Princeton, Columbia, Dartmouth, Wesleyan, Oberlin, Yale, Duke, Brandeis, Cal Arts, Mills, University of Chicago, Northwestern, Eastman School of Music , Cincinnati Conservatory, New England Conservatory, Queensland Conservatorium in Brisbane, Australian National Academy of Music w Melbourne, McGill University w Montrealu, Hong Kong University, JML/Irino Foundation w Tokio, Rotterdam Conservatory, Bruckner Conservatory in Linz, Austria, Oxford University, Queen's University w Belfaście, Sorbonne University in Paris,

Universities in Toronto, Michigan, Illinois, North Texas, Oregon, Virginia, California in San Diego i Berkeley, Bowling Green State University, Janacek Akademie in Czech Republic and San Francisco Commonwealth Club.

Applebaum serves on the board of directors of Other Minds and Carleton College. He lives in California with his wife and daughter. Additional information and announcements of upcoming performances can be found at www.markapplebaum.com.

6.2. Inspiration

Skumfiduser!

"A one-movement piece for orchestra and computer-generated tape. The beginning is rhythmic, techno-like, dance-like. At the end, against the background of the rough sounds of a scratched vinyl record, the orchestra plays a lyrical, hearty, nostalgic melody. Meanwhile, a ruthless pyrotechnic sparring takes place between the recording and the orchestra, which fight for the upper hand. However, distinguishing an orchestra from a recording is not always easy, as the sounds of the former can be acoustically unusual, unorthodox: e.g. the screams of cymbals and tam-tams rubbed with a bow, the thin howl of harmonic tones in the strings, the clatter of glass bottles knocked down with chopsticks, the whistle of whistles, the ticking of an old alarm clock, and even the rattle of broken plates thrown into a metal garbage can.

I started writing the piece in 1999 when I was living in Mississippi, put it on hold for a while, and then finished it in California.

In my opinion, in the process of composing, the titles of the works are usually given too early; They are a sign that an artistic expression has a particular musical or non-musical program, and define its foundation. Often the title describes the music itself: it can then be compared to a banner or badge carried in public rather than a private, hermetic code. In this case, it was the other way around: I was looking for a title for an orchestral piece, a composed sound object without any specific program or agenda, a simple attempt to write an orchestral piece with tape. (Although this task was general and flexible, I nevertheless

stuck to a certain self-imposed limitation: to generate all the electronic material in the recording, composing first digital images and then transforming them into sounds using the MetaSynth software platform.) Fortunately, I remembered that "skumfiduser" is "sweet marshmallow" in Danish. More importantly, it is the coolest-sounding word in all languages. So it is with great joy and not without fascination that I present my work as an excuse to use this incredible word."[80]

-Mark Applebaum

Composition *Skumfiduser!* in Applebaum's words could be classified as a capriccio (free form, lively and humorous character) for symphony orchestra and tape. The creative process, as described by the composer above, came from the task of writing a piece for a specific ensemble with first generating a part of the tape used in the piece. A free and flexible approach resulted in the creation of compositions "with a pinch of salt". The song was premiered by the Stanford Symphony Orchestra under the direction of the composer and is part of the 2004 album "Martian Anthropology," which showcases the diversity of Applebaum's work, from experimental compositions to works bordering on classical and electronic music.

6.3. Novelty of the compositional language

In his extremely rich and diverse work, the author presents a range of forms, concepts and activities unlimited by any barriers. With extraordinary erudition, he uses available, new and those from the past compositional techniques. Mark Applebaum is a colorful and spontaneous artist who uses eclectic forms and mosaic compositional techniques, while retaining his idiomatic style and individuality. The accumulation of many styles in one work (as well as in the author's work) can be described as a postmodern approach

6.4. Relation to classical form, electronic music and their influence on and conducting

In *Skumfiduser!* he uses sound material in an extremely playful and capricious way. The score is filled with sudden unexpected turns of musical action, allusions to pop, jazz, film, electronic music in the form of caricatures and exaggerations. Despite the fact that the work resounds in the convention "with a grain of salt", the compositional techniques used, texture constructions, polyphonic layering are an exquisite display of the author's erudition. The one-piece composition, in which 4 internal parts can be distinguished, in its essence refers to the so-called "tape" - electronic part created prior score. This layer, as it is a musical track sounding from the speakers in the concert hall, remains in several relations to the instrumental part in the subsequent episodes of "sweet foam": it accompanies the orchestra, enriches the sound, commands and is accompanied by the orchestra, or conducts a dialogue with it, or even a battle "bantering" with it. This is reminiscent of treating this part as a soloist in an instrumental concerto, or a group of soloists in a concerto grosso form.

6.5 Technical difficulties

On their own, the fanciful and virtuoso instrumental parts present in the score of the work in question set an extremely high bar for the performers. What makes this challenge to the next, higher difficulty level is the tape part. The composition, packed with metrorhythmic complexities in its essence, is a piece with an electronic part, to which all sound phenomena must be precisely adapted. The track played from the speakers is in itself motoric, mainly consisting sixteenth notes with many syncopated sections and changes of colors, planes and characters, often sequential, where one of the "grooves" quiets down and another appears at the same time, emerging from the silence. This means that synchronization with tape is a daunting challenge, especially considering a concert hall with natural reverberation. In such a place, the sounds coming from the stage (also from the

speakers) return to the performers on stage and "overlap" with a delay, on the sounds performed on the stage by the orchestra. The consequence of this is that performers can very easily be misled by listening to the part to which they should be synchronizing. This applies to both musicians and the conductor. The conductor's task is therefore to constantly support the synchronization with the electronics part, which is crucial for the performance.

6.6. Interpretative challenges

In interpreting a postmodern work on a whim, it is crucial to bring out the idiomatic features of each of the styles and techniques used in the collage. Postmodernism in music, which has been developing since the second half of the twentieth century, is characterized primarily by eclecticism and a conscious combination of various traditions, aesthetics and compositional methods.[81] In such a perspective, the work is no longer a uniform, closed entity, but a polyphonic dialogue between different musical languages, often referring to popular culture, jazz, avant-garde or electronic music.

The composer of the work in question, who is both a creative erudite with extensive musical knowledge and an experienced jazz musician, posed a twofold challenge to the performers. On the one hand, interpreters must pay special attention to precisely outlining and accentuating the various styles present in the work – this requires unforced lightness, natural freedom and flexibility, which will allow to maintain the characteristic sound and expression of each of them. Such an interpretation is reminiscent of a jazz performance, in which improvisationality and individual artistic gesture intertwine with the rigor of form and precision of performance. On the other hand, however, contractors must maintain full control and technical precision at the same time, which is a particular challenge, especially in the situation of coexistence of the form-forming batch of tape. This co-presence requires musicians to have excellent timing and synchronization to ensure the coherence and structural clarity of the work, despite the varied and dynamic sound material. Thus, the interpretation of a postmodern work becomes not only a technical challenge, but also an artistic one — a balancing act between freedom of expression and rigor of performance,

between stylistic diversity and formal coherence, which in turn creates a multidimensional and fascinating musical experience.

6.7 Preparation process and test procedure

The key role of the electronic track, described above, dictated the way we worked on the piece. The emphasis on rhythmic precision and clarity, even exaggeration of expression, dominated during rehearsals. However, synchronization with the tape caused unexpected complications. It turned out that the rhythms and synchronization points written in the score, which were supposed to be present in the tape part sounding from the speakers, did not correspond precisely to the real sound image. It was necessary to develop a way in which synchronization with the tape would be possible. In cooperation with sound engineer Piotr Papier, we developed a metronome track, synchronized with the tape in a way that allows for optimal synchronization. During the last rehearsals and the concert, I had an earpiece in my ear, from which I could hear the metronome and the electronic part at the same time. Only the sound of the tape came out of the speakers. In this way, it was possible to precisely synchronize the ensemble despite the error in the supplied material and the acoustics that hindered it. The moment when the conductor begins to use the headphone or headphones during rehearsals (or a concert) is the moment when controlling the balance between the orchestra and the electronics is already in the hands of the sound engineer, and the balance in the orchestra itself remains an element developed in the earlier stages of preparation.

