The Karol Lipiński
Academy of Music
in Wrocław

Quo Vadis, Musica?

Artistic Mission and Duty in the Context of the Third Millennium

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Edited by
Amelia Golema et al.

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INTRODUCTION

Artists who understand themselves, their calling, and their mission, are likely to be able to define the goals they are striving for. In the process of achieving these goals, they may be helped or hindered by circumstances, ultimately, however, it is them who decide how to interpret the surrounding reality. Just as an artist pursues various goals in his or her life – some of them major and ambitious, others, perhaps, less important – so, too, can the question posed in the title of this publication, Quo vadis, musica?, be interpreted in various ways. Where is music heading? Is its destination clearly defined? Who determines its goals? What is the quality of 21st-century music? In the excess of information, which is increasingly difficult to filter or verify, in the cocktail of ubiquitous, all-pervasive sounds, which are not always welcome, there is no time or space for silence and reflection, for pondering and deciding: Where? Why? To what end? Ambiguity is the hallmark of 21st-century art.

This publication is an attempt to reflect the melting pot of contemporary music. The authors, like the genres of music in today's world, make up a diverse group. Among them are both scholars with vast experience in academic writing as well as those who are taking their first steps in the field. We can see the fruits of the academic work of theorists and performers, professors and students. The book refers to Polish and foreign music, to the past and the present, to areas that lie on the borderline between social sciences, humanities, and musical art. With such a broad perspective, it aims to reach wide audiences. Both novice music enthusiasts and demanding professionals will find some interesting content in it.

The music of the third millennium, shaped by such diverse environments, cultures, and technologies, leads us also to yet another important reflection. In an era of rapidly developing artificial intelligence, we must ask ourselves what role humans should play in the process of music creation. In some areas of life, man can already be replaced by AI. However, there are still domains where

humans, including musicians, are indispensable and irreplaceable. This publication is proof of that: it was co-created by people for whom music is a passion, a way of life, a means of self-expression, and although they describe musical reality in different ways, they are united by their love of musical art, something only man is capable of.

Amelia Golema

THE IDENTITIES OF AN ARTIST AND A MUSICAL WORK

Marcin Trzęsiok
The Karol Szymanowski Academy of Music in Katowice

MYSTERIES OF ARTISTIC IMAGINATION. ON INTUITION, CREATIVE FREEDOM, AND THEIR LIMITS

A sense of mystery

The loss of a sense of mystery is a sign of our times. We ask concrete and practical questions because we want concrete and practical answers. If the questions are about empirical matters, the answers are provided by science with its practical, especially technical, applications. And if they refer to social issues, we often rely on the concept of relativism of forces of influence and interest – that is, we de facto believe that the answer lies on some meta-plane where the original meaning of these questions is, as it were, put in inverted commas: to give the concrete answer, for example to some ethical dilemma, we relativise the issue by inscribing it into the dynamics of ideological struggle.

Both approaches – scientific empiricism and ideological relativism – are by no means self-evident. Their cultural dominance is not determined by the strength of their arguments, but by the pragmatism of social life, i.e. the set of social practices developed in the historical process. A critical analysis, however, would reveal the problems and contradictions that lie behind the façade of these relatively well-established conventions. Such a fundamental hidden problem is the status and nature of consciousness: the very existence of the mind and its functions (emotions, perceptions, judgements, etc.) remains an open question for science. Consciousness is an unexplained mystery, and it is by no means an isolated problem. In fact, it cannot be ruled out in advance that the problem of

consciousness entails a whole series of consequences, including the need to rethink the status of the physical world (which, after all, exists for us only as an object of perception, sensation, and reflection).[1]

Such epistemological reflections are of more than merely theoretical interest. They restore the importance of the great questions which, as a result of the modern process of disenchantment of the world, have supposedly already been consigned to the dustbin of history. One of the consequences of the presented diagnosis is the need to reconsider the phenomenon of creativity, in terms of both human inventiveness in general and its particular form, which is artistic creativity. It is worth starting this reflection by referring to traditional, even archaic concepts that are regaining their former prestige today.

From inspiration to the unconscious

The archaic understanding of creativity sees the human being as an instrument controlled by transpersonal forces (deities, ancestors) rather than as an autonomous subject. The origins of creativity understood in this way lie in primordial shamanic religious life. In ancient Greece, the manifestation of this form of religiousness was the oracle, especially the most famous one, the Delphic oracle. As Eric Dodds wrote:

> The Pythia became *entheos, plena deo*: the god entered into her and used her vocal organs as if they were his own, exactly as the so-called 'control' does in modern spirit-mediumship; that is why Apollo's Delphic utterances are always couched in the first person, never in the third.[2]

It is from such a prophetic trance that poetry originated. This genealogy was also acknowledged by philosophers, who replaced the old poetic *mythos* with the rational *logos*. In Plato, we can read:

> For all good poets, epic as well as lyric, compose their beautiful poems not by art, but because they are inspired and possessed. […] the lyric poets are not in their right mind when they are composing their beautiful strains […].[3]

1 I advocate here a return to some form of philosophical idealism, a view that recognises the irreducibility of mind to matter. A particularly convincing proponent of such a position is the Dutch philosopher Bernardo Kastrup. See B. Kastrup, *Analytic Idealism in a Nutshell*, London–Washington 2024.

2 E.R. Dodds, *The Greeks and the Irrational*, Berkeley–Los Angeles–Oxford 1962, pp. 70–71, Internet Archive, [online:] https://archive.org/stream/E.R.DoddsTheGreeksAndTheIrrational/E.R.Dodds_The Greeks and the Irrational_djvu.txt [10 July 2025].

3 Plato, *Ion*, transl. B. Jowett, 2008, [online:] https://www.gutenberg.org/files/1635/1635-h/1635-h.htm [10 July 2025].

Plato places particular emphasis on the automatic nature, so to speak, of creative 'enthusiasm'. When extra-human forces act in the human soul, they block, as it were, the capacity for independent thinking:

> […] and therefore God takes away the minds of poets, and uses them as his ministers, as he also uses diviners and holy prophets, in order that we who hear them may know them to be speaking not of themselves who utter these priceless words in a state of unconsciousness, but that God himself is the speaker, and that through them he is conversing with us.[4]

Such a point of view was shared in times much closer to us by, among others, Arthur Schopenhauer, a philosopher of particular importance to musicians, as he formulated the most influential version of the 19th-century metaphysics of music. He argued that music is a direct reflection of the thing-in-itself, that is of the Will – a blind and instinctive psychic force oscillating constantly between the anguish of desire and the boredom of satisfaction. It is for this reason that a composer has a privileged insight into the essence of things:

> The invention of melody, the disclosure in it of all the deepest secrets of human willing and feeling, is the work of genius, whose effect is more apparent here than anywhere else, is far removed from all reflection and conscious intention, and might be called an inspiration. Here, as everywhere in art, the concept is unproductive. The composer reveals the innermost nature of the world, and expresses the profoundest wisdom in a language that his reasoning faculty does not understand, just as a magnetic somnambulist gives information about things of which she has no conception when she is awake. Therefore in the composer, more than in any other artist, the man is entirely separate and distinct from the artist.[5]

Schopenhauer, like Plato, emphasises the separate nature of two personalities: the creative one and the everyday one. One could challenge this thesis by arguing that the author of *The World as Will and Representation* was not, after all, a composer, so his idea of the creative process should be treated with the appropriate degree of scepticism. Nevertheless, Schopenhauer's observation finds ample corroboration in the testimony of composers, such as Pyotr Tchaikovsky:

> She [the Muse] leaves me only when she feels out of place because my workaday human living has intruded. Always, however, the shadow removes itself and she reappears… In a word, an artist lives a double life: an everyday human life and

4 *Ibidem.*

5 A. Schopenhauer, *The World as Will and Representation*, transl. E.F.J. Payne, Vol. 1, New York 1969, p. 260, [online:] https://ia904500.us.archive.org/19/items/the-world-as-will-and-representation/The-World-as-Will-and-Representation.pdf [10 July 2025].

> an artistic life… Sometimes I look curiously at this productive flow of creativeness which entirely by itself, separate from any conversation I may at the moment be participating in, separate from the people with me at the time, goes on in the region of my brain that is given over to music.[6]

Or Jean Sibelius:

> When the final shape of our work depends on forces more powerful than ourselves, we can later give reasons for this passage or that, but taking it as a whole one is merely an instrument. The power driving us is that marvellous logic which governs a work of art. Let us call it God.[7]

Yet, despite all the similarities to Plato, Schopenhauer departs significantly from the archaic attitude: he does not refer to a personified deity, but to a supra-individual Will. The Will, in turn, is not an individual, but an entity situated two ontological steps higher: it is from the Will that the Ideas emerge (serving, similarly to Plato's Form, the role of models), and from the Ideas – based on the *principium individuationis* – concrete individuals derive. According to Schopenhauer, a reverse process, a kind of *metanoia*, takes place in a composer's psyche: in the creative act, he divests himself of his personality in order to bypass the level of the Ideas (at which all representational arts must stop) to reach the very source, to recognise the Will itself.[8]

Given the irrational and drive-like nature of the Will, we can see it as the prototype of the unconscious in the psychoanalytic sense. Indeed, the modern mutation of the archaic divine influence and inspiration is the expression of the unconscious content. Arnold Schönberg, a diligent reader of Schopenhauer, wrote in a letter to Feruccio Busoni:

> […] it is *impossible* for a person to have only *one* sensation at a time.
>
> One has *thousands* simultaneously. And these thousands can no more readily be added together than an apple and a pear. They go their own ways.
>
> And this variegation, this multifariousness, this *illogicality* which our senses demonstrate, the illogicality presented by their interactions, set forth by some mounting rush of blood, by some reaction of the senses or the nerves, this I should like to have in my music.
>
> It should be an expression of feeling, as our feelings, which bring us in contact with our unconscious, really are, and no false child of feelings and 'conscious logic'.[9]

6 Quoted after J. Harvey, *Music and Inspiration*, London–New York 1999, p. 5.

7 Quoted after *ibidem*, p. 6.

8 A. Schopenhauer, *op. cit.*, pp. 257–258.

9 Quoted after *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, ed. J. Brand, Ch. Hailey, Berkeley 1997, [online:] http://ark.cdlib.org/ark:/

Similar are the impressions of Jonathan Harvey, who was so intrigued by the question of inspiration that he devoted his doctoral thesis in philosophy to it. He asked: 'Should we not perhaps exalt honestly the polyphonic, many-voiced personalities we really are?'[10] According to Harvey, it is significant that the words 'selves' and 'vessel' (understood as a medium) are anagrams.[11] However, simply giving voice to the split personalities within us (which Carl Gustav Jung would call 'the psychoids'[12]) is not enough. It is only an intermediate step on the way towards a higher goal. By outlining this goal, Harvey formulates an overarching principle that makes it possible, as it were, to determine the degree of spirituality in music: 'The greater the conflicts it successfully unifies, the more spiritual the music.'[13] And still in another of his writings, he states: 'In a metaphysical sense, music never changes: it always portrays the play of the Relative against the ground of the Absolute.'[14]

From imitation to creation

In addition to the shift from inspiration to the unconscious, the modern era introduced yet another mutation of the archaic model: the imitation of nature (*mimesis*) was replaced by the concept of spontaneous creation. In Plato's and Aristotle's philosophy, as well as in Christian theology, which they influenced, there was no room for such creation, because it was unimaginable that completely new things could be brought into existence. Instead, what appeared novel was treated as the result of the process of perfecting things that already existed, following an ideal, predetermined model, i.e. a transcendent idea (Plato) or an immanent *telos* (Aristotle). It was in this spirit that the theorists of the Renaissance described unsurpassable achievements of polyphonic music, which was adequately referred to as *ars perfecta*. In *Dodecachordon*, Heinrich Glareanus characterised the works of Josquin Desprez as the 'perfect art to which nothing more can be added'.[15] He was echoed by Gioseffo Zarlino, who claimed in *Le istituzioni harmonice* that music 'has been brought to such perfection that one almost cannot hope for anything better'.[16]

However, it is in the Renaissance that a new, 'Promethean' attitude begins to assert itself, equipping man not only with imitative faculties, but also with creative powers in the strong sense of the word. Leonardo da Vinci thought of

13030/ft52900620/ [10 July 2025]. See also S. Bruhn, *Arnold Schoenberg's Journey from Tone Poems to Kaleidoscopic Sound Colors*, Hillsdale, New York 2015, p. 23.

10 J. Harvey, *In Quest of Spirit. Thoughts on Music*, Berkeley–Los Angeles–London 1999, p. 15

11 *Ibidem*, p. 20.

12 G.C. Jung, *On the Nature of the Psyche*, transl. R.F.C. Hull, New York 1960, p. 83ff.

13 J. Harvey, *In Quest of Spirit...*, p. 52.

14 J. Harvey, 'Reflection after Composition', *Tempo* 1982, No. 140, p. 4.

15 K. Berger, *A Theory of Art*, Oxford–New York 2000, p. 121.

16 *Ibidem.*

himself thus: 'The divine character of the painter's knowledge makes it that his spirit is transformed into a likeness of the divine spirit, because with a sovereign power he proceeds to the creation of various essences.'[17]

Such tendencies can also be found in the music of the early modern period. Among those who did not hesitate to break conventions in the name of originality and for the sake of expression, one should mention such composers as Gesualdo da Venosa, Carl Philipp Emanuel Bach, and Ludwig van Beethoven. While before Beethoven artists of this kind were in the minority, in the post-Beethoven era creative Prometheism actually became the musical norm. Arnold Schönberg's views are a classic and at the same time particularly complex example of such an approach to creation:

> To understand the very nature of creation one must acknowledge that there was no light before the Lord said: 'Let there be Light.' And since there was not yet light, the Lord's omniscience embraced a vision of it which only His omnipotence could call forth.
>
> We poor human beings, when we refer to one of the better minds among us as a creator, should never forget what a creator is in reality.
>
> A creator has a vision of something which has not existed before this vision.
>
> And a creator has the power to bring his vision to life, the power to realize it. In fact, the concept of creator and creation should be formed in harmony with the Divine Model; inspiration and perfection, wish and fulfilment, will and accomplishment coincide spontaneously and simultaneously. In Divine Creation there were no details to be carried out later; 'There was Light' at once and in its ultimate perfection.[18]

Schönberg follows this lesson in ambition, or even arrogance, with a lesson in humility:

> Alas, human creators, if they be granted a vision, must travel the long path between vision and accomplishment; a hard road where, driven out of Paradise, even geniuses must reap their harvest in the sweat of their brows.
>
> Alas, it is one thing to envision in a creative instant of inspiration and it is another thing to materialize one's vision by painstakingly connecting details until they fuse into a kind of organism.
>
> And alas, suppose it becomes an organism, a homunculus or a robot, and possesses some of the spontaneity of a vision; it remains yet another thing to organize this form so that it becomes a comprehensible message 'to whom it may concern.'[19]

17 R. Brague, *The Kingdom of Man: Genesis and Failure of the Modern Project*, transl. P. Seaton, Notre Dame 2018, p. 40.

18 A. Schoenberg, 'Composition with Twelve Tones', [in:] idem, *Style and Idea. Selected Writings*, transl. L. Black, Berkeley–Los Angeles 1975, pp. 214–215.

19 *Ibidem*, p. 215.

Constraints to spontaneous creativity

The question of why spontaneous creativity is constrained is a difficult and complex one. In order to solve it, even provisionally, it would be necessary to adopt a theory of mind and to formulate a model of the psychology of creativity derived from such a theory, especially to explain the mechanism of dependence on tradition. Carl Jung's concept of the collective unconscious[20] may prove particularly useful here, as the main role in it is played by past models which the unconscious mind draws on. The collective unconscious is thus, as it were, synonymous with collective memory. This model is not incompatible with the archaic model, which is one of the reasons why it is both appealing and controversial.

In a similar vein, the phenomenon of spontaneous creativity and its limits had already been explored by Immanuel Kant, the founder of the philosophical idea of art's autonomy. According to him, genius artists do not follow the rules of art, but at the same time they draw on the achievements of earlier creators. They also have good reason to believe that their own art is characterised by universalism. Hence the paradox: one of the features of the judgement of taste is universality, but it is a universality without universals. The resolution of this paradox seems truly intriguing:

> If now it is a natural gift which must prescribe its rule to art (as beautiful art), of what kind is this rule? It cannot be reduced to a formula and serve as a precept, for then the judgement upon the beautiful would be determinable according to concepts; but the rule must be abstracted from the fact, *i.e.* from the product, on which others may try their own talent by using it as a model, not to be *copied* but to be *imitated*. How this is possible is hard to explain. The Ideas of the artist excite like Ideas in his pupils if nature has endowed them with a like proportion of their mental powers. Hence models of beautiful art are the only means of handing down these Ideas to posterity. This cannot be done by mere descriptions, especially not in the case of the arts of speech, and in this latter classical models are only to be had in the old dead languages, now preserved only as 'the learned languages'.[21]

Kant's thought can be paraphrased as follows: the mind of an artist resembles a tuning fork which resonates with another tuning fork – the work of another artist. And then, in their own work, the artist tries, by their own means, to achieve a similar effect of joint resonance of mind and work. Schönberg saw a similar dependence of spontaneous creativity on the models of the past:

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20 See C.G. Jung, *The Archetypes and the Collective Unconscious*, transl. R.F.C. Hull, New York 1959.

21 *Kant's Critique of Judgement*, transl. with Introduction and Notes by J.H. Bernard, 2nd ed. revised, London 1914, § 47, [online:] https://oll.libertyfund.org/titles/bernard-the-critique-of-judgement [11 July 2025].

> Modernism in its best meaning comprises a development of thoughts and their expression. This cannot be taught and ought not to be taught. But it might come in a natural way, by itself, to him who proceeds gradually by absorbing the cultural achievements of his predecessors.[22]

It is worth paying particular attention to the theory of morphic resonance formulated by the English biologist Rupert Sheldrake, who seeks to explain the problem of morphogenesis, i.e. the formation and evolution of organic forms in nature.[23] Sheldrake proposes the existence of morphogenetic fields, which are the set of habits that regulate the development of organisms. These fields are a close counterpart to Jung's collective unconscious. They explain the archetypal regularities of nature, but also apply to social phenomena such as artistic creativity (where the correlates of these regularities are stylistic schools and trends). However, in order to account for their evolutionary and creative aspect, it is necessary to explain how changes in the habits encoded in the memory of morphogenetic fields are possible – in other words, it is necessary to answer the question of what makes the continuity without copying (as Kant suggests) or the absorption of the achievements of predecessors (according to Schönberg) possible. Sheldrake sees three possibilities here: creativity occurring within existing fields, creativity combining two different fields, and visionary creativity, the rarest one, which brings new fields into existence (whether they are truly entirely novel remains an open question).

A similar concept in many respects was put forward by Leonard B. Meyer. He distinguishes three levels of constraints on creative freedom in music: laws, rules, and strategies. The first are universal transcultural constraints (e.g. the audibility range or psychology of perception). The second are intracultural, top-level stylistic constraints (e.g. rules of canon, fugue, sonata form). Strategies, in turn, are 'compositional choices within the possibilities established by the rules of the style'[24]. They determine the individuality of a given work. As Mayer points out:

> The distinction between rules and strategies helps, I think, to clarify the concept of originality as well as its correlative, creativity. For it suggests that two somewhat different sorts of originality need to be recognized. The first involves the invention of new rules. Whoever invented the limerick was original and creative in this sense, and Schoenberg's invention of the twelve-tone method also involved this sort of originality. The second sort of originality, on the level of strategy, does not involve changing the rules but discerning new strategies for realizing the rules. A Bach or Haydn, devising new ways of moving within

22 A. Schoenberg, 'Teaching and Modern Trends in Music', [in:] idem, *Style and Idea…*, p. 377.
23 R. Sheldrake, *The Presence of the Past. Morphic Resonance and the Habits of Nature*, London 2011.
24 L.B. Meyer, *Style and Music: Theory, History, and Ideology*, Chicago–London 1996, p. 20.

> established rules – or an Italian sitar player improvising according to existing canons on an age-old *rag* – is original and creative in this way. […].
>
> For though some composers have both invented new rules and devised new means for their realization – Schoenberg is surely the exemplary instance – most of the acknowledged great masters (Bach and Handel, Haydn and Mozart, and even Beethoven) have been incomparable strategists.[25]

In Meyer's concept, new rules correspond to Sheldrake's new fields, while new strategies correspond to the fusion of existing fields or creativity within an existing field. These, however, are convergences visible on the surface alone. The depth of Sheldrake's approach lies in the recognition of the phenomenon of the collective unconscious: the extended mind, in which – like Jungian archetypes or archaic 'voices' – stylistic patterns are contained.

Sheldrake's theory has another important implication: according to it, the oldest patterns, which have already become firmly embedded in the collective memory through frequent repetition, have the greatest impact. This means that new things, and especially radically new things, will not be widely recognised and understood, because they do not resonate with established habits. In the light of this theory, the fast pace of stylistic change in newer music (a phenomenon that Witold Lutosławski called 'permanent revolution'[26]) and the divergence of the paths of composers and listeners seem inevitable facts.

Nevertheless, modernism was followed by postmodernism and spectralism, as well as a whole range of polystylistic trends, which testify to the power of the influence of nature and tradition. This does not mean that true creativity is not possible. Yes, it is limited, but it is precisely these constraints that drive and channel creative forces. To conclude, let us quote Hans Blumenberg, a philosopher who has devoted many insightful texts to this issue:

> [Paul Klee's work] demonstrates how unanticipated structures crystallize in the latitude of creation, allowing what is ancient and eternal within the original foundation of nature to reemerge with renewed powers of persuasion. Thus, Klee's titles are not to be interpreted as the usual difficulty of abstract painters to appeal to familiar associations; rather, they are the acts of a bewildered recognition, which almost announces that only *one* world validly realizes the possibilities of being and that the road to the infinity of the possible was only an escape route from the unfreedom of mimesis. Are the infinite worlds, which Leibniz bequeathed to aesthetics, only endless reflections of one foundational character of being? We do not know this […].[27]

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25 *Ibidem*, p. 31.

26 W. Lutosławski, 'O muzyce dzisiaj; o własnych utworach ("Preludia i fuga" [1970–1972])' [On today's music; my compositions ('Preludes and fugue' [1970–1972])], [in:] idem, *O muzyce. Pisma i wypowiedzi* [On music. Writings and statements], ed. Z. Skowron, Gdańsk 2011, p. 228.

27 H. Blumenberg, '"Imitation of Nature": Toward a Prehistory of the Idea of the Creative Being

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PSYCHOLOGICAL PERFORMANCE TECHNIQUE: THE BASIS FOR UNDERSTANDING, INTERPRETATION, AND EXECUTION OF A MUSICAL WORK

A musician-performer is an important link between a composer and an audience. It is the performer who uses his or her competence to understand, interpret, and execute a musical work, combining the ability to read a score with the skill of playing an instrument to achieve a unique result, the quality of which depends on the broadly conceived performance technique. Body awareness, phrase-based breathing, muscle memory, as well as knowledge of the musical craft, the instrument, and the musical language are just a few elements that influence the quality of a musician's performance. It is, thus, essential for the musician to work ergonomically[1] with their body and mind. Optimisation, well-being, and efficiency should be the three pillars on which the aforementioned quality of performance is based. The best possible preparation, the satisfaction drawn from one's actions, and the effectiveness of the musical training in which the body and the mind are involved can be the proverbial recipe for success.

1 The International Organisation for Standardisation (ISO) defines ergonomics as the 'scientific discipline concerned with the understanding of interactions among humans and other elements of a system, and the profession that applies theory, principles, data, and methods to design in order to optimize human well-being and overall system performance'. *ISO 6385:2016: Ergonomics Principles in the Design of Work Systems*, [online:] https://www.iso.org/obp/ui/es/#iso:std:iso:6385:ed-3:v1:en [16 July 2025].

Elements that organise musical material

The elements of music: rhythm, melody, harmony, tempo, dynamics, timbre, and articulation, are the basic building blocks of musical material. It is through the organisation and regulation of the musical material in time, of the distance between sounds, their combinations, volume, and manner of production that a musical work is created and interpreted. Of all these components, Émil Jaques-Dalcroze distinguishes rhythm, which evokes an organic human response. He treats the human body as the instrument that is best able to interpret music.[2] In the musical space, however, the proper work with the body does not always receive enough attention. The neglect of the body-related issues in art education is pointed out by Richard Shusterman who notices that the curricula lack classes that would focus on the human soma. He emphasises that a better knowledge of the body broadens understanding and facilitates achievement in the field of arts. He also stresses the importance of the integration of the body, mind, and culture, thus exploring the interdisciplinary field of somaesthetics.[3]

Any kind of musical activity should be based on both physical and intellectual foundations, and when undertaking it, we need to recognise the inseparability of the body, mind, and spirit.[4] By expressing music with the body, we can get to know the musical work and ourselves better. It is, therefore, worth thinking about the elements that make up the musical matter not only in terms of a score to be performed on an instrument, but also as a source of musical experiences involving the body, mind, and spirit.

Psychological performance technique – definition

The topic of this article and the concept of the psychological performance technique (PPT) were inspired by my own experiences and observations of the artistic development of musicians at each stage of education.

As early as in primary music schools, students give class stage performances presenting their achievements to date. Examinations and competitions involve playing before a board or jury. This kind of social exposure entails a specific, individualised reaction to the fact of being observed and assessed. Musicians performing on stage are well aware that individual practice and stage performance are two different things and it is difficult to compare the two kinds of experience.

2 E. Jaques-Dalcroze, *Pisma wybrane* [Selected writings], transl. M. Bogdan, B. Wakar, Warszawa 1992, p. 50.

3 R. Shusterman, 'Thinking through the Body, Educating for the Humanities: A Plea for Somaesthetics', *Journal of Aesthetic Education* 2006, Vol. 40, No. 1, pp. 1–21, [online:] http://www.jstor.org/stable/4140215 [16 July 2025].

4 E. Jaques-Dalcroze, *op. cit.*

The performance on an instrument is determined by the psychophysical state of the player. Trembling, the feeling of cold, sweaty palms, stomach pressure, shallow breathing, increased muscle tension are just a few of the many possible physiological reactions before a performance. Emotional, behavioural, and cognitive responses can occur together. Memory blanks, lack of control over the instrument, or uncontrollable behaviour certainly do not exhaust the list of possible manifestations of stage fright.

Another set of elements that can significantly affect the quality of a musician's performance are his or her previous experiences, especially crisis experiences. Comments such as: 'Nothing will come of you if you can't play a simple concerto', 'You can't go to a competition because you are going to disgrace yourself; you won't play your best anyway', heard in early childhood and youth, can resonate for long years and cause heightened levels of anxiety that manifest themselves physically and psychologically. When enhanced by an individual's emotional oversensitivity, labile self-esteem, and lack of support in a crisis situation, such vital signals of the body and mind become difficult to ignore, and there is an increased risk that these extra-musical circumstances will have a negative impact on the quality of the performance.

The third vital component is the musician's artistic identity. The existential questions: Who am I? What kind of artist am I? What kind of artist do I want to be? lie at the foundation of the profession of a musician. The answers to these questions determine the purpose and direction of musical development. If the purpose and direction are properly defined, one can understand the meaning of one's actions and, consequently, the meaning of the musical art in one's life. Identity is also linked to the proper integration of thought, speech, and action. Only when there is coherence between these three areas, can we speak of developing a stable self-image as an artist and musician.

PPT is, therefore, understood as the training of a musician in the management of the three aspects: stage fright, crisis experience, and artistic identity, and as such, it is an integral part of musical development and it significantly affects the quality of the musician's performance.

Stage fright

The issue of social exposure experienced by musicians has been addressed more than once in music psychological literature.[5] For the purposes of these reflections and to further emphasise the importance of the PPT, selected aspects of

5 D.T. Kenny, *The Psychology of Music Performance Anxiety*, Oxford 2011; *Psychologia muzyki* [Psychology of music], ed. M. Chełkowska-Zacharewicz, J. Kaleńska-Rodzaj, Warszawa 2020; J. Kaleńska-Rodzaj, *Psychologia tremy. Teoria i praktyka* [The psychology of stage fright. Theory and practice], Warszawa 2021.

stage fright will be discussed. The basic element in which the tension before a performance manifests itself is the body. Physiological symptoms, which include variations in body temperature, muscle trembling, tension in individual parts of the body, as well as changes in breathing, contribute to a sensation that the musician interprets as lack of comfort. The awareness of the changes taking place and the lack of control over one's playing inevitably translate into how the performance is perceived by the listener. The audience assesses the whole of the performance: both the quality of the playing and the resulting sound as well as the non-verbal messages sent by the performer.

The more aware a musician is of their body and breath, the better they are able to manage the physiological symptoms of stage fright. Oxygen nourishes the brain, and full diaphragmatic breathing ensures the right amount of oxygen in the body. It can, thus, be concluded that the quality of breathing influences other aspects of stage fright: emotional, behavioural, and cognitive ones. Deepened breathing is a natural way of preventing shallow breathing caused by stress during performance. In addition, the interpretation of a piece of music, its structure and form, can influence the body by regulating the breath through the musical phrases. Phrasal breathing, also known as musical breathing, is an indispensable part of singing, but it is also a very important aspect of an instrumentalist's work on a piece of music since it integrates the body with the instrument, even if it is not a wind instrument.

The training in managing the emotional symptoms of stage fright starts with developing the ability to recognise one's own emotions and to answer the question: What am I feeling right now? This ability combined with the safe release of emotions, the acceptance of one's own emotional state, and the ability to distance oneself from one's feelings are important elements of the musician's potential. Another of such elements, related to both emotional and cognitive aspects of stage fright, is the ability to forgive oneself. Forgiveness involves accepting one's emotions, while at the same time, it is a conscious decision, and as such, it triggers cognitive processes. Forgiving oneself for the mistakes made on stage, the slips in performance, or for not winning a prize at a competition can be a long-term process that lasts for many years and can affect subsequent performances at concerts and competitions. It is essential that the musician's interpretation of the situation and the decision-making processes should be objective and based on reason, not on emotions. The decision to forgive oneself will foster the musician's development, and it can also reduce the level of anxiety on stage.[6]

The ultimate manifestation of stage fright is the artist's behaviour on stage. The body, mind, and emotions all translate into the behavioural sphere. Integrating those elements is a process that sometimes takes months or years. Musicians

6 The claim is based on the results of the research conducted among the students of the Karol Lipiński Academy of Music in Wrocław that is described in the further part of the article (see the section 'PPT guidance – an original method of training musicians').

often focus on the performance itself, i.e. on playing a musical piece from sheet music and on its proper interpretation, not giving recognition or devoting enough time and effort to working with the body and mind. At the beginning of their musical education, they may hear the tip: 'Play with your head', encouraging them to work on their musical development in a broad sense. Alas, it also happens that the opposite message is drilled into them: 'You are not supposed to think, but to play', and this results in a focus on performance in a very narrow sense of the word.

Crisis

The experience of crisis in the life of a musician is an important factor that affects their artistic development. Musicians experience developmental crises on the one hand, and the so-called situational crises, which are often beyond their control, on the other hand. Lack of coping skills or properly developed crisis management tools and inadequate support from the environment can lead to extremely difficult experiences and impede musical development.

A developmental crisis,[7] especially during adolescence, is associated with specific behavioural patterns and emotional responses. From the perspective of the PPT, this is an extremely important aspect, as the adolescent period begins between the ages of 10 and 12 and lasts until the age of 20–25.[8] It is one of the longest and most intense developmental crises in a person's life. It overlaps with the time of education in primary and secondary music school and with the period of university studies. Emotional lability, unstable self-esteem, heightened anxiety levels are just some of the possible symptoms of this crisis. Experiencing a situational crisis, for example due to a competition failure or an unsuccessful concert, during an ongoing developmental crisis can lead to a situation in which the young musician loses the sense of what they are doing because they cannot cope with their own emotional state. They may have a sense of a no-win situation, and the chronically experienced lack of the sense of agency can lead to learned helplessness.

'When I make a mistake,' thinks the performer, 'I prove myself inadequate, I serve the composer and the audience badly. My ineptitude, weakness, and fallibility will exclude me from further stages of the competition.' This exclusion is usually twofold, as the perceived failure causes the musician to mentally disqualify himself or herself, even before they are disqualified by the jury.[9]

7 A developmental crisis understood as a turning point in a person's life, if properly worked through, leads to an increase in psychological maturity.

8 Cf. E.H. Erikson, J.M. Erikson, *The Life Cycle Completed*, New York–London 1998.

9 A. Chęćka, *Słuch metafizyczny* [Metaphysical hearing], Warszawa 2020, p. 251.

Equipping the musician with tools that lead to the development of coping skills is a particularly important part of his or her musical growth. The understanding of a musical work, its interpretation, and the quality of performance will depend on the performer's level of emotional stability, sense of agency, and adequate self-esteem. The support the musician receives in this regard is reliable if the person providing it is musically competent, knowledgeable, well-versed in the language of music,[10] and shares similar experiences. It is not without grounds that musicians often say: 'An ordinary[11] psychologist won't understand me.' And when one is learning how to play the instrument, the issues such as how to position the hand on the piano, how the muscles and fingers should work can only be reliably explained by a professional pianist based on literature grounded in the fields of anatomy or physiotherapy. This is why the PPT training draws on musical-and-psychological support.

Artistic identity of a musician

Human identity can be described as a relatively permanent sense of being oneself. This recognition of oneself as a unique being develops through experiences, social interactions, and self-reflection. It is through the integration of the physical, mental, and spiritual aspects that we build our self-concept and the awareness of our stability as a person regardless of internal and external changes. Erik Erikson was one of the first psychologists to describe identity as a key element in an individual's psychosocial development.[12]

Musical identity is defined as the subjective sense of being a musician, which is shaped by musical experiences, education, social interactions, and the recognition (both internal and external) of one's musical role as central to the self.[13] The factors that build and influence the musical identity include relationships with audiences and the artistic community, the impact of criticism and success on self-esteem, as well as possible role conflicts.

Building a relationship with the audience starts at the beginning of musical education. First performances at class and school concerts and competitions are experiences that can significantly shape the musician's perception of the listeners. Based on these experiences, the musician often creates their own image of the audience, which becomes a kind of filter through which he or she then interprets reality. If it is positive feedback that predominates – the musical development

10 The research conducted among the students of the Karol Lipiński Academy of Music (see the section 'PPT guidance – an original method of training musicians') shows that the effectiveness of the support depends on the musical competence of the person providing it.

11 'Ordinary' means here having no musical training.

12 E.H. Erikson, J.M. Erikson, *op. cit.*

13 P. Evans, G.E. McPherson, 'Identity and Practice: The Motivational Benefits of a Long-term Musical Identity', *Psychology of Music* 2015, Vol. 42, No. 3, pp. 407–422.

takes a progressive direction. In the opposite situation, there is a strong possibility of regression. Young musicians' interpretation of the audience's behaviour is often affected by cognitive distortions.[14] They try to mind-read the listeners, forming beliefs along the lines of: 'I know what they are thinking and what they are going to tell me; they think I am no good', and such a mental attitude obscures the true picture of the situation.

The sense of belonging to a musical community is based, among other things, on one of the fundamental human needs: the need to live in a social group, since as Aristotle writes, man is by nature a social being (gr. ζῷον πολιτικόν – zōon politikon), and 'he who is unable to live in society, or who has no need because he is sufficient for himself, must be either a beast or a god'.[15]

Common goals, interests, and activities unite, motivate, and give meaning to artistic endeavours. The building of a musical community often begins already at the primary school level. Pupils form groups consisting of those who play the same instrument, have the same main subject teacher, or share similar musical preferences. The feeling of belonging gives them a sense of security, which can help in anxiety-triggering situations. The quality of the relationship with the musical community influences the musician's identity and self-esteem.[16]

The impact of criticism and success on self-esteem and the sense of oneself as a musician is another component of identity according to Paul Evans and Gary E. McPherson.[17] It is an important element regulating the ability to cope with both stage fright and the experience of crisis. Being able to accept criticism as well as compliments is not a natural skill for every human being. Rather, it can be developed through training that teaches how to properly respond to messages, both positive and negative. Self-esteem usually involves a set of implicit expectations, and these in turn generate specific behaviours that affect reality. A person with an adequate self-esteem can cope with criticism and take pleasure in successes. Lowered self-esteem can be further exacerbated by difficult experiences and lead to downplaying one's success. These patterns of behaviour have been observed among musicians, whose ways of responding to messages, developed from an early age, are often affected by cognitive distortions.

Training aimed at the reduction of cognitive distortions and the development of skills to deal with criticism and interpretation of success helps the musician to build his or her own artistic identity. This is another important element of the PPT that proves influential on the level of understanding, interpretation, and performance of a musical work.

14 Cognitive distortions are understood as irrational thought patterns that lead to inaccurate perceptions of oneself, other people, and the world.

15 Aristotle, *Politics*, transl. B. Jowett, Book 1, Part 3, [online:] https://classics.mit.edu/Aristotle/politics.html [17 July 2025].

16 B. Wojciszke, *Psychologia społeczna* [Social psychology], Warszawa 2002, pp. 47–50, 147–152.

17 P. Evans, G.E. McPherson, *op. cit.*

PPT guidance – an original method of training musicians

The original concept of the psychological performance technique was inspired by workshops, courses, discussions, and psychological consultations with musicians from different academic centres in Poland. The conclusions drawn from those meetings allowed for the following hypotheses to be formulated:

1. Stage fright affects the quality of performance.
2. A crisis experience in musical development can result in mismanagement of one's career.
3. Self-insight and self-awareness have an impact on how musicians perceive their musical competence and how they understand and interpret a musical work.

The first research study confirming the hypotheses was conducted in 2017 among students at the Karol Lipiński Academy of Music in Wrocław. The research survey contained open-ended questions that addressed the issues of stage fright, crisis, and identity. Participation in the study was voluntary and the survey ensured anonymity. A total of 183 surveys were collected, and the following conclusions were drawn on the basis of the respondents' statements:

1. Young musicians are not always able to cope with stage exposure.
2. Young musicians are not equipped to deal with the experience of crisis.
3. Young musicians need systemic psychological support in their education and musical development, and in the process of building their artistic identity.

The results of the conducted research were the direct reason for the introduction of optional workshop classes for students of the Karol Lipiński Academy of Music in Wrocław. A syllabus for the new subject called 'MP3 – Music Emergency: Stage Fright, Crisis, Identity' was developed. The first edition of the classes met with significant student interest: 72 students signed up for the course designed for a workshop group of 15. Thanks to the determination of the students and the openness of the Academy authorities, a second group was formed, and so 30 people were able to participate in the course. Subsequent editions confirmed the need for such classes among students. By the 2024/2025 academic year, an average of around 170 students have usually applied for the 30 places available.