6.8. Concert performance

The moment when a concert performance of a piece such as *Skumfiduser!* is a combination of joy and great concentration for the performer. On the one hand, full of humour and joyful energy, one wants to perform music as intensely as possible, reflecting what you experience inside yourself while reading it. However, even in a song with the coolest-sounding title, you can't forget about control. Especially the aspect of synchronizing the band with the tape imposed the need for constant attention to precision. Conducting an ensemble when the conductor hears a metronome (the band only a tape from the speakers) brings several challenges. If the orchestra speeds up or slows down the pace, even minimally, in relation to the metronome, it takes extraordinary finesse to restore synchronization. In the case when we slow down the accelerating band (the first measure of the players falls before the metronome strikes) so that the metronome beat falls in sync with the measure of the players' time, we will find ourselves in a situation where the band starts in the right place but plays too slowly - this leads to an immediate result, where the band is late in relation to the metronome in the next measure of the piece. So if the precision in conducting fails, only experience allows you to efficiently return to synchronizing the ensemble with the tape. At the same time, during all this rhythmic balancing, it is necessary to give the musicians space for making music, expressive solo playing, allowing them to enjoy the joint creative process.

7. Analysis of Elżbieta Sikora's work – Liquid Air

7.1. Biography of the composer

Elżbieta Sikora - born in Lviv on October 20, 1943, began her musical education at the Music High School in Gdańsk, where she received a diploma in piano. She then studied sound design at the Warsaw Academy of Music in the class of Antoni Karužas, a legendary specialist in this field. Already at the beginning of the 60s. The Sound Design Department of this Academy combined music and technology using innovative teaching methods. After receiving a diploma in sound directing, in the years 1968-1970 Elżbieta Sikora studied under Pierre'and Schaeffer and François Bayle'and electroacoustic music at the Parisian GRM (Groupe de Recherches Musicales).

From Paris, she returned to Warsaw and began studying composition at the Academy of Music there in the class of Tadeusz Baird, later Zbigniew Rudziński. While still a student, after realizing a piece at the Experimental Studio of the Polish Radio *A Wiew form the Window*, founded a group of composers with Krzysztof Knittel and Wojciech Michniewski, which took the name KEW from the first letters of the names of its founders. A few years later, in 1974, at the Warsaw Autumn, the group presented *The Second Secret Poem*, a collective composition, considered to be the first multimedia work combining electroacoustic music and slide projections by Kazimierz Urbański. Recognized as pioneers of modern music in Central Europe, KEW members have been invited to numerous concerts and festivals in Poland, Sweden, Austria and Germany. Elżbieta Sikora, as a representative of the Polish musical avant-garde, was honored with a scholarship from the city of Mannheim and a scholarship from the Kosciuszko Foundation in New York, thanks to which she was able to study with John Chowning at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University. After its completion in 1981 Heads of Orpheus II at the Warsaw Autumn, Elżbieta Sikora, as a scholarship holder of the French Government, was invited to the Institut de Recherches et de Coordination Acoustique / Musique (IRCAM), headed by Pierre'and Boulez. In Paris, she also studied composition with Betsy Jolas. She then decided to stay permanently in France.

From 1985 to 2008, Elżbieta Sikora taught electroacoustic composition at the Conservatoire de Musique and at the École Européenne Supérieure de l'image at Angoulême, at the University of Paris-Est, Marne-la-Vallée and composition at the University of Chicago, later also in Gdańsk, Munich, Hamburg and Ulm. From 2011 to 2017, she was the artistic director of the Musica Electronica Nova festival in Wrocław and lectured at the Fryderyk Chopin University of Music in Warsaw. In 1999, she received a doctorate in composition from the Academy of Music in Wrocław. Since 1978 he has been a member of the Polish Composers' Union (ZKP).

In addition to electronic music, Elżbieta Sikora's catalogue of works includes many works for chamber ensembles, orchestra and voice, as well as operas. Her first opera, *Ariadne* (1977) was, according to interviews given by the composer, a compromise because she thought that this form of expression was not "attractive and did not meet the expectations of the audience" at the time[82]. However, without abandoning her research in this field, Elżbieta Sikora composed a radio opera for voices, instrumental ensemble and electronics in 1983 - *Derrière son double* on a text by Jean-Pierre Duprey. Then, in 1986, based on the novel by Boris Vian, she wrote a chamber opera, *L'Arrache-cœur*, to which she returned in 1992, using the Polish translation of this work. This opera was staged on the chamber stage of the Grand Theatre of the Polish National Opera, directed by Mariusz Treliński, and then shown in Paris (Centre Pompidou, 1977). The Last Opera, *Madame Curie*, was composed on the occasion of the International Year of Chemistry and the centenary of the Nobel Prize in Chemistry for Marie Curie-Skłodowska. The first performance of this extended (three acts) work took place on November 15, 2011 in the UNESCO Auditorium in Paris. The Polish premiere took place ten days later at the Baltic Opera in Gdańsk. DVD *Madame Curie* (DUX) received in 2013 l'Orphée d'Or de l'Académie du Disque Lyrique.

Elżbieta Sikora is a laureate of the Young Composers' Competition of the Polish Composers' Union (1978, honorable mention for her work ... *według Pascala*), Weber Competition in Dresden (1978, II prize for opera *Ariadne*), Electroacoustic Music Competition in Bourges (1980, honorable mentions for *The Waste Land* and *Letters to M.*;

1999, Magistère Prize for *Aquamarina*) and the Competition for Women Composers in Mannheim (1982, first prize for *Guernica. Tribute to Pablo Picasso*). In 1994 she received two awards from the Société d'Authors, Composers and Music Publishers (SACEM): Pedagogical Award for *Chant'Europe* and the Prix du Printemps for lifetime achievement. In 1996, the Compendium of Dramatic Authors and Composers of Paris (SACD) awarded her the Nouveau Talent Musique Prize for opera *Heartbreaker*. In 1998, she was elected the Personality of the Year of Radio Gdańsk. In 2000 she received the Künstlerinnenpreis awarded by the City of Heidelberg, in 2003 the Special Mention of the Jury de l'Académie du Disque Lyrique w Paryżu for *The Song of Solomon* and *A Rose as a support* (CD Chant du Monde). In 2007 for *Oliwa Concert* won the Storm of the Year award and in 2011, for the second time, for the opera *Madame Curie*, together with Anna Mikołajczyk, who played the main role. For the same work, Elżbieta Sikora also received the Splendor Gedanensis Award of the Mayor of the City of Gdańsk and the Griffin, the Artistic Award of the Marshal of the Pomeranian Voivodeship. In 2013, the Académie du Disque Lyrique in Paris awarded the opera recorded on DVD DUX *Madame Curie* Golden Orpheus Award (Orphée d'Or). Elżbieta Sikora was awarded the Knight's Cross of the Order of Merit of the Republic of Poland (1997), the title of Chevalier dans l'Ordre des Arts et des Lettres (2004, France) and the Gloria Artis Medal (2013, Poland).

Elżbieta Sikora's music has been performed at many festivals: Warsaw Autumn, Poznań Music Spring, Festival d'Avignon, Festival Estival in Paris, Synthèse in Bourges, ICMC in Bucharest, Espace du Son in Brussels, Fylkingen in Stockholm, Dresden Musik Festspiele, Braunschweig Festival, Berlin Festspiele, Alexandria Festival of Arts (USA), Bath-Newcastle Festival, Gegenwelten Festival in Heidelberg, Antidogma Musica in Turin, RomaEuropa. Nuova Consonanza in Rome and Milan, Musica Electroacustica in Havana, Seoul International Computer Music Festival, EMF Festival and International Festival of Today's Music in New York.

Published by Polish Music Publishing House (PWM Edition), Elżbieta Sikora's works are performed all over the world. Many of them have been released on CDs. Among the performers of Elżbieta Sikora's works are, among others: Annabella Gonzales Dance

Theater, Les Ballets de Monte-Carlo, Baltic Philharmonic in Gdańsk, Nouvel Orchestre Philharmonique de Radio France, Israel Contemporary Players, Orchestre Padeloup, National Philharmonic Orchestra, Polish National Radio Symphony Orchestra (NOSPR), Poznań Philharmonic Orchestra, Orchestre Symphonique du NFM, Wrocław, Orchestre Poitou-Charente, Ulm Symphony Orchestra, Camerata Varsovia, Amadeus Orchestra, New Music Orchestra, National Opera Orchestra of the Grand Theatre in Warsaw, Polish Radio Orchestra in Warsaw, Danel Quartet, Esemble Aventure, Ensemble Itinéraire, Ensemble 2E2M, Court-Circuit, Wilanowski Quartet

Elżbieta Sikora has collaborated with many conductors: Bass Akiki, Gabriel Chmura, Jean Deroyer, Marzena Diakun, José-Maria Florenciô, David Fulmer, James-Alain Gaehres, Jacej Kasprzyk, Jerzy Maksymiuk, Michał Klauza, Farhad Mechkat, Wojciech Michniewski, Annick Minck, Zsolt Nagy, Elena Schwarz, Michel Tabachnik, Tadeusz Wojciechowski, Jean Thorel, Pacal Verrot, Antoni Wit and soloists: Pierre-Yves Artaud, Jean-Efflam Bavouzet, Elisabeth Chojnacka, Robert Dick, Goska Iphsording, Alexandra Greffin-Klein, Beata Halska, Karine Levine, Jadwiga Kotnowska, Adam Kośmiejka, Daniel Kientzy, Willem Latchoumia, Anna Mikołajczyk, Ivan Monighetti, Emmanuelle Ophèle, Aurélien Pascal, Lionel Peintre, Valérie Philipin, Linus Roth, David Simpson, Małgorzata Walentynowicz and others.

Elżbieta Sikora's works have been recorded by Polish Radio, Radio France, WDR, among others.

7.2. Inspiration

"An uncertain state, transience, penetration... From liquid air, it transforms into volatile. Captured in this way, it takes on another form. The mystery... At first, the sound is low. A dense sound tissue forms around it, into which, as if caused by a draft, short interventions of a tree in a high register break in. The play of these adversities fills the first part of the work, free and full of reflection. The second movement, of a different nature, begins with a rapid course of strings, which here is a form-forming element undergoing

various transformations and opposing the sharp accents of the brass. The appearance of a delicate, quiet sequence refers to the sounds already contained in the first movement, to return to fast rhythmic courses, until the final march upwards, flowing through the individual groups of the orchestra. The third movement begins with a calm tertiary motif, which is its leitmotif. In the further course of this part, the sound elements from the previous parts return, transformed, a kind of memory of what has just happened, unsaid, taking on new shapes. The song was commissioned by the Warsaw Autumn 2021 festival."

- Elżbieta Sikora[83]

During a meeting with the composer held at the Austrian Cultural Forum in Warsaw the day after the premiere of the work (September 18, 2021), Aleksandra Bilińska, the moderator of the meeting, draws attention to the poetic description of the work, to the fascinating opening of many extraordinary paths of interpretation of the work. However, there are just as many secrets, states of uncertainty, perhaps isolation. The categories of transience and permeation present in Elżbieta Sikora's work could also find their place here as idiomatic for her style, but are they the key to description? We are suspended between the choice of fascination with sound alone, material and emotional state.

Author Liquid Air He tells the story prosaically and pragmatically, like a craftsman (which every artist is, after all). Describing a work, he says, is a separate chapter of each composer's work. Writing a description for a work must inevitably take place before the completion of the work, as these are the requirements of festivals and institutions in the case of composing commissions, so the description is an attempt to capture the idea of the work, an idea that will not change, and not an approach to the entire completed work. The editor's attempt to assign specific literary inspirations is omitted by the composer and considered completely implausible. The composer does not philosophize: she believes that the composer's profession is to put notes on white paper and to make these sounds "somehow exist".

7.3. Language innovation. Relation to classical form, electronic music and their influence on conducting.

Elzbieta Sikora is a composer and sound designer, and this implements thinking about sound as matter is intertwined with purely instrumental thinking. Knowing this, we will find multiple examples of solutions borrowed from those universes intertwined. In electronic music, however, the author does not give up on recorded purely instrumental sounds, and in instrumental works we see a scoop over the morphology of sound, as in an electroacoustic studio. The author started working in a studio in France in the 1960s, she eagerly and successfully reaches for soundscape and sound reportage, but she emphasizes that she does not specifically seek instrumental music to sound like electronic music. In instrumental music, she looks for new timbre solutions and combinations of sounds that such new timbres can obtain - so it is not an imitation, but a kind of borrowing of timbre modification techniques. This is manifested in textural solutions, where individual parts of instruments or instrumental groups overlap each other in independent dynamics, extremely different registers when contrast is extracted, or in similar ones to achieve homogeneity of sound. The changes in the colours of textures and the peculiar momentum of sounds, build-up and movement suggested by the title and in the description (resublimation and sublimation of water-air-water states of matter) are thus very vividly and suggestively presented in sound form.

Classic elements of form-shaping in *Liquid Air* are, for example, the three-movement form used, the use of a kind of "motivic work" (far processed and separated from the harmony of major-minor), or the aforementioned return of motifs of the previous movements in the finale of the composition. "Motifs" and "motivic work" alone cannot be understood in the literal sense in a classical way, it is as if it were a transfer of classical thinking about the processing of material to absolutely modern material, i.e. one that usually cannot be subjected to identical procedures of changes and variations. The "motifs" in the composition in question are often growing and overlapping patches of colours, colours achieved by the overlapping of various orchestral sections, sometimes

homogeneous in sound, sometimes extremely diverse. However, such gestures are processed in the work in a classical way, when they are dominations and augmentations, but one could see something like hoquetus, transposition and modulation (although not at all in the tonal sense). The use of even specific intervals in given episodes (the motif of the third at the beginning of Part III) or the aforementioned "modulations" do not have tonal music and rhythmically and metrically understood music as their matrix - here the narration, tension and construction of form are based on procedural time and timbre, on colours that are related to each other in relationships, interactions and changing over time. Notation, metric and pitch, so that at first glance it might be "classical". However, in order for the piece to sound as close as possible to the vision intended by the Composer, it should therefore be performed in a way that helps to achieve the sound state described above.

7.4. Material „in statu nascendi”

Manuscript of the composition *Liquid Air* (in the form of a scan) I received on July 27, 2021. Compared to the other three pieces, the insight into the notes was possible much later. The form of the manuscript allows the work to be read not only from the point of view of information and signs, but also allows for a more personal insight into the personality of the author (through the nature of the handwriting, annotations, page layouts, etc.). While working on such a version of the work, trying to penetrate its meaning and anticipate the instrumental and performing needs of the ensemble with which the premiere took place, however, issues arose that posed further problems and difficulties. The score, transcribed in a computer program, was sent to me on September 2, 2021. It quickly turned out that it was a completely different-looking version of the work, and not only visually.