Ninety-minute-long classes are held once a week over two semesters, taught simultaneously by two lecturers. The criterion for admission to the class is the participant's motivation to develop and work on the PPT.[18] The 30 meetings per academic year, focusing on three areas: stage fright, crisis, and identity, equip participants with the tools to work on their own psychological performance technique. The effectiveness of the classes is assessed each year by means of a qualitative tool.

18 Before the beginning of the classes, all candidates complete a survey answering questions about their motivation for taking up the work.

Repeated qualitative cohort research is a qualitative variant of trend research, in which data are collected repeatedly at different points in time, from different groups of people representing the same population or cohort.[19] In this case, the homogeneity of the group stemmed from their shared musical education.

So far (longitudinal qualitative study conducted in the years 2018–2024, N = 180), the data has been collected by means of the semi-structured interview method. The research tool was a set of open-ended questions, and the data was recorded manually – in the form of notes taken by the interviewee (the so-called pen-and-paper method). Due to the sensitive nature of the subject matter and the desire to make the participants as comfortable as possible, audio recordings were not made. The notes were then organised and analysed with the use a thematic approach (thematic analysis).

Diary card

In qualitative research, a diary card refers to a piece of personal writing (e.g. diary, journal) that is a source of data reflecting individual experiences, identity narratives, thought processes, or emotional reactions at a given time and in a specific context. It can be analysed as an autobiographical text through methods such as narrative analysis, content analysis, or phenomenology. Researchers emphasise the value of such texts in exploring the inner world of an individual, considering them valuable material especially in educational, psychological, or informatological research.[20]

The diary card study conducted during the 'MP3 – Music Emergency: Stage Fright, Crisis, Identity' classes consisted of the following steps:

1. During the first class, all the participants were given blank notebooks, which they marked with their individual logos, thus making them anonymous to the researcher.
2. At the end of each class, the participants wrote down their reflections and answered the questions: How did your body react during the class? What emotions did you continue to experience after the class? What thoughts and reflections dominate your mind?
3. After answering the three questions, the participants could write down additional comments about the class.

19 J. Lewis, 'Analysing Qualitative Longitudinal Research in Evaluations', *Social Policy and Society* 2007, Vol. 6, No. 4, pp. 545–556, [online:] https://www.cambridge.org/core/journals/social-policy-and-society/article/analysing-qualitative-longitudinal-research-in-evaluations/0E0BCEC9E012EAA681F0B2169B901B7E [8 May 2025].

20 S. Ohly, S. Sonnentag, C. Niessen, D. Zapf, 'Diary Studies in Organizational Research', *Journal of Personnel Psychology* 2010, Vol. 9, No. 2, pp. 79–93, [online:] https://doi.org/10.1027/1866-5888/a000009 [10 May 2025].

4. All the notebooks were kept by the class instructor.
5. During the last class in the academic year, the participants read the entire notebook and shared their summary reflections of the 30 meetings. The summary reflections of the PPT work were written in the notebook or in an online form.

What follows are quotes from notebooks kept by class participants. These are diary cards of the last class in the academic year. The excerpts selected concern the impact of the PPT guidance on the understanding, interpretation, and performance of a musical work, as well as on the development of the participants' musical career.

1. What was important for my artistic development was the realisation that sometimes, in order to feel like an artist and to be an artist, we need a group of people with whom we can easily communicate and share out thoughts and ideas, people who stimulate our creativity and desire to follow the artistic direction, who accept and understand us. The reflection on group identity helped me to understand this.
2. I remember a class during which we had to 'pretend' that we were about to go on stage. Since then, I have actually tried to concentrate more before performances, and I have often visualised a concert when practising. Another very important part of the classes was finding the 'spring'.[21] I also remember the tip suggesting that we should focus on the fact that we are playing for an audience, not in front of one. Stress has always blocked me and discouraged me from playing, and by learning and understanding the mechanisms that cause and exacerbate it, I can cope better with stressful situations.
3. The task called 'identity – reflections' made me look at myself as an artist, notice my personality traits and see the positive aspects of the artistic part of myself. It was a source of lots of good thoughts, and it allowed me to look at a better side of myself, even though at first it seemed not to be there. The instruction to look for valuable qualities was a problem at first, but then it turned out that there was really a lot of things I could be proud of that I hadn't realised before. In the next task, 'group identity', we had to open up and try to define our place in the artistic environment. This was an important issue that I had never thought about, and it gave me a lot to reflect on and learn from. Both assignments helped me build a positive perception of myself and set a new important challenge – developing myself.
4. For me, the most helpful task was the one asking us to build ourselves up from different materials. It gave me the opportunity to reflect on and analyse my own personality, values and, above all, to discover the positive aspects that I often forgot or simply didn't notice. The second task that I found valuable was taking photos during a walk, because thanks to it, I noticed things that I had never stopped to look at, and I also realised that it was

21 The exercise consisted in identifying and developing awareness of the source of fear that is the cause of one's paralysing stage fright.

actually up to me to decide what I found beautiful, interesting, etc. The task also helped me to translate this realisation into the artistic aspect of my life, as it came to me that I had a huge space and freedom in what I did and I could look at certain things differently, that I could focus on different values, emotions than others did, and thus express myself in music and show what seemed beautiful to me.

5. As for the helpfulness of the classes, what I found particularly important was this notion of group identity and the fact that my identity was shaped by, among other things, the environment and the people around me, and that my artistic development would be largely affected by them. It opened me up to the artistic world, made me take a deeper notice of the people, their behaviour, actions, paths of development, stories, because it seemed to me that ultimately this would help me better understand my artistic self and develop it further.
6. All the classes have definitely contributed to my artistic development, including those devoted to stage fright, anxiety, and artistic identity. But particularly important was the exercise called 'You are a nobody and you will be a nobody' and the responses we were supposed to give starting with the line: 'I am not and I won't be because…' The exercise made me realise how important it is to appreciate myself and what I do. Usually, when I do something well, play an important concert or exam, I say to myself: 'I still could have done better', or 'It could have gone even better, but…', I never say: 'You did your best and you were great'. There's always a 'but'. On the other hand, if I make a mistake, I think I'm useless and hopeless. This exercise forced me to find arguments proving that I was great and that I was somebody.
7. What certainly contributed to my artistic development was the fact that I could listen to others and I understood their fears perfectly well. Fears of stress, of stage fright, of making a mistake… It's nice to know that you are not alone. I think this is partly thanks to those classes that I have decided to take the entrance exam to the Vocal Faculty once again.
8. One of my favourite exercises this semester turned out to be walking with my camera and searching for artistic landscape elements. This task lifted my spirits because I realised that I had this internal need to feed the artist in me and therefore I was a true artist. It helped me believe in myself. Another helpful assignment was the one involving 'decision-making lens',[22] as it enabled me to look differently at the difficult situations I faced.
9. It's hard for me to choose the most relevant elements, as I think all the material covered made for an ideal 'first aid kit' to support artistic development, but I will definitely remember the classes about crisis, showing that this was something normal, that I was not alone in it, others experienced it too. Having realised that, I am no longer afraid of moments of doubt, because I know that I have the chance to come out of them even stronger. The topics related

22 The exercise was an attempt to interpret a specific decision through the prism of its potential consequences: e.g. through the 'development lens' (How will this decision benefit my development?), or the 'joy lens' (Is this decision a source of joy for me?).

to identity and one's own plans (the '5–10–15' task)[23] were also extremely valuable.

10. I think the most valuable thing for my artistic development is the realisation that any stress comes from what is at the bottom of my heart, that it's not about the performance at all, but about something more important, about whether I am loved, liked, valued, beautiful, good… It is important to realise that the other person stressing about something is also afraid of the unspeakable, of being laughed at, not respected, of not being 'someone'. In this context, the 'black scenario' exercise, the 'So what?' question, and the 'monster' task were particularly relevant.[24] The fact that I became aware of the source of my fears helped in every area of my life, because it made me understand myself better, and thanks to that, I can also understand other people better.
11. I found the classes generally quite difficult, which I hadn't expected, especially the middle stage – the 'crisis' – which I went through with tears in my eyes. However, I can say with a clear conscience that I am free of complexes related to the decisions I have made in my life (both artistic and personal), I now know that they were mine, they were good for me, and I am fine with them, for which I am THANKFUL!
12. This coming week I will be performing in a play and I will go out on stage with confidence, thanks to the MP3 classes and the work on myself. I know now that I needed this kind of impetus to 'dig out' certain things, put them in order, and get closure.
13. With each passing week, I got bolder and bolder in my classes, I got bolder and bolder in picking up the instrument and just playing. I didn't think about whether I was going to make a mistake or whether I had learned something well. I just played, and if I made a mistake, that was fine. It happens to everyone.
14. I think now that just listening to others in the group helped a lot. I noticed that I was not the only one who had some problems, I was not the only one who faced difficulties on their path. Everyone carries their burden.
15. The topics relevant to my artistic development included those related to what talent is, our inclinations, how failures are part of success, body awareness, and emotions.
16. I think the series of classes about 'poisoned springs'[25] and their exaggerated extent did a lot of good for me. Changing my approach made me feel unbound before the 'tests' such as a concert, exam, or competition, despite all the circumstances. The classes related to stage fright were designed to transform the stage from a hostile place into a positive space, full of possibilities for the performer.

23 As part of this exercise, the students tried to imagine themselves and their professional life in 5, 10 and 15 years' time.

24 The exercises involved imagining a worst-case scenario for an artistic event in which a given person was participating, in order to then activate the coping mechanism by telling oneself: 'So what? Even if that happens, I can…, I have the option of…'

25 See footnote 21.

17. Particularly important for my artistic development was one of the last classes about finding one's identity, remembering what values we wanted to follow in life, what kind of people we wanted to be, and about building our sense of being an artist. The 'neckerchief' exercise[26] also made me realise a lot. I could see the artistic part of myself reflected in the colours. Touching the neckerchiefs and looking at them closely in the context of identity was a very close encounter with myself.
18. The 'artist's manifesto' and the 'artist in the camera lens' tasks, which involved defining why I played the instrument, what my purpose was, and who I was when playing, contributed significantly to my artistic development.
19. I think the activities which enabled us to explore ourselves as artists were important for my development as a musician. For example, the 'neckerchief' exercise, the 'artist's walk'[27] and the 'artist's manifesto'.[28] They provided a good opportunity to look into myself and remind myself that I was an artist, since because of the pressure and constant exams we often forget what we want to communicate to the world, who we are, and how our sensitivity shapes us.
20. The topics that developed me most artistically were those related to accepting the inner artist in myself, realising that everyone had the artist within themselves and it needs to be cared for, nurtured, respected. Those included the 'neckerchiefs' that reflected the inner artists within us. The task that asked us to show our behaviour before, during, and after a performance made me realise how incorrectly I had been sitting in my chair all my life, both in concerts and in private. Since that class, I have sat down consciously, without putting my whole body weight into the chair. The 'poisoned springs'[29] exercise gave me the chance and time to self-reflect, to get in touch with myself, to notice myself in the world.
21. The 'walk with a benefactor' exercise[30] allowed me to return to my 'roots' and my first steps in the world of music, the time when I felt surrounded with care and support. My first teacher instilled passion in me and built my self-esteem from an early age, motivating me and offering constructive criticism without clipping my wings. Meeting him in my imagination made me see that little girl again, with eyes full of fascination and curiosity about the new world she was about to discover. I could hear his words reassuring me that I was in the right place and that he had known from the beginning that

26 The exercise was an attempt to express one's artistic identity in the form of a neckerchief, by comparing its fabric, colours, patterns, and texture to the structure of one's own artistic soul.

27 The exercise involved noticing objects in one's surroundings that could be associated with an artist and explaining what made one think of them.

28 The exercise involved writing one' personal manifesto, which contained a message to the world.

29 See footnote 21.

30 The exercise was an imaginary meeting with a person who brought something good, important, and valuable into one's life (the aim was to realise and appreciate the fact that there were people who believed in us and helped us as artists).

I would go far and do great things. This was what he had said when I was just 8 years old and I remembered it like it had been the previous day. I felt safe in the musical space again.

22. When it comes to writing black scenarios in my head, I've been a master at it for at least the last four years. Exaggerating every exam, concert, important event had become second nature to me so that I couldn't stop it, and my body was overwhelmed with the load. Now I have finally come to realise that stumbling is not the end of the world, that this is what learning is about, that I can make mistakes and no one will rip my head off for it, so I've considerably silenced the inner critic in me.
23. I think that the classes that allowed me to unlock my thinking and overcome my stage fright were the most important for my artistic development. It was good to observe the group and see that I was not the only one affected by the problem, that almost every artist struggled with it, although it was not always that obvious. The topics related to the crisis phases also gave me plenty of food for thought. I now feel that a crisis is the beginning of something new, it is about finding yourself in a new situation and learning how to function in it.
24. The tasks that have proved to have an impact on my artistic development were the so-called 'springs', because reflecting on them allowed and still allows me to discover the causes of many problems and difficulties, which often stem from my childhood.
25. The important reflection that considerably changed my attitude was the teacher's tip about 'performing FOR the audience, not IN FRONT OF the audience'. This suggestion calmed my fears, my inner anxieties about performing. I realised that audiences are usually sympathetic when coming to a concert. No one waits for the performer's mistakes. I recall this tip just before going on stage, and it is a form of relaxation for me and an encouragement to be positive.
26. It seems to me that every part of the classes that I have committed, better or worse, to my memory had and still has a strong influence on my artistic development.
27. After the first semester, I was more confident on stage. Now, in the summer examination session, during the first exams, stage fright did not overcome me either, and I felt more freedom when performing.
28. I think every topic we've worked through was important, especially the one related to my artistic identity. All the exercises we did as part of it, have strongly influenced the way I play and perceive the world. Above all, they have helped boost my self-confidence.
29. I can really notice a significant change in my perception of my artistic path and in my attitude to myself. I had a solo concert yesterday and I played so well I can't describe it with words. Working on myself on a regular basis has really restored my confidence, the simple joy of playing for others (because that's why I play and study), and a sense of purpose in what I do.
30. To sum up the entire MP3 course, I have to say these were worthwhile classes, offering a practical approach to music and performance. Everything

> that was covered touched us and was directly relevant to the musical profession. The tools the course provided will allow me not only to get through the difficult moments, but also to follow the daily routine in a healthy way. I am truly thankful for all the advice, sincere, wise words, and the entire fruitful semester.

Results

If we treat a work of art, including a musical one, as 'any manifestation of creative activity of individual nature, established in any form, irrespective of its value, purpose, and form of expression',[31] we can assume the artist himself or herself is an element of such a work. The quality of this manifestation of creative activity is correlated with the PPT, that is with the ability to manage stage fright and crisis, as well as with artistic identity. Training aimed at the PPT development can be described as a kind of analysis of a musical work in the broadest sense, of which the musician himself or herself is an important link – this analysis takes place in an interdisciplinary context, including the fields of music psychology, philosophy of music, and music aesthetics. The overview of the 'diary cards' clearly confirms the importance of working on the musician's psychological performance technique, setting such work within the discipline of musical arts. Properly developed PPT influences, among other things, the playing technique, cognitive functions, and creativity, and thus determines the uniqueness and quality of musical execution. The musician-performer is, therefore, a necessary and very important component of the broadly conceived musical work, and his or her role as the one who shapes the basic building blocks of the musical material should be emphasised, in accordance with Mieczysław Tomaszewski's concept of four stages of a musical work's existence, whereby in the phase of artistic realisation, the performer – who alongside the composer is the message sender in the process of communication – 'creates individual sound texts of particular artistic interpretations of the work'.[32]

Conclusion

The elements that influence the quality of the performance of a musical work are an extremely complex issue. The individual characteristics of the musician, his or

31 Act of 4 February 1994 on Copyright and Related Rights, Art 1(1), [online:] http://www.copyright.gov.pl/media/download_gallery/Act%20on%20Copyright%20and%20Related%20Rights.pdf [21 July 2025].

32 M. Tomaszewski, *Interpretacja integralna dzieła muzycznego. Rekonesans* [Integral interpretation of a musical work. A reconnaissance], Kraków 2000, p. 59.

her relationship with the environment, previous musical education, and motivation for development are only selected examples that do not exhaust the list of such elements. Many years of observation, consultation, and workshops conducted in the musical community confirm the validity of the PPT training. The physical, mental, and spiritual aspects of the artist's self are inseparable components of the work of art, that is of the musical creation of a given work in a given place and time. No two performances are identical, as human beings change every day. The environment, past experiences, and the current state of the body, mind, and spirit form a unique set of conditions that determine a unique performance. Given the reality of life in the age of highly developed artificial intelligence technology, the PPT training facilitates an integrated, satisfying, and valuable performance of a musical work with the human being at its centre.

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THE IDENTITY OF AN ARTIST WITH DISABILITIES

Introduction

In order to ensure a successful artistic education and career of any artist, including an artist with disabilities, it is very important to define their specific identity, their place in the contemporary world, and their social roles. This task requires, among other things, an in-depth academic reflection on the possibilities, needs, and expectations of artists with disabilities. First of all, one should recognise their subjectivity, autonomy, independence, and self-determination in the creation of art, while at the same time considering their personal experience of disability and its consequences. Then, it would also be necessary to address the prevailing myths, prejudices, and stereotypes that are the source of misconceptions about these people and their artistic activities.

The issue of the identity of artists with disabilities has not yet been sufficiently recognised as a theoretical category, although this is a prerequisite for any analysis of this group and its specific nature. Neither is the issue very popular in scholarly and artistic discourse, and the general social awareness of it is rather low. Not many scholarly works have been published in the area, and these are complemented by just a few texts that popularise the amateur endeavours undertaken by the group in question as part of their educational and rehabilitation activities.[1] There is also a lack of reliable empirical research on the identity of

1 B. Kaczmarska, 'Twórczość artystyczna w życiu osób z niepełnosprawnością – indywidualny i społeczny wymiar arteterapii' [Artistic creativity in the lives of people with disabilities – the

professional artists with disabilities. Because of that, the problem – if addressed at all – is often misinterpreted, trivialised, or presented with bias.[2]

Art, as an intangible cultural product, can be part of a person's identity. It is one of the areas of human life in which a person with a disability can experience full subjectivity, autonomy, joy, and satisfaction. Marzenna Zaorska argues that

> Disability is the condition and at the same time the personal and life situation of a human being which may or may not hinder, limit or – in the case of some deep and serious damage to the organism – even prevent individual activity and the performance of historically and culturally assigned social roles.[3]

Nonetheless, the art created by people with disabilities often arouses some controversies. On the one hand, this kind of art is praised for its originality and uniqueness, the source of which is the experience of disability, while on the other, it is interpreted based on unfavourable, negative stereotypes about itself and its creators.

> For some, it [this kind of art] is something unacceptable that should not see the light of day, for others, it is merely part of the therapeutic process. Some allow it to exist as long as it stays within the setting where it was created. Finally, there are those who do not differentiate art based on the skill, or lack of it, of the artist who creates this art.[4]

Researchers have different, often even opposing, views on the practice of art by the disabled. It is very often forgotten that this art is fully-fledged and legitimate and it is not created just for the purposes of art therapy or other forms of assistance.[5] Some authors are of the opinion that 'the disability becomes the element

individual and social dimensions of art therapy], *Niepełnosprawność – Zagadnienia, Problemy, Rozwiązania* 2017, No. 1 (22), pp. 107–129; E. Nieduziak, '(Czy) twórcza obecność osób niepełnosprawnych w przestrzeni publicznej?' [(Are) the disabled creatively active in public space?], *Interdyscyplinarne Konteksty Pedagogiki Specjalnej* 2015, No. 9, pp. 45–68.

2 L. Ploch, 'Artysta z niepełnosprawnością – perspektywa możliwości' [An artist with disabilities – prospects and possibilities], [in:] *Pasjonaci, kreatorzy, twórcy. Ludzie niepełnosprawni jako artyści, sportowcy, animatorzy mediów* [Enthusiasts, creators, and artists. People with disabilities as artists, athletes, and organisers of media activities], ed. E. Zakrzewska-Manterys, J. Niedbalski, Łódź 2016, pp. 82–83.

3 M. Zaorska, 'Aktywność życiowa, naukowa i działalność twórcza A.W. Suworowa jako przykład możliwości indywidualnych i społecznych osoby głuchoniewidomej od urodzenia' [Life, scholarly, and artistic activity of A.V. Suvorov as an example of individual and social capabilities of a person deaf and blind from birth], *Niepełnosprawność. Dyskursy Pedagogiki Specjalnej* 2017, No. 26, p. 256.

4 A. Steliga, 'Język sztuki – analiza porównawcza twórczości plastycznej artystów (nie)pełnosprawnych' [The language of art – a comparative analysis of the visual art of (non-)disabled artists], *Forum Pedagogiczne* 2016, Vol. 6, No. 1, p. 196.

5 K. Krawiecka, 'Działalność artystyczna uczniów z niepełnosprawnością intelektualną i studentów – jako zaprzeczenie arteterapii' [Artistic activity of students with intellectual disabilities as a contradiction of art therapy], *Forum Pedagogiczne* 2016, Vol. 6, No. 1, pp. 213–222.

defining their [the artists'] identity, which is reflected in the works they create'.[6] There are also those who claim that the disability a person, including an artist, experiences does not in any way determine their different psychological profile.[7] People with disabilities themselves declare: 'We generate art, music, literature, and other expressions of our lives and our culture, infused from our experience of disability.'[8] In the light of these statements, it seems worthwhile to ask a question, which is often posed, overtly or implicitly, in practice or in theory, and which might be of fundamental meaning for further reflections: Is an artist's disability their distinguishing feature?

An artist with permanent health problems

Dictionaries provide various definitions of the terms 'artist'[9] and 'disability'.[10] These definitions are constantly evolving along with social, cultural, economic, and political changes. Because of that, it is not easy to separate the art created by people with disabilities from their daily life and health struggles. It is also difficult to develop a coherent and comprehensive definition of an artist with a disability that would encompass artists of different disciplines and with different types of disabilities. The two 'worlds' constantly intermingle, complement each other, and even overlap at many points in shaping the unique identity of the artists in question. The multifaceted combination of the two aforementioned notions

6 E. Nieduziak, *op. cit.*, p. 50.

7 J. Kirenko, 'Działalność twórcza osób z niepełnosprawnością' [Creative activity of people with disabilities], [in:] *Dyscypliny komplementarne fizjoterapii* [Complementary disciplines of physiotherapy], ed. E. Rutkowska, K. Zaworski, Biała Podlaska 2023, [online:] https://biblioteka nauki.pl/chapters/29519466.pdf [24 October 2024].

8 S.E. Brown, *Movie Stars and Sensuous Scars: Essays on the Journey from Disability Shame to Disability Pride*, New York 2003, pp. 80–81; quoted after *Duma niepełnosprawności. Interdyscyplinarne Studia nad Niepełnosprawnością w Akademii Pedagogiki Specjalnej im. Marii Grzegorzewskiej* [Pride of disability. Interdisciplinary Disability Studies at the Maria Grzegorzewska Academy of Special Education], ed. J. Głodkowska, Warszawa 2003, pp. 11.

9 'Artysta' [Artist], [in:] *Słownik języka polskiego PWN* [PWN Polish language dictionary], [online:] https://sjp.pwn.pl/sjp/artysta;2441407.html [14 January 2025]; 'Artysta' [Artist], [in:] *Słownik języka polskiego SJP* [SJP Polish language dictionary], [online:] https://sjp.pl/artysta [14 January 2025]; 'Artysta' [Artist], [in:] *Wielki słownik języka polskiego* [Great Polish language dictionary], [online:] https://wsjp.pl/haslo/podglad/2612/artysta/5023702/malarz [14 January 2025].

10 'Niepełnosprawność' [Disability], [in:] *Encyklopedia PWN* [PWN encyclopaedia], [online:] https://encyklopedia.pwn.pl/haslo/niepelnosprawnosc;3947453.html [21 January 2025]; 'Niepełnosprawność' [Disability], [in:] *Słownik języka polskiego PWN* [PWN Polish language dictionary], [online:] https://sjp.pwn.pl/slowniki/niepełnosprawność.html [21 January 2025]; 'Niepełnosprawność', [in:] *Wielki słownik języka polskiego* [Great Polish language dictionary], [online:] https://wsjp.pl/haslo/podglad/11457/niepelnosprawnosc [21 January 2025].

underlying the term 'artist with a disability' should be interpreted in an interdisciplinary manner at the crossroads of various sub-disciplines of art and science, and above all in relation to the individual fate of each artist.

Identity as conceived in the arts and humanities is a multi-level concept, intrinsically complex, time-varying, equivocal, and imprecise.[11] Its constitutive features include, among other things, ambiguity, contextuality, and changeability.[12] It is either determined by an individual or ascribed to them by significant others based on interpersonal interactions in socio-cultural space.[13] According to Irena Borowik, identity can be regarded as

> the system of the individual's references to themselves and the surrounding world, expressed in the definition of themselves as a person and as a member of communities, and having two dimensions – that of affirmation (who/what I am, who/what we are) and that of negation (who/what I am not, who/what we are not).[14]

Following this definition, the identity of an artist with a disability refers to the artist's sense of his or her own existence, inner coherence, values, beliefs, independence, separateness from the environment, and at the same time a sense of unity and belonging to given social groups. It is an ongoing personal narrative, which consists, among other things, of the experiences related to one's life story; infirmity, illness, disability; artistic, special, and inclusive education; labour market participation and professional career. This identity forms, develops, and reaches maturity in personal, social, and professional dimensions throughout the life of an individual, with the participation of his or her immediate family members as well as the local or regional community, and in close link to his or her health condition.

11 A. Grzymała-Kazłowska, 'Zarys koncepcji społecznego zakotwiczenia. Inne spojrzenie na tożsamość, adaptację i integrację imigrantów' [An outline of the concept of social anchoring. A different perspective on immigrant identity, adaptation, and integration], *Kultura i Społeczeństwo* 2013, Vol. 57, No. 3, p. 48; M. Wróblewska, 'Kształtowanie tożsamości w perspektywie rozwojowej i edukacyjnej' [Identity shaping in a developmental and educational perspective], *Pogranicze. Studia Społeczne* 2011, Vol. 17, No. 2, pp. 176–187.

12 K. Waszczyńska, 'Wokół problematyki tożsamości' [Around the issue of identity], *Rocznik Towarzystwa Naukowego Płockiego* 2014, Vol. 6, p. 51.

13 E. Karmolińska-Jagodzik, 'Podmiotowość a tożsamość współczesnego człowieka w przestrzeni rodzinnej. Dyskurs teoretyczny' [Subjectivity and the identity of contemporary man in the family space. Theoretical discourse], *Studia Edukacyjne* 2014, No. 31, p. 116.

14 I. Borowik, *Jak w witrażach. Tożsamość a religia w biografiach Tatarów Krymskich, Rosjan i Polaków na Krymie* [Like stained glass. Identity and religion in the biographies of Crimean Tatars, Russians, and Poles in Crimea], Warszawa 2013, p. 26, quoted after K. Rożniatowska, *Wzory (re)konstruowania tożsamości i (re)organizacji życia codziennego po doświadczeniu śpiączki lub urazu kręgosłupa. Porównawcza analiza biograficzna* [Patterns of identity (re)construction and everyday life (re)organisation after coma or spinal injury. A comparative biographical analysis], doctoral dissertation, Jagiellonian University in Kraków, 2023, p. 12.

When discussing different social groups to which an artist with a disability might belong to, one should take into account, among other things, family, nationality, culture, the population of artists and the population of people with disabilities. The question of unity and belonging to different communities indicates that an artist's identity is, on the one hand, a state of being a person experiencing his or her own artistic talent and, at the same time, of being a person experiencing the consequences of their disability. On the other hand, though, identity is a dynamic process of becoming an active practitioner of art and, at the same time, of becoming an artist struggling with health problems. Understood in this way, identity is a prerequisite for both the state of being a person and the process of becoming a person having a sense of oneself as an artist and as someone with a disability. In this case, we can speak of a continuous interpenetration of the following experiences of oneself: 'I as an artist', 'I as a person with a disability', and 'I as an artist with a disability'.

In light of the aforementioned remarks, it seems that in order to better understand the identity of artists, including those with disabilities, and interpret the art they create, it is particularly important to consider the unique biographical context of their life – which may or may not be affected by the experience of disability – and the expectations and attitudes of their close family members, friends, acquaintances, fans, or the general public towards the said disability. The qualities that distinguish the artists in question can be categorised into three main groups related to the experience of: 1) the specific nature of art, 2) ordinary life situations, and 3) one's own disability. These qualities may include: temperament, skills, passion, talent, creativity, sensitivity to beauty, the experience of pain and suffering, the need for expression or constant search and discovery, individualism, style, values, interests, the experience of stigmatisation or marginalisation, motivation, and stamina. They can play a very significant role, giving the artistic identity of a person a specific dimension, which may manifest itself in unique ways of perceiving oneself, others, and the surrounding world, and of expressing all those perceptions with and in art.

Providing a clear answer to the question: Who is an artist with a disability? is not easy, as it concerns both the sense of uniqueness and otherness related to artistry and disability. If we assume that uniqueness denotes the artist's originality and distinctiveness, while otherness refers to a perceptible difference from other people, these two concepts, although often used synonymously, may have a different impact on the interpretation of identity. The first term may reflect the artist's uniqueness in the field of art and its creation. The second may, for example, indicate his or her alienation from the non-disabled society. It should not be forgotten that the disability itself may also contribute to the uniqueness and originality of a person, but in health-related rather than artistic terms. Thus, an artist with a disability may experience both his or her personal distinctness as an artist and uniqueness as a person with a disability; he or she can see themselves as atypical, special, and original, being an art practitioner and a person with a health disadvantage at the same time.

Difficulties in defining one's identity pertain to the entire artistic community. People with disabilities may face particular challenges in this regard, as their identity is a kind of amalgam of experiences associated with the specific nature of art (e.g. music, visual arts, drama, film, literature), their own disability and its (primary and secondary) effects, the relationships within the artistic (non-disabled and disabled) community, and with societal expectations (towards artists and people with disabilities, and towards art). At this point it is worth mentioning that a very important role in the development of an artist's self-awareness is played by his or her capacity for self-reflection. 'Self-reflection gives identity an aspect of uniqueness. Being a self-reflective individual is an end in itself, as it enables one to fully participate in the creation of one's identity, which is the sum of many contexts of human development.'[15] It is necessary for people with disabilities to accept themselves, their abilities, skills, failures, successes, strengths and weaknesses, their better or worse health condition, their life and health situation if they are to dedicate themselves to art and its practice. It is worth adding here that not every artist is able to accept, let alone fully embrace, the fact that the society's perception of him or her is not that of an individual with a particular health condition, but it is generic in nature, which means the artist is seen within a given category of people, in this case people with disabilities, and such perception is based largely on stereotyping and generalisation of this social group.[16]

Some art is defined by the experience of personal disability and its various effects. It may be characterised to varying degrees by references to one's health condition and life quality (thus reflecting a specific self-perception), to difficult situations, adversities, and limitations the artist faces. Addressing the issue of the autothematic nature of the works of artists with disabilities, Edyta Nieduziak argues that such works reflect 'a specific perception of the world somehow "broken" by the disability'.[17] Disability, however, may but does not have to be the leading theme of an artist's work, it does not need to be manifest at every stage of his or her life, and even if it is noticeable to some minor extent, it does not always have to be related to the artist's personal life and health situation. 'Usually, the artist has the freedom to decide whether to let the audience know of his disability or not.'[18] Following these decisions, it is possible to try to divide the artists into two broad groups of people based on their respective approaches to disability:

15 E. Karmolińska-Jagodzik, *op. cit.*, p. 115.

16 S. Kowalik, *Psychospołeczne podstawy rehabilitacji osób niepełnosprawnych* [Psychosocial foundations of rehabilitation of disabled people], Katowice 1999, p. 34.

17 E. Nieduziak, *op. cit.*, p. 55.

18 E. Nieduziak, 'Utopia "nie inności" w niepełnosprawności. Na marginesie rozważań o sztuce osób niepełnosprawnych' [The utopia of 'non-otherness' in disability. On the margins of reflections on the art of disabled people], [in:] *Utopia a edukacja* [Utopia and education], Vol. 3: *Nadzieje i rozczarowania wyobrażeniami świata możliwego* [Hopes and disappointments connected with the ideas of a possible world], ed. K. Rejman, R. Włodarczyk, Wrocław 2017, p. 188.

those with 'undisclosed disability' (who choose not to reveal their own disability to the audience) and those with 'disclosed disability' (revealing their disability). Whether an artist reveals or conceals a disability, and to what extent they do that, will largely depend on whether they identify themselves more as an artist or as a person with a disability, as well as on the social recognition of their artistic activity, talent, passion, and the art they create. However, the adopted attitude towards one's health condition does not change the fact that disability is an undeniable and constitutive element of the identity of any artist with enduring health problems, no matter if it goes unnoticed or, quite the opposite, becomes emphasised.

Artistic activities of people with disabilities

At the very beginning of their amateur artistic activity or artistic education, disabled people of all ages face many challenges due to the specific nature of artmaking and because their family, school, and work environment has not been adapted to their limited abilities. Usually, they receive support from immediate family members and friends, but are not provided sufficient personalised support from cultural institutions, which play a very important role in their self-identification. They often lack full access to information and promotion opportunities and, above all, they have limited access to financial support for their artistic activities. This can lead to various dilemmas for young and mature artists alike, involving tensions between one's subjectivity and objectivity, and the related concepts of autonomy and self-determination, especially in the field of art and culture in the broadest sense.[19]

In daily life, artists with disabilities very often face challenges such as chronic pain, suffering, high levels of fatigue, which make it very difficult or impossible for them to practise, rehearse, perform, organise exhibitions, shows, participate in theatre performances, film shootings, concerts, promotional meetings, etc.[20] All these factors contribute to varying degrees to the unique nature of their artistic activity, which is characterised, among other things, by a slower pace, numerous interruptions in work, the need for specialised equipment and space arrangement, hindrances to communication with other artists, audiences, and art critics, difficulties in obtaining the materials necessary for artistic practice, problems with movement in space, barriers in accessing cultural institutions, impediments to recording and promoting one's own work, difficulties in meeting deadlines for artistic commitments.

19 L. Ploch, *op. cit.*, s. 82.

20 M. Ostrowski, 'Twórczość artystyczna osób niepełnosprawnych po wypadkach komunikacyjnych – studium przypadku' [Artistic activity of people with disabilities after traffic accidents – a case study], *Seminare. Poszukiwania naukowe* 2016, No. 37 (2), pp. 127–140.

On the one hand, difficult health and life situations can be a cause of serious limitations, problems, and barriers for the artists, on the other hand, they can provide valuable inspiration and motivation, become a driving force for action and a source of courage to overcome the adversities. Thus, in a way, these situations create opportunities to develop individual compensatory and adaptive skills to deal with the challenges of everyday life and to pursue the artistic endeavours. That is why the artists choose to search for and devise non-standard means of expression, modernise the existing ones, develop original creative and interpretive methods adapted to their special needs, abilities, or expectations. Thanks to being fully accessible, such means and techniques enable them to create works which might sometimes be considered original or even outstanding and which through their subject matter often go beyond the well-established patterns of artistic expression and conventional artistic creations.

The combination of a specific disability or chronic illness with art-engagement possibilities can provide an opportunity for a gifted person to take an original artistic path in terms of perception, creation, or performance. And so, the unique activity of an artist with health impairments is often shaped by the unconventional experience of the charms of everything that makes up their everyday life. Artistic activities become to various extents part of their identity, bringing in not only the unavoidable challenges, but also certain ideas, creations, meanings, and values (aesthetic, educational, rehabilitative, or therapeutic ones).

The population of artists with disabilities is highly heterogeneous, the differences between individuals being due to not only the specific nature of the art they practise, but also their attitudes towards themselves, their own health, environment, family, career, etc. On the one hand, this group includes people who attach more importance to their own artistic activity than to their personal health problems. On the other hand, there are also artists for whom the issues related to the disability they experience become a priority, so that they focus mainly on their living conditions and on adapting them to their individual abilities and limitations. The former generally find it easier to accept their unsatisfactory (and often painful) condition and its consequences. The latter, in turn, may have serious problems finding a perspective that goes beyond their own life and health situation.

The artists who identify with the biopsychosocial model of disability most often have a positive image of themselves, their talent, passions, and artistic endeavours; they do not give in to negative myths and social stereotypes about themselves.[21] They are generally convinced that it is up to them to decide

21 Various models of disability might be adopted in the social treatment of people with disabilities, including artists and the art they create. The three main types include a medical, social, and biopsychosocial model. The first sees disability exclusively as a problem of the individual, resulting from the biological structure of the human being. The second associates disability with the barriers created by society and its structures. The third combines both approaches,

about themselves and their lives, including their artistic and professional careers, thanks to which they successively overcome the limitations and barriers they encounter in order to reach their goals. Among the artists who fit into the social model of disability, there are those who often show demanding attitudes, have a sense of entitlement, avoid taking responsibility for their own lives and their artistic activities, and rely solely on the support of society. Those who follow the biological model of disability, in turn, are convinced (sometimes since childhood) that they need to adapt to the requirements of everyday life as led by non-disabled people, including the sphere of artistic activity, and as a result they often succumb to numerous frustrations, disillusionment, loss of faith in their own strengths and artistic abilities. In the light of these observations, it can be assumed that the identity of a person with a disability is primarily related to his or her image, for: 'How artists express their own identity depends on how they are perceived by audiences, other artists, and reviewers.'[22]

Sometimes their individual health situation makes artists with disabilities more sensitive to other people's fate, to injustice, suffering, and rejection, equipping them with a unique way of seeing themselves and the world around them, and shaping their deeper perceptual, creative, and artistic perspective. It can manifest itself through sincerity, authenticity, simplicity, occasionally even naivety with which they report on and represent their own daily existence in their artistic endeavours – which sometimes convey profound messages. In other words, because of the disability the artists experience, their activity in the field of art becomes imbued with greater empathy, tolerance, and understanding of other people and their life situations. This may be reflected in the development of their own unique path of artistic expression. Their activity can also serve as a model of overcoming limitations and difficulties, an example of self-confidence and perseverance in achieving goals, especially artistic ones. The challenges that they face in their constant struggle with health and everyday life problems can evoke understanding or sympathy not only in the audience but also in other artists and art critics. As Magdalena Sobocińska claims, 'it should be noted that artists not

interpreting disability as the result of a combination of biological, psychological, and social components. See M. Karaś, 'Niepełnosprawność, od spojrzenia medycznego do społecznego i Disability Studies' [Disability, from a medical to a social and Disability Studies perspective], *Przegląd Prawniczy, Ekonomiczny i Społeczny* 2012, No. 4, pp. 20–33; E. Nieduziak, 'Utopia "nie inności" w niepełnosprawności. Na marginesie rozważań o sztuce osób niepełnosprawnych'…, pp. 178–179, 188–189; A. Twardowski, 'Społeczny model niepełnosprawności – analiza krytyczna' [The social model of disability – a critical analysis], *Studia Edukacyjne* 2018, No. 48, pp. 97–114; P. Wodecki, 'Ewolucja sposobów rozumienia pojęcia niepełnosprawności' [The evolution of the understanding of the concept of disability], *Niepełnosprawność – Zagadnienia, Problemy, Rozwiązania* 2020, No. 1 (34), pp. 108–109.

22 M. Sobocińska, 'Tożsamość, rola i mit artysty jako uwarunkowania jego wizerunku' [The identity, role, and myth of the artist as determinants of their image], *Zarządzanie w Kulturze* 2019, Vol. 20, No. 2, p. 145.

only construct their own identity, but through their works and their behaviour they play an important role in shaping the identities of others'.[23]

A significant obstacle to the integration of artists with disabilities with other artists may sometimes be the exaggerated emphasis that the former put on their differences, specific manners of functioning, their special needs, and the necessity to fulfil them.[24] The group of non-disabled artists, in turn, often perpetuate unfavourable myths and pander to prejudice against people with disabilities. Such stereotypical ideas, which have been firmly rooted in highly developed societies for centuries, are by their very nature harmful and stigmatising identity markers of artists with disabilities.

An artist's struggle with unfavourable perceptions of their person, activity, and art productions

Every artist, regardless of their condition, background, place of residence, etc., constantly faces the challenge of their works being interpreted, judged, and appraised. People with disabilities additionally struggle with the problem of their talent and artistic activity being perceived through the prism of limitations or weaknesses resulting from their adverse health condition. Moreover, their appearance, resources, and even their financial status are often subject to value judgement, which is not always favourable or constructive; sometimes the very purpose of their activities is questioned. This negative attitude towards artists with disabilities is the result of a centuries-old tendency to perceive them as 'the others', which has its origins in the biological model of disability. Such a tendency, still present in the contemporary world, causes that in the socio-cultural context the art they create carries the stigma of being 'the other art' or 'the art of the others'.[25] This unfavourable perception can further reinforce the artists' conviction that disability is the main determinant of their place in contemporary society, art, and culture.

In everyday interactions as well as in professional literature, declarations are commonly made recognising everyone's right to practise art anywhere and anytime.[26] Nevertheless, artists with disabilities are often confronted with negative stereotypes about themselves. One of them is the belief that if people with

23 *Ibidem.*

24 J. Iwański, D.A. Owczarek, *Potrzeba bycia rozumianym. Komunikacja społeczna i funkcjonowanie w grupie osób z ograniczeniami sprawności* [The need to be understood. Social communication and functioning in a group of people with disabilities], Warszawa 2010, p. 46.

25 E. Nieduziak, 'Utopia "nie inności" w niepełnosprawności. Na marginesie rozważań o sztuce osób niepełnosprawnych'..., p. 184.

26 M. Łyszkowski, *Dlaczego sztuka jest dla każdego?* [Why is art for everyone?], [online:] https://varsztatovnia.pl/blog/czy-sztuka-jest-dla-wszystkich/ [13 November 2025].

permanent health problems take up art, it is only because they are 'disabled'. This would imply that the art they create is merely an expression of their weakness or suffering, and not a passion to which they voluntarily devote much of their time, attention, and effort. The second stereotype perpetuates the idea that people with disabilities are unable to create attractive, notable art that is worthy of interest. It wrongly suggests their artistic productions are ordinary, primitive, or even infantile. Still another unfair stereotype paints people with disabilities who engage in arts as those who always require assistance, support, and care, and thus can never become fully developed artists. Their artistic activities are often treated just as means of educational and rehabilitative interventions or a form of art therapy. Reducing the artistic endeavours of people with disabilities to mere support and assistance activities may also be regarded as a form of stigmatisation. As Leszek Ploch notices: 'It is a common misunderstanding (unfortunately a frequent one) to identify therapeutic work with artistic activities "by force".'[27] It might be a worthwhile idea to treat the artistically and aesthetically valuable activities of people with disabilities as a basis for normalising their everyday functioning, by placing those activities, so to speak, at the opposite pole in relation to art therapy.[28]

The stereotypes concerning artists with disabilities are also one of the factors generating an artificial division between 'art of the non-disabled' and 'art of the disabled', which in turn results in the seriously distorted collective image of people with disabilities that exists in contemporary society. The concept of the 'art of the disabled' is also often used for commercial purposes, and the art promoted under this term as an interesting, almost sensational commodity is supposed to attract the attention of a potential customer. This harmful practice may highlight the limitations and difficulties experienced by artists and lead to the exclusion or labelling of their activity on the one hand and to protectionism on the other hand, since in this case 'social recognition does not stem from the artistic value of the works, but is seen as a positive effect of rehabilitation or other therapeutic interventions'.[29]

Sometimes artistically talented disabled people come up against the social opinion that the art they create is sad, gloomy, or even depressing, because it reflects infirmity, ailment, pain, suffering, or exclusion. Faced with such opinions, the artists may feel that other aspects of their lives and activities, especially the pleasant, happy, successful (including artistic) ones, are being overlooked or diminished. While in many cases their art shows the influence of their health problems, there is no lack of manifestations of independence, satisfaction, or hope in their artistic productions either.

27 L. Ploch, *op. cit.*, p. 90.

28 K. Krawiecka, *op. cit.*

29 E. Nieduziak, 'Utopia "nie inności" w niepełnosprawności. Na marginesie rozważań o sztuce osób niepełnosprawnych'…, p. 56.

A common perception of the disabled artists' activity is that it necessarily 'must have something intriguing in it to attract the audience's interest. Unfortunately, this attention-grabbing feature is often the very disability of the author of the work'.[30] This kind of approach leaves a strong mark on the artists' identity, not least through comments involving phrases (such as 'in spite of', 'but due to', 'because of', 'nevertheless') that suggest pity, imply a lesser value of their activities, and depreciate their talent and passion in the eyes of others. Such vocabulary, which is sometimes used by society with regard to people with disabilities, is perceived by the artists themselves as hurtful or even humiliating. At the same time, exalted terms such as: 'heroism', 'bravery', 'steadfastness', 'valour' – used especially in the mass media – are perceived by them as paternalistic, belittling their disability, and stigmatising their activities. Consequently, the artists with disabilities might be regarded as outstanding individuals, but not because of the remarkable effects of their artistic activity, but, for example, because of their almost spectacular overcoming of barriers caused by their disability. In this context, the following questions arise: '1. Would a given work be perceived in an identical way if the audience had no knowledge of the author's disability? 2. Is it not true that out of pity we attribute greater value to the works of people with disabilities simply because their authors are disabled?'[31] Certainly, there will be those among art practitioners who count on preferential treatment as regards themselves and the art they create. More often than not, however, artists with disabilities (especially professional artists) value equality and independence, striving to unite with and belong to the community of artists as a whole. It should, thus, be emphasised again that disability can in no way be an excuse for either different, worse, or preferential and indulgent treatment of the artists and their productions.

As a result of their talent being downplayed or glorified and their art being neglected and unappreciated, artists with disabilities may feel that their everyday lives are not taken seriously either, which makes them less valuable as people. For some of them, the constant struggle against numerous obstacles, especially stereotypes and exclusion, can lead to frustration, lower self-esteem, loss of confidence in their artistic abilities, and loss of motivation to practise art. The feeling that their creative work is not accepted or recognised is exacerbated by the aforementioned status of 'the other' (manifested in beliefs such as 'the Other has nothing to offer us'[32]), which is already well-established in the societies of many developed countries. The artist's development can, thus, be very strongly affected by the audience's perceptions of their identity as 'other', 'alien', which are based on their limitations, infirmities, or even appearance.

30 *Ibidem*, p. 47.

31 *Ibidem.*

32 K.D. Rzedzicka, 'Inny w edukacji' [The other in education], [in:] *Dylematy pedagogiki specjalnej* [Diemmas of special education], ed. A. Rakowska, J. Baran, Kraków 2000, p. 27.

Conclusions

Hardship resulting from a disadvantageous health condition and its various effects, combined with artistic experiences, may add a unique, exceptional dimension to the identity of an artist with a disability. If the artist is provided with support tailored to their abilities, needs, and expectations in various spheres of life, including in the field of art, the aforementioned adversities can be a source of valuable inspiration and contribute to the development of a perceptually broad artistic perspective and, thus, to the creation of exceptional works. This, in turn, enables the artist to be perceived by audiences, other artists, and art critics as a valuable person worthy of recognition in the fields of everyday life, art, and culture.

A proper understanding of the identity of an artist with a disability and of the factors that shape this identity is an essential starting point for building a credible image of the artist in the public perception and in the various disciplines of art and science, and for establishing his or her proper place in the contemporary world.

When attempting to answer the question posed in the introduction – Is an artist's disability their distinguishing feature? – one should first consider the criteria defining an artist, such as the inner compulsion to create, passion, talent, and artistic experience. Only secondly should the personal, unique life and health situation of each individual be taken into account.

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THE ROLE OF SILENCE IN THE FORMATION OF ARTISTIC IDENTITY

To Stanisław Kosz

Who is an artist? – for the question to be heard, silence is necessary, so that the words can resound in space. Nowadays, the need for silence is discussed increasingly often.[1] Many works have been devoted to this issue by psychologists, educationalists, sociologists, specialists in interpersonal communication, theologians, as well as representatives of other fields of science and art, including musicians. This wide-ranging interest, however, does not level out the conflicting tensions inherent in the meaning of the word 'silence' itself. For silence, like darkness, does not only have positive connotations in our perception. It can be associated with anxiety, apprehension, and strain. It can m a k e u s h e a r sounds the source of which we are not able to identify. However, just as darkness is not the same as gloom, silence should not be associated only with absence, deafness, or dumbness:[2] on the contrary, when incorporated into the process of education, the shaping of artistic identity, and appropriately used by the teacher, it can be of undeniable value.

1 The broad, community-wide need for silence has evolved throughout history, as has the threshold for noise tolerance. For more on this topic, see A. Corbin, *A History of Silence*, transl. J. Birrell, e-book, Cambridge, United Kingdom – Medford, Massachusetts 2018, especially the chapter 'The Education and Discipline of Silence'.

2 In many languages, especially those descending from Latin (*silentium*), the absence of sound and the absence of speech are denoted by the same word, e.g. in English, French (*le silence*), or Spanish (*la callada*).

As an introduction to my reflection on silence, I would like to share a certain experience from the time when I attended secondary music school. It was a sunny Sunday afternoon at the end of September, when summer was imperceptibly turning into autumn. After the dress rehearsal for an evening concert, I stayed for a while with a group of several people in the chancel of the Church of the Apostles St Peter and St Paul – the pearl of Baroque architecture in Nysa. The sunlight gently illuminated the interior of the church, revealing the awesomeness of the frescoes. With his back turned to the nave of the church, Stanisław Kosz, the conductor, sat, as if uninterested in the colourful spectacle he knew so well. After a few minutes of shared silence, he said simply: 'That's the most beautiful music.' We understood it was not the programme of that day's concert that he had in mind, although in a few hours we were to perform Wolfgang Amadeus Mozart's *Requiem* under his direction.

Silence

For further discussion, it is crucial to establish a definition of silence. Many experts on the subject, including scientists, admit that the understanding of such a broad concept cannot be limited to the field of acoustics. For silence is a very human matter, which is why man can cultivate it as an attitude. It seems that this is how silence was treated for centuries, until, as Alain Corbin claims, 'Sound cues have changed their nature, become weaker and lost religious significance. The fear, even dread, caused by silence has intensified.[3] The French historian further states:

> In the past, the people of the West savoured the depth and the qualities of silence. They saw it as the precondition for contemplation, for introspection, for meditation, for prayer, for reverie and for creation; above all, they saw it as that inner space from which speech came. They scrutinized its social tactics. For them, painting was silent speech. […].
>
> It is difficult to be silent today, which prevents us from listening to the inner speech that calms and soothes. Society enjoins us to accept noise in order to be part of the whole, rather than to listen to ourselves. Thus the very structure of the individual is modified.[4]

In order to define silence, it is, therefore, necessary to turn to anthropology. Regardless of the model adopted within this discipline, it must be acknowledged that the sphere of silence (galenosphere – 'an environment of silence'[5]) is not that of the external attributes of the human being. It is the realm of the spirit and/or soul.

3 A. Corbin, 'Prelude', [in:] idem, *A History of Silence...*

4 *Ibidem.*

5 A. Lepa, 'Pedagogia galenosfery człowieka' [Pedagogy of human galenosphere], *Łódzkie Studia Teologiczne* 2011, No. 20, p. 155.

For the purposes of this article, the best way of defining the issue in question seems to be by referring to the Latin words: *silentium, silentii*, which can be translated as 'silence' or 'quiet' and refer to both the absence of sound and the absence of speech. Teresa Olearczyk, who devotes much space in her works to silence as part of the pedagogical process, writes: 'Silence is a choice, an act of will, silence is an inner movement, an entry into a state of calm and equilibrium, it contains an element of trust and beauty.'[6] *Silentium* is, therefore, not dependent on external circumstances, it is an attitude resulting from a volitional act. At the same time, embracing silence does not lead to stagnation, since there is dynamic (but not agitated) harmony inherent in it, and, as a harmonious act, silence also relates to aesthetics. The opposite attitude is the inner chaos caused by dictatorship of noise – something that is no longer new to us today. The ubiquitous hustle and bustle of today's life does not affect the auditory sphere only: the dazzling lights of the unceasing celebration (in honour) of consumerism overwhelm our visual sensitivity in just the same way that the *unendliche Melodie* of so-called background music dulls our, inherently subtle, auditory experiences.[7] Witold Lutosławski wrote: 'I would certainly argue that a person who listens to the radio (so-called background music) for several hours a day will, within a few years, be already sufficiently affected to never experience the slightest emotion when listening to a Beethoven quartet or a Debussy prelude.'[8] An astonishing kind of *horror vacui* – fear of emptiness – affects the audiosphere of entire societies. As Tomasz Łosiewicz, a theologian of spirituality, states:

> The fundamental difficulty and problem we face in relation to silence is not external conditions, but the fact that silence is an element of conflict. Entering into silence breeds resistance. The soundlessness invites one to deal with inner impulses, desires, dreams, and feelings that are rarely or never given voice to in everyday life because they are drowned out. What emerges in times of silence can be unsettling, surprising, and even threatening to some. We try to drown it out with noise that will relieve tension and frustration. No attempt at an escape, however, is going to change what is in us. We will remain unaware of our inner voices. Silence, therefore, can be seen as something that conceals difficulties and challenges that we might have to face.[9]

This is why encouraging silence, understood as an inner attitude that should characterise a mature artist, becomes a key task in the process of shaping an artistic identity.

6 T. Olearczyk, *Pedagogia ciszy* [Pedagogy of silence], Kraków 2010, p. 155.

7 It is worth noting that shutting off auditory stimuli is much more difficult than blocking out other senses.

8 W. Lutosławski, 'O ciszy' [On silence], [in:] idem, *O muzyce. Pisma i wypowiedzi* [On music. Writings and statements], ed. Z. Skowron, Gdańsk 2011, p. 435.

9 T. Łosiewicz, 'Cisza jako miejsce formacji' [Silence as a formation place], *Życie Duchowe* 2017, No. 92, pp. 169–170.

The formation process

The inclusion of silence in the pedagogical process is not a new idea. The Pythagoreans, so very distinguished in, among other things, the field of music theory, to which they gave a solid scientific foundation, attached great importance to the development of man's private galenosphere:

> Silence was the most important skill that students had to possess. The test for the novice was extremely long – they had to remain silent for as long as five years, in the sense that they could not ask questions or talk, but had to show concentration while listening to lectures. Silence was, then, learning to listen.[10]

The same was true in medieval monasteries, especially those based on the Benedictine Rule, which opens with the following words: 'Listen carefully, my son, to the master's instructions',[11] accompanied by the recommendation to remain silent, to which great importance is attached, as reflected in the expression *silentium sacrum*.[12]

In 20-century pedagogy, it was Maria Montessori who recognised the special importance of silence in the educational process. In the Polish literature, an expert in this area is Teresa Olearczyk, who notes:

> From childhood, man becomes accustomed to a certain level and variety of sounds (the timbre of the parents' speech, music, sounds coming from the garden or from a noisy street, sounds accompanying church celebrations, school events, discotheques, as well as those coming from the media) without being aware of their impact. They all shape a child's personality, influence their identity, lifestyle, and leisure activities.[13]

It is, therefore, the role of the teacher – who must be aware of the seriousness of the issue – to develop 'an environment of silence' first within himself or herself and then invite his or her students to participate in it, since 'Silence demands adequate experience from those who wish to make it part of their pedagogy.'[14] The sentence quoted from Olearczyk's book *Pedagogia ciszy* [Pedagogy of silence]

10 P. Orlik, 'Formy obecności pitagorejskich praktyk milczenia w muzyce' [Forms of the presence of Pythagorean practices of silence in music], [in:] *Wokół ciszy. W stulecie urodzin Johna Cage'a* [Around silence. On the centenary of John Cage's birth], ed. M. Grajter, Łódź 2013, p. 121.

11 '… and attend to them with the ear of your heart', 'Prologue', [in:] *The Rule of Saint Benedict*, ed. T. Fry, Collegeville, Minnesota 1981, [online:] https://saintjohnsabbey.org/rule [10 July 2015].

12 The rule of silence is also mentioned at other points, e.g. in chapters 6: 'Restraint of speech', and 42: 'Silence after Compline'. *The Rule…*

13 T. Olearczyk, *op. cit.*, pp. 125–126.

14 *Ibidem*, p. 197.

points to a clearly personalist element in the definition of silence, something that other authors share:[15] a reference to silence that 'demands'. The inclusion of silence in the pedagogical (at first self-pedagogical) process is, therefore, to be understood as the formation of a certain relationship between man and silence. The decision to enter into this relationship, to recognise it as one's own, and to gradually consolidate it is part of the complex process of identity development.[16]

Paraphrasing Romano Guardini, one could say: 'If someone were to ask me what the formation of an artistic identity begins with, I should answer: with learning silence.'[17] As teachers, we can facilitate the development of this skill in a child, as Iris Mann points out, by paying attention to small things of great value:

> ≫ the timbre of our voice (if there is a calmness, a friendly tone to it),
> ≫ the way we speak (clearly, sparingly choosing our words, not trying to say everything ourselves),
> ≫ our gaze (eye contact – if our eyes speak to the child, if we understand their eye language, if we notice what the children are doing and how they are doing it),
> ≫ our body (posture – if we can stay in one place, be a pillar of calm in a busy classroom, move smoothly through the classroom, without a nervous rush).[18]

The teacher's conscious, natural care for his or her own 'environment of silence' will in itself be an invitation and encouragement for students to benefit from the experience of silence that the teacher as a master and guide demonstrates.

Watching young people today, whether at school, on public transport, or during walks, one can often get the impression that they are very quiet. This quietness, however, turns out to be superficial and misleading, which Natalia Maria Ruman's observations confirm:

> A major threat to silence is noise – including the small headphones that music listeners put inside their ears. Perhaps young people, 'with their own music', their melody, in isolation, in seclusion, want to separate themselves from the sound ugliness of the modern world, or at least from its strangeness. They want to be in their own young, immature, deafeningly wonderful world.[19]

15 Cf. A. Lepa, *op. cit.*

16 Cf. T. Paszkowska, *'Silentium' – polisemiczna wartość i sprawność. Studium teologiczno-duchowościowe* ['Silentium' – polysemic value and ability. A theological and spirituality study], Lublin 2020, p. 364.

17 'If someone were to ask me what the liturgical life begins with, I should answer: with learning stillness.' R. Guardini, 'Stillness', [in:] idem, *Meditations before Mass*, transl. E. Castendyk Briefs, [online:] https://guardini.wordpress.com/meditations-before-mass/ [10 July 2025].

18 I. Mann, *Die Kraft geht von Kindern aus*, Koblenz 1978, quoted after T. Olearczyk, *op. cit.*, p. 198.

19 N. Ruman, 'Cisza wartością pedagogiczną' [Silence as pedagogical value], *Katecheta* 2014, Vol. 58, No. 9, p. 75.

This observation, of course, does not apply to young people only. I often have the impression that the apparently subdued and quiet people I see in the streets (those with headphones among them) are in fact – to use Gottfried Wilhelm Leibnitz's metaphor – 'monads without ears', unable to interact with their surroundings in any way and closed off from any external stimuli, since these could pose a threat to their fragile, immature personality.[20] In fact, maturity, also in terms of mature artistic identity, is precisely this 'capacity for self-care and for experiencing deep relationships'.[21]

The sound of silence

It is not surprising that in literature on silence[22] the most frequently occurring composer's name is that of John Cage and the most commonly cited piece is *4'33"*,[23] which the composer himself considered his most significant work.[24] By composing a work whose three successive movements consisted entirely of lengthy pauses, Cage did not aim to create something of a joke, but to emphasise the meaning of silence. Referring to the unfavourable reception by the audience of the premiere of the work by David Tudor in Woodstock, New York, on 29 August 1952, he pointed out that

> there is no silence, and what appeared to be silence was full of random sounds. [The audience] just didn't know how to listen to it […]. And yet you could hear the wind outside the window during the first movement, in the second there were raindrops hitting the roof, and in the third you could hear the coughs, conversations, and footsteps of those who decided to leave.[25]

A few years later, he added: 'Let us not fear the silences, let us love them.'[26]

20 Cf. G.W. Leibnitz, *Monadology*, 1714, transl. R. Latta, [online:] https://www.plato-philosophy.org/wp-content/uploads/2016/07/The-Monadology-1714-by-Gottfried-Wilhelm-LEIBNIZ-1646-1716.pdf [10 July 2025].

21 T. Łosiewicz, *op. cit.*, p. 167.

22 In Polish-language literature on the subject of music and silence, Kinga Kiwała's article 'Muzyka a cisza' [Music and silence] deserves particular attention. Cf. K. Kiwała, 'Muzyka a cisza. O wymiarach ciszy w muzyce' [Music and silence. On the dimensions of silence in music], *Ethos* 2016, Vol. 29, No. 1 (113), pp. 65–86, [online:] https://czasopisma.kul.pl/index.php/ethos/article/view/5307/5126 [3 November 2025].

23 Some interesting aspects of Cage'a work are discussed in Krzysztof Szwajgier's article. Cf. K. Szwajgier, 'Ile trwa "4'33"" Johna Cage'a?' [How long does John Cage's '4'33"' last?], *Teoria Muzyki* 2014, No. 5, pp. 109–118, [online:] http://www.teoriamuzyki-pismo.amuz.krakow.pl/wp-content/uploads/2016/06/teoriamuzyki5_2014_krzysztof_szwajgier.pdf [3 November 2025].

24 M. Wójcik, R. Żak, *Cisza* [Silence], Warszawa 2018, p. 59.

25 *Ibidem.*

26 *Ibidem.*

Two points seem particularly interesting here: the use of the word 'silence' in the plural and – once again – the personalist approach. In his commentary on *Regard du silence* [Contemplation of silence], the seventeenth movement of the cycle *Vingt Regards sur l'Enfant-Jésus* [Twenty contemplations of the infant Jesus], Olivier Messiaen also writes of the many silences of the manger.[27] And Hans Urs von Balthasar takes a similar position to that of Cage when he refers to musically understood silence. In his work *The Development of the Musical Idea*, the Swiss theologian begins the section on rhythm with the following comment:

> In nature there is no silence. If we climb back behind all cultures too, indeed behind the primitive peoples and the boundaries of humanity, we will always hear the same unvaried swelling of the ocean, the same forceful rustling of the forests and roaring of waterfalls. Storms sweep over the earth and thunder rends the sky. But even on the most beautiful days the forest is full of the voices of crickets and other insects. Is this already music, a symphony, or only a chaos of rustlings and clumsy noise?[28]

Surprisingly, however, Arvo Pärt's name and oeuvre are rather missing from the reflection on silence in music.[29] Let us recall that this composer – who initially created works associated with the neoclassical trend[30] – after his fascination with dodecaphonic technique, disappeared from official musical life in the late 1960s and early 1970s as he devoted himself to the studies of medieval monody and the origins of polyphony. The list of works composed by the Estonian during this period is extremely interesting. The vast majority of the compositions from the years 1964–1968 are music for films and animations (besides which there are two outstanding works: *Symphony No. 2* from 1966 and *Credo* from 1968); between 1969 and 1976, only one work that is not film music (*Symphony*

27 'Silence in the hand, an upside-down rainbow… each silence of the Manger reveals music and colours which are the mysteries of Jesus Christ…', cf. O. Messiaen, 'Regard du silence', [in:] idem, *Vingt Regards sur l'Enfant-Jésus*, Paris 1947, pp. 128–137.

28 H.U. von Balthasar, 'The Development of the Musical Idea: Attempt at a Synthesis of Music', transl. J.S. King, *Church Life Journal* 2021, [online:] https://churchlifejournal.nd.edu/articles/the-development-of-the-musical-idea-attempt-at-a-synthesis-of-music/ [4 July 2025].

29 Pärt's works are not discussed in the aforementioned article by Kiwała. The reflections presented in Marek Dolewka's article on silence, however, are worth considering in this context. Cf. M. Dolewka, 'Cisza w muzyce jako kategoria mistyczna – wprowadzenie' [Silence in music as a mystical category], [in:] *Muzykolog – humanista wobec doświadczenia muzyki w kulturze. Księga pamiątkowa dedykowana Profesor Małgorzacie Woźnej-Stankiewicz* [Musicologist – a humanist and the experience of music in culture. Commemorative book dedicated to Professor Małgorzata Woźna-Stankiewicz], ed. Z. Fabiańska, M. Dziadek, Kraków 2021, pp. 139–155, [online:] https://www.academia.edu/49327903/Cisza_w_muzyce_jako_kategoria_mistyczna_wprowadzenie [3 November 2025].

30 'Pärt Arvo', [in:] *Encyklopedia muzyki* [Music encyclopaedia], ed. A. Chodkowski, Warszawa 1995, p. 673.

No. 3, 1971) was created, and then suddenly, in 1976, there was *Für Alina* – the first work composed by Pärt with the *tintinnabuli* technique and the first fruit of the period of *silentium* twice as long as that recommended by the Pythagoreans – marking the beginning of a new phase of compositional creativity.[31] From Pärt's silence, arises '[*t*]*ranquillitas*, deep quietude, [which], according to the Fathers, is what psalmody needs most and what it can offer, if properly performed'.[32] After 1976, Pärt's music is entirely the product of this period of silence, a crucial time that shaped the composer's artistic identity. It is worth noting the significant role played in the Estonian composer's music by such categories as resonance, repetitiveness (reminiscent of Hesychast prayer practices), and general pauses. The composer, whose attitude towards silence can be described as mystical, often asked himself: 'How can one fill the time with notes worthy of the preceding silence?'[33]

Mementos of silence

Wide are the horizons and varied the colours of silence that one can find in works of fiction. At this point, it is worth recalling at least a few pieces of literature revolving around this theme, such as Julien Gracq's *The Opposing Shore*,[34] Vercors' *The Silence of the Sea*,[35] or Max Picard's excellent study *The World of Silence*.[36] In the Japanese author Yōko Ogawa's novel, *Chinmoku hakubutsukan* [The museum of silence],[37] the protagonist, a museum worker whose name we never learn (just as we know nothing about the names of the other characters in the book), is given an unusual task. He has to set up a museum collection containing the memorabilia of the town's deceased inhabitants. Moreover, he has to acquire some of them himself, which means he is often put in danger, for example when the object he has to retrieve turns out to have belonged to a murder victim. The exhibits are supposed to be items that were as close as possible to the people they commemorate: the scalpel of a surgeon who performed illegal ear reduction operations, the only clothing of a monk (a teacher of silence) from a nearby monastery, and similar seemingly insignificant objects. They are all to be on display in the Museum of Silence.

31 For the list of the composer's works, see *Arvo Pärt. Works*, [online:] https://www.arvopart.ee/en/arvo-part/works/ [5 December 2024].

32 A. Grün, *Modlitwa chórowa a kontemplacja* [Choral prayer and contemplation], [online:] https://cspb.pl/choral-gregorianski-posiada-dzialanie-oczyszczajace/ [5 December 2024].

33 E. Restagno, L. Brauneiss, S. Kareda, A. Pärt, *Arvo Pärt in Conversation*, transl. R. Crow, Champaign 2012, p. 36; quoted after M. Dolewka, *op. cit.*, p. 146.

34 J. Gracq, *The Opposing Shore*, transl. R. Howard, New York 1986.

35 Vercors, *The Silence of the Sea*, transl. C. Connolly, New York 1993.

36 M. Picard, *The World of Silence*, transl. S. Godman, Washington D.C. 1988.

37 Y. Ogawa, *Muzeum ciszy* [The museum of silence], transl. A. Horikoshi, Warszawa 2012.

It should be noted that the silence of the aforementioned museum is intrinsically linked to death – without it, there would be no exhibits. It is a museum of the silence that lingers after the last breath has been given. And this is where the fears of the progressive Western world regarding silence are exposed, as it wants to deny the inevitability of death by all means. In Eastern cultures, the connection between silence and death is very strong. The practice of silence is, therefore, part of the *ars bene moriendi*, the medieval art of dying, the mastery of which ultimately serves the *ars vivendi* – the art of living.

The task of collecting seemingly insignificant 'mementos' – experiences – rests in fact with every artist. The purpose of such a collection, of organising and cataloguing it, is to create one's own inner Museum of Silence – a space, an environment, which the conscious artist will always be able to look into in order to return to the foundations of his or her art. 'An education in silence is all the more essential in that it is the medium within which great things take shape.[38]

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MUSIC FROM THE VIEWPOINT OF ROBERT PIRSIG'S *METAPHISICS OF QUALITY*

Quality is the Buddha. Quality is scientific reality. Quality is the goal of Art.
Robert Pirsig[1]

The Metaphysics of Quality (MoQ) is an ontological system that Robert M. Pirsig (1928–2017)[2] presented in his novel *Lila: An Inquiry into Morals* in 1991. The publication was a continuation of the philosophical reflections on quality that the

1 R.M. Pirsig, *Zen and the Art of Motorcycle Maintenance. An Inquiry into Values*, New York 2008, p. 276.

2 Robert Maynard Pirsig (1928–2017) was born into a family of Swedish-German immigrants. From an early age, he showed extraordinary intellectual abilities: he was considered a genius child, and his intelligence quotient was said to be as high as 170. At the age of 14, he graduated from secondary school and began studying biochemistry at the University of Minnesota. As a student, he was fascinated by the multitude of possible explanations of different phenomena and the role of hypothesising in science, as a result of which he was expelled from the university. He then joined the army and was sent to Korea, where he became familiar with Eastern philosophy. Upon his return to the United States, he completed a degree in journalism at the University of Minnesota and in philosophy at Banaras Hindu University in India and at the University of Chicago. While in India, he explored the Sanskrit doctrine of Tat Tvam Asi (You are That), which emphasises the illusory nature of the division between subject and object and promotes the concept of indivisible reality. In 1958, Pirsig began his academic career as a professor at Montana State University in Bozeman, then taught at the University of Illinois in Chicago. His academic career did not last long: he resigned after two years. In the early 1960s, he suffered a severe mental breakdown and spent several years in psychiatric treatment. He

author had initiated in his bestselling book *Zen and the Art of Motorcycle Maintenance. An Inquiry into Values*, published nearly two decades earlier, in 1974.

In his eclectic philosophical system, Pirsig combines elements of ancient Greek philosophy (sophism), American pragmatism (especially John Dewey's aesthetics), Far Eastern spirituality (Zen Buddhism, Tat Twam Asi, Taoism), and Native American mysticism. The monist doctrine of the MoQ, in its essence, opposes the Subject–Object Metaphysics (SOM) with its dualistic division into the subjective and the objective. Central to the ontological system in question is the concept of quality.

The motto of the article suggests that quality – the key notion in Pirsig's philosophy – links such distant domains as religion, science, and art. What is quality, then, according to the MoQ, and – since it is the 'goal of art' – how should it be understood with regard to a work of music, its composer, performers, and the audience?

Zen and the Art of Motorcycle Maintenance and the concept of Quality

In his first book, the author delves into the intricacies of the concept of Quality. The title of the novel refers to Eugen Herrigel's book *Zen in the Art of Archery* and promises a dialogue between the metaphysical (Zen) and the physical or even the technical (the motorcycle). It also indicates that, unlike other thinkers of the counterculture era, Pirsig does not oppose capitalism and private property, and while clearly influenced by Far Eastern philosophies, he does not, like many representatives of the Zen boom, express fears of technology and technocracy or raise objections to scientism. On the contrary, he shows an attachment to technology and science.[3]

On the surface, the novel's first-person narrative seems to describe a motorbike journey taken by Pirsig and his young son Chris from Minneapolis to San Francisco. In fact, most of the plot consists of the protagonist's internal dialogue with his alter ego, Phaedrus. The reference to Plato's work is by no means coincidental, as Pirsig undertakes a critical review of the metaphysics that lies at the foundation of Western culture. For it was from the dispute between Socrates and the sophists that the division into objectivity, reason, logic, and dialectics on the one hand, and subjectivity, emotion, imagination, intuition, and rhetoric on the other hand is said to have originated and taken root in the said culture. While the first set of terms is well respected in scientific circles, the second is often associated with artistry that has little or no place in the world of science or rationality.

was diagnosed with schizophrenia. Although he did not gain recognition in academia, he was awarded an honorary doctorate at Montana State University in 2012.

3 See R.J. Williams, 'Technê-Zen and the Spiritual Quality of Global Capitalism', *Critical Inquiry* 2011, Vol. 38, No. 1, pp. 17–70.

According to Anthony McWatt, it is this very concept of rationality that the philosopher seeks to undermine by reassessing how the spiritual, scientific, and artistic worlds relate to each other. Pirsig aims to transcend the subject–object dichotomy and overcome the metaphysical problems caused by such a division, replacing it with the unifying paradigm of Quality (in Pirsig's writings usually spelled with a capital letter).[4]

In *Zen and the Art of Motorcycle Maintenance*, the author often compares concepts derived from ancient Greek philosophy with those associated with Far Eastern spirituality, and in doing so tries to formulate a definition of Quality.

> Quality! Virtue! Dharma! That is what the Sophists were teaching! Not ethical relativism. Not pristine 'virtue'. But aretê. Excellence. Dharma! Before the Church of Reason. Before substance. Before form. Before mind and matter. Before dialectic itself. Quality had been absolute.[5]

In the end, however, Pirsig-Phaedrus concludes that Quality is indefinable, as it precedes any intellectual constructs related to it. He compares it to the equally elusive concept of Tao, which in the Taoist tradition is the fundamental force in the universe, one that stimulates all reality. And when the philosopher discusses the sense of Quality, he identifies Quality with reality itself.

> This sense isn't just something you're born with, although you are born with it. It's also something you can develop. It's not just 'intuition,' not just unexplainable 'skill' or 'talent.' It's the direct result of contact with basic reality, Quality, which dualistic reason has in the past tended to conceal.[6]

Pirsig develops this idea in later texts, which remained unpublished during his lifetime. He writes that Quality should be seen not as an independent feature of mind or matter, but as the result of the interaction between them, and thus as the meeting point of subject and object, being not so much an entity as a moment in which the subject becomes aware of the object.

> The very existence of subject and object themselves is deduced from the Quality event. The Quality event is the cause of the subjects and objects, which are then mistakenly presumed to be the cause of the Quality![7]

In Pirsig's philosophy, the subject and object are, therefore, secondary to Quality, which conditions their existence, and this should be seen as a rejection

4 A. McWatt, *Pirsig's Metaphysics of Quality*, [online:] https://www.original.moq.org/forum/mcwatt/anthony.html [20 May 2024].

5 R.M. Pirsig, *op. cit.*, p. 377.

6 *Ibidem*, p. 284.

7 R.M. Pirsig, *On Quality. An Inquiry into Excellence. Unpublished and Selected Writings*, ed. W.K. Pirsig, New York 2022, p. 45.

of the traditional view that classifies subject and object as primary and independent elements of reality. Instead, Quality – as the moment of interaction – becomes the fundamental building block of our perception and understanding of the world: 'Quality is the continuing stimulus which causes us to create the world in which we live. All of it. Every last bit of it.'[8]

Trying to show that Quality exists regardless of whether it is defined or not, Pirsig uses a *reductio ad absurdum* argument:

> A thing exists […] if a world without it can't function normally. If we can show that a world without Quality functions abnormally, then we have shown that Quality exists, whether it's defined or not.[9]

Finally, Phaedrus concludes that should Quality be subtracted from a description of the world, the arts would be the first casualty, since 'If you can't distinguish between good and bad in the arts they disappear. […] There's no point to symphonies, when scratches from the record or hum from the record player sound just as good.'[10] Even humour would not make any sense, as 'No one would understand the jokes, since the difference between humor and no humor is pure Quality.'[11]

In the context of Pirsig's discussions on Quality, a fundamental question arises: If quality is something universal, why does everyone perceive it differently? Where do the differences in aesthetic assessments with regard to individual works of art come from? The answer is that our perception of Quality is shaped by individual experiences:

> The names, the shapes and forms we give Quality depend only partly on the Quality. They also depend partly on the *a priori* images we have accumulated in our memory. We constantly seek to find, in the Quality event, analogues to our previous experiences. If we didn't we'd be unable to act. We build up our language in terms of these analogues. We build up our whole culture in terms of these analogues.
>
> The reason people see Quality differently […] is because they come to it with different sets of analogues.[12]

Lila – Dynamic Quality and static patterns of value

In his first book, Pirsig did not explicitly define Quality, but in the next one – the lesser-known but crucial novel *Lila. A Treatise on Morality* – he categorised it, thus

8 R.M. Pirsig, *Zen and the Art of Motorcycle Maintenance…*, p. 351.
9 *Ibidem*, p. 215.
10 *Ibidem.*
11 *Ibidem*, p. 216
12 *Ibidem*, pp. 249–250.

building the foundations of the MoQ.[13] The titular Lila is an eccentric woman whom Pirsig-Phaedrus met in a waterfront bar during a sailboat trip down the Hudson River. This chance meeting provoked an existential crisis in the introverted philosopher, which in turn prompted him to reflect further on the nature of reality.

According to the system proposed in this book, Quality, which is the foundation of reality, has two basic forms: Dynamic Quality and static quality. The former, identical to the Quality described in Pirsig's previous book, is 'the preintellectual cutting edge of reality, the source of all things, completely simple and always new',[14] 'a stream of quality events going on and on forever, always at the cutting edge of the present'.[15] Static quality in turn, also called static patterns of value, includes 'memories, customs and patterns of nature'.[16] This distinction, however, does not serve to divide Quality, as in Pirsig's monist system it is a unity, although in human experience it manifests itself through dynamic and static categories.