Due to the short period between the completion of the manuscript and the concert performance, the process of consulting the version published by the Polish Music Society with the composer and myself was omitted. Apart from a completely different layout of the score on the page, which can be inconvenient (some bars in the published version were optically twice as wide as those in the manuscript). However, leading an orchestra playing

highly complex textures at a high tempo from a score with a completely different graphic layout was not the biggest challenge, resulting from the release prepared in a hurry. There were mistakes and ambiguities in the notes, and there were quite a few of them. After a few hours of working on the score, it became clear that there were too many errors and some changes could have been intentional (so it could be assumed). Alarmed by the situation, the author of this dissertation contacted the Composer as early as 7 September 2021, the Publishing House and the Orchestra before the start of rehearsals. The corrections prepared by the conductor were sent to all performers before the rehearsals, which significantly increased the efficiency of the work. If all errors were to be found and corrected during rehearsals, adequate preparation of the entire concert program would be practically impossible - half of the rehearsal time would be devoted to these corrections. Or - in another case - forced giving up on the corrections in favor of working on the remaining songs of the program, significantly reducing the quality of the work *Liquid Air*.

Category	Details / Comment	Location	Additional Remarks
Instrumentation / Notational Errors	Alto flute missing – change notation from 'muta in fl alto' to 'muta in flauto'	Part II, Letter H	Incorrect transposition
Glissandi	Glissando should always begin at the onset of the note value	Throughout	
Ricochet Bowings (ricc.)	Should last as long as possible and begin according to the dynamic marking; no explicit diminuendo required	Throughout	
Score Layout	Staff spacing is too uniform; string divisi passages are unclear; better separation of groups and reduction of empty measures recommended	Throughout	Improved readability requires larger spacing between sections
Meter Signatures	Meter indications should appear on every page regardless of changes	Throughout	Frequent meter changes without references create confusion
Measure Spacing	Expanding measures containing short note values is misleading	Throughout, especially Part II	Negatively affects conducting and readability
Dynamics – General	Many passages require more refined dynamic indications (e.g., dal niente, subito p/f, dim., crescendo)	Throughout	Detailed comments provided for specific measures
Part I	Entries marked ppp/pp should emerge dal niente	Up to Letter A	
Part I	Trumpet: staccato articulation; performance on piccolo trumpet possible	Measure 3	

Part I	Raganella with diminuendo	Measure 15	
Part I	Trumpet: mf and staccato	Measures 18, 21, 24	
Part I	Tempo changes: più vivo, a tempo, meno mosso	Measures 21–26, 30–31	Precise placement within measures required
Part I	Glissandi: full dynamic level from the beginning; proper crescendo/diminuendo shaping	Measures 55–58, 62–64	Crescendo markings are too short
Part I	Flexatone forte with diminuendo	Measures 81–82	Layout/spacing is confusing
Part II – Tempo / Meter	Approximate tempo $\text{♩} = 108$; measure spacing is highly misleading	Throughout	Particularly problematic in fast passages
Part II – Tempo / Meter	Sextuplet phrases: first and last notes should belong to the sextuplet group	Measures 1, 6, 9, 10 etc.	
Part II – Tempo / Meter	String improvisation: microtonal playing with tremolo	Measures 25 onward	Notation and explanatory text should be standardized
Part II – Tempo / Meter	Dynamic markings and staccato indications in vertical sonorities	Measures 25–31, 34, 44–47	
Part II – Tempo / Meter	Tremolo with glissando incorrectly notated	Measure 53	
Part II – Tempo / Meter	Dynamic gradation: pppp<>pppp, pp<>pp	Measures 55–67	
Part II – Tempo / Meter	Missing notational elements: trills, slurs	Measures 64–65, 66–68	
Part III – Articulation	String tremolo at the opening	Measures 1–8	Rest omitted in Violin I
Part III – Articulation	Bowing, legato and diminuendo in strings	Measures 16–21	All gestures should remain within a single down-bow
Part III – Articulation	Crescendo to ff, followed by diminuendo	Measures 29–32, 74, 88–90	
Part III – Articulation	Tremolo, pizzicato, sul ponticello	Measures 57, 80–81, 124–135	Indicate molto sul ponticello, pppp, and subtle accents
Part III – Articulation	Tempo changes: rit., acc., etc.	Measures 89, 95, 97, 98, 103, 111–113, 135	Some tempo modifications are not notated
Part III – Articulation	Missing or incorrect accents and slurring	Measures 97, 100, 116	
Part III – Articulation	String improvisation as previously indicated	Measure 122	Standardize notation and explanatory text
Part III – Articulation	Fermata lunga at the conclusion or addition of a final measure with fermata	Measure 135	

1.Synthetic table of notes and revisions to the published score of the work Liquid Air

It is worth recalling that the concert took place during the COVID-19 pandemic, and rehearsals with the orchestra took place in the so-called "pandemic regime", which the NOSPR orchestra adopted for the demanding one. It was associated with the restrictions recommended by the Ministry of Health (maximum 40 performers on stage, hygiene, distances between performers, masks, etc.) The most important thing, with shorter working time in a group such as an orchestra and longer breaks for ventilation. In practice, the result was that each day of rehearsals had almost 1 hour less time to work than in standard situations. In the case of the latest music and practically the premieres themselves (three Polish and one international) with high complexity and additional complicating factors (electronics, sound system), these 4 hours of work in total, as well as problems with the material, brought anxiety and a feeling of haste. In such cases, the conductor should be able to anticipate such a situation and prevent a decrease in work efficiency as well as possible. In the described case, it was careful and effective planning of rehearsals (the order and time allocated to a given piece), making and making available corrections of errors in the notes, and allocating a certain "reserve" time for unforeseen events on each day of work. The decision on the latter also probably allowed for the proper preparation of the program.

Immediately, during the first rehearsal, despite the conductor's strenuous efforts and preparations of corrections, approved by the composer, it turned out that there were many more of them in the individual orchestral parts of the musicians. Perhaps the most striking coincidence turned out to be the case of the second flute part, which at some point (part II, bar 84) had in his part an instruction to play a given fragment on the alto flute, an absurdly high register. A flute of this kind transposes by a quarter downwards, so the sounds "sounding" from the manuscript have been transposed by the aforementioned interval upwards. The reason turned out to be a prosaic mistake by the copyist, who, seeing the notation in the manuscript "muta in flauto" (the previous section in this part is played on the piccolo flute), interpreted it as "muta in fl alto". Situations of this type are difficult to even count, and often to understand where they came from. Sometimes, in the manuscript of the work, the author briefly wrote one full "crescendo" character, the other characters in other sections of the orchestra, in a given musical gesture being also, of course, a "crescendo" of

a slightly smaller size (probably due to the monotony of such a notation, or haste), which in the printed version became accents. When the Author, in the string sections, divided into divisions, introduces a multitude of and quickly successive gestures with a string ricochet, at some point in the manuscript the "ric" markings next to the notes cease to appear, but only the appropriate zigzag marking on the stem of the note. Of course, the whole textural situation had to be performed with string ricochets.

The "spare" time, or perhaps more adequately sounding - "buffer" - to solve these frustrating problems (not resulting from anyone's ill will or incompetence) passes extremely quickly when working with the orchestra. Starting work on Monday of the concert week, improving the material on Tuesday, on Wednesday and Thursday it was possible to work on the form, expression and expression of the piece with greater intensity. The Composer, who was present in the room with the performers from the second day of rehearsals, dispelled all doubts with great joy and class, helped to bring out her sound vision, but there were also changes in the work made by her after hearing some fragments.

After the premiere, the author of this work made efforts to create a corrected version of the score of the work worthy of the highest artistic laurels and a fully adequate edition in contact with the Composer and together with PWM. There were over 110 corrections on the part of the conductor (both textual and interpretative, approved by the composer during the rehearsals for the performance) on ten pages of the text sheet, plus the composer's own notes and errors detected in the instrumental parts.

The reading of the work, especially the first one, allows for untainted by any performance tradition, free from interpretive habits, extremely creative. The difficulties encountered become an inspiration for finding a new path in the creative process. The composer's relationship to the interpretation (performance) and reading (by the listener) of the work is similar. According to Sikora, "interpretation belongs to the general public; Everyone can read and listen in their own way" and "the possibility of multiple interpretations and readings is the most interesting aspect of composing".

7.5. Concert performance

From the Conductor's Perspective, the premiere performance *Liquid Air* Elżbieta Sikora was a unique experience — requiring precision, a deep understanding of the composer's intention and readiness to act in the sound sphere. From the first rehearsal, it was clear that we were dealing with a score that was not so much mechanical as organic — demanding tenderness, flexibility and musicality from the performers and their conductor. Although the piece is precisely written, the metric markings and tempos are indicative. Their task is not to limit, but to inspire — they are to capture states: tension, suspension, breath, changeability. As a conductor, I had to not only "conduct" in the traditional sense, but also listen, react and often lead the orchestra "between" the rhythm and the time felt, supporting the natural flow of form, and not imposing it by force. Instead of pushing the pulse, it was necessary to shape the energy — both in static moments and in sections full of movement and tension.

A particular challenge was the synchronization of dynamic and sonic planes, especially in the first movement, where the density of texture and micro-events in the high registers of the woodwind section had to remain precise and at the same time almost "fleeting". The second movement, much more energetic, required a clear guidance of a group of strings in their pulsating courses and a sense of contrast to the accents of the brass section — on the one hand dramatic, on the other serving as structural "markers" of form. The third part was a kind of return, but also a reformulation of the earlier material. Here, it was not enough just to "indicate" the subsequent inputs of the instruments; It was necessary to build a narrative based on the memory of the audience, in which each return did not sound like a quote, but like an echo — a transformation of the memory of the material of the preceding parts.

The orchestra's openness to nuances was a great help — they not only reacted to gestures, but also co-created the form, breathing life into Sikora's music with sensitivity and commitment. Some fragments, especially in the percussion layer, required great precision, others — withdrawal and an almost intimate sound within a large ensemble.

After the end of the composition, when the silence after the last sound resounded with the same intensity as the music itself, Elżbieta Sikora's presence in the hall, her lively reaction, smile and emotion – were a moment that means something more to every musician than performance success. This meeting – with the piece, with its creator, with the audience – was the full meaning of our joint work.

8. Final conclusions: practical and theoretical reflections on the role of the conductor of contemporary music

This doctoral dissertation is an attempt at an interdisciplinary approach to the issue of conducting the latest symphonic music, embedded both in the context of performance practice and in aesthetic and philosophical reflection. Four selected pieces performed during the inaugural concert of the 64. International Festival of Contemporary Music "Warsaw Autumn", diversified in terms of style, form and technology. The conclusions of the work allow us to outline a number of important observations that are important not only for conducting practice, but also for a broader understanding of phenomena occurring in contemporary music.

First of all, it should be emphasized that conducting contemporary music requires a diametrically different approach than interpreting the historical repertoire. These compositions often do not have a fixed performance tradition, they are strongly rooted in aesthetic pluralism, and their structure is based on innovative formal, timbre and rhythmic solutions. Contemporary scores are increasingly moving away from linear score notation, requiring the conductor not only technical skills, but also enormous perceptual flexibility, analytical ability and creativity. In this sense, the conductor becomes a co-creator of the work, whose task is not so much to read, but to interpret and revive the potential sound written on paper. The role of the conductor in the context of contemporary music takes the form of an active mediator between the score and the performance, a bridge between the composer's intention and the recipient. This process is particularly complicated, because many of the analyzed works (e.g. *Bound to the Bow* by Ash Fure or *Tryptych* by Agata Zubel) contains performative, symbolic, theatrical, and sometimes even choreographic elements. The conductor must not only precisely synchronize the performing ensembles, but also shape the space of expression in the non-musical dimension – with gesture, intention, presence. An important conclusion from this work is also the confirmation of the thesis that contemporary music requires a new, open aesthetics of reception and interpretation. A contemporary conductor must have a broad knowledge of the latest

compositional trends, understand the idioms of individual composers, and consciously navigate the following levels: ontological (what a musical work "is"), semiotic (what it "means") and axiological (what "value" it has). It is in these three dimensions that the most important work of a conductor takes place – not only practical, but also intellectual.

Close cooperation between the conductor and the composer is essential for the quality of the performance of the latest music, especially at the rehearsal stage. This process is conducive to a better understanding of the creator's intentions, as well as the development of executive solutions that cannot be captured in standard musical notation. In many cases, without this direct relationship, the performance would be significantly impoverished. Contemporary works are often characterized by a high degree of rhythmic complexity, polytextuality, multi-plane, extremely polarized expression and emotional intensity, which presents the conductor with a huge organizational and creative challenge. At the same time, the richness of the means of expression used by contemporary composers gives the conductor a chance for an exceptionally diverse approach to the art form, expression and dramaturgy of the works performed, as well as the entire concert.

In the context of educational and scientific practice, this work signals the need for a wider inclusion of the issue of conducting contemporary music in the curriculum of conductor education at musical universities. At present, this topic remains marginal, despite the fact that the contemporary repertoire is invariably present in the activities of music institutions and festivals. Conducting the latest music is not only a craft, but also art in the fullest sense of the word. It is a work based on a constant dialogue – with the score, with the composer, with the performing ensemble and with the audience. It is also an expression of courage in asking questions about the meaning, form and value of a contemporary musical work. In a world of cultural and aesthetic dispersion, the conductor becomes a guide to the non-obvious, often disturbing, but extremely vivid and necessary reality of 21st-century music.

In the future, it seems necessary to reformulate the very model of conductor education. Curricula must increasingly move away from a one-sided focus on the classical-romantic repertoire, and instead introduce systematic contact with contemporary music,

both through the analysis of scores and through performance practice in laboratory conditions. It is necessary to prepare future conductors to work with unconventional scores: graphic, formally open, using multimedia, electronics or spatial sound projection. The ability to read and understand such scores should be treated on an equal footing with traditional analytical skills. The future of conducting is also about expanding interdisciplinary competences. A contemporary conductor increasingly functions in a hybrid environment – between music and theatre, installation, performance art or new technologies. This means the need to go beyond the musical idiom: knowledge of the basics of choreography, stage dramaturgy, spatial acoustics, as well as the ability to collaborate with visual artists, sound engineers or programmers, is becoming increasingly necessary. A modern conductor not only "reads" the score, but even has to "translate" it into the language of a specific performance, often without having any previous interpretative reference points at his disposal. Technological development and the constantly growing presence of technology into art also make the integration of the conductor with interactive systems and digital environments the future. There are already experimental situations in which a conductor cooperates with live electronics, reacts to real-time processed sound or interacts with algorithmically controlled elements. In such situations, traditional conducting gestures require adaptation – not only to the needs of the instrumental ensemble, but also to the technologies used in a given piece (for example, video mapping, computer sound control system, motion sensors, etc.). The conductor of the future will not only have to lead musicians, but also be able to integrate intermedia technology into his work. Personally, I had the opportunity to simultaneously run samples with an electronic layer with my foot while conducting an orchestra (Musica Electronica Nova Festival in Wrocław), use a "visual metronome" to perform live music for a film (Film Music Festival in Krakow), run sound and film files with a computer controller during a performance of a multimedia opera (during the Lucerne Festival). On the other hand, we must not forget the role of the conductor as a leader and communicator. In a world of dynamically changing aesthetic and social values, there is a growing need for conscious, empathetic and flexible guidance. A conductor should not only be familiar with new performance techniques, but also

understand the cultural context of the music being performed, its political contexts, emotionality, and even its controversy. An open attitude towards diversity and inclusivity will become one of the foundations of responsible music performance in the future.

To sum up: the future of conducting in contemporary music requires a redefinition of the conductor's profession – as a creator, researcher, mediator, pedagogue and artistic leader. It will be an even more complex and demanding profession than before, but also richer in the possibilities of shaping meanings, crossing aesthetic boundaries and establishing new relationships: between sound and image, tradition and modernity, man and technology. In this perspective, the conductor becomes not only a performer of contemporary music, but also a co-creator of its future.