Dynamic Quality refers to the stream of direct experience of reality, while static quality pertains to any patterns abstracted from that experience. Pirsig distinguishes four distinct types of static quality patterns (values[17]) within conditioned reality, which he orders according to their cosmological evolutionary history; these are: inorganic patterns (inanimate nature), biological patterns (animate nature), social patterns (legal systems, cities, institutions), and – the highest – intellectual patterns (thoughts, ideas). Social and intellectual patterns are categorised as subjective, while inorganic and biological patterns as objective.[18]

From the point of view of the MoQ, cosmological evolution is a moral process, as each level of the hierarchy – from inorganic to intellectual – is characterised by a different degree of value or coherence involved. McWatt points out that although Pirsig does not directly refer to complexity theory, he recognises that in nature there are dynamic tendencies towards ordering states, even if statistically they are outnumbered by chaotic tendencies. According to the author, this can be interpreted as a balance between static patterns of quality and Dynamic Quality, which is a force that drives evolution towards ever greater coherence.[19]

13 In *Zen and the Art of Motorcycle Maintenance*, Pirsig attempted to create a model for the categorisation of Quality based on how it is perceived by humans. He distinguished between 'romantic Quality', which is the present, and 'classical Quality', which is also concerned with the past and the future (R.M. Pirsig, *Zen and the Art of Motorcycle Maintenance…*, p. 248). This division, however, was not included in the final MoQ system and was not further developed in Pirsig's later writings.

14 R.M. Pirsig, *Lila. An Inquiry into Morals*, New York 1991, p. 115.

15 R. Pirsig, 'Subjects, Objects, Data and Values', [in:] *Einstein Meets Magritte: An Interdisciplinary Reflection on Science, Nature, Art, Human Action and Society*, ed. D. Aerts, J. Broekaert, E. Mathijs, Brussels 1999, p. 91.

16 *Ibidem.*

17 In this context, the philosopher uses the concepts of value and quality interchangeably.

18 R.M. Pirsig, *Lila…*, p. 184–185.

19 See A. McWatt, *A Critical Analysis of Robert Pirsig's Metaphysics of Quality*, PhD dissertation, University of Liverpool, 2004, pp. 88–89.

A certain paradox arises from such a description of the properties of Dynamic Quality and static quality. Dynamic Quality, as a perpetual source of reality, is undoubtedly something ontologically stable, while static value patterns, being influenced by Dynamic Quality, are subject to evolution and ongoing transformation. Thus, Dynamic Quality is constant, while static quality is changeable. This paradox reveals a kind of geometrical symmetry, mutual interpenetration and, ultimately, cohesion of the two categories distinguished by Pirsig.

The Metaphysics of Quality and music

In *Lila*, in order to explain the dynamic relation between Dynamic Quality and static quality patterns, Pirsig uses an example of how a piece of music, a song, is perceived by the listener. He wonders why, as one listens to a song again and again, the experience becomes boring, even though the first contact with the song was exciting.

> […] you've gotten tired of the song but what does that mean? Has the song lost its quality? If it has, why do you still say it's a good record? […] If it's good, why don't you play it? If it's not good, why do you tell your friend it's good?[20]

The philosopher notes that when we first listen to a piece of music, it affects us through its Dynamic Quality. It is thanks to this Quality that the beauty of the music can be perceived even before a static analysis is formulated to explain why the piece is beautiful. Over time, however, when the original, novel Dynamic Quality becomes something familiar, it transforms into static patterns (data, expectations, habits) and no longer has the same effect.[21]

It is the static quality that makes us want to recommend the song to a friend, even if our initial delight has already been lost. This is where the essence of static quality lies: it is a form of permanence rooted in familiar patterns. According to Pirsig, everything that surrounds us, that we can recognise and name, belongs to the domain of static quality. And when these static patterns are weakened and reality appears to us as something fresh, we experience Dynamic Quality.

Andrew Sneddon, a philosopher who analysed Pirsig's MoQ in the context of Alfred North Whitehead's process philosophy, describes the aforementioned phenomenon as a process of transition from 'Dynamic lure' to 'static latching'. In his discussion of the MoQ, he further hypothesises that artistic creativity is largely the result of a reaction to this Dynamic lure (i.e. a creative impulse that 'pulls' the artist out of familiar patterns). Sneddon reminds us that even in the controlled act of creation, there is a process at work involving a repeated sequence

20 R.M. Pirsig, *Lila…*, p. 117.

21 See *ibidem*.

of 'Dynamic lure, then static latching, then renewed luring', until a stage is reached when the artist decides that the work is complete. He also points out that artists are often inspired not only by other people's works, but also by their own earlier creations, which can trigger further luring and lead to further creative experimentation.[22]

It seems that the way the Poznań-based composer Artur Kroschel[23] approaches composition work might be seen as a further development of the aforedescribed perspective on the creative process in the context of the MoQ:

> For me, as a composer, it is very important to forget during creative work […], to forget about music, about tradition, about masters, about favourite pieces, about technical and formal solutions, about all the beauty of the music that I know. Wishing to forget all this, I attempt to create an original piece, a new piece, my piece. However, the very thought of the wish to forget makes me remember.[24]

In this case, the quality of a new musical work is shaped not by Dynamic lure, but rather by empty oblivion. Kroschel's thought, when juxtaposed with Sneddon's reflection, demonstrates perfectly the paradoxical nature and elusiveness of Dynamic (empty?) Quality. Just as unchangeable Dynamic Quality shapes static patterns of quality that are subject to constant change, so the need for oblivion enables us to remember.

In his article entitled *Subjects, Objects, Data and Values*, Pirsig wrote:

> What relates science to the arts is that science explores the Conceptually Unknown in order to develop a theory that will cover measurable patterns emerging from the unknown. The arts explore the Conceptually Unknown in other ways to create patterns such as music, literature, painting, that reveal the Dynamic Quality that produces them.[25]

Sneddon would agree with this point of view, as according to him, the highest value of art is its ability to evoke Dynamic Quality, i.e. to give rise to

22 See A. Sneddon, *A Process Analysis of Quality: A.N. Whitehead and R. Pirsig on Existence and Value*, Ottawa 1995, p. 75.

23 Artur Kroschel (b. 1973 in Szamotuły) – a composer and academic lecturer. He is a graduate of the Academy of Music in Poznań, where he studied composition with Jan Astriab and electronic music with Lidia Zielińska; he currently holds a postdoctoral degree (Habilitation) and lectures at the academy. He is a recipient of scholarships (including from the Ministry of Culture and the Davidoff company) and a laureate of composition competitions (including in Weimar and Chalon-sur-Saône). From 2012 to 2020, he served as the artistic director of the International Festival of Contemporary Music 'Poznań Music Spring'. He is also the co-founder (2014) and artistic director of the Sepia Ensemble.

24 E. Fabiańska-Jelińska, 'Preludium do twórczości Artura Kroschela' [A prelude to Artur Kroschel's oeuvre], *Glissando* 2014, No. 23, p. 80.

25 R. Pirsig, *Subjects, Objects, Data and Values…*, p. 12.

an experience that not only engages the viewer or listener but also changes their perception of the world. Art that is limited to the level of static patterns of social or intellectual quality may hold some value, but it will not achieve the true aesthetic depth that great works of art have. Some of musical compositions, paintings, or literary texts can fascinate people for centuries because they continue to provoke new interpretations. At the same time, music is a particular kind of art because it engages the listener in a direct and non-intellectual way.[26]

Sneddon criticises certain musical genres (such as punk and rap), arguing that for the most part they do not operate at the level of intellectual patterns of static quality, but exclusively at the social level (focusing on political and cultural messages) and biological level (when, for example, punk concerts are accompanied by intense moshing dance that provides the listener with a reach sensory experience but does not encourage deeper reflection).[27]

Arguing against such a harsh judgment of certain popular music styles, it is worth noting the parallels between Pirsig's Dynamic Quality and the concept of aesthetic experience promoted by the pragmatist John Dewey. In his book *John Dewey, Robert Pirsig, and the Art of Living*, David A. Granger lists six similarities between the two concepts:

1. In a high-quality experience, the boundaries between the self and the surrounding world are blurred in a rhythmic process of acting and experiencing.
2. In this process, intellect and emotion, mind and body reach a higher level of unity.
3. This kind of experience involves greater flexibility; it allows for more creative and appropriate responses.
4. A high-quality experience has a transparent structure with a clear beginning, middle, and end, which makes it coherent and meaningful.
5. In such an experience, the process of cognition consists in transforming a problem situation into something that takes on new meanings.[28]

For our discussion, the second parallel concerning the unity of mind and body is particularly relevant. Richard Shusterman, a follower of Dewey's aesthetic thought, emphasises the importance and role of the body in aesthetic experience (somaesthetics). He also acknowledges and values the body as a source of cognition and personal identification. Interestingly, he emancipates mass culture, seeing rap and hip-hop culture as a form of art and philosophy.[29]

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26 See A. Sneddon, *op. cit.*, p. 73.

27 See *ibidem*, p. 74.

28 See D.A. Granger, *John Dewey, Robert Pirsig, and the Art of Living. Revisioning Aesthetic Education*, New York 2006, p. 117.

29 See R. Shusterman, 'The Fine Art of Rap', *New Literary History* 1991, Vol. 22, No. 3, pp. 613–632; idem, 'Somaestetyka' [Somaesthetics], *Biuletyn Polskiego Towarzystwa Estetycznego* 2005, No. 7, pp. 1–2.

Both Pirsig and Sneddon treat the body as a second-order reality. According to the latter, the bodily experience during punk concerts merely mimics the aesthetic experience, since the level of static patterns underpinning this experience is biological. He acknowledges, however, that even a small degree of an intellectual element in this type of event can make the experience truly aesthetic. This is because, in the MoQ hierarchy of static patterns, the intellectual level occupies the highest position and is necessary for a truly profound aesthetic experience. The philosopher admits that 'If intellectual activity constituted the most important aesthetic experience, then perhaps mathematics or philosophy would be the peak of the art world.'[30] Developing this thought, it is possible to hypothesise that the essence of art is the mediation between the intellectual patterns of static quality and its lower levels – social and biological – which opens up the possibility of experiencing Dynamic Quality in social situations (such as religious rituals) or while working with one's own body (e.g. during dance, yoga).[31]

The essence of Pirsig's Dynamic Quality as a force leading to a creative breakthrough is the moment of immersion in reality, an intense and authentic experience. The idea has much in common with the psychological concept of flow, which refers to a state of complete focus and involvement in an activity that is both challenging and rewarding. In such a state, the boundary between the performer and the activity becomes blurred, and the activity becomes autotelic, i.e. it is a value in itself. Musicians, sportsmen, artists, or scientists often describe flow as a moment when they feel completely integrated into what they are doing, their actions and consciousness melted into one.

The flow state is particularly evident in music, especially in the case of improvising artists. Research shows that when musicians reach this state, their body and mind react in characteristic ways: their heart rate and blood pressure drop, muscles relax, and the performance itself becomes more precise and expressive. It is worth noting that although flow is associated with high-quality performance, it is, paradoxically, a state of effortless focus, in which difficult things come naturally and without strain.[32]

The elements of Dynamic Quality can also be observed in the musical phenomenon of groove. Groove is a concept that cannot be fully explained in static terms – it is not just about a specific metre, rhythmic divisions, or performance technique. One of its key elements is rhythmic entrainment, which involves both listeners and performers. The musicians not only synchronise with their surroundings but also enter a state of deep concentration and spontaneous expression, comparable to a mystical experience, a religious trance, or meditation.[33]

30 A. Sneddon, *op. cit.*, p. 73.

31 *Ibidem.*

32 S. O'Neill, 'Flow Theory and the Development of Musical Performance Skills', *Bulletin of the Council for Research in Music Education* 1999, No. 141, pp. 129–134.

33 S. Zagorski-Thomas, 'The Study of Groove', *Ethnomusicology Forum* 2007, Vol. 16, No. 2, pp. 327–335.

Most importantly, groove expresses a sense of artistic community of performers and audiences, which is evoked by means of tensions, fluctuations, and a return to a common pulse; it reflects the dynamics of organic social processes. As Krzysztof Moraczewski stated:

> Groove is always about something more – about the feeling, the rhythm in which not only the sounds move. It is also the movement of the body, the movement of the musician's soul. It is what happens to the person on the other side – to the listener. Words like groove describe not only the sounds, but a certain type of mutual understanding. Some natural, unspoken kinship that is achieved through sound.[34]

Pirsig's Dynamic Quality, too, is always about 'something more': about transcending static structures, leading to a spontaneous, evolutionary experience.

Nowadays, the concept of quality is rarely used with reference to a musical work per se. In the musical context, it is employed in the area of music direction and production to mean 'sound quality'. Such an understanding of the notion – although it obviously has some relation to static, measurable quality patterns – is far from the concept of transcendent Dynamic Quality. An attempt to grapple with the issue of a spiritual, so to speak, understanding of quality in music was made by the American composer and researcher Marek Poliks[35] in his feature article entitled *Defining Musical Quality*. Although he does not refer to Pirsig and the MoQ in his texts, when talking about quality, he is remarkably close to Pirsig's point of view:

> I associate quality with 'heaviness'. […] Quality music makes the air heavy. When I feel this weight […], I find myself face to face with some enormous thing, some collective project that exceeds my relationship to it.[36]

This observation is reminiscent of the concept of Dynamic Quality experience in that the experience in question cannot be reduced to objective parameters – it can be felt but is difficult to measure. As Poliks declares: 'Quality music

34 K. Moraczewski, *RAK: Radiowa Akademia Kontrkultury odcinek 2* [Radio Academy of Counterculture episode 2], [online:] https://www.youtube.com/watch?v=v3xikP0dT_0 [20 April 2024].

35 Marek Poliks (b. 1989) – a researcher in the philosophy of technology, a composer, and an artist based in Minneapolis, Minnesota. His primary work focuses on the intersection of technology and critical thought, with a particular emphasis on deep learning and artificial intelligence (AI). Poliks' background includes composing chamber music and pursuing a doctorate at Harvard University. He is the co-creator of Disintegrator, a research and development cluster focused on human-AI interfaces. In 2024, this project was a recipient of the Google Art + Machine Intelligence Award. He also hosts the Disintegrator podcast, which explores topics related to artificial intelligence.

36 M. Poliks, *Defining Musical Quality,* [online:] https://newmusicusa.org/nmbx/defining-musical-quality/ [24 August 2022].

emerges out of its context and becomes its own thing. It acquires some strange autonomy from its circumstances.'[37] The author alludes here to emergence theory, pointing out that music is not just the sum of notes or structures, but an emerging entity that at some point gains autonomy and transcends its own constituent elements. Poliks associates quality in a musical work with the 'gaze' described by Jacques Lacan – a sense that it is the objects that stare at us, not we at the objects. The perceptual relationship between subject and object is, thus, switched: 'Instead of the heaviness of gravity, I feel the weight of something's imposing stare.'[38]

One of Poliks' key conclusions is that the quality of a musical work does not exist in isolation – rather, it is generated by the relationship between the composer, performer, listener, and institution. How effective the collaboration between these interrelated agents is will determine whether or not the music has a chance to emerge as a qualitative entity. The author redefines quality as empowerment – a force that comes not only from technical or aesthetic qualities, but also from the ability to affect and create meaning.[39]

We can, thus, see that quality is a dynamic phenomenon that needs the right social, institutional, and performance circumstances to emerge. In music, it is an experience that involves both the individual and the community, and that escapes rigid analytical categories. In this sense, the concept of musical quality is close to Pirsig's concept of Dynamic Quality: what is valuable in music is not predetermined but emerges in a way that ultimately remains a mystery to us.

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THE MUSICAL HERITAGE OF WROCŁAW

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THE ART OF ORGAN REGISTRATION IN BRESLAU: ANALYSIS OF AVAILABLE SOURCES FROM THE 17TH–19TH CENTURIES IN THE CONTEXT OF ORGAN MUSIC AT THE TIME

Introduction

The aim of this article is to present information on the principles of organ stop selection outlined in preserved sources from the 17th, 18th, and 19th centuries, which should give an insight into historical performance practice in Breslau (today: Wrocław).[1] It is my belief that contemporary organists, as well as others interested in organ music, need to be familiarised with the content of historical texts on the art of registration in order to appreciate and adequately perform music of the previous eras. And so, the following will be discussed in turn: handwritten registration instructions from 1628 for Wilhelm Haupt's organ in St Elizabeth's Church in Breslau, handwritten registration instructions from around 1780 for Michael Engler's organ in the Mariengnade Church in Grüssau (today: Krzeszów), as well as the first chapter of the fifth section of Johann Julius Seidel's *Die Orgel und ihr Bau* from 1843, which was published in Breslau.

1 The article was presented during the Ernst Köhler International Organ Conference at the Karol Lipiński Academy of Music in Wrocław on 28 February 2025.

In the case of the first two sources, which refer to specific locations and instruments, the recommendations they contain regarding acoustic issues – primarily the selection of appropriate stops depending on the position of a given section of the instrument in the church space – prompt a researcher to outline the historical background of the respective church centres themselves. Key information will, therefore, be provided on the history of the churches' construction, their rank and significance for the region, as well as on the history of the organ instruments referred to in the instructions. Moreover, the content of the aforementioned source texts corresponds to the preserved Silesian organ works and the improvisational practice of the time, often associated with liturgical accompaniment. It, thus, seems appropriate to quote the most representative works from the canon of organ literature that can be linked to the given places and instruments. For the purpose of the article, these works have been selected based on the following criteria: 1) they come from the period in which the instructions were applied (they were composed for a specific instrument or a similar one – since the Engler organ in St Elizabeth's Church in Breslau and the instrument in Grüssau are almost identical), 2) they were authored by local – titular or regional – organists known by name, 3) they were included in collections of organ works (or works that could be performed on the organ), for example in the form of organ tablatures, currently stored, among others, in the University of Wrocław Library.

As for *Die Orgel und ihr Bau* by Seidel, information about the author and the origins of his work shall be presented first, followed by quotations and a discussion of individual registration recommendations. Finally, a representative organ repertoire based on the aforementioned selection criteria will also be referred to. All the registration instructions quoted were written in German. The tradition of writing down organ registration guidelines in German-speaking areas during the historical period in question was cultivated by composers known by name. In the 17th century, these included Samuel Scheidt,[2] Friedrich Besser,[3] and Matthaeus Hertel.[4] In the following century, works on registration were written by such musicians as Johann Baptist Samber,[5] Johann Adam Berner,[6] Johann Friedrich Walther,[7] Johann Mattheson,[8] Gottfried Silbermann,[9] Daniel Magnus

2 S. Scheidt, *Tabulatura Nova*, Hamburg 1624.

3 F. Besser, *Registrieranweisung für die Orgel der Marktkirche Clausthal*, 1663.

4 M. Hertel, *Eine kurtze anleitung, Wie ein Werck, es sey Klein oder Groß, im Musiciren oder Choral Spielen, damit es nicht immer einerley thon von sich hören laße, könne verändert und die Stimmen umbgewechselt warden*, Züllichau 1666.

5 J.B. Samber, *Continuatio ad manuductionem organicam*, Salzburg 1707, pp. 145–152.

6 J.A. Berner, *Registieranweisung für die Orgel der Pfarrkirche in Oythe*, Oythe [?].

7 J.F. Walther, *Die In der Königl. Garnison-Kirche zu Berlin befindliche Neue Orgel, Wie selbige, Nach ihrer äussern und innern Beschaffenheit erbauet, Mit wenigem beschrieben, Und Nebst einer kurtzen Vorrede, Vom Gebrauch, Kunst und Vortreflichkeit der Orgeln, zum Druck übergeben*, Berlin 1726, pp. 17–27.

8 J. Mattheson, *Der vollkommene Capellmeister*, Hamburg 1739, pp. 467–469.

9 Two sets of registration instructions by Gottfried Silbermann (1683–1752) have survived. They were intended for the organs he built in Großhartmannsdorf (1738–1741) and Fraureuth

Gronau,[10] Friedrich Wilhelm Marpurg,[11] and Daniel Gottlob Türk.[12] 19-century representatives of the field include Johann Christian Kittel,[13] Friedrich Schneider,[14] Donat Müller,[15] Johann Georg Herzog,[16] Ernst Friedrich Richter,[17] Hugo Riemann,[18] as well as anonymous authors.[19] All of the authors listed were active in Silesia – a multi-religious area where three cultures (German, Polish, and Czech) met. This article should, therefore, provide the reader with an opportunity to learn about important organ-related issues that originated in Lower Silesia, especially in the former Wrocław.

St Elizabeth's Church in Breslau and its Wilhelm Haupt organ: historical background

St Elizabeth's Church, one of the oldest and most important churches in Wrocław, originated in the 13th century. Initially, it was a small parish church, the construction of which began around 1220–1230.[20] In the 14th century, with the development of the city, the church was rebuilt in the Gothic style, gaining monumental proportions. It was an 80-metre-long three-nave basilica with a tower reaching 130 metres.[21] According to German researcher Herbert Scholz: 'Together with the town hall and the university, St Elizabeth's Church was the

(1739–1742). See F.-H. Greß, *Die Klanggestalt der Orgeln Gottfried Silbermanns*, Frankfurt am Main 1989, pp. 128–130.

10 Some of Gronau's registration recommendations were edited and published by Gotthold Frotscher. See G. Frotscher, 'Zur Registrierkunst des achtzehnten Jahrhunderts', [in:] *Bericht über die Freiburger Tagung für Deutsche Orgelkunst vom 27. bis 30. Juli 1926*, ed. W. Gurlitt, Augsburg 1926, pp. 70–75.

11 F.W. Marpurg, *Der critische Musicus an der Spree*, Vol. 1, Berlin 1750, pp. 297–299, 303–308; F.W. Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, Vol. 3, Berlin 1758, pp. 501–505.

12 D.G. Türk, *Von den wichtigsten Pflichten eines Organisten*, Halle 1787, pp. 7–8, 88–97.

13 J.Ch. Kittel, *Der angehende praktische Organist*, Vol. 1, Erfurt 1801.

14 F. Schneider, *Handbuch des Organisten*, Vol. 2, Halberstadt 1830, pp. 94–96.

15 D. Müller, *Kurze Beschreibung der einzelnen Theile der Kirchenorgel*, Augsburg 1848, pp. 91–94.

16 J.G. Herzog, *Praktisches Handbuch für Organisten*, Erlangen 1857, pp. 6–8; J.G. Herzog, *Orgelschule*, Erlangen 1867, pp. 5–7.

17 E.F. Richter, *Katechismus der Orgel*, Leipzig 1868, pp. 99–104.

18 H. Riemman, *Katechismus der Orgel*, Leipzig 1888, pp. 57–63.

19 See among others: *Registrieranweisung für die Orgel von Theodor Agadoni 1701 im Dom von Olmütz*, Olmütz [?]; *Registrieranweisung von 1713 für die Orgel von Johann Georg Alberti in Meinerzhagen*, Meinerzhagen [?]; *Registrieranweisung für die 1721 erbaute Orgel in der evang. Kirche Babenhausen-Hergershausen*, Hergerhausen [?]; *Registrieranweisung für die Orgel von Johann Ignaz Philipp Hillenbrandt 1740 in St. Peter zu München*, München [?].

20 *Kościół Garnizonowy. Bazylika Mniejsza pw. Św. Elżbiety we Wrocławiu*, [online:] https://www.elzbieta.archidiecezja.wroc.pl/?page_id=349 [14 November 2025].

21 H. Scholz, *Geschichte der Stadt Breslau*, Würzburg 1963, p. 45.

intellectual centre of mediaeval Wrocław.'[22] It was the main church of the city's patriciate, who played a significant role in the financing of artistic initiatives. St Elizabeth's Church was also the seat of important brotherhoods, including the Brotherhood of St Elizabeth, which engaged in charitable activities.

On 6 April 1525, St Elizabeth's Church became the first Protestant church in Breslau, and at the end of the 16th century, it became the co-called *Hauptkirche* – one of the three main Evangelical churches in Wrocław, alongside St Mary Magdalene's Church and St Bernardine's Church. In the 17th century, during the Thirty Years' War (1618–1648), Breslau, like the rest of Silesia, found itself in a complicated situation. St Elizabeth's Church, associated with the Protestant bourgeoisie, became a symbol of resistance towards recatholisation. This was manifested in musical compositions written in opposition to the cathedral centre.[23] It was in these circumstance that musical art was created, including organ music, which from 1628 onwards was performed in St Elizabeth's Church on the organ by Wilhelm Haupt.

Information about the instrument which Wilhelm Haupt undertook to rebuild is provided (based on the latest research) on the website of the German company Johannes Klais Orgelbau GmbH & Co. KG in Bonn – the leader of the consortium that carried out the reconstruction of the later instrument in this church.[24] The first organ was built by Stephan Kaschendorf in 1460 and located in the chancel. The instrument underwent a series of renovations in the first half of the 16th century (1514, 1535, 1546–1547). In the first decades of the 17th century, further renovation work took place (1603, 1617, 1619), and in 1627–1629,[25] the aforementioned Haupt carried out a reconstruction.

Haupt's new instrument[26] was located in the so-called swallow's nest.[27] This was a characteristic type of instrument location, which was popular from the 14th to the 17th century, mainly in German-speaking countries and the Netherlands (see Illustrations 1 and 2, p. 87). Organs of this type hung directly on the

22 *Ibidem.*

23 See T. Jeż, 'Z przeszłości muzycznej wrocławskiego kościoła św. Elżbiety w czasach baroku' [From the musical past of St Elizabeth's Church in Wrocław in the Baroque period], *Muzyka* 2007, Vol. 52, No. 4 (207), pp. 95–126.

24 *Wrocław/PL, św. Elżbiety. Rebirth of a Queen,* [online:] https://klais.de/m.php?sid=584 [28 March 2025].

25 According to Reinhold Starke, in 1627–1628. See R. Starke, 'Die Orgelwerke der Kirche zu St. Elisabet in Breslau', *Monatshefte für Musik-Geschichte* 1903, Vol. 35, No. 2, p. 19.

26 See the article by Gerhard Scheuermann on this and other instruments in St Elizabeth's Church in Wrocław. G. Scheuermann, 'Die Orgelwerke von St. Elisabeth zu Breslau', [in:] *Organy kościoła św. Elżbiety we Wrocławiu. Historia i perspektywy odbudowy* [The organ of St Elizabeth's Church in Wrocław. History and prospects for reconstruction], ed. B. Tabisz, B. Raba, Wrocław 2006, pp. 6–31.

27 The term 'swallow's nest' (*Schwalbennestorgel*) was coined by Michael Praetorius, see M. Praetorius, *Syntagma Musicum*, Vol. 2, Wittenberg 1615, pp. 23, 94.

Illustration 1. An organ located in a 'swallow's nest'. Jörg Ebert's organ (1555–1561) in Hofkirche in Innsbruck, photo by: Rebecca Müller. Reproduced from: Wikimedia Commons, [online:] https://commons.wikimedia.org/wiki/Category:Ebert-Orgel_in_Hofkirche_Innsbruck#/media/File:Ebertorgel.jpg [29 September 2025]

Illustration 2. An organ located in a 'swallow's nest'. Fritz Scherer's organ (1612–1613) in Pfarrkirche St Marien in Lemgo. Reproduced from: Wikimedia Commons, [online:] https://commons.wikimedia.org/wiki/File:Lemgo_-_2014-11-09_-_Schwalbennestorgel_St_Marien_(2).jpg [10 May 2025]

church wall, often high above the nave, without contact with the ground. The organ case[28] was usually attached to the wall with stone or wooden brackets, while the console was sometimes separated from the main part of the organ and located in the choir loft or in a side gallery, being connected to the mechanical action by means of pull rods and long intermediate shafts. Such an instrument, without a base, posed a major technical challenge for the builders due to its weight. According to Gerhard Scheuermann, the Haupt organ was located between the first two pillars of the main nave, while 'on the gallery balustrade, the builder placed a positive organ'.[29]

28 The organ case itself was richly carved with Gothic or Mannerist motifs, often decorated with angels playing instruments, plant ornaments, or figures of saints.

29 G. Scheuermann, 'Organy w kościele św. Elżbiety we Wrocławiu (streszczenie)' [The organ in St Elizabeth's Church in Wrocław (summary)], [in:] *Organy kościoła św. Elżbiety we Wrocławiu. Historia i perspektywy…*, p. 32.

The organ in St Elizabeth's Church in Wrocław was destroyed in 1649. I have found three accounts giving possible reason for this tragedy. The first account, quoted by Scheuermann, mentions a construction disaster on 10 August at around 9:45 a.m., which resulted from the collapse of the aforementioned pillar supporting the weight of the organ.[30] However, it was not the instrument itself that led to the construction failure, but the work carried out in the Rehdiger crypt, which caused the stones under the three pillars supporting the gallery and the pulpit to collapse; the destruction was completed by the roof collapse on 15 August at 9:00 a.m.[31] The second account, presented by Tomasz Jeż, maintains that the Haupt organ (as well as the church) was destroyed on 14 August as a result of a 'catastrophic storm'.[32] The last version of events – quoted by Reinhold Starke – although the earliest of all those mentioned, is a compilation of the previous two: first, three pillars on the north side of the church collapsed (Starke does not give the date), and on 14 August, the roof collapsed (Starke does not mention the storm).[33] Regardless of the exact course of events, the final result was that Wilhelm Haupt's organ was completely destroyed in August 1649.

Information on the specification of the organ in St Elizabeth's Church after Haupt's reconstruction is provided by Reinhold Starke (see Table 1).

Table 1. Specification of the organ in St Elizabeth's Church in Wrocław after Wilhelm Haupt's reconstruction (1627–1628) of the instrument from 1514. Based on: R. Starke, 'Die Orgelwerke der Kirche zu St. Elisabet in Breslau', *Monatshefte für Musik-Geschichte* 1903, Vol. 35, No. 2, p. 22

OBERWERCK	BRUSTPOSITIFF	RUECKPOSITIFF	PEDAL
Principal 16′	Principal 4′	Gedact od. Flött 8′	Sub Bas 32′
Gedakt 16′	Quintadena 4′	Quintadena 8′	Principal Bas 16′
Octava 8′	Kleine Flöten 2′	Principal 4′	Octava Bas 8′
Sup. Octava 4′	Octava 2′	Kleine Flött 4′	Flöten Bas 8′
Mixtur 7fach	Sedecima 1′	Octava 2′	Baur Pfeiffen Bas 2′
Cimbel 3fach	Regal 8′	Quinta 2′ (1 ½′?)	Mixtur Bas 7fach 4′
Tremulant		Trometten 8′	Cimbal Bas 3fach 1′
Vogelgesang		Tremulant	
Koppel BP/OW			

30 *Wrocław/PL, św. Elżbiety. Rebirth…*
31 G. Scheuermann, 'Organy w kościele św. Elżbiety we Wrocławiu (streszczenie)'…, p. 32.
32 T. Jeż, *op. cit.*, p. 124.
33 R. Starke, *op. cit.*, p. 25.

Particularly noteworthy is the number of keyboards: three manuals and a pedalboard, as well as the diverse specification of each section – both in terms of stop families and pitch level (including two 16-foot stops in the *Oberwerck* section and 32-foot and 2-foot stops in the *Pedal* section). This data clearly points to the need of the St Elizabeth's Church community (the clergy, the organist, vocal ensembles, and the congregation) to engage in highly developed musical culture, especially organ music. This is confirmed by other sources as well as contemporary studies which attest to the rich artistic life, including musical activity, in the Wrocław parish church.[34]

It is also important to emphasise how the rich stop specification of the Haupt organ was distributed. A total of 26 organ stops were divided between four sections. A similar solution was used in the organ by Jörg Ebert (1555–1561) in the Hofkirche in Innsbruck (see Illustration 1, p. 87), which has been preserved to this day, featuring 5 stops in the *Rückpositiff* section and 10 stops in the *Hauptwerk* section, which was coupled to the pedal section by means of simple pull-downs connected directly to the manual keys. This organ – according to Michael Praetorius – is a representative example of its kind: an instrument with approximately 10–20 pipes per key, which translated into approximately 6–16 stops, often *plenum* ones.[35] An instrument comparable to the Haupt organ in St Elizabeth's Church in terms of the number of stops is the organ by Fritz Scherer from Hamburg, built for the Pfarrkirche St Marien in Lemgo in 1612–1613 (see Illustration 2, p. 87).

Additionally, the Haupt organ featured *Vogelgesang* – a special register (*Effektregister*) imitating birdsong. Its mechanism was based on a small water tank through which air from a bellows passed. The tank contained short pipes which, thanks to the bubbling flow of air and water, produced irregular, 'chirping' sounds. The performer had no control over the sounds produced; they served an embellishing and a symbolic-narrative function. The mechanism itself was described by Michael Praetorius,[36] while its invention is attributed to the German organ builder Gottfried Fritzsche (1578–1638).[37]

Registration instructions from 1628 for Wilhelm Haupt's organ in St Elizabeth's Church in Breslau

The parish records contain a registration manual for Haupt's instrument, which was transcribed by Reinhold Starke and included in his article 'Die Orgelwerke der

34 See T. Jeż, *op. cit.*, pp. 95–126.

35 M. Praetorius, *Syntagma Musicum II: De Organographia*, Parts 3–5 with Index, transl. and ed. Q. Faulkner, Lincoln 2014, p. 94.

36 M. Praetorius, *Syntagma Musicum II: De Organographia*, Wolfenbüttel 1619, pp. 164–165.

37 G. Fock, 'Hamburgs Anteil am Orgelbau im niederdeutschen Kulturgebiet', *Zeitschrift des Vereins für Hamburgische Geschichte* 1939, Vol. 38, p. 346.

Kirche zu St. Elisabet in Breslau'.[38] Based on the manuscript source, he gives the following combinations of organ stops for the *Oberwerck* and *Brustpositiff* sections:[39]

1. Principal 16′ to Octava 8′: good for playing.
2. Gedact 16′ to Octava 8′: also good.
3. Octava 8′ without or with tremulant: good.
4. Octava 8′ and Octava 4′: also good for playing.
5. Principal 16′, Octava 8′ and Octava 4′: suitable for intense music.
6. Octava 8′ in Oberwerck and Quintadena 4′ in Brust: good.
7. Octava 8′ in Oberwerck and Regal 8′ in Brust: good.
8. Quintadena [8′] and Regal [8′] in Brust: can be used.
9. Principal [4′] and Regal [8′] in Brust: also good to use.
10. Regal [8′] and kleine Flöten [2′]: good to use.
11. Regal [8′] and Octava [2′] in Brust: good.
12. Principal 4′ and Octava 2′: good.
13. Quintadena 4′ and Octava 2′: good.
14. Quintadena 4′ and Sedecima [1′]: good.
15. Regal [8′] and Sedecima [1′]: good.

The instructions refer to the (conventionally understood) main sections of the organ. The comments indicate sound qualities ('good for playing') or refer to the type music ('suitable for intense music'). However, they do not pertain to liturgical use (e.g. such elements as accompaniment to congregational singing, preludes) or concert practice. The sixth and seventh registration tips indicate the coupling of the aforementioned sections (*Koppel BW/OW*).

The instructions recommend combinations of two or three (the so-called principal pyramid in the fifth point) stops. It is also possible to distinguish between two types of combinations in terms of the differences in pitch level: there are those using successive 'levels' (16-foot stop combined with 8-foot stop, 8-foot with 4-foot stop, or 4-foot with 2-foot stop) and those omitting one 'level' (8-foot stop with 2- or 1-foot stop, 4-foot stop with 1-foot stop). The latter option produces so-called split tones, which were used, among other things, to perform a strongly ornamented ('coloured') *cantus firmus*. The characteristic bell-resembling sound was achieved by using a regal-type reed stop in combination with a 1-foot stop.[40]

The following registration combinations are recommended for the *Rückpositiff* section:[41]

38 R. Starke, *op. cit.*, pp. 17–29.

39 *Ibidem*, pp. 22–23.

40 Prof. Michal Novenka's observation made during a conversation after the concert accompanying the Ernst Köhler International Organ Conference in Wrocław (St Elizabeth's Church in Wrocław, 28 February 2025), during which I used this registration combination for the performance of one of the pieces. See details further on.

41 R. Starke, *op. cit.*, p. 23.

1. Flöten 8′ without and with tremulant: good for playing.
2. Quintadena 8′: slightly sweeter.
3. Quintadena 8′ and Principal 4′: good.
4. Quintadena 8′ and Flöten 4′: good.
5. Quintadena 8′ and Octava 2′: good.
6. Flöte 8′ and Principal 4′: good.
7. Flöten 8′ and Flöten 4′: good.
8. Flöten 8′ and Flöten 4′ and Octava 2′: slightly stronger.
9. Flöten 8′ and Octava 2′: good.
10. Flöten 8′ and Quinta [2′ (1 ½′?)]: good.
11. Trometten [8′] and Flöten 8′: good.
12. Trometten [8′] and Kleine Flöten 4′: good.
13. Trometten [8′] and Quintadena [8′]: good.
14. Trometten [8′] and Principal [8′]: good.
15. Trometten [8′] and Flöten 8′ and Principal 4′ and Octava 2′: good.

The first ten tips refer to various combinations with the 8-foot flute stop as the basis. Similarly to previous tips, the comments here mostly describe the stop combinations as 'good'. The author notes that the sound of the Quintadena 8′ is sweeter than that of the Gedact/Flött 8′ with or without tremulant. Combinations of two stops dominate (13 examples); there are also one three-stop combination and one four-stop combination. The combination of a reed stop (Trometten 8′) with flute stops – especially the Kleine Flöten 4′ – seems peculiar. As with the previously described sections, the instructions for the *Rückpositiff* also include combinations that produce split tones (3 examples).

The instructions do not provide any guidance on the *Pedal* section registration. This fact indicates that the section was not treated as a soloistic one, which is further confirmed by the absence of 4- and 2-foot stops in the *Pedal* of the Haupt organ (i.e. stops that were used to perform the tenor, alto, or even soprano part, with appropriate registration in the other sections). There are also no recommendations regarding the combination of different sections in soloistic forms such as a *duo* or *trio* (including those with an *obligato* pedal part). Hence the conclusion that these instructions apply primarily to ensemble forms which – given the church's Protestant culture and the history of organ genres and musical forms that emerged in this period – were mainly based on chorale melodies and the use of *cantus firmus*.

The use of the 1628 registration instructions for Wilhelm Haupt's instrument in organ compositions

Directly associated with Haupt's organ in St Elizabeth's Church was the organist Ambrosius Profe (1589–1661),[42] who served there from 10 August 1633 to 10 August

42 A. Patalas, *Profe, Ambrosius*, Polska Biblioteka Muzyczna, 2023, [online:] https://polskabibliotekamuzyczna.pl/encyklopedia/profe-ambrosius/ [17 March 2025].

1649.[43] Among his works (primarily polyphonic vocal pieces with *basso continuo*), there are anthologies of madrigals in the form of original contrafacta, mainly of Italian pieces, and music-theoretical writings devoted primarily to vocal pedagogy. There is currently no information available that would refer in any way to his organ oeuvre. We can only hope that in the future it will be possible to trace sources that might contain works for solo organ by the composer. Then, the use of the afore-described registration guidelines would find exceptional application, bringing contemporary audiences closer to the historical organ performance practice at St Elizabeth's Church during the years when Haupt's instrument existed.

Organ music that originated in Wrocław in the 17th century is difficult to find (and, consequently, difficult to perform) today.[44] Although Wrocław can boast some of the earliest records of organ music (from the first half of the 15th century) written by Dominicans (a page from a manuscript and a fragment of organ tablature containing, among other things, arrangements of German songs[45]), the most valuable music collections were held by the libraries of the city's three main Protestant churches: St Elizabeth's, St Mary Magdalene's, and St Bernardine's in modern times. The most famous and most frequently cited catalogue of these collections, which were later incorporated into the municipal library's collection, was compiled by Emil Bohn[46] in the 19th century. Tomasz Jeż points out that the tablatures in Bohn's catalogue 'are an interesting example of the transformation of the "Partitur in Tabulatur" intabulation (sometimes a coloured one) into *basso continuo*'.[47] The history and detailed description of the tablatures, which are stored in Berlin today, were provided by Zofia Chankowska in the paper *Wrocławskie XVI- i XVII-wieczne rękopiśmienne tabulatury organowe w Staatsbibliothek w Berlinie* [16- and 17th-century Wrocław organ tablatures in the Staatsbibliothek in Berlin] presented during the 17th, special edition of the 'Traditions of Silesian Musical Culture' International Conference titled 'At the Crossroads of Europe'.[48]

Of importance is also the work of Fritz Koschinsky, a 20th-century Silesian musicologist and composer, who compiled a 20-page handwritten catalogue containing

43 T. Jeż, *op. cit.*, p. 117.

44 This is still due to the consequences of World War II, especially the events at the close of this historical period, in 1945, including the so-called *Festung Breslau*.

45 *Keyboard Music of the Fourteenth and Fifteenth Centuries*, ed. W. Apel, [series:] Corpus of Early Keyboard Music, Vol. 1, Rome 1963.

46 E. Bohn, *Musikalischen Handschriften des 16. und 17. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau 1890.

47 T. Jeż, 'Rękopiśmienne tabulatury organowe w zbiorach Biblioteki Uniwersyteckiej we Wrocławiu' [Handwritten organ tablatures in the collection of the Wrocław University Library], [in:] *Źródła muzyczne. Krytyka – analiza – interpretacja* [Musical sources: criticism – analysis – interpretation], ed. L. Bielawski, K. Dadak-Kozicka, Warszawa 1999, p. 210.

48 Zofia Chankowska's paper was presented at the Karol Lipiński Academy of Music in Wrocław on 26 March 2025.

information about the collection of musical sources in St Elizabeth's Church.[49] On the basis of this and other catalogues and studies, it is possible to list the names of composers whose works include organ pieces (with the organ as a solo instrument or performing the *continuo* part) or any organ tablature (e.g. of the *Partitur in Tabulatur* type, such as intabulations of vocal works *auf Madrigal-Manier* or canzonettas), in order to then analyse these works and assess whether the registration instructions from 1628 for the Haupt organ in St Elizabeth's Church in Breslau are applicable to them. The composers, known by name, include: Hans Leo Hassler (1564–1612),[50] Paul Peuerl (1570–1625),[51] Nicolaus Zangius (1570–1619),[52] Johann Hermann Schein (1586–1630),[53] Heinrich Grimm (1593–1637),[54] Johann Vierdanck (ca 1605–1646),[55] and Andreas Hammerschmidt (1611–1675).[56] Hendrik Wilken's newly published book[57] devoted to the history of music in Breslau between 1621 and 1690 may be of help for further investigations. The author analyses some of the musical sources currently available in Polish and German libraries in order to reconstruct the performance conditions of Protestant church music in the capital of Lower Silesia. He points to the influence of composers such as Heinrich Schütz and Michael Praetorius, which may help to reveal the trends in organ music performance at the time in question.

As has already been suggested, the 1628 registration instructions for the Haupt organ can be applied to the compositions contained in the two-part organ tablature held in the Music Collections Department of the University of Wrocław Library under the reference number 60417–60418 Muz.[58] During the concert

49 F. Koschinsky, *Katalog der alten Musikalien in der Elisabethkirche zu Breslau*, manuscript, Breslau 1925, Wrocław Univeristy Library, call no. Akc. 1968, No. 1.

50 Hans Leo Hassler is attributed with the authorship of 4 pieces from the organ tablature held in the Wrocław University Library, call no. 60417–60418 Muz. (part 60418 Muz.).

51 Paul Peuerl is attributed with the authorship of 11 pieces from the organ tablature held in the Wrocław University Library, call no. 60417–60418 Muz. (part 60418 Muz.).

52 Nicolaus Zangius is attributed with the authorship of 1 piece from the organ tablature held in the Wrocław University Library, call no. 60418 Muz.

53 Johann Hermann Schein is attributed with the authorship of 14 pieces from the organ tablature held in the Wrocław University Library, call no. 60418 Muz. Also: J.H. Schein, *Opella nova, Geistlicher Concerten*, Leipzig 1618 (1627?); see RISM A/I: S 1377 (1378?).

54 H. Grimm, *Vestibulum hortuli harmonici sacri*, Braunschweig 1643; see RISM A/I: G 4631.

55 J. Vierdanck, *Ander Theil Geistlicher Concerten Mit 3, 4, 5, 6, 7, 8 und 9 Stimmen nebst einem gedoppelten Basso continuo*, Rostock 1643; see RISM A/I: V 1465.

56 A. Hammerschmidt, *Musikalischer Andachten, Dritter Theil*, Freiberg 1642; see RISM A/I: H 1929. He is attributed with the authorship of 26 pieces from the organ tablature held in the Wrocław University Library, call no. 60417 Muz.

57 H. Wilken, *Die protestantische Kirchenmusik in Breslau zwischen 1621 und 1690. Untersuchungen zur Quellenüberlieferung, Aufführungspraxis und Stilentwicklung*, Beeskow 2025.

58 Tomasz Jeż describes these two tablatures as 'the most valuable organ sources in the collection of the Wrocław University Library'. T. Jeż, 'Rękopiśmienne tabulatury organowe w zbiorach Biblioteki Uniwersyteckiej we Wrocławiu'…, p. 212.

accompanying the Ernst Köhler International Organ Conference in Wrocław, I performed selected pieces from these tablatures, including: *Intrada* (60417 Muz., No. 86; see Illustration 3), *Sarabanda* (60417 Muz., No. 130), *Balletta* (60417 Muz., No. 114), and *Ut laterna pedes sic me tua verba ou bernant* (60418 Muz., No. 6; see Illustration 4, p. 95),[59] using the following registrations:

- *Intrada – Haupt-Manual*: Trombet 8 Fuß, Flaute major 8 Fuß; *Ober-Werck*: Chalumeau 8 Fuß, Sedecima 1 Fuß;
- *Sarabanda – Rück-Positiv*: Quintadena 8 Fuß; *Haupt-Manual*: Flaute major 8 Fuß;
- *Balletta – Haupt-Manual*: Principal 8 Fuß; *Ober-Werck*: Principal 8 Fuß, Octave 4 Fuß;
- *Ut laterna pedes sic me tua verba ou bernant – Rück-Positiv*: Flaute amabile 8 Fuß; *Pedal*: Super-Octave 4 Fuß.

These combinations are largely based on the 1628 registration instructions for the Haupt organ in St Elizabeth's Church, which have been adapted accordingly to account for differences resulting primarily from the location of the instrument (the choir loft on the west wall of the church, rather than the 'swallow's nest') and the currently available range of stops in the given sections (e.g. Trombet 8′ in the *Hauptwerk* section, rather than in the *Rückpositiff* section, as was the

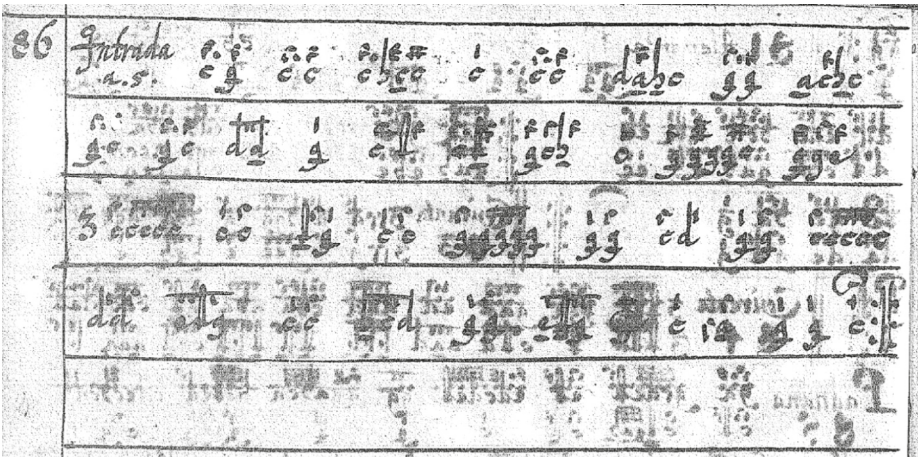


Illustration 3. *Intrada.* Reproduced from: Organ Tablature from the Musical Collection Department of the University of Wrocław Library, BUWr 60417 Muz., No. 86, [online:] http://bibliotekacyfrowa.pl/Content/18797/PDF/document.pdf [28 April 2025]

59 See the audiovisual recording by Classical Sound Studio – Paweł Ożga: *Jan Surma – Tabulatura Wrocławska* [Jan Surma – Wrocław Tablature], [online:] https://youtu.be/BGx8ZD23mE4?si=PXw5W3FZy_HAq8Ue [28 April 2025].

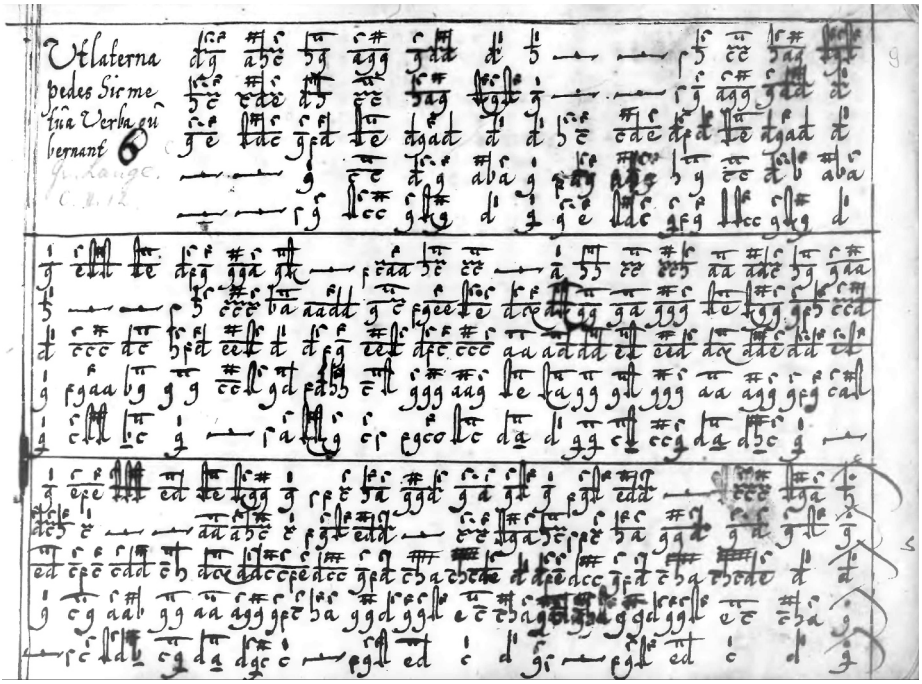


Illustration 4. *Ut laterna pedes sic me tua verba ou bernant.* Reproduced from: Organ Tablature from the Musical Collection Department of the University of Wrocław Library, BUWr 60417 Muz., No. 6, [online:] http://bibliotekacyfrowa.pl/Content/18798/PDF/document.pdf [28 April 2025]

case with the Haupt organ). The registration used for *Intrada* refers to the 15th point of the instructions for the *Oberwerck* and *Brustpositiff* sections, as well as the 11th point for the *Rückpositiff* section. For *Sarabande*, I used two different registrations based on flute stops, both drawing on the recommendations for the *Rückpositiff* section: point 1 and point 2 to show the greater 'sweetness', as the author of the instructions suggests. The basis for the *Balletta* registration were the 3rd and the 4th recommendation for the *Oberwerck* and *Brustpositiff* sections. In all three works, which are written in single-voice (*Intrada*) or two-voice (*Sarabanda* and *Balletta*) texture, I improvised additional voices (variable in number). In the case of the five-voice composition *Ut laterna pedes sic me tua verba ou bernant*, which is an example of a *Partitur in Tabulatur*, I decided to use the pedalboard (with a 4-foot stop being used for performing the *cantus firmus* in the tenor voice, as was typical of the compositional and performance practice of the time), while the counterpoint voices were performed on the manual in accordance with point 1 of the instructions for the *Rückpositiff* section.

The Mariengnade Church in Grüssau, Silesia, and its organ by Michael Engler from 1736 – historical background

The origins of the Mariengnade Church in Grüssau (today: Krzeszów) date back to 1292, when Prince Bolko I the Strict brought the Cistercians to Krzeszów. The church and monastery were an important spiritual, political, and cultural centre in Silesia. Over time, the abbey also became a necropolis of the Piasts of Świdnica and Jawor, and one of the main centres of the Habsburg Counter-Reformation in Silesia.

Between 1728 and 1735, the abbey was rebuilt in the Baroque style according to a design by Ferdinand Maximilian Brokoff and Kilian Ignaz Dientzenhofer. The new church gained impressive architectural look and decor, which emphasised its high spiritual status. A monumental main organ was commissioned and built between 1732 and 1736 by Michael Engler the Elder, one of the most outstanding organ builders of the Baroque period in Central Europe. The instrument consisted of approximately 3,900 pipes, was equipped with three manuals and a pedalboard, and the façade was designed as an integral part of the church's interior.

The Krzeszów abbey, and especially its church and organ, became a symbol of the revival of Catholicism in Silesia, of Baroque universalism, and the link between art and liturgy. For this reason, a decision was made to restore and reconstruct the instrument, which was done by the Dresden-based company Jehmlich Orgelbau in 2007–2008. The organ has largely been restored to its original condition,[60] and it has retained its specification (see Table 2, p. 97).

As Andreas Hahn from Jehmlich Orgelbau notes:

> Michael Engler was known for creating a distinct, unique type of instrument. Although it shows influences from nearby Bohemia, there are no such influences from Saxony, neighbouring in the west. There are also no shared sound characteristics with organs built in southern Germany, despite similarities in the beautifully decorated organ façades. […] Engler set a model, a new standard for later generations, and he developed an independent Silesian Baroque organ style. His independence is an expression of his extraordinary imagination and inventiveness. His creative development was also fostered by the specific circumstances of the time. Thanks to the cooperation between the clients who financed the construction of the organs and the artists who played them, magnificent instruments such as the one in Krzeszów could be created.[61]

60 See A. Hahn, 'Die Michael-Engler-Orgel in Grüssau (Krzeszow/Polen), Restaurierung und Rekonstruktion', *Ars Organi* 2009, Vol. 57, No. 1, pp. 19–31.

61 A. Hahn, [editorial commentary in:] *Organy Michaela Englera w Bazylice p.w. Wniebowzięcia Najświętszej Maryi Panny w Krzeszowie. Utwory Jana Sebastiana Bacha gra Andrzej Chorosiński* [Michael Engler's organ in the Basilica of the Assumption of the Blessed Virgin Mary in Krzeszów. Works by Johann Sebastian Bach played by Andrzej Chorosiński], CD booklet, Megavox, Warszawa 2008, p. 6.

Table 2. Specification of Michael Engler's 1737 organ in the Basilica of the Assumption of the Blessed Virgin Mary in Krzeszów after restoration works in 2008. Based on: P. Fałdziński, *Bazylika Wniebowzięcia NMP Krzeszów (dolnośląskie)* [Basilica of the Assumption of the Blessed Virgin Mary in Krzeszów (Lower Silesia)], [online:] https://musicamsacram.pl/instrumenty/2511-krzeszow-bazylika-wniebowziecia-nmp [22 March 2025][62]

I RÜCKPOSITIV CD–c^3	II HAUPTWERK CD–c^3	III BRUSTWERK (OW) CD–c^3	PEDAL CD–c^1
Principal 8′	Burdon Flaut 16′	Principal 8′	Major Bass 32′
Flaut amabile 8′	Quintadena 16′	Rohrflaut 8′	Principal 16′
Flaut allemande 8′	Viola di Gamba 16′	Traveur 8′	Violon Bass 16′
Quintadena 8′	Principal 8′	Vox humana 8′ (lab.)	Sub Bass 16′
Octava 4′	Flaut major 8′	Octava 4′	Salicet Bass 16′
Quinta 3′	Gemshorn 8′	Flaut minor 4′	Quintaden Bass 16′
Superoctava 2′	Salicet 8′[62]	Quinta 3′	Octav Bass 8′
Sedecima 1′	Unda maris 8′	Superoctava 2′	Flaut Bass 8′
Mixtura 3fach 1′	Octava 4′	Quinta 1 ½′	Gemshorn Quinta 6′
Hautbois 8′	Nachthorn 4′	Sedecima 1′	Super Octava 4′
	Gemshorn Quinta 3′	Mixtura 4fach 1 ½′	Mixtura 6fach 3′
	Superoctava 2′	Trompet 8′	Posaunen Bass 32′
	Mixtura 6fach 2′		Posaunen Bass 16′
	Cimbel 2fach		Trompet Bass 8′
Nebenregister: Transposition des RP in Kammerton Copula 2 Clavier (III/II) Copula 3 Clavier (III+II/I) 10 Sperrventile Windablaß Calcanten-Glöcklein			Kammertonbässe: Sub Bass 16′ Salicet Bass 16′ Quintaden Bass 16′ Octav Bass 8′

Alongside the instruments in St Nicholas' Church in Brieg (today: Brzeg), St Maurice's Parish Church in Olmütz (today: Olomouc, Czech Republic), and St Elizabeth's Church in Breslau, the organ in Grüssau is one of the largest instruments built by Engler. Noteworthy is the rich specification of the sections,

62 In the current specification, the Salicet 8′ from the *Hauptwerk* section and the Traveur 8′ from the *Brustwerk* have been exchanged.

including the pedal section, which has no coupling to the manual. The accumulation of 8-foot stops in each manual section was ahead of its time, as it was in the Romantic era that the diversity of these stops determined the high rank of an organ instrument and significantly expanded its (interpretative and improvisational) performance possibilities in the context of the emerging symphonic trend in organ music. Engler also used an original solution in the Krzeszów instrument: the possibility of transposing the *Rückpositiv* section and selected stops in the *Pedal* section a whole tone down, thanks to the use of the so-called *Kammerton* and the addition of pipes producing the B-flat tone in the contra octave.

Registration instructions from around 1780 for Michael Engler's 1736 organ in the Mariengnade Church in Grüssau

An undated manuscript, written by Gabriel Maliske, the prior of Grüssau, contains registration instructions that probably come from Franz Lintner, who was the abbey organist at Grüssau from 1758 to 1793. The text can be translated as follows:[63]

> **The use of the manuals and pedalboard:**
> The manual or middle keyboard [Hauptwerk] is employed for choral singing and standard preluding with the use of all stops except the Quintadena and Unda maris; because the Quintadena as the third 16-foot stop produces too much depth and the Unda maris too much beating; however, if the middle manual [Hauptwerk] is coupled with the upper one [Brustwerk], the Quintadena 16′ can be drawn out to obtain more depth. The Unda maris, however, is only combined with the Flaut major [8′] in sad arias.
>
> For solo pieces, the Gamba 16′, Bourdon Flaut 16′, Salicet 8′, and Gemshorn 8′ sound very beautiful when played together. However, the Bourdon Flaut can also be omitted, in which case the remaining three sound very pleasant when played slowly together. Other options include: Quintadena 16′, [Viola di] Gamba 16′, and Flaut major 8′; or Bourdon Flaut 16′, Flaut major 8′, and Gemshorn 8′, or [Viola di] Gamba 16′ and Flaut minor 4′; or Octava 4′ and Flaut minor 4′.
>
> The upper manual [Brustwerk] is used for Tutti in figural music when the Principal [8′], Rohrflaut [8′], Traveur [8′], and Flaut minor [4′] are pulled out. For full use, all stops except the Trumpet [8′] and Vox humana [8′] are drawn.
>
> The Trumpet [8′], Principal [8′], Rohrflaut [8′], and Traveur [8′] are used for Pastorale. The Vox humana [8′], since it is not a reed stop and is similar to the Principal 8′, can be used as a complement in Requiems. The Traveur [8′] and Rohrflaut [8′] sound good together.
>
> The lower manual (or Rück-Positiv) with all stops drawn out (except the Hautbois [8′]) is used for preluding; the Hautbois [8′], in turn, with two flutes

63 R. Walter, 'Der Orgelbauer Michael Engler d.J., Breslau. Seine Orgelbauten, besonders das Instrument für die Abteikirche Grüssau', *Acta Organologica* 1998, Vol. 26, pp. 232–233.

[Flaut amabile 8′, Flaut allemande 8′] combined together and the Principal 8′ [are used] for Pastorale.

In figural music, the Flaut allemande [8′] is used alone for solos; although it may seem too weak to someone sitting at the organ, it is heard well enough in the church. If it turns out to be too weak in music with a strongly marked accompaniment, it can be reinforced by the Flaut amabile [8′], but in delicate pieces both flutes are too strong.

The pedal:
For ordinary playing on the manual, as well as in figural music, Posaunen Bass 32′, Pomper Bass [= Major Bass 32′], Super Octava 4′, [Gemshorn] Quinta 6′, and Mixtura [6fach 3′] are never used.

Manual coupling:
To couple the middle manual with the upper manual, use the coupling drawknob marked Copula 2 Clavier on the right-hand side. To connect all three manuals together, proceed as follows: lift the entire manual with your right hand using the Copula 2, and hold it in this position until you have pulled out the Copula 3 with your left hand, thereby pulling out the middle and upper manuals and joining them to the lower one. Then release the right-hand drawknob, being careful not to leave it in the extended position, otherwise no key will move on the lower manual. With this kind of coupling, the entire work is played on the lower manual, and it goes without saying that the pedal should be reinforced with the Major Bass 32′ and two or three reed stops [i.e. Posaunen Bass 32′, Posaunen Bass 16′, and Trompet Bass 8′].

The registration instructions indicate the different functions of individual manuals and the pedalboard depending on the nature of the piece being played. The *Hauptwerk* (main manual) is used primarily for chorale singing and preluding, with stops whose sound is too deep (Quintadena 16′) or too unstable (Unda maris 8′) being omitted, although they can possibly be employed in specific contexts, for example in combination with the *Brustwerk* section or in funeral arias. For solo repertoire, combinations of 16- and 8-foot stops are used, with attention being paid to their timbral and dynamic diversity. The *Rückpositiv*, on the other hand, is mainly used for preluding, with the exception of reed stops (Hautbois 8′), which are used in stylised repertoire. With regard to the pedal section, the text recommends avoiding certain 32-, 6- and 4-foot stops in standard playing and in figural music, allowing their use only in the case of full *tutti*. Particular attention is paid to the technique of coupling manuals using appropriate drawknobs (Copula 2 and Copula 3).

Furthermore, all these recommendations refer to ensemble-type registration. There are no registration suggestions for a separate *cantus firmus* being performed as a solo voice – whether on the manual, as in the case of *der colorierte Orgelchoral* known since Heinrich Scheidemann's time, or on the pedal as an alto voice, as is the case in Samuel Scheidt's works. These forms of the chorale

prelude genre, although they cannot be classified as belonging exclusively to the Protestant tradition, are typically associated with it. And since on the basis of numerous musicological and analytical studies devoted to the organ works of Silesian composers,[64] it can be assumed that in Silesia the Protestant and Catholic traditions intertwined in organ music, including the aforementioned choral arrangements, the conclusion to be drawn is that the registration instructions for the Engler instrument refer mainly to Catholic organ music performed as part of the liturgy.

Organ music to which the 1780 registration instructions for Engler's organ in the Mariengnade Church could be applied

When discussing the 18th-century music that was performed in the Cistercian abbey in Grüssau, one should note its dual nature: there were works performed during liturgy (primarily polyphonic arrangements of the *proprium missae* and antiphons) and outside of it (mainly litanies).[65] Remigiusz Pośpiech and Łukasz Kutrowski point out that music in this centre served various functions:

> The polyphonic music performed at that time in Krzeszów emphasised the more solemn nature of the liturgical celebrations. It also often served the aesthetic and embellishing (*decoratio*) [function]. Music was also supposed to give pleasure (*delectare*), evoke emotions (*permovere*), and teach (*docere*). The concerting style was typically used. The music performed during monastery celebrations, thus, expressed the spirit of the era.[66]

64 See B. Raba, *Romantyczna fantazja organowa w twórczości kompozytorów śląskich* [Romantic organ fantasia in the works of Silesian composers], Wrocław 2014; E. Szendzielorz, *Twórczość mszalna Moritza Brosiga (1815–1887). Studium muzykologiczne* [The mass compositions by Moritz Brosig (1815–1887). A musicological study], doctoral dissertation, The University of Wrocław, 2023.

65 More information can be found in the library of the Benedictine Abbey in Krzeszów. For an overview of these works, see Ł. Kutrowski, 'Kultura muzyczna cystersów w Krzeszowie w XVIII wieku. Wybrane zagadnienia' [The musical culture of the Cistercians in Krzeszów in the 18th century. Selected issues], *Roczniki Teologiczne* 2014, Vol. 61, No. 8, pp. 79–95.

66 *Ibidem*, p. 84, quoted after R. Pośpiech, 'Wkład cystersów w rozwój kultury muzycznej Śląska', [in:] *Johannes Nucius. Epoka, duchowość, życie i twórczość. Materiały z Konferencji Naukowej zorganizowanej z okazji 450-lecia urodzin Johannesa Nuciusa, opata cysterskiego w Jemielnicy, kompozytora i teoretyka muzyki. Kamień Śląski, 11 października 2006 r.* [Johannes Nucius. Epoch, spirituality, life, and work. Materials from the Conference organised on the occasion of the 450th anniversary of the birth of Johannes Nucius, Cistercian abbot of Jemielnica, composer, and music theorist. Kamień Śląski, 11 October 2006], ed. R. Pośpiech, P. Tarlinski, Opole 2008, p. 196.

An example of music directly related to the place and period in question (beginning with the inauguration of Engler's organ) are the works of Fr Eustachius Wagner (1714–1782) – an outstanding organist,[67] cantor, conductor, and composer – including his *Lytaniae ex D de Sancto Josepho*.[68] One may also note the oeuvre of other native Silesian musicians whose works for organ were performed in Krzeszów and who were sometimes organists themselves, including Johan Georg Clement (1710–1794), Franz Lintner (1736–1793), Vincentius Schmid (1772–1802), and Johann Joseph Teuffel (1702–1762). As Łukasz Kutrowski states, based on his research, in addition to the works of the aforementioned composers, attention should be paid to the compositions of foreign authors (associated with organ music), such as: Franz Xaver Brixi (1732–1771), Valentin Fechner (ca 1725–1801), Joseph Haydn (1732–1809), Wolfgang Amadeus Mozart (1756–1791), Giovanni Battista Pergolesi (1710–1736), and others, who mainly represented the Mannheim school and Czech-Silesian music.[69] The instructions in question also include possible registration combinations for chorale accompaniment. It is, thus, worth mentioning Abbot Bernard Rosa (1660–1696), who compiled prayer books with religious songs for church ensembles and the congregation, featuring *basso continuo* accompaniment.[70]

In the second half of the 18th century and in the 19th century, events abundant in church music took place in the former Breslau and the surrounding region. As Maria Zduniak points out:

> The music performed in Wrocław churches satisfied, to a certain extent, the cultural needs of the citizens, as artistic music accompanied all kinds of church ceremonies, as well as some religious services. Concerts were most often held in the cathedral, the churches of St Mary Magdalene, St Elizabeth, St Bernard, St Vincent, St Clare, and in the later years of the 19th century also in the church of St Joseph.[71]

There are many similarities in terms of the specification and the design of the organ sections between Engler's instrument in Grüssau and the one he built in St Elizabeth's Church in Breslau (see Table 3, p. 102). The latter instrument was

67 In his obituary, he is described as *egregius organista* and *celebris organista*. See R. Walter, *Musikgeschichte des Zisterzienserkloster Grüssau. Von Anfang des 18. Jahrhunderts bis zur Aufhebung im Jahre 1810*, Kassel 1996, pp. 26, 176.

68 See Ł. Kutrowski, 'Musical Works of Father Eustachius Wagner (1714–1782) from Krzeszów in the Light of The Litany in Honour of St. Joseph', *Roczniki Teologiczne* 2015, Vol. 62, No. 13, pp. 89–112.

69 See R. Walter, *Musikgeschichte des Zisterzienserkloster Grüssau…*, pp. 195–397.

70 R. Pośpiech, *Muzyka wielogłosowa w celebracji eucharystycznej na Śląsku w XVII i XVIII wieku*, [series:] Z Dziejów Kultury Chrześcijańskiej na Śląsku, Vol. 29, Opole 2008, pp. 249–250.

71 M. Zduniak, *Muzyka i muzycy polscy w dziewiętnastowiecznym Wrocławiu* [Polish music and musicians in 19th-century Wrocław], Wrocław 1984, p. 18.

put into service in September 1761. In 1828, Johann Christian Benjamin Müller began repairs, and in 1848 a general renovation was carried out by Adolph Alexander Lummert, which significantly changed the specification of the instrument.

Table 3. Specification of Michael Engler's organ from 1761 in St Elisabeth's Church in Breslau. Based on the author's inspection

I RÜCKPOSITIV	II HAUPTWERK	III OBERWERK	PEDAL
Principal 8 Fuß	Violon 16 Fuß	Principal 8 Fuß	Major-Baß 32 Fuß
Flaute amabile 8 Fuß	Salicet 16 Fuß	Rohr-Flaute 8 Fuß	Principal 16 Fuß
Flaute Allemande 8 Fuß	Bordun Flaute 16 Fuß	Trinuna 8 Fuß	Violon-Baß 16 Fuß
Quintadena 8 Fuß	Quintadena 16 Fuß	Unda maris 8 Fuß	Salicet 16 Fuß
Octave 4 Fuß	Principal 8 Fuß	Octave 4 Fuß	Sub-Baß 16 Fuß
Quinte 3 Fuß	Flaute major 8 Fuß	Spitz-Flaute 4 Fuß	Quintadena 16 Fuß
Super-Octave 2 Fuß	Gems-Horn 8 Fuß	Flaute minor 4 Fuß	Octave 8 Fuß
Mixtur 4 Chor	Salicet 8 Fuß	Quinte 3 Fuß	Flaute 8 Fuß
Cimbel 2 Chor	Vox humana 8 Fuß	Super-Octave 2 Fuß	Gems-Horn Quinte 6 Fuß
Hautbois 8 Fuß	Octave 4 Fuß	Quinta 1½ Fuß	Super-Octave 4 Fuß
	Nachthorn 4 Fuß	Sedecima 1 Fuß	Mixtur 6 Fach
	Quinte 3 Fuß	Sesquialtera 2 Chor	Posaune 32 Fuß
	Super-Octave 2 Fuß	Mixtur 4 Chor	Posaune 16 Fuß
	Mixtur 6 Chor	Chalumeau 8 Fuß	Trombet 8 Fuß
	Cimbel 3 Chor		Glockenspiel 8 Fuß
	Trombet 8 Fuß		
Drawer couplings: RP/HM OW/HM Paucken Calcanten-Glöcklein			

At this point, let us mention the names of organists who played at St Elizabeth's Church between 1761 and 1848, in order to discuss the organ music that was created (consciously or unconsciously) as a result of organist-composers' interaction with Engler's instrument and its technical and timbral capabilities. They were:

≫ Johann Georg Berner (1738–1810) – organist from 1774 to 1799,

≫ Friedrich Wilhelm Berner (1780–1827) – organist from 1810 to 1827,
≫ Ernst Köhler (1799–1847) – organist from 1827 to 1847.

There is no detailed information on Johann Georg Berner's compositional activity available today – a situation similar to that of the aforementioned Ambrosius Profe. Although this fact makes it difficult to assess his contribution to Wrocław organ literature, it should be noted that he was the first music teacher of his son, Friedrich Wilhelm, who, after his father's death, took over the position of principal organist at St Elizabeth's Church in Breslau.

Friedrich Wilhelm Berner received a comprehensive musical education:[72] he studied counterpoint, thorough bass, and composition with Franz Gehirne; cello, French horn, bassoon, clarinet, and timpani with the Wrocław oboist Reichardt;[73] and flute with Adam.[74] He supplemented his education with self-study of available materials (primarily thanks to the private music library donated by Professor Georg Gustav Fülleborn) and through contact with outstanding instrumentalists (including Joseph Wölf, Bernhard Anselm Weber, Pierre Rode, and Georg Joseph Vogler).[75] The experience he gained resulted in numerous religious vocal-and-instrumental compositions, including those commissioned for the prestigious Reformation celebrations in Wrocław in 1817.[76] Dawid Ślusarczyk mentions a concert at St Elizabeth's Church in Breslau in 1812, during which Berner performed his own compositions (the titles of the works are not specified) as well as improvised chorale variations on *Vom Himmel hoch.*[77] As Lothar Hoffmann-Erbrecht states, Berner's organ playing made a huge impression on the then 14-year-old Felix Mendelssohn Bartholdy.[78] Although he held prestigious managerial and teaching positions at the newly established Royal Academic Institute of Church Music (Das Königliche Akademische Institut für Kirchenmusik)[79] in Breslau, his numerous solo organ works have not survived. Berner is considered the father of the Wrocław organ school (Breslauer Orgel-schule).[80]

72 See A. Drożdżewska, *Życie muzyczne na Uniwersytecie Wrocławskim w XIX i I połowie XX wieku* [Musical life at the University of Wrocław in the 19th and the first half of the 20th century], Wrocław 2012, p. 56.

73 No information on the first name.

74 No information on the first name.

75 A. Drożdżewska, *op. cit.*, p. 57.

76 During the event, the Evangelical State Church, which combined the Lutheran and Calvinist/Reformed denominations into one, was established. See D. Ślusarczyk, 'Utwory Friedricha W. Bernera (1790–1827) wykonane podczas wrocławskich obchodów święta Reformacji w 1817 roku' [Works by Friedrich W. Berner (1790–1827) performed during the Reformation Day celebrations in Wrocław in 1817], *Liturgia Sacra* 2023, Vol. 29, No. 2, pp. 141–161.

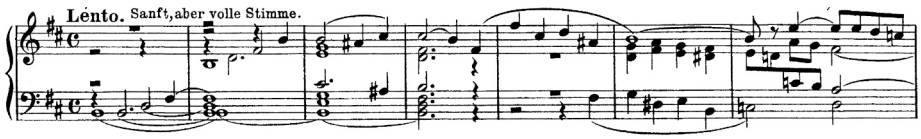
77 *Ibidem*, p. 146.

78 L. Hoffmann-Erbrecht, *Musikgeschichte Schlesiens*, Dülmen 1986, p. 113.

79 For more information, see A. Drożdżewska, *op. cit.*

80 H. Unverricht, *Zum Begriff der Breslauer oder Schlesischen Schule in der Kirchen- und Orgelmusik*, [in:] idem, *De musica in Silesia*, ed. P. Tarlinski, Opole 2007, p. 562.

More information on Berner's output (see Example 1) can be found in Wolfram Eschenbach's work.[81]



Example 1. F.W. Berner, *Lento in B Minor*, bars 1–7. Reproduced from: H. Kleemeyer, *Postludien-Buch*, C.G. Röder, Leipzig [n.d.], p. 188, IMSLP Petrucci Music Library, [online:] https://vmirror.imslp.org/files/imglnks/usimg/f/f3/IMSLP504046-PMLP816638-Postludien.pdf [26 September 2025]

Much richer sets set of organ works were left by the two most famous students of Berner, Ernst Köhler and Adolph Friedrich Hesse (1809–1863). The former was Berner's successor as principal organist at St Elizabeth's Church. An overview of his organ works can be found in Bernard Kothe's preface to the 33 compositions published by Köhler:

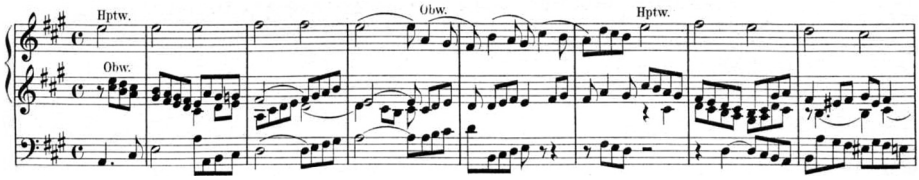
> Ernst Köhler, born on 28 May 1799 in Langensalz, died as the first organist at St Elizabeth's Church in Breslau on 26 May 1847.
>
> He occupies an honourable place among Silesian organ masters – alongside his brilliant teacher and predecessor Friedrich Wilhelm Berner and his colleague and friend Adolph Hesse, ten years his junior, with whom he shared his admiration and adoration for J.N. Hummel and Louis Spohr. This collective edition of his organ compositions, which have been repeatedly highlighted as significant in recent times (published in Berlin, Hamburg, and Vienna, among others), includes both the works that have been published independently and those that have been published in collections (Neues vollständiges Museum; Meissen, Goedsche's organ archive held by C.F. Becker; Leipzig, Friese), as well as many previously unpublished manuscripts that have remained unknown until now.
>
> Their publication requires no special justification. These works, distinguished by their nobility, freshness of imagination, and flourishing style – among which the fantasies, which breathe fire and spirit, stand out in particular – speak for themselves.
>
> The publisher felt it was his duty to rescue them from oblivion and, thus, set up a lasting monument to them.[82]

In his presentation entitled 'The Organ Music of Ernst Köhler – A Performer's Perspectives', given during the Ernst Köhler International Organ Conference,

81 W. Eschenbach, *Friedrich Wilhelm Berner (1780–1827). Ein Beitrag zur Breslauer Musikgeschichte*, Ohlau 1935.

82 B. Kothe, [introduction in:], Ernst Köhler, *Orgel-Compositionen*, ed. B. Kothe, Leipzig 1893, p. 3.

Marek Toporowski, who has experience in performing Köhler's organ works,[83] noted the logic of the registration instructions contained in the musical notation of these works, which clearly indicate their provenance and links to the timbral and technical capabilities of the Engler organ in St Elizabeth's Church in Wrocław. It is currently unclear whether the registration recommendations given in Köhler's works in Kothe's edition come from the composer or the editor. They include both general registration tips (e.g. *Mit vollem Werke, Mit starken, doch nicht schreienden Stimmen*, or *Mit abwechselnden Klavieren. Hauptwerk mit 8 und 4 füss. Labialstimmen, auch Oboe 8 Fuss. Oberwerk mit sanften (Flöten) Stimmen* – which can be related to Seidel's registration recommendations, as discussed further on), as well as specific instructions (mainly in chorale arrangements and variations). There are also pieces without registration notes, in which only the manuals are indicated (e.g. *Vorspiel zu 'Nun danket alle Gott'* – see Example 2) – the registration solutions for these works can be established based on the registration instructions from around 1780 for the Engler organ in Grüssau.