9. Bibliography

- Adrian Thomas, *The New Grove Dictionary of Music and Musicians*, London 2001
- Encyclopedia of Music, Andrzej Chodkowski (ed.), PWN Scientific Publishing House, Warsaw 1995,
- Schuldt-Jensen, Morten. (2015). What Is Conducting? Signs, Principles, and Problems. *Signata*. 6. 383-421. 10.4000/signata.1126.
- Acitores, Alicia Peñalba (2011), "Towards a theory of proprioception as a bodily basis for consciousness in music", w Clarke & Clarke (ed.), *Music and Consciousness. Philosophical, Psychological and Cultural Perspectives*, Nowy Jork: Oxford University Press, pp. 215-230.
- Bailey, Wayne (2009), *Conducting. The Art of Communication*, Nowy Jork & Oxford: Oxford University Press.
- Boult, Adrian (1965), *Zur Kunst des Dirigierens*, Augsburg: Heimeran Verlag.
- Bowen, José Antonio (Hrsg., 2003), *The Cambridge Companion to Conducting*, Nowy Jork: Cambridge University Press.
- Brödel, Christfried & Schuhenn, Reiner (2009), *Basic Knowledge of Church Music. Volume 2. Chorund Ensemble Direction*, Stuttgart: Carus-Verlag.
- Cahn-Speyer, Rudolf (1919), *Handbuch des Dirigierens*, Lipsk: Breitkopf & Härtel.
- Caplin, Thomas (1993), *From technique to music*, Oslo: Musikk-Husets Forlag.
- Chybinski, Adolf (1908), *Beiträge zur Geschichte des Taktschlags*, Kraków: Drukarnia National.
- Diestel, Hans (1960), *Ein Orchestermusiker über das Dirigieren. The basics of the Conducting technique from the point of view of the performer*, Wilhelmshaven: Otto Heinrich Noetzel Verlag.
- Ericson, Eric, Ohlin Gösta, Spångberg, Lennart (1974), *Choral Conducting*, Sztokholm: Swedish Choir Association's publishing house.

Galkin, Elliot (1988), *A History of Orchestral Conducting in Theory and Practice*, Nowy York: Pendragon Press.

Godøy, Rolf Inge (2011), "Sound-action awareness in music", in Clarke & Clarke (eds.), *Music and Consciousness. Philosophical, Psychological and Cultural Perspectives*, Nowy Jork: Oxford University Press

Gómez Milán, E., Iborra, O., de Córdoba, M.J., Juárez-Ramos V., Rodríguez Artacho, M.A., Rubio, J.L. (2013), "The Kiki-Bouba effect: A case of personification and ideasthesia", *The Journal of Consciousness Studies* 20(1-2), pp. 84-102.

Hindemith, Paul (1959), *Composer in his World: Widths and Borders*, Zurych: Atlantis Musikbuch-Verlag.

Kahn, Emil (1975), *Elements of Conducting*, Second Edition, New York: Schirmer Books.

Kondrashin, Kirill (1989), *The Art of Conducting*, Monachium: Piper GmbH.

Köhler, W. (1929), *Gestalt Psychology*, New York: Liveright.

Köhler, W. (1947), *Gestalt Psychology*, Second Edition, Nowy Jork: Liveright, p. 224

Luck, G., & Nte, S. (2008), "An investigation of conductors' temporal gestures and conductor- musician synchronization, and a first experiment". *Psychology of Music* 36, p. 81, Society for Education, Music and Psychology Research (<http://pom.sagepub/content/36/1/81>).

Luck, Geoff & Sloboda (2007), "An investigation of musicians' synchronization with traditional conducting beat patterns", *Music Performance Research* 1(1), pp. 26-46.

Luck, Geoff & Toiviainen, Petri (2006), "Ensemble Musicians' Synchronization With Conductors' Gestures: An Automated Feature-Extraction Analysis", *Music Perception: An Interdisciplinary Journal*, Vol. 24, No. 2 (December 2006), pp. 189-200, University of California PressStable.

Lumley, John & Springthorpe, Nigel (1989), *The Art of Conducting. A Guide to Essential Skills*, Londyn: Rhinegold Publishing Limited.

Maurer D., Pathman T. & Mondloch C.J. (2006), "The shape of boubas: Sound-shape correspondences in toddlers and adults", *Developmental Science* 9(3), pp. 316-322.

Meier, Gustav (2009), *The Score, the Orchestra, and the Conductor*, Nowy Jork: Oxford

Meyer, Leonard B. (1967), *Music, the Arts, and Ideas*, Chicago: Chicago University Press.

Opp, Walter (ed., 1999), *Handbuch Kirchenmusik. Volume 3. Choir and Ensemble Direction*,
Kassel: Edition Merseburger.

Patel, A.D. (2003), "Language, music, syntax and the brain", *Nature Neuroscience* 6(7),
pp. 674-681.

Pförtner, Alfred (1993), *Conducting and what matters most*, Mörfelden-Walldorf:
Joh. Siebenhüner Musikverlag.

Phillips, Kenneth (1997), *Basic Techniques of Conducting*, Nowy Jork & Oxford; Oxford
University Press.

Ramachandran, V.S. & Hubbard, E.M. (2001b), "Synaesthesia: A window into
perception, thought and language", *Journal of Consciousness Studies* 8(12), pp. 3-34.

What Is Conducting? 421

Rudolf, Max (1950), *The Grammar of Conducting. A Practical Study of Modern Baton
Technique*, New York & London: G. Schirmer.

Schaper, Heinz-Christian (1982), *Conducting compact. Basic Knowledge and Exercises*,
Mainz:
Schott Musik International.

Scherchen, Hermann (1953), *Lehrbuch des Dirigierens*, Mainz: B. Schott's Söhne.

Schuller, Gunther (1998), *The Compleat Conductor*, Oxford: Oxford University Press.

Unger, Wolfgang (2003), *Wege zum Dirigieren*, Kassel: Edition Merseburger Berlin GmbH.

Stravinsky, Igor & Craft, Robert (1962), *Expositions and Developments*, New York:
Doubleday and Co., Inc.)

Stravinsky, Igor, Jarociński, Stefan (trans.) (1980), *Poetics of Music*, Cracow: Polish Music
Publishing House

Waltershausen, Hermann Wolfgang von (1945), *The Art of Conducting*, Berlin:
Walter de Gruyter & Co.

Wierød, Ole (1983), *Choir Management's Percussion Technique*, Skanderborg: Eigenverlag.

Wooldridge, David (1970), *Conductor's World*, London: Barrie and Rockliff, The Cresset Press.

Wöllner, Clemens (2007), *On the Perception of Expression in Conducting. A experimentelle musikpsychologische Untersuchung*, Berlin: Lit Verlag Dr. W. Hopf.

Pierre Rigaudière, "Elżbieta Sikora", *Composers, Equality in Act*, Laure Marcel-Berlioz, Omer Corlaix, Bastien Galler (ed.), wstęp Françoise Nyssen, Centre de documentation de la musique contemporaine, Éditions MF, Paris 2019; nowe wydanie kieszonkowe u tego samego wydawcy, 2019

Agnieszka Lewandowska-Kąkol, *Sounds, Whispers, Grinding. Interviews with composers*, Fronda, Warsaw 2012

Dorota Szwarzman, *The Time of Warsaw Autumns. On Polish Music, 1945-2007*, STENTOR, Warsaw 2007

ECich [Ewa Cichoń], "Sikora Elżbieta", *PWM Music Encyclopedia*, vol. 9, Polish Music Publishing House, Kraków, 2007, pp. 261-262

Jean-Noël von der Weid, *La Musique du XXe siècle*, Hachette Littératures, Paris 2005

Polish Composers. 1918-2000, Marek Podhajski (ed.), vol. 1 and 2, Stanisław Moniuszko Academy of Music Publishing House in Gdańsk, Gdańsk 2005

Adrian Thomas, „Sikora Elżbieta”, *The New Grove Dictionary of Music and Musicians*, London 2001

"Sikora Elżbieta", *Encyclopedia of Music*, Andrzej Chodkowski (ed.), PWN Scientific Publishing House, Warsaw 1995, p. 811

Elżbieta Frołowicz, "Gdański rodowód Elżbiety Sikora", *Music in Gdańsk yesterday and today. II. Musical Culture of the Northern Territories of Polish*, Stanisław Moniuszko Academy of Music Publishing House in Gdańsk, Gdańsk 1992, pp. 259-268 (Zusammenfassung)

Elżbieta Frołowicz, *Between experimental and electroacoustic music*, "Ruch Muzyczny", no. 23, 17 November 1991, p. 4

Włodzimierz Kotoński, *Electronic Music*, PWM, Kraków 1989

Krzysztof Baculewski, *Polish Compositional Work. 1945-1984*, PWM, Kraków 1987

M. Pazdro, Elżbieta Sikora says, "Ruch Muzyczny" 1987, no. 17, p. 6

E. Mikulska, A New Generation of Polish Composers. Composers' Own Statements, "Ruch Muzyczny" 1979, No. 11

Internet sources:

C. Thielemann: <http://www.welt.de/print/wams/kultur/article112300873/Mein-Orchestersoll-auch-mal-Spass-haben.html>, accessed 10.01.2015.

A. Gilbert: http://www.nytimes.com/interactive/2012/04/06/arts/music/the-connectionbetween-gesture-and-music.html?_r=0 Accessed 03.12.2014.

Wakin, Daniel J., "Breaking Conductors' Down by Gesture and Body Part", The New York Times, April 6, 2012. <http://www.nytimes.com/2012/04/08/arts/music/breakingconductors-down-by-gesture-and-body-part.html>. Accessed 03.07.2015.

<https://zubel.pl/biogram>

<http://www.ashleyfure.com/menu-2>

<http://www.markapplebaum.com/>

<https://elzbietasikora.com/biografia/>

10. Appendix

Elżbieta Sikora - Liquid Air (PWM), score

Elżbieta Sikora - Liquid Air (manuscript), score

Mark Applebaum - Skumfiduser, score

Ash Fure - Bound to the Bow (Peters), score

Agata Zubel - Triptyque (PWM), score

11. Footnotes

- [1] Leonard B. Meyer, *Music, the Arts, and Ideas* (Chicago, Chicago University Press, 1967)
- [2] Igor Stravinsky, *Poetics of Music*, trans. Stefan Jarociński (Polish Music Publishing House)
- [3] Igor Stravinsky and Robert Craft, *Expositions and Developments*, (New York: Doubleday and Co., Inc., 1962)
- [4] Theodor W. Adorno, *Philosophy of Modern Music*, trans. Anne G. Mitchell and Wesley V. Blomster, (New York: Oxford University Press, 2007).
- [5] Adorno, T. W., with Max Horkheimer, *Dialectic of Enlightenment*. Trans. Edmund Jephcott (Stanford: Stanford UP, 2002)
- [6] Dahlhaus, Carl. *Adorno's Concept of Musical Material*, w: *Zur Terminologie der Musik des 20. Jahrhunderts*, pod red. H. H. Eggebrecht, Stuttgart 1974
- [7] Jonathan Cross, *The Stravinsky Legacy*, (New York: Cambridge University Press, 1998)
- [8] Władysław Stróżewski – aspects of a work of art (ontological, semiotic, axiological)
Krawiec, Andrzej. *Towards the Dimension of the Sacred and the Mystery: Władysław Stróżewski's Aesthetics and the Numinotic Language of Art*, *Ethos*, vol. 34 (2021), No. 2, pp. 301–324. Stróżewski expands Ingarden's theory by including a numinotic element inspired by Rudolf Otto, which allows us to transcend the aesthetic dimension of the work towards the sacred.
- [9] Roman Ingarden, *A Musical Work and the Matter of Its Identity*, Cracow: Polish Music Publishing House, 1973
- [10] Boethius, *Fundamentals of Music*, Book I, Chapter 2 – a description of three types of music: universal (*musica mundana*), human (*musica humana*) and instrumental (*musica instrumentalis*)
- [11] Eugeniusz Knapik, *On Classicism and Romanticism in Music*, Cracow: PWM, 1997.
- [12] Stanford Encyclopedia of Philosophy, „Dish's Aesthetics”, red. Alexander Nehamas, <https://plato.stanford.edu/entries/plato-aesthetics/>, accessed 8.09.2024.

- [13] Stanford Encyclopedia of Philosophy, „Pythagoras and Pythagoreanism”, red. Carl Huffman, <https://plato.stanford.edu/entries/pythagoreanism/>, dostęp 8.09.2024.
- [14] DeWoskin, Kenneth J. *Music in Chinese Culture: A Historical Overview*. Princeton University Press, 1982.
- [15] Peyre, Henri. *The Classical Tradition: Greek and Roman Influences on Western Literature*. Meridian Books, 1955
- [16] Bukofzer, Manfred F. *Music in the Baroque Era: From Monteverdi to Bach*. W.W. Norton & Company, 1947, s. 213.
- [17] Schopenhauer, Arthur. *The World as a Will and Representation*, vol. 1, chap. LII, vol. J. Garewicz, Warsaw 1994. Quote: "Music differs from all other arts in that it is not a reflection of a phenomenon, or rather: of the adequate objectivity of the will, but is a direct reflection of the will itself."
- [18] Rychter, Marcin. "Schopenhauer on Music", *TeologiaPolityczna.pl*. Schopenhauer claims, m.in., that "music is a language in the highest degree" and that what it expresses is "the core of an event".
- [19] Schumann, Robert. *Gesammelte Schriften über Musik und Musiker*, ed. Henry Pleasants, Dover Publications, 1977
- [20] Goethe, Johann Wolfgang von. *Zur Morphologie* (1817), w: *Gesammelte Werke*, wyd. Hamburg edition, Deutscher Klassiker Verlag, 1994.
- [21] Jakub z Liege. *Fragmenty pism w: Hoppin, Richard H. Medieval Music*, W. W. Norton & Company, 1978
- [22] Boethius. *De Institutione Musica [On the Basics of Music]*, trans. and edited by M. Schlesinger, in: *Philosophy of Music in the Middle Ages*, Warsaw 1977.
- [23] Adam z Fuldy. *Cytaty i omówienia w: Palisca, Claude V. Humanism in Italian Renaissance Musical Thought*, Yale University Press, 1985.
- [24] Aristotle. *Polityka*, chapter on education, trans. A. Koźmiński, in: *Dzieła*, PWN, Warsaw 1955
- [25] Plato. *The State*, Book III, trans. B. Suchodolski, in: *Dzieła*, PWN, Warsaw 1966.