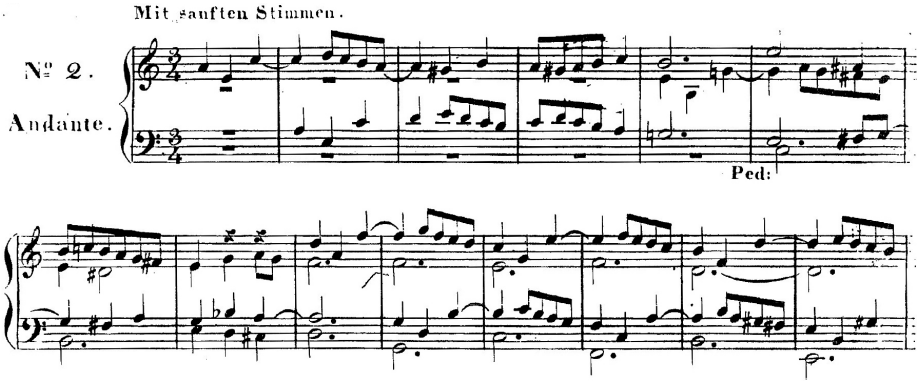
Example 2. E. Köhler, *Vorspiel zu 'Nun danket alle Gott'*, bars 1–7. Reproduced from: E. Köhler, *Orgel-Compositionen*, ed. B. Kothe, F.E.C. Leuckart Sortiment (Martin Sander), Leipzig 1893, p. 43, IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/b/b9/IMSLP82419-PMLP167816-kohlerorgancompositions.pdf [26 September 2025]

The organ works of Adolf Friedrich Hesse – a student of Berner and Köhler – combine the tradition of Baroque polyphony with Romantic expression and require advanced technical skills. His oeuvre includes numerous preludes, fugues, variations, and fantasies (among them pieces for two organists[84]). Particularly

83 He recorded an album containing most of the composer's works at the Church of Peace in Jawor (M. Toporowski, *Köhler. Organy Kościoła Pokoju w Jaworze. Toporowski* [Köhler. The organ of the Church of Peace in Jawor. Toporowski], CD recording, DUX 1710); he also held rehearsals before the concert accompanying the conference, during which he performed four of Köhler's compositions.

84 For this reason, Łukasz Kołakowski and I decided to perform one of Hesse's compositions for two organists – *Fantasie für die Orgel zu 4 Händen*, Op. 35 – during the concert accompanying the Ernst Köhler International Organ Conference in Wrocław. A recording of this event is available on YouTube. See *A. F. Hesse 1809 1863 Fantasie für die Orgel zu 4 Händen op. 35. Jan*

noteworthy are his collections of pieces for liturgical use, such as *Orgel-Vorspiele verschiedenen Charakters*, Op. 48 (see Example 3), published in 1835 by Tobias Haslinger in Vienna – well beyond the borders of Silesia. Hesse was also valued for his improvisational and pedagogical skills. His students included Jacques-Nicolas Lemmens, who later taught such organ masters as Alexandre Guilmant and Charles-Marie Widor – representatives of French organ symphonism. Through his concert and teaching activities, Hesse had a significant influence on the development of the Romantic organ school in Germany and beyond.[85] Due to his promotion of the music of Johann Sebastian Bach, he earned the nickname 'Silesian Bach' (*schlesische Bach*).[86]



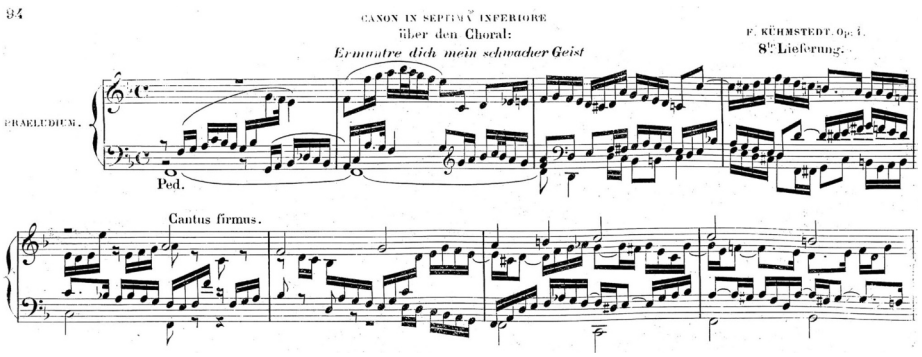
Example 3. A.F. Hesse, *Andante. Mit sanften Stimmen*, bars 1–14. Reproduced from: A.F. Hesse, *Orgel-Vorspiele verschiedenen Charakters*, Op. 48, Tobias Haslinger, Wien 1835, p. 6, IMSLP Petrucci Music Library, [online:] https://vmirror.imslp.org/files/imglnks/usimg/1/19/IMSLP47851-PMLP101391-Hesse,_Adolph_-_Orgel-Vorspiele_verschiedene_Charakters._Op._48.pdf [26 September 2025]

The output of other artists associated with the circles discussed here is also worth mentioning, including that of Friedrich Wilhelm August Kühmstedt (1784–1857) – the author of the eight-volume methodological work *Gradus ad Parnassum (Vorschule zu Sebastian Bach's Clavier und Orgelkompositionen in Praeludien und Fugen durch alle Dur und Molltonarten für Orgel und Pianoforte)*, which was dedicated to Hesse (see Example 4, p. 107).

Surma, Łukasz Kołakowski, [online:] https://www.youtube.com/watch?v=iVTz-kJ0QJw [10 May 2025].

85 R. Eitner, *Hesse, Adolf Friedrich*, [in:] *Allgemeine Deutsche Biographie*, ed. Historischen Kommission bei der Königl. Akademie der Wissenschaften, Vol. 12, Lepizig 1880, p. 303.

86 H.J. Busch, 'Der "schlesische Bach". Adolph Friedrich Hesse', [in:] *Zur deutschen Orgelmusik des 19. Jahrhunderts*, ed. H.J. Busch, M. Heinemann, [series:] Studien zur Orgelmusik, Vol. 3, St Augustin 2006, pp. 91–94.



Example 4. F. Kühmstedt, *Praeludium über den Choral: Ermuntre dich, mein schwacher Geist*, bars 1–8. Reproduced from: F. Kühmstedt, *Gradus ad Parnassum*, Op. 4, Vol. 8, B. Schott's Söhne, Mainz 1847, p. 94, IMSLP Petrucci Music Library, [online:] https://vmirror.imslp.org/files/imglnks/usimg/2/2f/IMSLP383650-PMLP620002-K%C3%BChmstedt,_Friedrich_-_Gradus_ad_Parnassum_Op.4_-_Heft_8_-_1875_SBB.pdf [26 September 2025]

The life and work of the organists active in Wrocław in the 19th century as well as the performance practice of the time were described and interpreted, based on preserved sources, by Michał Kocot in his doctoral dissertation.[87]

Organ registration in Johann Julius Seidel's *Die Orgel und ihr Bau* from 1843

Johann Julius Seidel was born in Breslau (then part of the Kingdom of Prussia) on 14 July 1810. He came from a middle-class family. Initially, he attended St Elizabeth's Gymnasium but had to quit studies due to financial constraints. From the age of 11, he learned to play the piano, and later the organ. He acquired knowledge of organ building under the guidance of the esteemed Wrocław organ builder Johann Christian Benjamin Müller. In 1834, he took up the position of organist at the Armenhauskirche in Wrocław, and from 1837, he served as organist at St Christopher's Church. In 1844, he founded an institute in Wrocław at which harmony, organ performance, and the theory of organ construction were taught. Among his students was the composer Johann Vogt. Seidel died in Breslau on 13 February 1856, at the young age of 45.[88]

87 M. Kocot, *Adolf Friedrich Hesse i wrocławska szkoła organowa pierwszej połowy XIX wieku: instrumentarium – twórczość – praktyka wykonawcza* [Adolf Friedrich Hesse and the Wrocław organ school of the first half of the 19th century: instruments – oeuvre – performance practice], doctoral dissertation, The Krzysztof Penderecki Academy of Music in Kraków, 2018.

88 C. Koßmaly, C.H. Herzel, *Schlesisches Tonkünstler-Lexikon*, Breslau 1846, pp. 152–153.

In 1843, Seidel published his most important work, *Die Orgel und ihr Bau* [The organ and its construction],[89] which quickly gained recognition among organists and organ builders. The book contained detailed descriptions of organ construction and numerous specifications of instruments from Silesia and other German-speaking regions. The work was praised by musicians such as Felix Mendelssohn-Bartholdy and organ builders Carl August Buchholz and Johann Friedrich Schulze.[90] In 1844, a second, expanded edition of the book was published, and shortly afterward, it was translated into Dutch[91] and English.[92]

Seidel begins his discussion of the principles of organ stop selection by emphasising that combining stops in a competent and aesthetically refined way is a fundamental skill for every organist. Just as a painter achieves the desired effect through the appropriate selection of colours, and a composer through the use of different instruments and the proper arrangement of parts, so the organist should strive to give the organ – which is a kind of orchestra composed of a greater or lesser number of wind instruments – the appropriate character through the careful selection of registers. This requires knowledge of the characteristics and pitch of individual organ stops, which are described in the preceding chapter, recommended for careful study by all organ enthusiasts.[93]

Further reflections, characterised by the Baroque poetic style (including complex sentences, numerous metaphors, and colloquial language of the time), are practical guidelines for organists who play mainly during the liturgy and church ceremonies.[94] Seidel draws attention first and foremost to the need for an individualised approach to registration, following from the autonomous nature of individual organ stops, which depends on pipe length, diameter, and intonation.

According to Seidel, the foundation organ stops are those that most closely resemble the human voice. For the manual sections, these are all 8-foot stops, and for the pedal section, 16-foot stops. When using registration combinations – whether for so-called weak registration (*schwacher Registrierung*) or a stronger one (*verstärkter Registrierung*; *mittelstarker Registrierung*; *starker Registrierung, oder zum vollen Werk*) – attention should be paid to the number of all organ stops in the instrument. A weak registration can include, for example, three 8-foot

89 J.J. Seidel, *Die Orgel und ihr Bau: Ein systematisches Handbuch für Cantoren, Organisten, Schullehrer, Musikstudirende etc. so wie für Geistliche, Kirchenvorsteher und alle Freunde der Orgel und des Orgelspiels*, Breslau 1843.

90 C. Koßmaly, C.H. Herzel, *op. cit.*, p. 155.

91 J.J. Seidel, *Het orgel en deszelfs zamenstel: systematisch handboek voor organisten, schoolonderwijzers, beoefenaars der muzijk, enz.; alsmede voor kerkmeesters en liefhebbers van het orgel en orgelspel*, transl. S. Meijer, Groningen 1845.

92 J.J. Seidel, *The Organ and Its Construction: A Systematic Handbook for Organists, Organ Builders, &c.*, transl. [?], London 1852.

93 J.J. Seidel, *Die Orgel und ihr Bau…*, p. 96.

94 *Ibidem*, pp. 96–105.

stops in the manual in the case of organs with a small total number of stops, and five 8-foot stops in the manual in the case of an instrument with a larger total number of stops. The same applies to the stop allocation in the pedal section.

Following Seidel's recommendations, in order to strengthen the sound of the organ (*verstärkter Registrierung*), 4-foot stops should be added in the manual and 8-foot stops in the pedal section. For larger instruments, it is possible to add 16-foot stops in the manual and, if available, 32-foot stops in the pedal section. For medium registration (*mittelstarker Registrierung*), in addition to the stops already mentioned, all mutation (*Nebenstimme*) or mixture (*Füllstimmen*) stops should be added, together with any available 2-foot, and possibly also 1-foot, stops. For the pedal section, it is crucial to include all aliquot stops in combination with all available 4-foot stops and any 2-foot and 1-foot stops. For strong registration or full organ sound (*starker Registrierung, oder zum vollen Werk*), Seidel recommends adding all available multi-rank stops in both the manual and pedal sections.

In a footnote comment to the latter registration combination, the author polemicises with contemporary performers, providing arguments based on his own observations.[95] He states that there are discrepancies between organists' and theorists' opinions regarding the principles of combining organ stops. Some of them maintain that full sound can only be achieved by using all open principal stops, while considering softer stops, such as Flöte 8′, Gedackt 8′, or other delicate registers, to be unnecessary due to their low audibility and inefficient use of air resources. In addition, some warn against combining stops of the same pitch, pointing to a lack of sufficient timbral diversity, and also emphasise the different audibility levels of individual stops and, thus, the need to separate them. These arguments, however, lose their force when one considers the organ as the equivalent of an orchestra, in which instruments function both individually and as a group. Just as in the orchestra, regardless of the dominance of loud wind instruments or timpani, the flute still fulfils an important function, so in the organ, too, the subtle registers play an invaluable role in shaping a deep, refined sound. Examples of historical instruments confirm that even a single Gedackt 8′ was sometimes the foundation for a series of higher registers, and in many old organs its use was crucial for achieving full sound – despite its modest volume. The importance of 16-foot stops, such as Bordun or Subbass, which were often the only deep sounding registers in the pedal section, especially in smaller instruments, cannot be neglected either. Omitting them in favour of higher-pitched stops would result in a lack of tonal balance. Siedel also mentions organ designs where the manual stops are permanently connected to the pedal, as was the case in the old organ of St Mary Magdalene's Church in Wrocław – a solution which affected the way the stops were used. Excluding the Gedackt 8′ in a situation where the other stops are higher-register stops (e.g. 4-, 2-, 1-foot) or mixtures would

95 *Ibidem*, pp. 97–99.

not be acceptable either, as then there would be no intermediate link, resulting in an audible gap in the sound structure. Furthermore, even if the softer stops do not reinforce the sound in terms of volume, their use significantly affects the timbre and depth of the sound. The claim that stops with identical pitch should not be combined is again undermined by the analogy to orchestral playing, where different sections of instruments often play in unison and support the vocal line, thus enhancing the expressiveness of the performance. Finally, it is worth noting that differences in the sound the stops produce result from the construction of the instrument and the quality of the individual pipes. Some stops work more effectively in combination with others than on their own. An experienced organist, aware of the specific nature of the instrument and the liturgical context, will tailor their performance accordingly – both in terms of tempo and stop selection – to ensure the music is given an appropriate character. Even with instruments featuring poorly balanced stops, the organist's expertise should allow for optimal use. Thus, the claims that soft stops lack sound value can be deemed unfounded – unless we are talking about instruments with severe wind deficiencies, in which case using all stops simultaneously is technically impossible.

The four aforementioned registration combinations (*schwacher Registrierung*; *verstärkter Registrierung*; *mittelstarker Registrierung*; *starker Registrierung, oder zum vollen Werk*) share certain common features, which Seidel describes in terms of two important principles (*zwei wichtige Regeln*). The first states that 'during registration, one must ensure that one stop supports another, and that large-scaled, deep-sounding stops are enhanced by smaller and sharper ones'.[96] The second principle refers to the so-called split tones, which involve combining stops of different pitch while omitting an intermediate one, for example, combining an 8-foot stop with a 2-foot one while omitting the 4-foot stop. Seidel also draws attention to another acoustically unfavourable situation. Despite the general validity of the rules for selecting registration combinations, strict adherence to these rules, without considering the specific characteristics of individual organ stops, can lead to errors in terms of the resulting sound. For instance, combining several 8-foot stops with a covered 4-foot stop and an open 2-foot stop may result in an incomplete sound due to the omission of the open 4-foot octave stop, which is a fundamental component of the sound spectrum. In the case of a stronger registration, it also becomes necessary to include a $2^2/_3$-foot quint, which enriches the harmonic structure of the sound. Certain deviations from this principle are permissible in the context of specific performance needs – for example, in fast passages where a 2-foot stop may require an accompaniment of only a softer 4- or 8-foot stop to allow it to stand out more clearly in the texture. Similar principles apply to the pedal section: sometimes, to better emphasise the sound of

96 *Ibidem*, p. 100.

a reed stop such as the Trumpet 8′, the use of the Trombone 16′, or even the Trombone 32′ (if available), might be avoided. However, it should be noted that, according to the generally accepted acoustic principle, the Trumpet 8′ should be used in combination with the Trombone 16′, with which it forms an octave relationship. At the same time, it is necessary to include appropriate flue stops in the bass register, since reed stops without the support of flue stops may sound too weak and incomplete.

Seidel sums up these preliminary reflections with the assertion that all the parameters that make up the volume of the organ sound are dependent primarily on the nature of the church celebrations and secondarily on the number of people present. He distinguishes five categories of celebrations:

1. reconciliation feasts (*Versöhnungsfesten*), mourning feasts (*Trauerfesten*), ceremonies honouring the deceased (*Todtenfeier*), or funeral ceremonies (*Leichenfeierlichkeiten*);
2. feasts of thanksgiving and joy (*Dank- und Freudenfesten*), such as Easter, Christmas, Ascension, as well as wedding ceremonies;
3. ordinary Sundays;
4. weekday services;
5. performances of chorale arrangements, which in some cases are accompanied by orchestral instruments (trombones, trumpets, timpani).

The nature of the celebrations listed in the first point calls for the use of stops that emphasise a sombre, serious, yet dignified character of the organ accompaniment. Seidel recommends using primarily all 8-foot stops and soft, covered 4-foot stops in the manual; open stops are best employed when a larger number of congregants are present. In the pedal section, the foundation should consist of 16- and 8-foot stops. Seidel polemicises with himself about the use of reed stops, meant to highlight the splendour of the organ's sound, which can be understood as glorification – inspiring awe and joy associated with the specific character of church celebrations. He justifies the use of reed stops by stating that these registers are intended to emulate the sound of actual wind instruments, which often accompanied choirs in performance practice. Moreover, it is the textural solutions that play a key role in the arranged chorales, rather than specific organ stops and their sound properties. As Seidel emphasises: 'The type of registration specified here for funeral ceremonies, etc., comes from the late and most famous principal organist Friedrich Wilhelm Berner.'[97] He also links the problem of registration to performance and theological issues. As he notes, due to the traditionally solemn character of the final verse of a hymn or song, a fuller, more resonant registration is used for its performance. At the same time, for aesthetic and liturgical reasons, the use of stops producing a sharp, piercing sound is avoided, as they are unsuitable for such solemn moments. Accordingly, to maintain

97 *Ibidem*, p. 99.

appropriate dynamic gradation, the penultimate verse should be performed using a softer set of stops or on a quieter manual (with fewer stops engaged). A similar principle applies to the registration of the pedal section, which in this case should also include less intense stops. The final verse is performed using the previous, more elaborate registration.

For feasts of thanksgiving and joy, Seidel recommends specific registrations for individual chorale verses. For the outer verses, the registration should include foundation and mutation stops, including compound stops; the latter should be disengaged for the middle verses. When planning registration, care should be taken to ensure that the highest organ stop is not a mutation stop (Quinte or Tierce) but a 2-foot stop in the manual and a 4-foot stop in the pedal. The use of intermanual couplers will also be necessary to emphasise the character of the celebration.

The use of the organ registration during Sunday services depends on several factors. The primary one is the number of congregants present. Equally important, however, is the text of a given hymn or sermon. Depending on the theme addressed, one should either use registrations typical for reconciliation feasts, with or without intermanual couplers (e.g. when the hymn pertains to trust in God). Additionally, the organist may employ mutation and compound stops in hymns dealing with the omnipotence and greatness of God. As Seidel notes: 'Preludes and postludes may be performed with the same registration.'[98] During weekday services, in turn, a softer organ registration is recommended, due to the smaller number of people present.

The last category highlighted by Seidel is the organ accompaniment for chorale singing, which is expanded to include brass instruments, particularly trombones. In such cases, organ stops should be chosen proportionally to match the sound of the accompanying instruments. When the ensemble is expanded to include trumpets and timpani, the organ registration should be similar to that used for feasts of thanksgiving and joy.

Finally, Seidel refers to particular cases that arise from the performance practice of the time. He discusses registration combinations for specific parts of liturgical services and also draws attention to the principles of registration for broadly understood church music, postludes, or gentle-sounding pieces (*sanften Vorträgen*).

The final verses of each hymn should be registered more strongly. In hymn singing, this usually serves to emphasise the text, which is often a paraphrase of the words 'Glory be to the Father, and to the Son, and to the Holy Spirit'. Moreover, this practice signals to the clergy that the singing is coming to an end and they should proceed to the pulpit or the altar. Seidel recommends that, if it is not possible for the organist to change the registration on their own (by adding

98 *Ibidem*, p. 103.

mutation and compound stops for the final verse), they should play the penultimate verse on the second (softer) manual, thereby achieving a dynamic contrast. In cases where the organist introduces new melodies or the hymn is not well-known to the congregation, the *cantus firmus* can be highlighted by being played on a separate manual with a more penetrating sound (e.g. a trumpet stop).

Seidel also cautions the reader against potential abuses in registration. While it is generally acceptable to make registration changes during the performance of a hymn, especially to emphasise the meaning of specific text passages through appropriately chosen sound combinations, one should avoid switching registrations too frequently – particularly with every stanza or, even more so, with individual words – as this leads to an excessively variable and incoherent sound texture. Such practices result in an undesirable impression of chaos, which would be unacceptable not only in orchestral performance but also in the context of liturgical organ playing. Sudden, unexpected registration changes can disrupt the focus and confidence of the singing congregation and, thus, undermine the function of church music as a communal and contemplative medium.

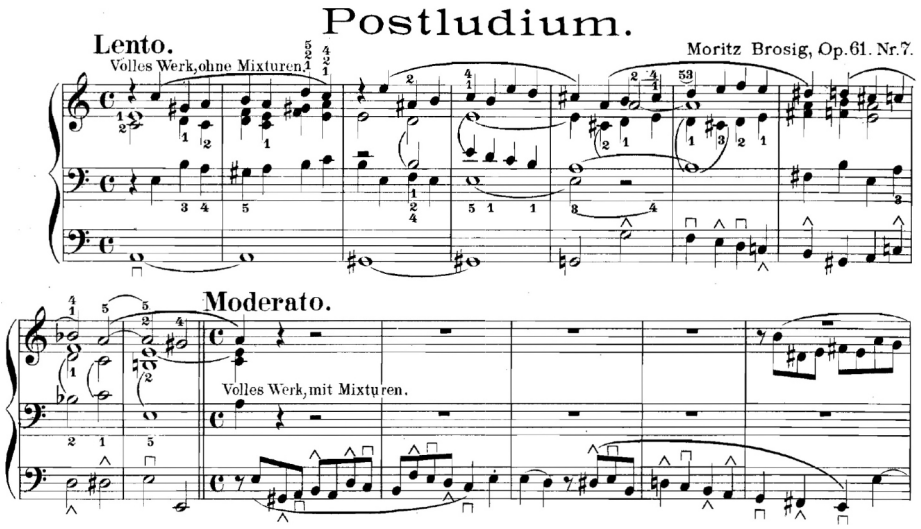
Organ music for which the 1843 registration instructions from Johann Julius Seidel's *Die Orgel und ihr Bau* could be used

Seidel published his work for the first time six years after being appointed teacher at the Chrisophorokirche in Breslau, and a year before the opening of the institute of harmony, organ playing, and organ building in Breslau. He was, therefore, able to exert strong influence on contemporary organists, whom he taught. He also described the registration practices of his time, referring, for example, to Berner, who had at his disposal Engler's organ in St Elizabeth's Church (see Table 3, p. 102). In my opinion, therefore, in the context of the application of Seidel's instruction, we should primarily consider the liturgical organ works composed in Breslau from 1810 (when Berner took up the position of principal organist at St Elizabeth's Church) to 1856 (the year of Seidel's death).

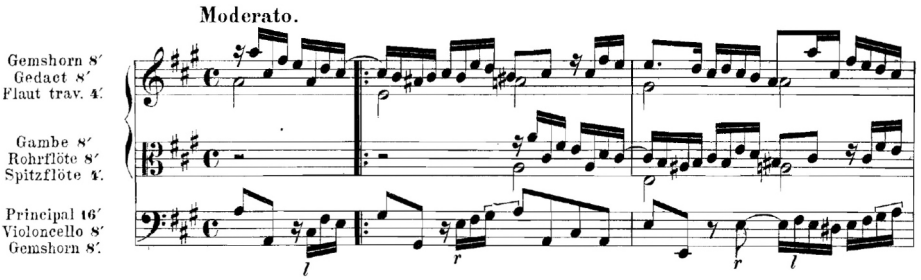
In addition to the afore-listed organists from the period in question – Berner, Hesse, Kühmstedt, and Köhler – other organists associated with Breslau should be mentioned, such as: Moritz Brosig (1815–1887; see Example 5, p. 114), Carl Gottlieb Freudenberg (1797–1869), Johann Wilhelm Friedrich Götz (1795–1845), Carl August Haupt (1810–1891; see Example 6, p. 114), Eduard Müller (1801–1870), Joseph Franz Wolf (1802–1842, see Example 7, p. 115). As Bogusław Raba states, during this period Breslau was the 'capital' of organ music in Lower Silesia, which was represented by two traditions: Catholic and Protestant.[99] Moreover, as

99 B. Raba, *op. cit.*, p. 13.

Franciszek Koenig notes, 'the activities of this group of musicians meant that Wrocław as an organ music centre had a strong influence on the whole of Silesia'.[100]

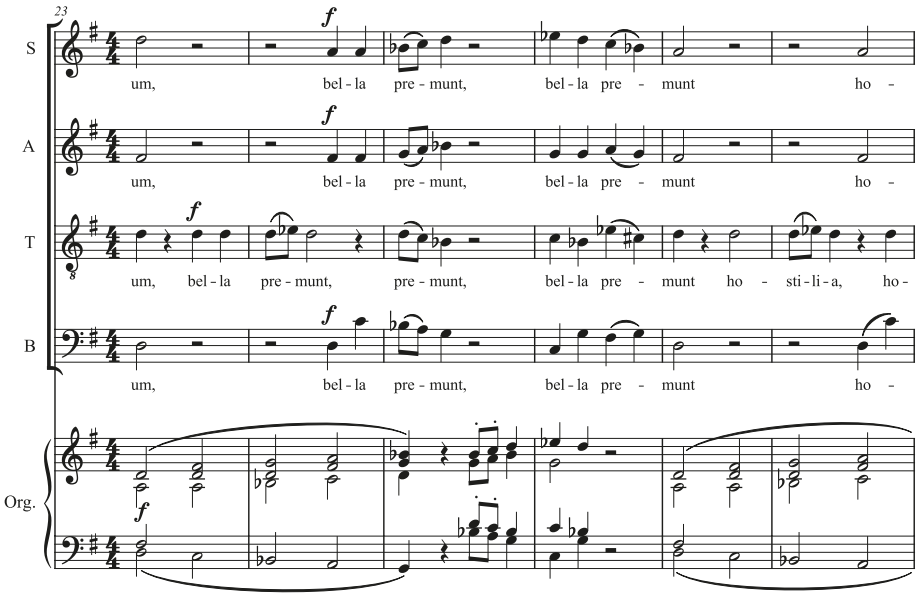


Example 5. M. Brosig, *Postludium in A Minor*, bars 1–14. Reproduced form: M. Brosig, *Ausgewählte Orgel-Compositionen von Moritz Brosig. Vollständig in fünf Bänden*, Vol. 4, ed. Max Gulbins, F.E.C. Leuckart, Leipzig 1905, p. 22, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/9/9b/IMSLP05720-OrgelWerke.pdf [26 September 2025]



Example 6. C.A. Haupt, *Der lieben Sonne Licht und Pracht*, bars 1–2. Reproduced form: R. Palme, *Ritter-Album für die Orgel*, ed. R. Palme, R. Sulzer, Magdeburg 1881, p. 75, IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/8/84/IMSLP85784-SIBLEY1802.6257.474e-39087012434975pp1-80.pdf [26 September 2025]

100 F. Koenig, 'Ponadkonfesyjny model działalności śląskich organmistrzów w XIX i początkach XX wieku na przykładzie działalności Moritza Roberta Müllera oraz Carla Volkmanna i Ernsta Kurzera' [The cross-denominational model of the activity of Silesian organ builders in the 19th and early 20th centuries, as exemplified by the activities of Moritz Robert Müller, Carl Volkmann, and Ernst Kurzer], *Roczniki Humanistyczne* 2019, Vol. 67, No. 12, p. 132.



Example 7. J.F. Wolf, *O salutaris Hostia*, bars 23–28. Based on: E. Szendzielorz, 'Dodatek nutowy – Joseph Franz Wolf (1802–1842) – O salutaris Hostia – Prope est Dominus – edycja źródłowo-krytyczna', *Folia Organologica. International yearbook of organ and organ music* 2023, No. 6, p. 155, [online:] https://foliaorganologica.com/images/pdf/FO_6/Folia_Organologica_6_2023_PDF.pdf [26 September 2025]

In addition to organist-composers, it is worth mentioning the names of the instrument builders of that period, who were particularly active and creative in Silesia, because without them, Seidel and other authors of registration guidelines would not have been able to develop their theoretical recommendations based on practical experience with specific instruments. Seidel, who had been organist at St Christopher's Church since 1837, had at his disposal an instrument by Adam Horatio Casparini (1716), which, according to Tomasz Kmita-Skarsgård, was later rebuilt by Johann Gottlieb Benjamin Engler and Julius [?] Müller, among others.[101] In Breslau, the instruments that existed at that time were repaired, and new organs were built by the heirs to the tradition of Michael Engler: Johann Christian Benjamin Müller (1771–1847)[102] and his son Moritz Robert Müller (1803–1863). In Breslau alone, they built instruments in such important centres as St Adalbert's Church (1835–1837) and St Catherine's Church (1837), and expanded the organ

101 T. Kmita-Skarsgård, *Kultura muzyczna kościoła św. Marii Magdaleny we Wrocławiu w latach 1923–1945. Historia, dziedzictwo i perspektywy* [The musical culture of St Mary Magdalene's Church in Wrocław in the years 1923–1945. History, legacy, and prospects], Wrocław 2013, p. 66.

102 Seidel studied with him, as has already been mentioned.

in St Mary Magdalene's Church (1853–1861), which gained recognition from Hesse.[103] The aforementioned organists, Köhler and Brosig, also spoke with respect about the craftsmanship of Moritz Robert Müller.[104] As Franciszek Koenig emphasises:

> The style of organ building in Wrocław, represented by Moritz Robert Müller, among others, served as a model for organ builders working in other parts of Silesia, including Upper Silesia. At that time, there was a tendency in Upper Silesia to follow the rich musical tradition of Wrocław.[105]

Other organ builders working in Silesia during the period in question (1810–1856) should also be mentioned, including Carl August Buchholz (1796–1884), Franz Rieger (1812–1885), and Carl Volkmann (1826–1884).

Conclusions

The mission and responsibilities of an artist, musician, and teacher in the modern world continue to involve, as they did in the previous millennium, the cultivation of transcendentals (being, truth, goodness, beauty) and the resulting metaphysical principles (those of identity, non-contradiction, excluded middle, *raison d'être*, purposefulness, and integrity) within the field of musical art. The aim of this article was to present the principles of stop selection (in other words: creating individual sound combinations) described in chosen preserved German-language sources from the 17th, 18th, and 19th centuries, and, based on that, to familiarise the reader with historical performance practice in Breslau. To achieve this aim, an interdisciplinary approach to the subject matter was adopted. Three registration instructions (from 1628 for Wilhelm Haupt's organ in St Elizabeth's Church in Breslau, from around 1780 for Michael Engler's organ in the Mariengnade Church in Grüssau, and an excerpt from Johann Julius Seidel's *Die Orgel und ihr Bau* from 1843) were examined from a musicological, historical,

103 F. Koenig, *Budownictwo organowe na Górnym Śląsku od połowy XIX w. do roku 1945. Ewolucja rozwiązań konstrukcyjnych i estetyki brzmieniowej na przykładzie instrumentów w kościołach diecezji gliwickiej* [Organ building in Upper Silesia from the mid-19th century to 1945. Evolution of construction solutions and sound aesthetics, based on the example of instruments in churches of the Gliwice diocese], Opole 2019, pp. 253–258.

104 W. Różak, 'Organy kościoła p.w. Wszystkich Świętych w Gliwicach. Historia budowy i estetyka brzmienia' [The organ of All Saints' Church in Gliwice. The history of construction and the sound aesthetics], [in:] *Organy na Śląsku* [Organs in Silesia], Vol. 2, ed. J. Gembalski, Katowice 2000, p. 109.

105 F. Koenig, 'Ponadkonfesyjny model działalności śląskich organmistrzów w XIX i początkach XX wieku na przykładzie działalności Moritza Roberta Müllera oraz Carla Volkmanna i Ernsta Kurzera'…, p. 137.

organological, practical, and music-theoretical perspective. The conclusions are as follows:

1. The preserved registration instructions, discussed with reference to the instruments available at the time (in the case of the first two sources – dedicated to specific organs), reveal the diverse sound possibilities of the organ as an instrument.
2. With the change in prevailing musical aesthetics in the historical area of Wrocław, resulting from national, cultural, and religious transformations (evolution, assimilation, synthesis), registration preferences changed as well, and this is reflected in musical works created at the given time and in performance practice (improvisation or liturgical accompaniment).
3. To interpret and draw conclusions from the given registration instructions, a contemporary organist needs skills in the field of heuristics, including knowledge of historical contexts related to music and organ building in given centres (in this particular case: Breslau and Lower Silesia).
4. The preserved registration instructions from Breslau and Grüssau confirm that there was a need to engage with the highbrow art of organ music in each of the periods discussed. This art and the suggested registration solutions aimed not only to showcase the sound qualities of the instruments in question, but also to serve liturgical functions (helping the faithful to pray, experience liturgical celebrations, and learn about God), educational and documentary purposes, and thanks to that, it is possible to determine the specific nature of the instruments of the time.

I sincerely hope that this article will not only contribute to the exploration and promotion of (Silesian) organ music, but also offer prospects for further historical research into the multifaceted issues of organ playing and construction, thanks to which future generations will come closer to the truth when performing this beautiful musical literature in a historically-informed way.

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EXAMPLES OF FOUR-HAND FANTASIAS IN ADOLF FRIEDRICH HESSE'S OEUVRE AGAINST THE GENERAL BACKGROUND OF THE FANTASIA GENRE DEVELOPMENT

Introduction

This study has two objectives: the first is to provide a historical outline of the genre and form of f a n t a s i a, the second is to present and discuss the characteristics of two organ fantasias of the little-known Wrocław composer and organist Adolf Friedrich Hesse (1809–1863). A significant part of his oeuvre consists of organ works, among which one can find fantasias for one or two performers. The latter – composed *a quattro mani* – are the subject of the author's analysis.

The purpose of the broad overview presented in the first part of the article is to provide an expanded cognitive perspective for the exploration of the works of the composer in question. An exhaustive discussion of the issue has already been included by the author in her bachelor's thesis,[1] in which she set herself the goal of identifying and codifying the typical features of the fantasia, demonstrated at every stage of its historical development, as well as examining the selected fantasias by Hesse – which are of particular interest to her as an organist.

1 N. Białecka, *Fantazje organowe op. 35 i op. 87 Adolfa Friedricha Hessego – porównanie i wybrane aspekty analityczne* [Organ fantasias Op. 35 and Op. 87 by Adolf Friedrich Hesse – comparison and selected analytical aspects], bachelor's thesis supervised by Dr Hab. Tomasz Kienik, Prof. AMKL, The Karol Lipiński Academy of Music in Wrocław, 2024.

Historical overview

The term 'fantasia' is derived from the Greek word *phantasía*, which can mean 'imagination', 'fantasy', 'fancy', or even 'conceit' or 'vision'.[2] Other indicated meanings include 'bravura' or 'whim'.[3]

In a musical sense, as well as in an intuitive sense, the term suggests such characteristics of a work as subjectivity, uniqueness, and fleetingness, or even freedom of construction and variability of musical material.[4] As such, the concept originates in the Renaissance and usually indicates an instrumental composition inspired by the 'imagination and talents of the author'.[5] This way of understanding the term persisted from the 16th to the 19th century. The wealth of means used by composers – from free improvisation to strict counterpoint techniques – did not help in making the concept more precise. The pieces called fantasias often had no clear formal structure, and their division into movements or phases was the result of their 'fanciful', free, or even improvisatory style.

Due to the lack of formal constraints, defined patterns, or the imperative to use a range of specific compositional techniques, the fantasia has become a genre that fits well with pedagogical aims – in terms of both theory and composition as well as performance. This is emphasised by Bogusław Raba, who points out that one of the essential features of the fantasia (from the very early examples) was its teaching value, of which Luis de Milán[6] wrote as early as 1536. In his encyclopaedia of music, Andrzej Chodkowski states that a fantasia is:

> an instrumental piece of undetermined structure, often with improvisational elements. It is not, however, a completely free form. Its character is determined in each case by a set of measures typical of a given historical period. Consequently, the form of the f.[antasia] sometimes overlaps with a form already existing in a given period, or results from a crossing of different forms.[7]

The term 'fantasia' can also refer to creative imagination in the broadest sense (in psychological terms) or to a specific act of improvisation (in pragmatic terms). In the history of music, it was the primacy of imagination over the rational

2 'φαντασία', Glosbe.com, [online:] https://glosbe.com/el/en/φαντασία [15 May 2025].

3 Cf. A. Rusin, *Fantazja instrumentalna – semantyka, genologia i syndrom gatunku* [Instrumental fantasia – semantics, genology, and the genre syndrome], Meakultura, [online:] https://meakultura.pl/artykul/fantazja-instrumentalna-semantyka-genologia-i-syndrom-gatunku-2517/ [16 June 2025].

4 B. Raba, *Romantyczna fantazja organowa w twórczości kompozytorów śląskich* [Romantic organ fantasia in the works of Silesian composers], Wrocław 2014, p. 13.

5 *Ibidem*, p. 14.

6 *Ibidem*, s. 16.

7 'Fantazja' [Fantasia], [in:] *Encyklopedia muzyki* [Music encyclopaedia], ed. A. Chodkowski et al., 2nd ed., Warszawa 2006, p. 249.

order and the transgression of convention motivated by the composer's subjective approach that mostly shaped the form of the fantasia.[8] The earliest musical definitions refer to it as an 'imagined musical idea' rather than a specific genre.[9] The fantasia provided the ground for attempts at individualisation of material, sound, and form at different levels of a musical work.

The underlying principle of the genre – understood here as a class of instrumental works, often intended for keyboard instruments – is the freedom of construction resulting in numerous departures from established norms. Despite the popularity of other forms and genres and the changes in the composers' approach to the creative act itself, in all eras of music history the aforementioned principle remained invariant, and the fantasia continued to be the area where the search for the possibilities of individualising artistic expression took place. Over the centuries, the genre in question has established itself as an exclusively instrumental type of work, with a set of means typical of a given historical period being used to compose it.[10] Most often, composers wrote fantasias for the instruments of which they themselves were virtuosos. It was not uncommon for a fantasia to show clear historical, local, geographical, and stylistic references (e.g. North German organ fantasia, Renaissance lute fantasia, etc.).

Historically speaking, the fantasia as a genre of instrumental music developed, as Bogusław Raba points out,[11] at the beginning of the 16th century. It enjoyed popularity mainly in the Baroque and Romantic eras,[12] which coincided with the popularity of organs and organ music. In the Renaissance, the term 'fantasia' was often used synonymously with 'ricercar' – this is clearly evident in Italian lute works from the second half of the 16th century, for example by Francesco Spinacino[13] (see Example 1, p. 126), Marc Antonio Pifaro,[14] or Vincenzo Galileo.[15] In the lute tablature collections by these authors, one can find numerous examples of free-form ricercars.

Because of its improvisatory nature, the fantasia was also often identified with the capriccio.[16] In the Renaissance, the most elaborate fantasias were composed

8 B. Raba, *op. cit.*, p. 14.

9 *Ibidem*, p. 13.

10 'Fantazja'…, p. 249.

11 B. Raba, *op. cit.*, sp. 15.

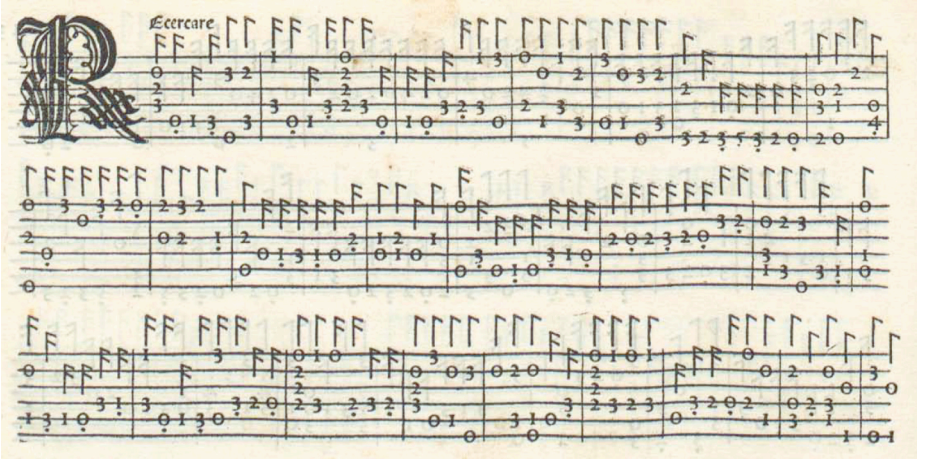
12 In Romanticism, the fantasia also took on the form of as a symphonic work – see the further part of the article.

13 F. Spinacino, *Intabulatura de lauto. Libro 1*, Venice 1507, IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Intabulatura_de_lauto,_Libro_1_(Spinacino,_Francesco) [22 May 2025].

14 M.A. Pifaro, *Intabulatura de Lauto*, Venezia 1546, IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Intabulatura_de_Lauto_(Pifaro%2C_Marc_Antonio) [22 May 2025].

15 V. Galilei, *Intavolature de lauto*, Roma 1563, IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Intavolature_de_lauto_(Galilei,_Vincenzo) [22 May 2025].

16 One of the preliminary forms of fugue, developed by G. Frescobaldi, J. Froberger, G.F. Händel, and J.S. Bach. In the Baroque period, alongside the polyphonic capriccio, the programmatic



Example 1. F. Spinacino, 'Recercare'. Reproduced from: F. Spinacino, *Intabolatura de lauto. Libro 1*, Venice 1507, p. 42, IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/f/f5/IMSLP434841-PMLP706772-spinacino_1.pdf [22 May 2025]

by Jan Pieterszoon Sweelinck, and in his oeuvre, they crossed with the variation-based ricercar and the toccata. The composer also included the echo effect, popular at the time, in these works.[17] The flourishing of the fantasia in the 17th century was closely linked to the work of the English Virginalists[18] and to organ music. Józef M. Chomiński points to the connection between the fantasia and polyphonic forms. He mentions that the fugue 'arose in the 17th century from the ricercar and other instrumental forms, such as fantasia, tiento, capriccio, canzona, which differed only in names'.[19]

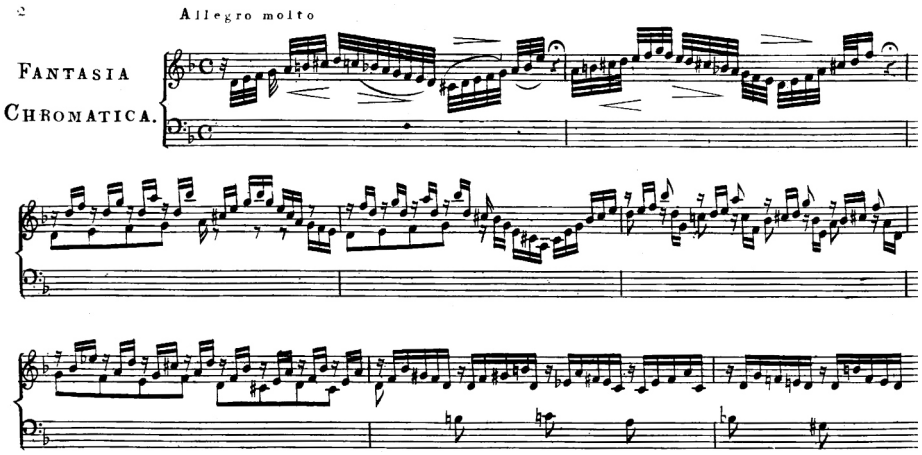
In the Baroque era, one of the main composers of fantasias was Johann Sebastian Bach. In his works, as well as those of other Baroque composers, one can distinguish between figurative fantasias, polyphonic ones, and variation-based fantasias on chorale melodies. In the Leipzig cantor's oeuvre, fantasias were often combined with fugues (like toccatas or preludes) to form virtuosic pieces that required advanced performance skills, such as the *Chromatic Fantasia and Fugue in D minor*, BWV 903 (see Example 2, p. 127).

capriccio also emerged, similar in character to a free fantasia (e.g. *Capriccio sopra la lontananza del suo fratello diletissimo* by J.S. Bach). See 'Capriccio', [in:] *Encyklopedia muzyki…*, p. 138.

17 'Fantazja'…, p. 249.

18 O. Elkan, *Fantazja jako gatunek muzyki instrumentalnej* [Fantasia as a genre of instrumental music], Moscsp.ru, [online:] https://moscsp.ru/pl/fantaziya-kak-zhanr-instrumentalnoi-muzyki-fantaziya-kak-zhanr.html [11 May 2025].

19 J.M. Chomiński, K. Wilkowska-Chomińska, *Formy muzyczne* [Music forms], Vol. 1: *Teoria formy. Małe formy instrumentalne* [Theory of form. Small instrumental forms], Kraków 1983, p. 423.



Example 2. J.S. Bach, *Chromatic Fantasia and Fugue*, BWV 903, bars 1–8. Reproduced from: J.S. Bach, *Chromatische Fantasie für das Pianoforte*, C.F. Peters, Leipzig n.d. [1820], p. 2, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/d/de/IMSLP825993-PMLP179288-Chromatische_Fantasie_für_das_Pianoforte_d-moll_BWV_903.pdf [22 May 2025]

Bach inherited the tradition of the genre without introducing much order into it or revaluating it.[20] In the Baroque period, the fantasia often served as an introduction and presented melodic material that appeared in later sections of a work other than the fugue. As a free polyphonic structure, it was also one of the forms into which the fugue developed. In the 17th and the first half of the 18th century, the fantasia could be a (quasi-)improvised form, which the composer would only write down after its performance – it typically involved imitations and contrapuntal voice leading, thereby combining conceptual planning of the form with a free narrative. Most works of this type originated in the territories of present-day Italy, Spain, Germany, France, or England. Inseparably linked to the development of the fantasia in the 17th century is the so-called *stilus fantasticus*, which was a supra-genre hallmark of creative freedom.[21] In this case, the term 'fantasia' served merely as an auxiliary label, while the 'fanciful' form itself could be a movement within a larger cyclical work such as a suite, concerto, or even a chaconne. August Friedrich Christoph Kollmann[22] believed that the fantasia lost its 'true creative flame' once it became a noted-down form.[23]

20 B. Raba, *op. cit.*, p. 17.

21 *Ibidem*, p. 16.

22 German organist, composer, and music theorist who lived from 1756 to 1829. From 1782, he lived and worked in England.

23 D. Teppe, 'Fantasie', [in:] *Musik in Geschichte und Gegenwart*, Sachteil, Vol. 3, ed. L. Finscher, Stuttgart 1995, quoted after B. Raba, *op. cit.*, p. 17.

During the period of Classicism, the fantasia lost its influence – the aspect that became particularly significant for the composers in that era was the logical, clearly composed form of the work; it was the categories such as proportion or symmetry that took on the role of determinants of the musical course. The analysis of the musical literature of that time, however, reveals some interesting examples of the genre in question, for instance in the oeuvre of Johann Nepomuk Hummel – here, the fantasia may have a free structure[24] or be combined with the form of a rondo.[25] Among the works of Muzio Clementi (see Example 3, p. 129), in turn, we find pieces of a fantasia-like character, with titles such as *Monferrinas*,[26] *Capriccio*,[27] *Two Capriccios*,[28] or *Fantasia*.[29]

The fantasia could also be employed within other genres and forms.[30] Works that were popular during the era included single-movement or cyclical compositions, as well as those based on the loose sequencing of themes or those that intersected with an instrumental concertos or even cantatas.[31] Smaller-scale forms with a more transparent structure prevailed, which was closely linked to the development of salon music and domestic music-making, and suited the needs of those who did not show advanced performance skills. Carl Czerny also noted significant links between the fantasia and cadenzas in virtuosic works for solo instruments.[32]

An interesting perspective on the fantasia genre was offered by Ernst Ludwig Gerber (1746–1819) in a letter to Johann Christian Heinrich Rinck (1770–1846):

24 J.N. Hummel, *Fantasie pour le Pianoforte*, Op. 18, Berlin n.d., IMSLP Petrucci Music Library, [online:] https://vmirror.imslp.org/files/imglnks/usimg/0/0d/IMSLP509858-PMLP9719-hummel_fantasia_op18.pdf [22 May 2025].

25 J.N. Hummel, *Rondo-fantasie*, Op. 19, Lepizig n.d. [1891], IMSLP Petrucci Music Library, [online:] https://vmirror.imslp.org/files/imglnks/usimg/c/ce/IMSLP283996-PMLP50456-Sibley1802.7336.Op.19.pdf [22 May 2025].

26 M. Clementi, *Monferrinas for the Pianoforte*, London n.d., IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/8/8d/IMSLP815048-PMLP1022264-Clementi,_Muzio_-_12_Monferrinas_(op._49).pdf [22 May 2025].

27 M. Clementi, *Capriccio*, Op. 17, London, n.d. [1802], IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/4/4d/IMSLP674014-PMLP1081518-clementi_capric17_bl.pdf [22 May 2025].

28 M. Clementi, *Two Capriccios*, Op. 47, London n.d. [1821], IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/5/5a/IMSLP674006-PMLP52175-clementi_2caprop47_bl.pdf [22 May 2025].

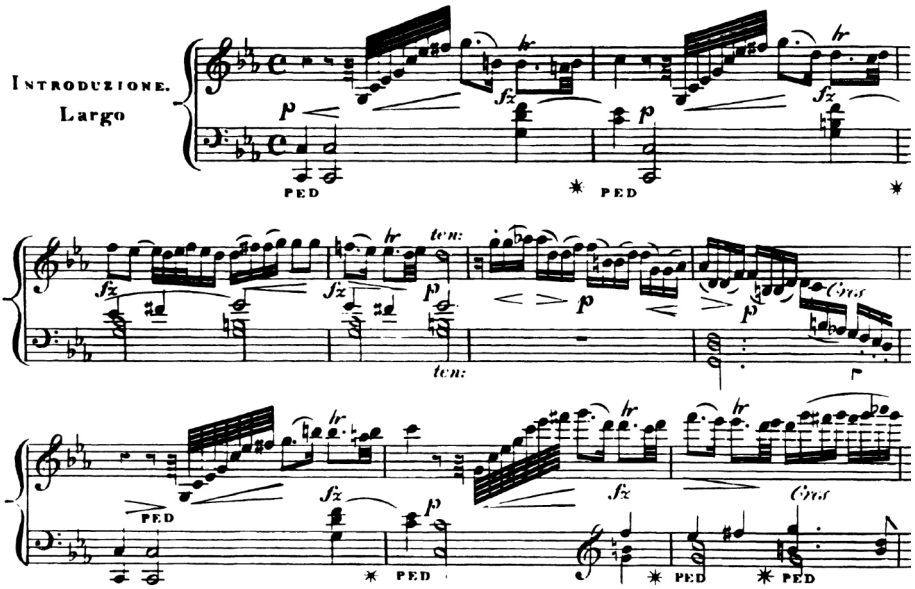
29 M. Clementi, *Fantasie avec variations sur l'air 'Au clair de la lune'*, Op. 48, London n.d. [1821], IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Fantasie_avec_variations_sur_l'air_'Au_clair_de_la_lune'%2C_Op.48_(Clementi%2C_Muzio) [22 May 2025].

30 O. Elkan, *Fantazja jako…*

31 'Fantazja'…, p. 249.

32 C. Czerny, *Systematische Anleitung zum Fantasieren auf dem Pianoforte*, Op. 200, Wien 1829, IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Systematische_Anleitung_zum_Fantasieren_auf_dem_Pianoforte,_Op.200_(Czerny,_Carl) [19 May 2025].

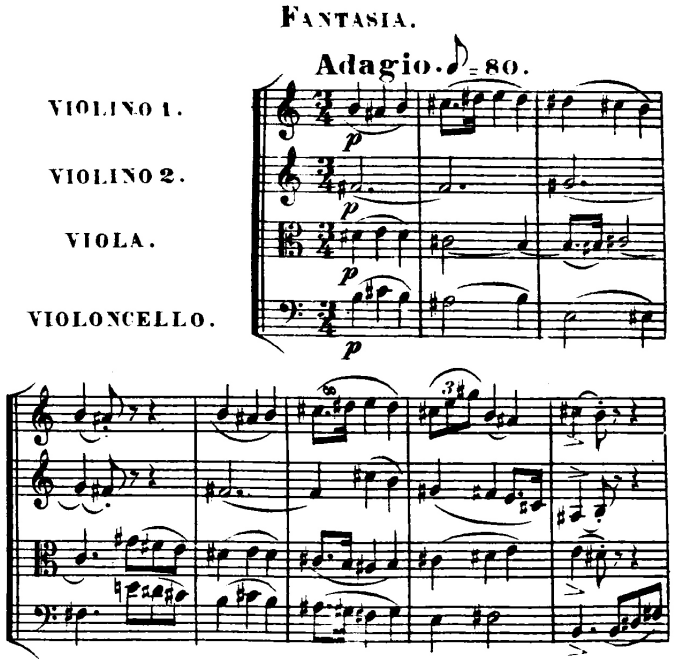
> Finally, it seems to me as though the fantasia, like a despot, has taken unlimited control over music. Of course, one cannot imagine music without the fantasia; yet it must be properly regulated by taste and reason. But nowadays, any forms or boundaries of the fantasia are unthinkable. Everything is unrestrained and aimless; the more extravagant, the better! The wilder, indeed, the more bizarre, the more modern and spectacular it is. It is an incessant pursuit of foreign tonalities and modulations, of unharmonic shifts, ear-splitting dissonances, and of chromatic passages without pause or respite for the listener. And so, we listen to and play nothing but noisy fantasias. Our sonatas are fantasias, our overtures are fantasias, and even our symphonies […] are fantasias.[33]



Example 3. M. Clementi, *Fantasie avec variations sur l'Air 'Au clair de la lune'*, Op. 48, bars 1–8. Reproduced from: M. Clementi, *Fantasie avec variations sur l'Air 'Au clair de la lune'*, Op. 48, Clementi and Co., London, n.d. [1821], p. 2, IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/7/75/IMSLP387846-PMLP627491-clementi_clairlune.pdf [22 May 2025]

33 Original German text: 'Endlich scheint es mir, als ob die Phantasie, als Despot, die unumschränkte Herrschaft über die Musik ans ich gerissen habe. Freilich lässt sich keine Musik ohne Phantasie denken; nur muß sie durch Geschmack und Vernunft zweckmäßig geregelt sein. Aber jetzt sind an keine Formen, an keine Schranken der Phantasie mehr zu denken. Alles geht oben aus und nirgend an; je Toller, je besser! je wilder, ja bizarrer, desto neumodischer und effektvoller, das ist ein unaufhörliches Haschen nach fremden Tonarten und Modulationen, nach unharmonischen Ausweichungen, nach ohrenzerreißenden Dissonanzen und nach chromatischen Gängen, ohne Erholung und Aufhören für den Zuhörer. Auf solche Weise hören und spielen wir aber nichts, als lauter Phantasien. Unsere Sonaten sind Phantasien, unsere Ouvertüren sind Phantasien und selbst unsere Sinfonien […] sind Phantasien.' Gerber's letter to Rinck, 1817, *Archiv fur Musikwissenschaft*, Vol. 10, p. 236f., quoted after B. Raba, *op. cit.*, pp. 19–20.

In Romanticism, the fantasia flourished and could be found in the oeuvre of practically every composer. Elements of the sonata form also permeated into the fantasia genre. In Ludwig van Beethoven's works, the impulse for the development of the Romantic fantasia was its combination with the sonata in his Op. 27 named *Quasi una fantasia*.[34] The fantasia was also frequently incorporated into compositions as one of their sections (e.g. *Fantasia. Adagio* – in the second movement of Joseph Haydn's *String Quartet*, Op. 76 No. 6, see Example 4).

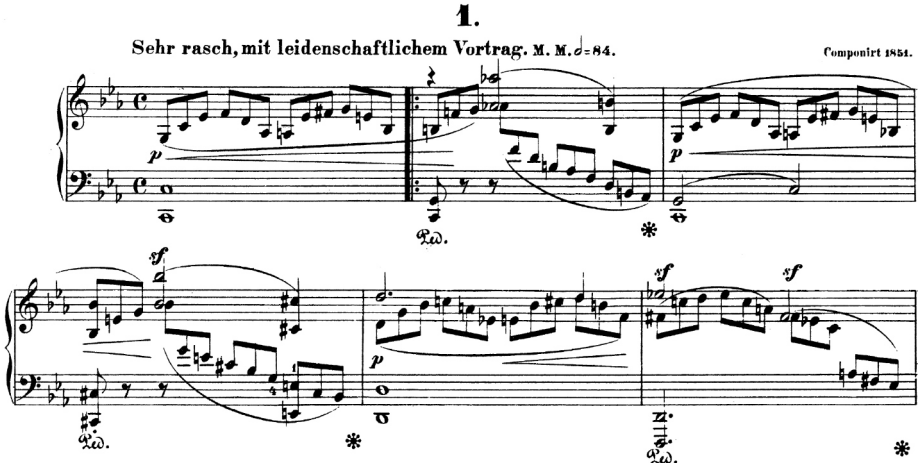


Example 4. J. Haydn, *String Quartet in E-flat Major*, Hob. III:80, 2nd movt, bars 1–8. Reproduced from: J. Haydn, *Quartetten für zwei Violinen, Viola und Violoncello*, K. Ferd. Heckel, Mannheim n.d. [1855], p. 342, IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/c/c4/IMSLP892435-PMLP739340-A50_(10).pdf [22 May 2025]

Despite centuries of tradition, the fantasia could be regarded as a particularly significant product of Romanticism. The philosophy and aesthetics of the Romantic era favoured the 'imaginative' shaping of musical material: the fundamental artistic criteria in this period included originality, innovation, and unconventionality, while Romantic beauty was associated with the predominance of so-called content over form. In the 19th century, the fantasia was often linked with cyclical forms or with freely developed sonata form. It could also take

34 B. Raba, *op. cit.*, p. 19.

a periodic, figurative, polyphonic, or variation-based form, and the number of fantasias being composed increased considerably due to the aforementioned lack of formal constraints, freedom in creation and in shaping the work. The composers often made references to the fantasia genre in the titles of their works, such as *Drei Fantasiestücke*, Op. 111[35] (see Example 5) and *Phantasiestücke*, Op. 88[36] by Robert Schumann, as well as *Zwei Kleine Fantasien*, Op. 221[37] for four hands, *Drei Kleine Fantasien*, Op. 9[38] (see Example 6, p. 132), and *Fantasie in Form einer Sonate*, Op. 15[39] by Carl Reinecke, the latter of which clearly combines the fantasia genre with the sonata form.



Example 5. R. Schumann, *Drei Fantasiestücke*, Op. 111 No. 1, bars 1–6. Reproduced from: R. Schumann, *Drei Fantasiestücke*, Op. 111, [in:] *Robert Schumanns Werke*, Serie VII: *Für Pianoforte zu zwei Händen*, Breitkopf & Härtel, Leipzig 1885, p. 2 (36), IMSLP Petrucci Music Library, [online:] https://vmirror.imslp.org/files/imglnks/usimg/3/3f/IMSLP277061-PMLP02695-Schumann,_Robert_Werke_Breitkopf_Gregg_Serie_7_Band_6_RS_72_Op_111_scan.pdf [22 May 2025]

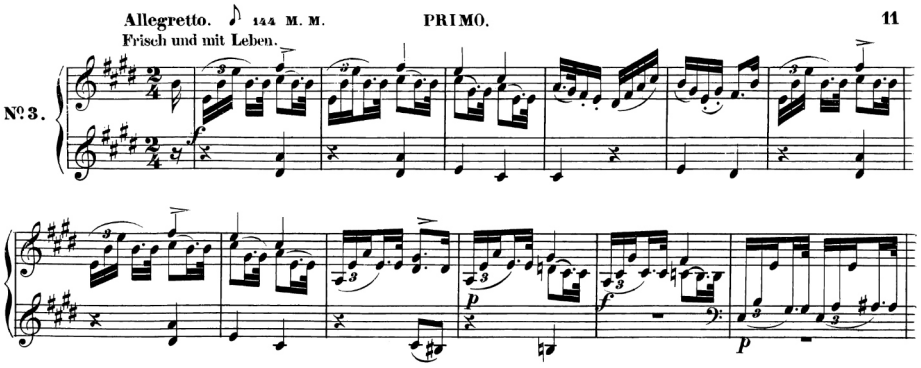
35 R. Schumann, *Drei Fantasiestücke*, Op. 111, Leipzig 1885, IMSLP Petrucci Music Library, [online:] https://vmirror.imslp.org/files/imglnks/usimg/3/3f/IMSLP277061-PMLP02695-Schumann,_Robert_Werke_Breitkopf_Gregg_Serie_7_Band_6_RS_72_Op_111_scan.pdf [22 May 2025].

36 R. Schumann, *Phantasiestücke*, Op. 88, Leipzig 1887, IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/f/fb/IMSLP51519-PMLP95556-RS25.pdf [22 May 2025].

37 C. Reinecke, *Zwei Kleine Fantasien*, Op. 221, Lepizig n.d. [1893], IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/2_Kleine_Fantasien%2C_Op.221_(Reinecke%2C_Carl) [22 May 2025].

38 C. Reinecke, *Drei Kleine Fantasien*, Op. 9, Copenhagen n.d. [1847], IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/9/9c/IMSLP970560-PMLP1518407-Reinecke-Op9-Kleine-Fantasien-Lose-Delbanco-1847.pdf [22 May 2025].

39 C. Reinecke, *Fantasie in Form einer Sonate*, Op. 15, Leipzig n.d. [1848], IMSLP Petrucci Music Library, [online:] https://ks15.imslp.org/files/imglnks/usimg/5/54/IMSLP519299-PMLP841407-CReinecke_Fantasie_in_Form_einer_Sonate,_Op.15.pdf [22 May 2025].



Example 6. C. Reinecke, *Drei Kleine Fantasien*, Op. 9 No. 3, bars 1–12. Reproduced from: C. Reinecke, *Drei Kleine Fantasien*, Op. 9, C.C. Lose & Delbanco, Copenhagen n.d. [1847], p. 11, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/9/9c/IMSLP970560-PMLP1518407-Reinecke-Op9-Kleine-Fantasien-Lose-Delbanco-1847.pdf [22 May 2025]

Fantasias based on popular, well-known themes from ballets, opera arias, songs, or folk music,[40] as well as other music well-liked at the time also enjoyed popularity. Such pieces were particularly appreciated when the audience could not expect to hear the original work, especially in the case of large-scale forms.[41] One should mention here the *Fantasia in A major on Themes from Mozart's Opera 'Don Giovanni'*, Op. 59 by Ignacy Feliks Dobrzyński, or the *Highlander Fantasia*, Op. 17 by Zygmunt Noskowski.[42] Other examples include the *Fantasia on Themes from 'The Marriage of Figaro' and 'Don Giovanni'*[43] or the *Fantasia on Themes from Beethoven's 'The Ruins of Athens'*[44] by Ferenc Liszt, which prove the enduring popularity of Beethoven's and Mozart's works even in the mid-19th century. As for references to the musical past, one can also find works inspired by the compositions of Johann Sebastian Bach, for instance the *Fantasia and Fugue on the Theme B-A-C-H* composed by Ferenc Liszt and later by Max Reger[45] (as well as by other

40 J.M. Chomiński, K. Wilkowska-Chomińska, *op. cit.*, p. 339.

41 A similar function was served by suites, variations, *potpourri* (medleys).

42 *Fantazja* [Fantasia], Portal Muzyki Polskiej, [online:] https://portalmuzykipolskiej.pl/pl/gatunki/4 [19 May 2025].

43 F. Liszt, *Fantasie über Themen aus Mozarts Figaro und Don Giovanni*, Leipzig 1912, IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Fantasie_über_Themen_aus_Mozarts_Figaro_und_Don_Giovanni%2C_S.697_(Liszt%2C_Franz) [19 May 2025].

44 F. Liszt, *Fantasie über Motive aus Beethovens Ruinen von Athen*, Leipzig n.d. [1865], IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Fantasie_über_Motive_aus_Beethovens_Ruinen_von_Athen%2C_S.122_(Liszt%2C_Franz) [19 May 2025].

45 M. Reger, *Fantasie und Fuge über B-A-C-H*, Vienna n.d., IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Fantasie_und_Fuge_über_B-A-C-H%2C_Op.46_(Reger%2C_Max) [19 May 2025].

lesser-known composers). Another interesting example is Liszt's *Fantasia and Fugue on the Chorale 'Ad nos, ad salutarem undam'.*

The popularity of vocal, and later also instrumental, lyric music did not remain without influence on the form of the fantasia and the emergence of miniature fantasias. Larger-scale works, such as programmatic overtures and symphonic poems, also drew upon the 'idea' of the fantasia and were directly linked to it (e.g. Pyotr Tchaikovsky's *'Romeo and Juliet' Overture-Fantasia*). Through the idiom of the fantasia, composers referenced extramusical content and came up with new solutions with regard to form (e.g. limiting the work to a single movement). The Romantic fantasia often included virtuosic and bravura passages, serving to showcase (similarly to the Baroque era) the performer's skills and their technical and aesthetic 'fantasy' in the era that naturally fostered the development of great virtuosos, who frequently employed the brilliant style.

In the 19-the century works of Russian composers, the fantasia also began to emerge as a vocal genre (for voice with piano accompaniment, analogically to the song). This can be exemplified by Modest Mussorgsky's song subtitled 'Fantasia'[46] (see Example 7, p. 134).

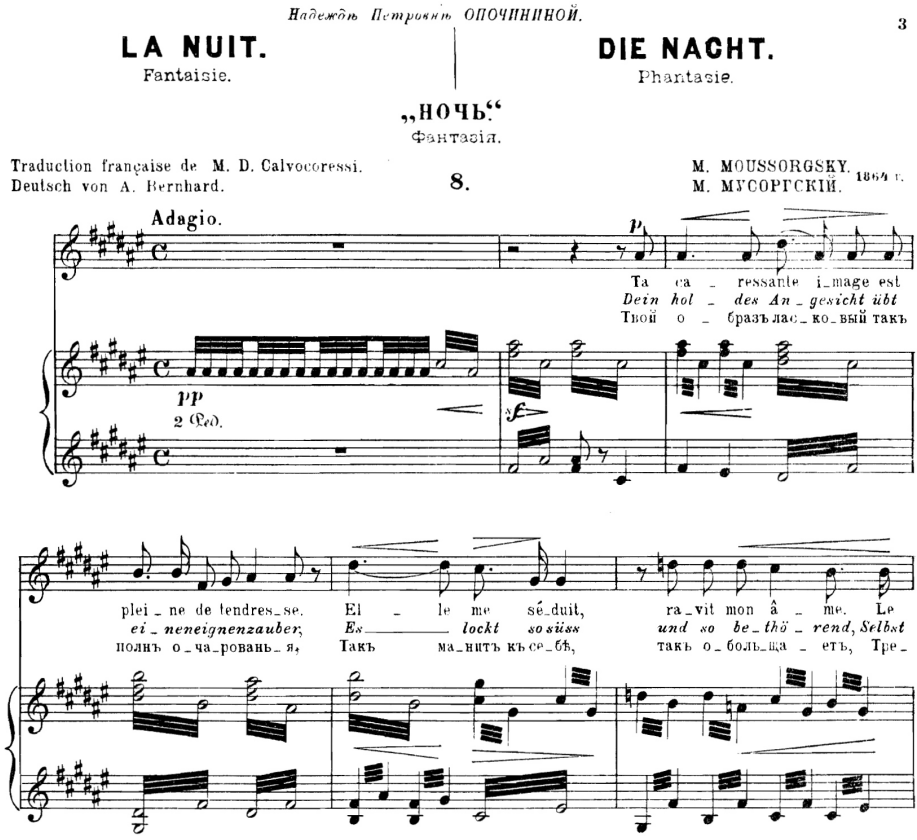
Within the genre, some 'fantastic' and 'extraordinary' themes were also explored, which was closely related to the development of programmatic fantasias that could refer to given literary works, for example. Symphonic fantasias appeared as well, featuring various thematic allusions and references to supernatural phenomena, while the symphonic poem genre absorbed some fantasia-like elements such as vibrant timbre, variability of material, and a 'fantastical' narrative. Examples of such works by Russian composers include Alexander Dargomyzhsky's *'Baba-Yaga' Fantasia-Scherzo*,[47] while literary allusions can be found, for example, in Pyotr Tchaikovsky's *'Hamlet' Overture-Fantasia.*

The 19th-century fantasias can, thus, be divided into improvisational (created ad hoc, e.g. by Jacques-Nicolas Lemmens, Charles-Marie Widor), thematic-motivic – based on a chorale or a given motif (such as the major triad in César Franck's *Fantaisia in A Major*), and programmatic ones, and in terms of instrumentation – into instrumental and symphonic ones. Romanticism was also the era that bridged the gap between improvisation and composition, often emphasising either the monumentality of the 'fantastical' sound or, conversely, its miniaturism.

In the 20th century, due to significant changes in both compositional technique and aesthetic approach, the fantasia as a genre fell to the margins of artistic

46 M. Mussorgsky, *La nuit. Fantaisie*, St. Petersburg 1908, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP180636-SIBLEY1802.7301.6183-39087012013282Nuit.pdf [22 May 2025].

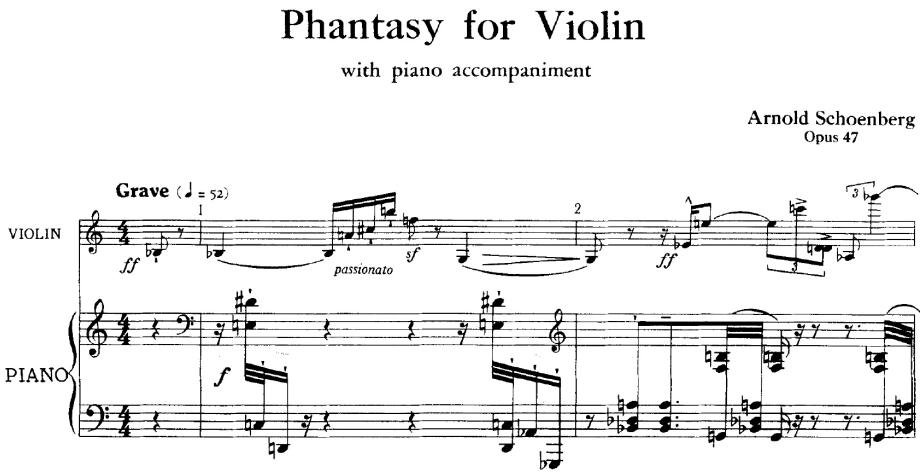
47 A. Dargomyzhsky, *Baba-Yaga*, Moskva 1927, IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Baba-Yaga_(Dargomyzhsky%2C_Aleksandr) [19 May 2025].



Example 7. M. Mussorgsky, *La nuit. Fantaisie*, bars 1–6. Reproduced from: M. Mussorgsky, *La nuit. Fantaisie*, V. Bessel and Co., St. Petersburg 1908, p. 3, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP180636-SIBLEY1802.7301.6183-39087012013282Nuit.pdf [22 May 2025]

production, although many freely composed works took on 'fantastical' forms. It was the complexity of material, technicalities, well-though-out structure, and increased depth of message that became more important to composers. The genre of fantasia was employed, however, as a kind of retrospective work, a way of making reference to the old masters, often with the use polyphonic technique. It developed especially in organ music based on chorales or Bachian themes, such as *Contrappuntistica* (1910) by Ferruccio Busoni. It could also employ various idioms, including the march, for example in Benjamin Britten's *Fantasia for Oboe and Strings*. Max Reger (a Romantic and modernist at the same time) composed chorale fantasias as well as the *Symphonic Fantasia and Fugue in D minor*, Op. 57, while Arnold Schönberg attempted to combine the fantasia genre with the

dodecaphonic technique[48] in his *Fantasia for Violin and Piano*, Op. 47[49] (see Example 8).



Example 8. A. Schönberg, *Phantasy for Violin and Piano*, bars 1–2. Reproduced from: A. Schönberg, *Phantasy for Violin and Piano*, Op. 47, C.F. Petes, New York 1952, p. 3, IMSLP Petrucci Music Library, [online:] https://imslp.eu/files/imglnks/euimg/8/84/IMSLP05205-Schoenberg._Phantasy_Op._47_for_violin_and_piano_(score).pdf [22 May 2025]

In the second half of the 20th century, the term 'fantasia' – which could refer to form, genre, or attitude – was more commonly used in jazz music or, for example, in a guitar repertoire. As an idea, the fantasia does not imply a departure from the prevailing or established standards, but rather full freedom in terms of expression, technical or structural means. One could, thus, agree with the view expressed by Anna Rusin:

> […] the construction of the fantasia is an expression of individual structural solutions, used in a more or less justifiable manner in relation to the current historical style. Regardless of the era, the musical genre of fantasia was always semantically marked and referred to the various culturally-rooted meanings of the concept of 'fantasy'.[50]

48 'Fantazja'…, p. 249.

49 A. Schönberg, *Phantasy for Violin and Piano*, Op. 47, New York 1952, IMSLP Petrucci Music Library, [online:] https://imslp.org/wiki/Phantasy_for_Violin_and_Piano%2C_Op.47_(Schoenberg%2C_Arnold) [22 May 2025].

50 A. Rusin, *op. cit.*

To conclude, it should be noted that the fundamental characteristics of the fantasia genre, demonstrated throughout its development, are the freedom of form, reliance on a certain musical 'idea', improvisatory nature, and diversity in terms of how the course of music is shaped.

Adolf Friedrich Hesse

Adolf Friedrich Hesse (see Illustration 1) was born in Wrocław on 30 August 1809. He devoted himself to music as an organist and composer, leaving 87 compositions, 50 of which are organ works.

Illustration 1. Adolf Friedrich Hesse, engraving by Josef Kriehuber, 1831. Reproduced from: Wikimedia Commons, [online:] https://commons.wikimedia.org/wiki/File:Adolf_Hesse.jpg [26 April 2025]

Hesse spent his whole life in Wrocław. His first teacher was his father, Friedrich Ferdinand Hesse, who soon entrusted his son's education to more competent tutors. At the age of only five, young Adolf was able to repeat on the piano a melody that he had heard and correctly name sounds, and a year later, he

began to take lessons with Speer.[51] His next tutor was Friedrich Wilhelm Berner (1780–1827) – an organist at the Church of St Elizabeth and outstanding organ teacher, whose reputation extended beyond Silesia.[52] Berner demonstrated a high level of organ performance abilities, which he had developed in Görlitz, where he became acquainted with the works of Johann Sebastian Bach and Johann Philipp Kirnberger.[53] As a result, Hesse acquired exceptional skills in playing the organ: according to a review in the Parisian *Revue et Gazette Musicale* of 1844, 'Hesse plays with his feet alone better than others with their hands.'[54]

Both Hesse's teachers – Berner and then Ernst Köhler – were rooted in the Bachian tradition. In Germany, organ music and the 'king' of instruments enjoyed great respect and admiration. As a third-generation student of Bach, Hesse became familiar with the work and music principles of the Leipzig Cantor, and was also inspired by him. Importantly, the knowledge that the Wrocław-based organist acquired at a young age when studying with Bach's students included counterpoint and polyphony, and he actually used this knowledge in his compositions, organ fantasies among them. It should be emphasised, however, that the time in which Hesse lived left its mark on his oeuvre too. He was clearly influenced by Romantic thinking, and he introduced cantilena-like fragments into his works. One can also find there elements of Romantic freedom in shaping the musical material and a kind of imaginativeness or 'fancy' which is not subject to any rigid formal restrictions.