- [26] Gubajdulina, Sofia. *Sofia Gubaidulina: A Composer's Life*. Tłum. Elizabeth Whittall, University of Rochester Press, 2010
- [27] Boileau, Nicolas. *Poetic Art (L'Art poétique)*, trans. Tadeusz Karpowicz, National Publishing Institute, Warsaw 1965.
- [28] Burrows, Donald, red. *Handel and the English Chapel Royal*. Oxford University Press, 1994.
- [29] Tomaszewski, Mieczysław. *Music and semiotics*. PWN Scientific Publishing House, Warsaw 1998.
- [30] Schering, Arnold. *Musical symbolism*. Leipzig: Breitkopf & Härtel, 1911.
- [31] Hoffmann, E. T. A., *Beethoven and His Instrumental Music*, trans. Stanisław Barańczak, National Publishing Institute, Warsaw 1974
- [32] Schopenhauer, Arthur, *The World as Will and Representation*, trans. K. Obuchowski, Warsaw: State Scientific Publishing House, 1958, pp. 280–281
- [33] Rudolf Otto, *Das Heilige. On the Irrational in the Idea of the Divine and its Relationship to the Rational*, Breslau: Trewendt & Granier, 1917.
- [34] Stróżewski, Marek, *Dzieło sztuki i sacrum*, Warsaw: Wydawnictwo Naukowe PWN, 1995, pp. 45–60.
- [35] Jung, Carl Gustav, *Psychological Types*, London: Routledge & Kegan Paul, 1921.
- [36] Jung, Carl Gustav, *Archetypes and the Collective Unconscious*, w: *Collected Works of C.G. Jung*, vol. 9 (Part 1), Princeton: Princeton University Press, 1968.
- [37] Mahler, Gustav, *Briefwechsel*, ed. J. M. Ratzka, Frankfurt am Main: Insel Verlag, 1969.
- [38] Mieczysław Tomaszewski, *Music of the 20th Century*, Cracow: PWM, 1998, p. 12.
- [39] Roman Ingarden, *On the Musical Work [Das musikalische Kunstwerk]*, Kraków: Polish Scientific Publishing House, 1967.
- [40] Arnold Schering, *Die Musikästhetik der Gegenwart*, Leipzig: Breitkopf & Härtel, 1932.
- [41] Robert S. Hatten, *Musical Gesture: Sound, Movement, and Meaning*, Bloomington: Indiana University Press, 2004.

- [42] Harry Lehmann, "Conceptual Music and Relational Aesthetics", w: *Neue Musikzeitung*, nr 5, 1999, pp. 12–18.
- [43] Eduard Hanslick, *On the Beauty of Music [Vom Musikalisch-Schönen]*, Cracow: PWM, 1964.
- [44] Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, Princeton: Princeton University Press, 1990.
- [45] Hans-Georg Gadamer, *Pravda i metoda [Truth and Method]*, Warsaw: PWN, 1999.
- [46] Mieczysław Tomaszewski, *The Aesthetics of Music*, Warsaw: PWN, 1993.
- [47] Carl Dahlhaus, *The Aesthetics of Music*, Kraków: Znak, 1999.
- [48] Igor Stravinsky, *Beyond Time. Chronicles of My Life*, trans. M. S. Gajdzis, Warsaw: PWM, 1992.
- [49] Witold Lutosławski, *Letters to Krystiana Zimermana*, in: *Witold Lutosławski. Writings*, ed. M. Kaczyński, Cracow: PWM, 2000.
- [50] Bogusław Schaeffer, *Musical Composition*, Cracow: PWM, 1974.
- [51] Mieczysław Tomaszewski, *Sacrum in Music. A Study in Axiology*, Warsaw: PWN, 2002.
- [52] Eugeniusz Knapik, *On Classicism and Romanticism in Music*, Cracow: PWM, 1997.
- [53] Rudolf Otto, *Holiness and the Sacred*, trans. J. Gałkowski, Warsaw: WAM, 1984.
- [54] Henryk Stróżewski, *Philosophy of Music*, Warsaw: PWN, 1998.
- [55] Arvo Pärt, *Cantus in Memory of Benjamin Britten (1977)*, ECM Records, 1984 – analiza w: Paul Hillier, *Arvo Pärt*, Oxford: Oxford University Press, 1997.
- [56] Henryk Mikołaj Górecki, *Three Pieces in the Old Style (1963)*, *Symphony of Sorrowful Songs (1976)* – cf. Adrian Thomas, *Górecki*, Oxford: Oxford University Press, 1997.
- [57] Giovanni Pierluigi da Palestrina, *Missa Papae Marcelli*, Rzym: 1567 – omówienie w: Gustave Reese, *Music in the Renaissance*, New York: W.W. Norton, 1954.
- [58] Livy, *Ab urbe condita*, Book XXII, chap. 3.
- [59] Strawiński, *The Rite of Spring*, premiera 1913.

- [60] Cummings, Anthony. The Chorus of Women in the Italian Renaissance Villanella, in: *Renaissance Music and Poetics. Essays in Honor of Claude V. Palisca*, ed. Russell N. Katz, Stuyvesant: Pendragon Press, 1985, s. 73–89.
- [61] Hudson, Warren. *The Solo Voice in the Romantic Era: Liszt, Paganini, and the Virtuoso Tradition*, New York: Garland, 1998, s. 45–67.
- [62] Gilliam, Bryan. *Thematic Transformation in Richard Strauss's Tone Poems*, Princeton: Princeton University Press, 1998, s. 101–126.
- [63] Harper, Elizabeth. *Toward an Aesthetics of Music*, Oxford: Clarendon Press, 1991, s. 118–121.
- [64] Stockhausen, Karlheinz. *Light: the seven days of the week*. Wiesbaden: Breitkopf & Härtel, 2000.
- [65] Schoenberg, Arnold. *Pierrot lunaire*, op. 21: Three times seven poems by Albert Giraud. Berlin: Universal Edition, 1912.
- [66] Stróżewski, Władysław. About beauty. Lecture given on 29 January 2018 at the Jagiellonian University.
- [67] Augustine of Hippo, *Confessions*, trans. Zygmunt Kubiak, Warsaw: Pax, 1987, Book IV, Chapter 13.
- [68] Plato, *Theaetetus*, trans. Władysław Witwicki, in: *Dialogi*, vol. 3, Warsaw: PWN, 1958, 152a – quote from Protagoras: "Man is the measure of all things..."
- [69] John Paul II, *Letter to Artists*, Vatican 1999, points 6-7.
- [70] Nietzsche, Frederick. *The Birth of Tragedy*, trans. Leopold Staff, Warsaw: PWN, 1991; Baudelaire, Charles. *Romantic Art*, trans. Maria Leśniewska, Warsaw: PIW, 1967.
- [71] Beethoven, Ludwig van. *Missa Solemnis and D Major*, Op. 123. The autograph of the score contains a dedication: Von Herzen – möge es zu Herzen gehen! ("From the heart – may it reach the hearts")
- [72] Levy, David B. Beethoven's *Grosse Fuge*: The Case of the Missing Link. *W: 19th-Century Music*, Vol. 3, No. 2 (1979), s. 99–117.
- [73] Samson, Jim. *Beethoven: The Music and the Life*. London: HarperCollins, 2001, s. 374–380.

- [74] Lockwood, Lewis. *Beethoven: The Music and the Life*. New York: W.W. Norton & Company, 2005, s. 422–425.
- [75] Text by Agata Zubel placed on the title page of the score of the song *Triptyque*
- [76] Alicja Jarzębska, *New Sounds – New Expressions. Contemporary Polish Music in an Aesthetic Perspective*, Kraków 2016, p. 45.
- [77] Marcin Trzęsiok, *Agata Zubel's Sonic Strategies*, in: *Nowa muzyka polska. Contexts – Profiles – Interpretations*, edited by Małgorzata Grajter, G. and K. Bacewicz Academy of Music in Łódź, Łódź 2019
- [78] Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, Wydawnictwo Zielona Sowa.
- [79] Marlena Winnicka, „The two-part form in the work of Witold Lutosławski”, *Music. History. Theory. Education*, No. 14/2019, online access: <https://czasopisma.ukw.edu.pl/index.php/mhte/article/view/412>
- [80] Mark Applebaum, a statement about the song *Skumfiduser!*, available on the Musicworks website
- [81] Jonathan D. Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*, New York: Schirmer Books, 1988, s. 45–47.
- [82] Elżbieta Sikora, statement in an interview for *Ruch Muzyczny*, no. 4 (2010), p. 12.
- [83] Elżbieta Sikora, description of the piece *Liquid Air*, in: catalogue of the Warsaw Autumn 2021 festival