The last years of Hesse's life were less intense in terms of travel and compositional achievements; he focused mainly on his duties related to the position of an organist and Kapellmeister that he held at the church of St Bernardine in Wrocław. Challenged by worsening health problems, he died on the morning of 5 August 1863. He was buried in the cemetery at the Church of the Eleven Thousand Virgins in Wrocław three days later.[55]

Adolf Friedrich Hesse was a highly regarded performer, whose influence reached as far as France, Western Germany, Bohemia, and England, where he travelled extensively as a concert organist. He was a skilled teacher too, and his students

51 Wrocław-based music teacher, first name unknown. H.J. Seyfried, *Adolph Friedrich Hesse als Orgelvirtuose und Orgelkomponist*, [series:] Forschungsbeiträge zur Musikwissenschaft, Vol. 17, Regensburg 1965, p. 8; M. Kocot, *Adolf Friedrich Hesse i wrocławska szkoła organowa pierwszej połowy XIX wieku: instrumentarium – twórczość – praktyka wykonawcza* [Adolf Friedrich Hesse and the Wrocław organ school of the first half of the 19th century: instruments – output – performance practice], doctoral dissertation, supervised by Prof. Dr Hab. Marcin Szelest, The Krzysztof Penderecki Academy of Music in Kraków, 2018, p. 66, footnote 149.

52 H.J. Seyfried, *op. cit.*, p. 9.

53 Berner cultivated Bachian polyphony and counterpoint. He also studied the counterpoint of Mattheson, Fux, Kirnberger, and Marpurg. See *ibidem*.

54 J.M. Burkett, *Music for Two or More Players at One or More Organs*, Urbana–Champaign 1973, pp. 73–74.

55 Currently, the Church of the Protection of Saint Joseph. M. Kocot, *op. cit.*, p. 76.

included David Hermann Engel (1816–1877) and Jacques-Nicolas Lemmens (1823–1881). Additionally, the Wrocław-based organist also pursued a career as a critic, publishing his press releases in local newspapers as well as in the *Allgemeine Musikalische Zeitung* and *Neue Zeitschrift für Musik*.[56] His concerts and selected works were also frequently reviewed in these periodicals,[57] and his name as a performer, composer, or reviewer appeared in many of their editions. Hesse's organ playing skills were impressive, disproportionately greater than the technical complexity of his compositions.

Hesse's organ fantasias

Adolf Friedrich Hesse's organ works include seven compositions that have the term 'fantasia' in their titles: five for a single performer and two for four hands. Although the findings presented here will be based solely on the analysis of the two *a quattro mani* pieces, numerous similarities can be found between these and the two-hand compositions with regard to the formal structure, harmonic language, organ technique, as well as the shaping and development of the theme in the polyphonic sections that conclude the works. A significant piece of information regarding Hesse's four-hand works is provided by Hans Jürgen Seyfried, who points to the possibility of these works being performed on the piano:

> One should not forget about *Fantasia in D Minor* for four hands, Op. 87, the Master's last work, which was also published in a piano version, and was likely intended exclusively for piano performance. The entire piece is similar to the then-popular *Fantasiesonate*, with the opening Andante followed by a gracefully executed Allegro with the leading voice often imitated by the second voice; a short Allegro vivace leads directly into the final section. (Hesse's *Fantasia-Sonata*, Op. 83 demonstrates a structure corresponding to the afore-described fantasia type).[58]

56 *Ibidem*, p. 80.

57 K. Rottermund, 'Adolph Friedrich Hesse i jego utwory organowe w świetle recenzji opublikowanych w "Allgemeine Musikalische Zeitung"' [Adolph Friedrich Hesse and his organ works in the light of reviews published in the 'Allgemeine Musikalische Zeitung'], [in:] *Organy i muzyka organowa XIII* [Organ and organ music XIII], ed. J. Krassowski et al., Gdańsk 2006, *passim*.

58 Original German text: 'Nicht zu vergessen ist die Fantasie d-moll zu vier Händen (op. 87, Lief. 24) als letztes Werk des Meisters, die ebenfalls in einer Ausgabe für Klavier erschien, und wohl auch ausschließlich für das Klavier gedacht war. Das ganze Werk nähert sich dem damals verbreiteten Typ der Fantasiesonate; einem einleitenden Andante folgt ein straff durchgeführtes Allegro mit führender Oberstimme, oft in der zweiten Stimme imitierend; ein kurzes Allegro vivace leitet unmittelbar zum fixierten Schlußteil über. (Hesses Fantasiesonate op. 83 zeigt eine den bereits behandelten Fantasie entsprechende Satzanlage).' H.J. Seyfried, *op. cit.*, p. 90.

Hesse's works for two hands feature a significantly more elaborate pedal part, and they place higher technical demands on the player than the fantasias for two performers. The latter are intended for intermediate players and represent more accessible versions of concert works. All of the composer's organ fantasias are available as published scores, and some of them have also survived in the form of manuscripts.

Hesse's first fantasia for four hands – *Fantasia in C Minor*, Op. 35 – was most likely performed for the first time in Vienna on 27 May 1831. Hans Jürgen Seyfried notes that the concert programme mentioned a fantasia for four hands.[59] It is, therefore, clear that the *Fantasia in C Minor* was composed in May 1831 at the latest, but based on press reviews and the opus numbers of Hesse's works, one can also conclude that it was written in 1829 or 1830. Importantly, in 1830, the music press already commented on works from Opus 51 or Opus 62.[60] The oldest surviving source of the work in question is its first edition, published in 1832 by Tobias Haslinger in Vienna.[61]

Fantasia in D Minor was the composer's last work to be published in print, around 1860. The manuscript of the work, held by the National Library in Warsaw, dates from around 1850.[62] Even with these sources available, it is still difficult, however, to determine the exact year of composition, as there are no reviews or notes about it in the music press. The dating of the manuscript coincides with the information provided by Seyfried and Kocot, who claim that Hesse did not compose during the last decade of his life.[63]

The illustrations that follow show the first pages of the first edition of Hesse's *Fantasia in C Minor*, Op. 35, and of the manuscript of his *Fantasia in D Minor*, Op. 87 (see Illustrations 2–3, p. 140).

Both four-hand fantasias open with a movement set in a moderate tempo and stately character. The middle movements feature extended cantilena sections in a relative major key, and the compositions conclude with polyphonic movements. The same pattern can also be observed in the composer's fantasias intended for two-hand performance. Tables 1 (p. 141) and 2 (p. 142) present the formal structure of the four-hand fantasias.

59 H.J. Seyfried, *op. cit.*, p. 19.

60 K. Rottermund, *op. cit.*, pp. 256–257.

61 A.F. Hesse, *Fantasie für die Orgel zu 4 Händen*, Op. 35, Wien n.d. [1832], IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/a/a4/IMSLP47847-PMLP101383-Hesse,_Adolph_-_Fantasie_fuer_die_Orgel_ze_4_Haenden._Op._35.pdf [22 May 2025].

62 A.F. Hesse, *Fantasie für die Orgel*, manuscript from the collection of the National Library in Warsaw, ca 1850, call no. Mus. 1364, Polona, [online:] https://polona.pl/item-view/327130b8-406e-4433-97de-a0c1e335b81a?page=1 [12 May 2025].

63 M. Kocot, *op. cit.*, p. 81.

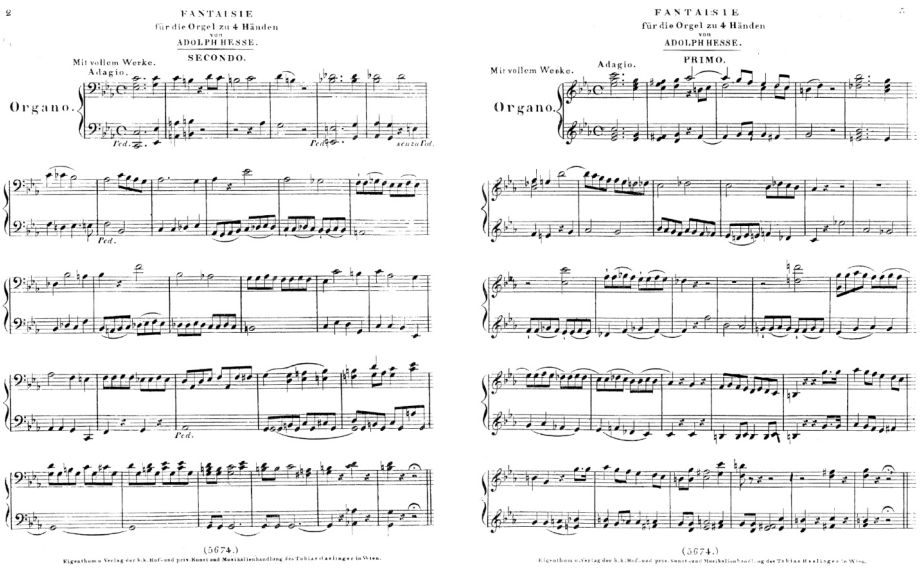


Illustration 2. First pages of both parts from the first edition of Adolf Friedrich Hesse's *Fantasia in C Minor*, Op. 35, published by Tobias Haslinger in Vienna in 1832. Reproduced from: A.F. Hesse, *Fantasie für die Orgel zu 4 Händen*, Op. 35, Tobias Haslinger, Wien n.d. [1832], pp. 2–3, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/a/a4/IMSLP47847-PMLP101383-Hesse,_Adolph_-_Fantasie_fuer_die_Orgel_ze_4_Haenden._Op._35.pdf [22 May 2025]

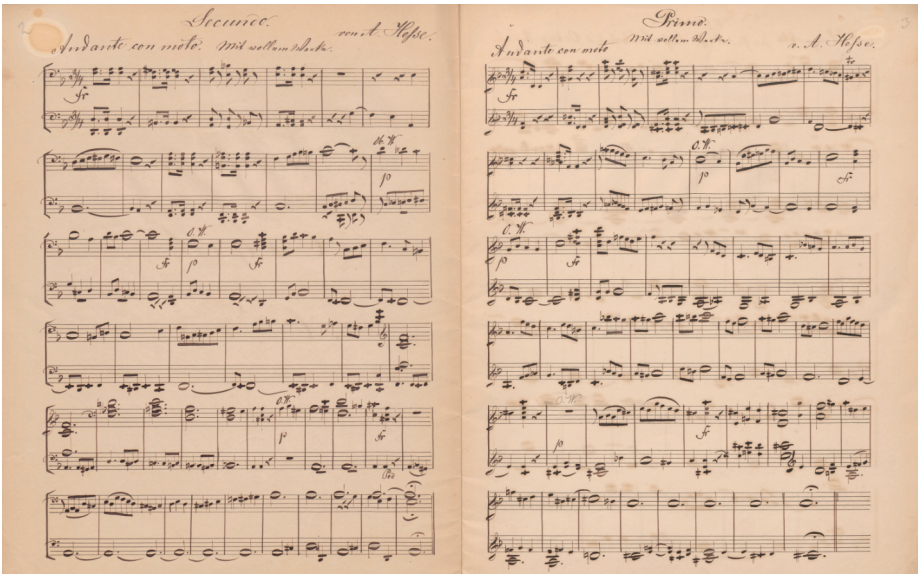


Illustration 3. First pages of the manuscript of *Fantasia in D Minor*, Op. 87 by Adolf Friedrich Hesse. Reproduced from: A.F. Hesse, *Fantasie für die Orgel*, from the collection of the National Library in Warsaw, call no. Mus. 1364, Polona, [online:] https://polona.pl/item-view/327130b8-406e-4433-97de-a0c1e335b81a?page=1 [12 May 2025]

Table 1. Formal structure of *Fantasia in C Minor*, Op. 35. Author's elaboration based on: J.M. Burkett, *Music for Two or More Players at One or More Organs*, Urbana–Champaign 1973, p. 74

MOVEMENTS PHASES/SECTIONS	BARS	KEY	
		OPENING	CLOSING
Adagio	1–29 (29 bars)	C minor	C minor (V)[64]
Andante grazioso	30–89 (60 bars)	E-flat major	C minor (V)
Section 1	30–48	E-flat major	B-flat major
Section 2	48–60	B-flat major	E-flat major
Section 3 (begins like Section 1)	60–80[65]	E-flat major	E-flat major
Section 4 (transition to *Allegretto*)	80[66]–89	E-flat major	C minor (V)
Allegretto (polyphonic form)	90–163 (75 bars)	C minor	C minor[67]
Section 1 (exposition, theme presented 5 times)	90–111	C minor	A-flat major
Section 2 (modulation)	111–136	A-flat major	C minor
Section 3	136–150	C minor	C minor
Coda	150–163	C minor	C minor[68]

The *Fantasia in D Minor* ends in a characteristic way: with a Picardt third,[69] an element very popular and frequently used in Baroque compositions. In the cantilena sections of both fantasias, the theme is featured in the *primo* part, while the *secondo* part merely complements the melody harmonically and contrapuntally.

64 The (V) marking indicates an ending on the dominant of the main key.

65 The author suggests a division between the sections at bar 80, as from this bar on new, distinctive melodic material is introduced, and the introduced musical idea is continued in the bar that follows. Before the introduction of the new material, in bar 79, there is a distinct cadential ending based on the B♭^{7} chord (preceded by the rootless F^{7} and rootles C♭^{9} chords) with a resolution on E♭.

66 As above.

67 In the publication cited here, 'c' seems to be a capital letter (which according to German nomenclature would suggest a major key), but based on the harmonic analysis of the piece, including the E-flat note in the final cadence and the C-minor chord that concludes the piece, the author provides the actual key in which the piece ends.

68 As above.

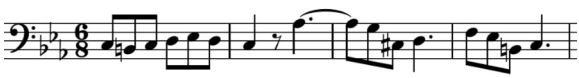
69 J. Rushton, *Tierce de Picardie*, Grove Music Online, [online:] https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027946#omo-9781561592630-e-0000027946 [19 May 2025].

Table 2. Formal structure of *Fantasia in D Minor*, Op. 87. Author's elaboration based on: J.M. Burkett, *Music for Two or More Players at One or More Organs*, Urbana–Champaign 1973, p. 77

MOVEMENTS PHASES/SECTIONS	BARS	KEY	
		OPENING	CLOSING
Andante	1–50 (50 bars)	D minor	D minor (V)
Allegretto	51–147 (97 bars)	F major	D minor (V)
Allegro vivace	148–184 (37 bars)	D minor (V)	D minor (V)
Poco moderato (polyphonic form)	185–320 (136 bars)	D minor	D major
Section 1	185–213	D minor	F major
Section 2	213–253	F major	G minor
Section 3	253–271	G minor	D minor (V)
Section 4	271–306	D minor (V)	D minor
Coda	306–320	D minor	D major

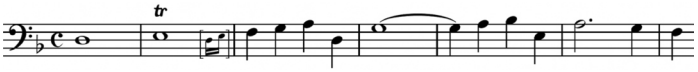
In the composer's youthful *Fantasia in C Minor*, the polyphonic section, constituting the work's culmination, is not very elaborate in terms of structure and development, and seems reminiscent of a fughetta. It should be pointed out, though, that the latter – as a genre – is not merely a simplification of the fugue, but should rather be seen as one of the symptoms of the stylistic changes occurring in the first half of the 18th century, when homophony gained predominance in the shaping of musical works.[70] This shift in the approach to composition is also evident in the work of Hesse, who drawing on the achievements of Bachian polyphony combined them with Romantic motivic weaving and homophonic texture.

In the *Fantasia in D Minor*, the polyphonic section concluding the work is much larger, more similar to a fugue. The characteristic quasi-Bachian themes from both works are presented in Examples 9 and 10 (pp. 142–143).



Example 9. A.F. Hesse, *Fantasia in C Minor*, Op. 35, fugue theme (*Allegretto*), bars 90–93. Based on: A.F. Hesse, *Fantasie für die Orgel zu 4 Händen*, Op. 35, Tobias Haslinger, Wien n.d. [1832], p. 6, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/a/a4/IMSLP47847-PMLP101383-Hesse,_Adolph_-_Fantasie_fuer_die_Orgel_ze_4_Haenden._Op._35.pdf [22 May 2025]

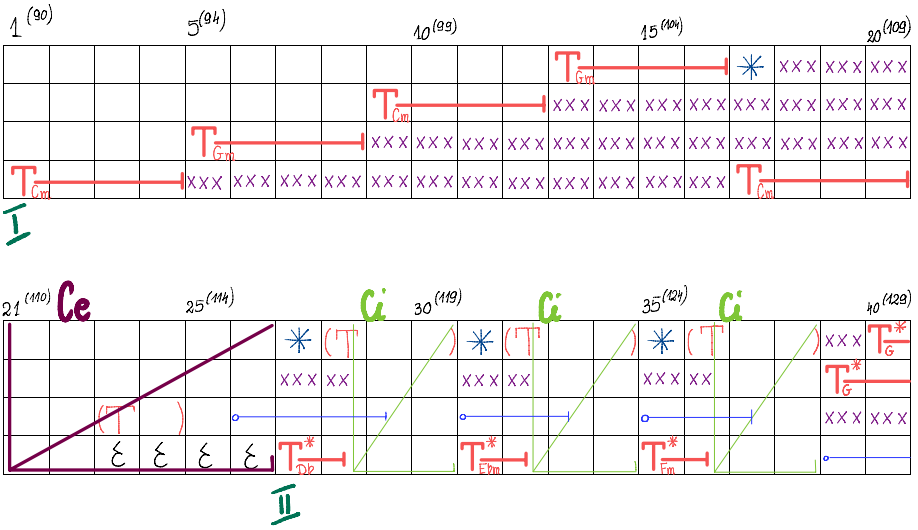
70 J.M. Chomiński, K. Wilkowska-Chomińska, *op. cit.*, pp. 449–450.



Example 10. A.F. Hesse, *Fantsia in D Minor*, Op. 87, fugue theme (*Poco moderato*), bars 185–191. Based on: A.F. Hesse, *Fantasie für die Orgel*, from the collection of the National Library, call no. Mus. 1364, [online:] https://academica.edu.pl/reading/readSingle?cid=65522671&uid=64846651 [12 May 2025][71]

In both final polyphonic movements of the fantasias, all four voices are active throughout. In the concluding fragments, the number of voices increases and a pedal point is introduced. Apart from that, the pedal part in these sections displays minimal, if any, activity. Illustrations 4 and 5 (pp. 143–145) present the formal structure of the polyphonic movements, which manifest the Romantic shaping of the musical material combined with quasi-Baroque counterpoint and fugue.

In both of the analysed pieces, the pedal is only featured in the *secondo* part, often doubling the musical material played by the hands (sometimes an octave lower). Most of the musical material contained in the pedal part is not independent and does not have much contrapuntal significance. This may be related to the work's original intended use, that is piano performance (as mentioned by Seyfried),[72] or to the stop specification of organ instruments available to the composer at the time.



71 The grace notes between the second and the third bar of the theme have been placed in parentheses because they are absent from the manuscript but can be found in the first edition published during the composer's lifetime, as well as in all subsequent editions. The articulation markings are based on the manuscript, not the first or later editions.

72 H.J. Seyfried, *op. cit.*, p. 90.

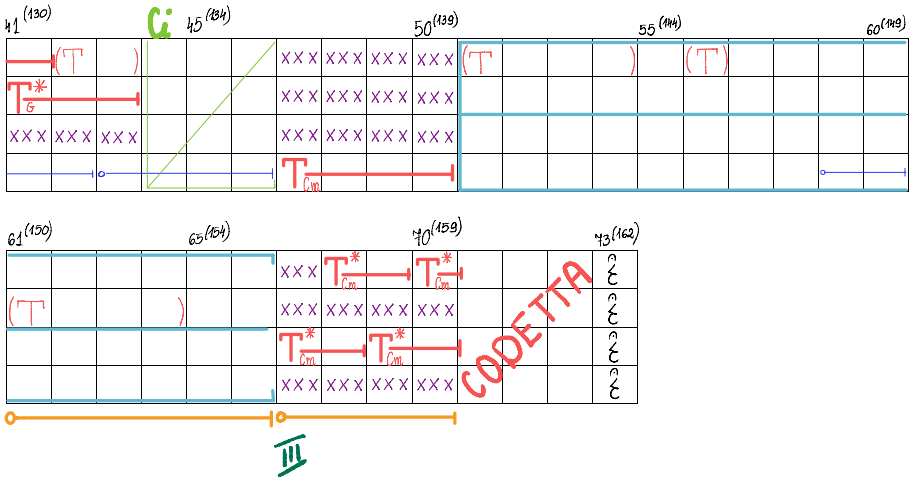
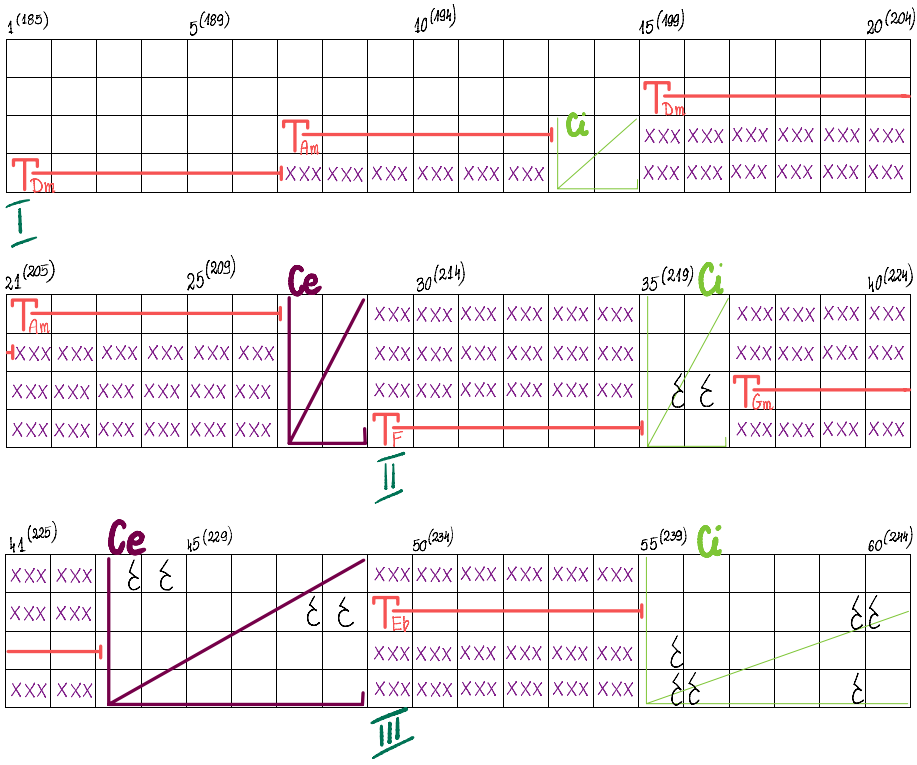


Illustration 4. Graphic analysis of the formal structure of the polyphonic movement in A.F. Hesse's *Fantasia in C Minor*, Op. 35. T – theme (subject); T* – shortened theme; xxx – free counterpoint; ( ) – theme references; Ce – external connecting passage (episode); Ci – internal connecting passage (episode); I, II… – sections consisting of theme entries in successive voices; E – free episode; ⊢ / ⊣ pedal point; – a melodic-rhythmic structure consisting of a leap by a sixth up (a quaver) and a step by a second down. Author's elaboration



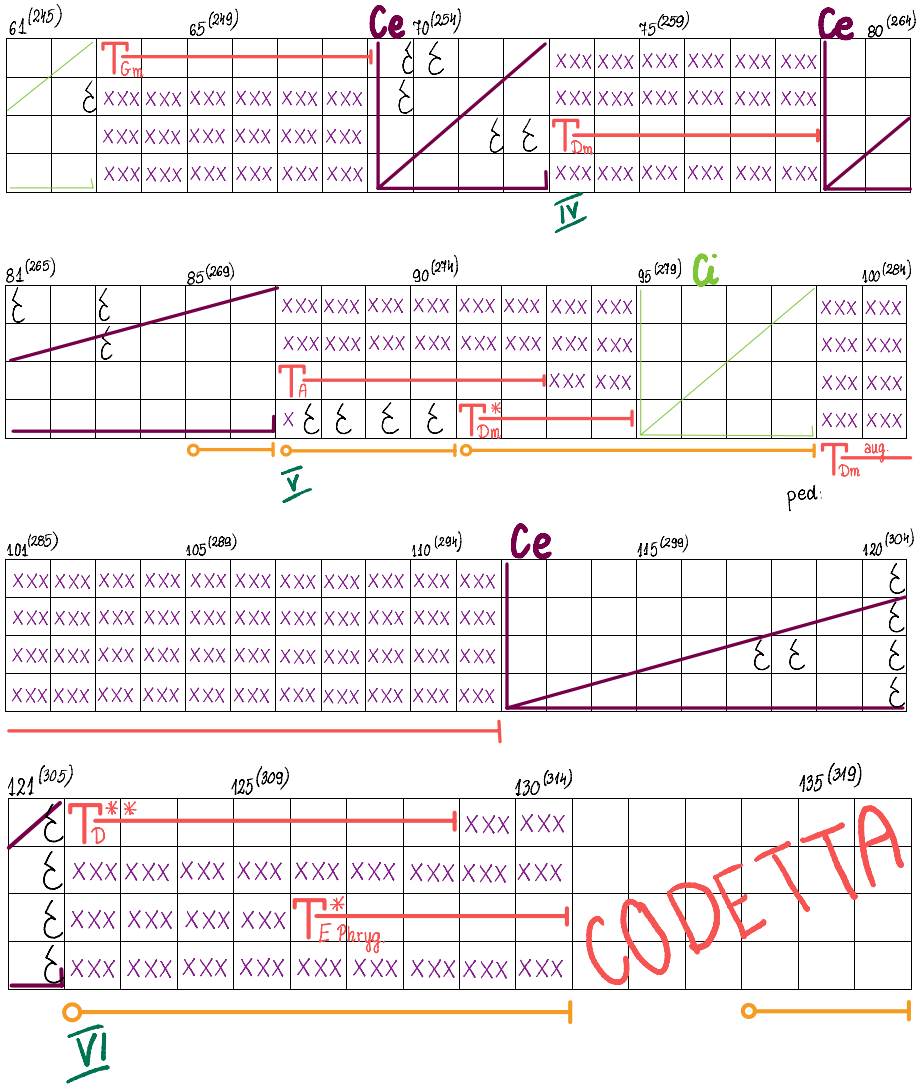


Illustration 5. Graphic analysis of the formal structure of the polyphonic movement in A.F. Hesse's *Fantasia in D Minor*, Op. 87. T – theme (subject); T* – shortened theme; xxx – free counterpoint; ( ) – theme references; Ce – external connecting passage (episode); Ci – internal connecting passage (episode); I, II… – sections consisting of theme entries in successive voices; E – free episode; ⎓ – pedal point. Author's elaboration

Despite the developing Romantic thinking, musicians still had Baroque instruments at their disposal, which did not have manual to pedal couplers. To intensify the sound and emphasise the note in the bass (often the root of the chord), the melodic material of the left hand part was customarily doubled by the feet part. The simple texture, the single melodic line for each hand, and the

use of simple chords in the fantasias discussed here evoke associations with the four-hand transcriptions of piano works popular in the Romantic era. Their goal was to ensure that even those without advanced instrument playing skills would be able to perform well-known and well-liked compositions.[73]

Conclusions

Over the centuries, fantasias have taken on different shapes, varieties, and sizes, but what has remained constant was the composers' free approach to various aspects of the works and to their form. These compositions provided a space for creative freedom and a departure from the structural and genre norms prevalent in a given era. All of Hesse's fantasias are characterised by a similar formal structure. The four-hand fantasias are distinguished by greater simplicity compared to those for a single performer, which makes them more suitable for beginner and intermediate organists. The greater complexity of the two-hand fantasias stems from the accumulation of musical material. In the fantasias for four hands, an equivalent amount of material is divided between two players, which results in the simplification of the musicians' parts while the volume and richness of the sound are maintained. Such conclusions regarding the correlation between the composer's two- and four-handed works can be drawn based on the Bardon Enterprises edition of the *Fantasia in C Minor*, Op. 35 for two hands.[74] The works in question also demonstrate the development of polyphonic technique in combination with motivic weaving.

The two fantasias for four hands discussed here share many common features: formal structure, harmonic language, the choice of keys, the manner of shaping and resolving tensions, and the way the sound material is divided between the performers. They differ, however, in terms of the size, complexity, and character of individual movements, the types of chords used (they are more elaborate in the later fantasia), and the shaping of the final polyphonic section. A distinguishing feature of the composer's four-hand fantasias (compared to the fantasias for a single performer) is the less complex pedal part,[75] which – in addition to the reasons already mentioned – may also be due to the physical limitations caused by two musicians sitting on a single bench at the organ console.

Through a certain freedom and variability in the shaping of the musical material, their multi-part structure, and their character, Hesse's two fantasias, thus, follow other examples of the genre created in the 19th century and earlier. One the one hand, they simultaneously respect and transform the heritage of Baroque

73 See B. Literska, *Dziewiętnastowieczne transkrypcje utworów Fryderyka Chopina* [Nineteenth-century transcriptions of Fryderyk Chopin's works], Kraków 2004, p. 100.

74 A.F. Hesse, *Fantasia in C minor*, Op. 35, Bardon Enterprises, BE00219, Kalbe 2003.

75 Cf. A.F. Hesse, *Fantasie-Sonate und zwei Vorspiele für Orgel*, Op. 83, ed. Ch. Vitalis, Köln 2014.

organ music, and on the other hand, they are related, to a certain extent, to the 19th-century fantasias by Reger and Liszt. While demonstrating the freedom of form, Hesse's four-hand works are based on fanciful musical 'ideas'; in their texture, they sometimes draw on improvisation, and they display significant diversity in terms of the shaping of the musical course, which involves relics of polyphonic discipline (fugato). They are retrospective, non-programmatic, thematic-motivic (though without referring to any specific quotation or source of inspiration), and instructive in nature, enabling organ soloists to experience partnership in the performance of chamber music for four hands.

The author hopes that this short study will increase interest in the person and work of the Wrocław organ master – his compositions are featured too rarely in organ concerts, and there are not that many analyses of his works in theoretical reflection and literature.

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QUO VADIS... TOWARDS THE MUSIC OF TOMORROW

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NARRATIVE AS AN OBJECT OF ANALYSIS AND INTERPRETATION IN KRZYSZTOF PENDERECKI'S *CAPRICCIO PER VIOLINO E ORCHESTRA*

In the realm of narrative theory

Narrative is one of the most important categories in contemporary humanities. Its role in research has evolved, and this process has resulted, as Katarzyna Rosner writes, in 'the extension of the notion of narrative from literary fiction to include all kinds of events'.[1] The category in question, defined broadly as the human capacity to 'organise sequences of actions and events that unfold over time […] into comprehensive structures of meaning',[2] is now applied in a variety of disciplines: not only in literary theory, but also in social sciences, philosophy, or art sciences. Discussing the essence of 'narrative as a structure of understanding', Rosner mentions its three constitutive properties: temporal unfolding, configurability of components that remain in specific relations to each other, and closure.[3]

The most general meaning of the term 'narrative' has been provided here to emphasise the semantic capacity of this category, which is interpreted differently by researchers working within given disciplines and methodological orientations.

1 K. Rosner, 'Narracja jako struktura rozumienia' [Narrative as a structure of understanding], *Teksty Drugie* 1999, No. 3, p. 11.

2 *Ibidem*, p. 11.

3 See *ibidem*.

There is no single binding definition of narrative in the theory of the musical work either. In the Polish musicological literature, a noteworthy suggestion in this regard – an extended definition, encompassing all the essential components of a narratively shaped musical work – has been offered by Małgorzata Pawłowska.[4] The narrative is described by her as a cognitive structure characteristic of a particular type of work:

> 1. Narrative presents a certain ARRANGEMENT of EVENTS or elements of TEMPORAL STRUCTURE – the plot. […]
> 2. There are RELATIONS between the events or elements presented in narrative. […]
> 3. In narrative, the subject, characters, situations, or values undergo CHANGE. […]
> 4. Narrative is a meaningful whole having at least a BEGINNING, MIDDLE, and END. […]
> 5. In narrative, there is a presenting or storytelling 'VOICE', characterised by the human expression of the experienced world. […].[5]

Let us consider the individual components of this definition separately.

T e m p o r a l s t r u c t u r e. Time is one of the constitutive elements of narrative, and it is for good reason that Rosner lists it as the first. What she means is linear time – not spatialised, halted time,[6] but teleological time, filled with sequences of musical events.

A r r a n g e m e n t o f e v e n t s (r e l a t i o n s). This is the second of the constitutive elements of narrative, defined by Rosner as configurability. Individual events relate to each other, they remain in relationships that allow for the temporal structure of meaning to be shaped. In a musical work, then, this element refers to the events that form the musical course, 'musical phenomena with a clearly delineated aesthetic and formal shape'.[7] They enter into various relationships over time, and it is from them that the plot and the changes that take place in the course of the story are derived.

P l o t. It is defined as 'a series of logically and chronologically related events'.[8]

4 M. Pawłowska, *Muzyczne narracje o kochankach z Werony. Wprowadzenie do narratologii muzycznej*, Toruń 2016 [English version: *Exploring Musical Narratology: the Romeo and Juliet Myth in Music*, New York 2018].

5 *Ibidem*, pp. 19–20.

6 See J.D. Kramer, *The Time of Music. New Meanings, New Temporalities, New Listening Strategies*, New York–London 1988.

7 D. Krawczyk, *Czas i muzyka. Koncepcje czasu i ich wpływ na kształtowanie formy w muzyce współczesnej* [Time and music. The concepts of time and their impact on form-shaping in contemporary music], Warszawa 2007, p. 69.

8 M. Bal, *Narratology. Introduction to the Theory of Narrative*, 3rd ed., Toronto–Bufallo–London 2009, p. 5.

C h a n g e. It results from the transformation of musical phenomena in terms of their assigned functions and meanings. Individual musical phenomena can represent specific characters, situations, values.

M e a n i n g f u l w h o l e (b e g i n n i n g , m i d d l e , e n d). After temporality and configurability, this is the third constitutive element of narrative, called closure by Rosner. The narrative structure must be formed by a minimum of two separate events. Only 'a teleological sequence of events linked by some principle of causation' forms a meaningful whole having a beginning, middle (development), and closure.[9]

'V o i c e' / n a r r a t o r. This is the last component of the narrative structure, which with regard to musical works provokes the most interpretive disputes. Who is the narrator in a musical work? Which structure and which phase of the ontological whole of the musical work should it be linked with? There are various concepts in this regard. The narrator is sometimes identified with specific structures of a musical text (e.g. the Scheherazade theme in Nikolai Rimsky-Korsakov's suite).[10] In s o u n d t e x t s, the narrator may be the performer interpreting the work, while in an a u r a l t e x t, it may be the listener. Marcin Trzęsiok described the figure of the narrator in pre-modernist music as a 'hidden subjective force organising the formal coherence of a musical work'.[11]

Until recently, the difficulty of identifying a narrator in a musical work in the sense in which it functions in literary texts had been used as an argument against categorising musical works as narrative structures. However, the methodological dispute, complicated by the understanding of narrative that was deeply rooted in literary studies, was cut – like a Gordian knot – by the American researcher Byron Almén, who proposed two models with regard to the narrative category:

- t h e d e s c e n d a n t m o d e l – derived from theories of literary texts,
- t h e s i b l i n g m o d e l – which, while preserving the methodological core of literary theory, takes into account the specific nature of a particular medium, such as music.[12]

The second model, which has changed the contemporary understanding of narrative in music, became one of the elements of the narrativist turn in science at the turn of the 21st century. It is Almén's sibling model that I have adopted in my analyses and interpretations as the basis for further reflection.

When musical narratology began to develop in the 20th century, the problem of the narrativity of a musical text was explored through the analysis of the

9 N.W. Reyland, 'Negation and Negotiation: Plotting Narrative through Literature and Music from Modernism to Postmodernism', [in:] *Music and Narrative since 1990,* ed. M.L. Klein, N.W. Reyland, Bloomington 2013, p. 35.

10 See M. Tomaszewski, *Interpretacja integralna dzieła muzycznego. Rekonesans* [Integral interpretation of a work of music. A reconnaissance], Kraków 2000, pp. 58–60.

11 M. Trzęsiok, *Muzyka doświadczenia. Eseje i studia* [The music of experience. Essays and studies], Kraków 2023, p. 178.

12 B. Almén, *A Theory of Musical Narrative*, Bloomington 2008, pp. 12–13.

structure of Classical and Romantic works, i.e. pre-modernist works whose compositional sense was determined by the logic of tonal-harmonic order and by classical models of form. The music of the time, based on new sound techniques, was regarded as unamenable to narrative interpretations. It was not until the turn of the 21st century that concepts for the analysis of works from the current period were developed, with the narrative theories of Byron Almén, Michael L. Klein, Nicholas W. Reyland, and Kofi Agawu playing an important role.

Michael L. Klein developed a map of narrative discourses to interpret the specific nature of narrative in both tonal and non-tonal works. The narrative categories, presented in the form of the semiotic square, account for the different narrative strategies that have emerged in the music of the past three centuries (see Diagram 1).

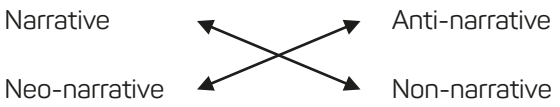


Diagram 1. Narrative strategies in music – Klein's map of narrative discourses. Based on: M.L. Klein, 'Musical Story', [in:] *Music and Narrative since 1990*, ed. M.L. Klein, N.W. Reyland, Bloomington 2013, p. 5

1. Narrative strategy. This term is used by Klein with reference to music based on major-minor tonality that contains thematic structures which are subject to transformation and involves musical topics.
2. Non-narrative strategy. This category includes music for which narrative criteria (time, events, transformations, closure) cannot be applied.
3. Neo-narrative strategy. Works composed with this type of strategy contain the constitutive components of narrative, but are written in a non-tonal language and do not involve thematic categories.
4. Anti-narrative strategy. This category refers to music which breaks the narrative habits of the listeners and is a kind of play with classical conventions.[13]

Kofi Agawu proposed the concept of a narratively shaped temporal structure of a musical work consisting of three phases of plot development: the beginning–middle–end paradigm.[14] It allows for the series of events making up the musical plot to be seen as a succession of states in a sequence: equilibrium – disequilibrium – equilibrium, or as a pattern of transition from the initial order, through its disruption, to an attempt to restore the previous order or build

13 M.L. Klein, 'Musical Story', [in:] *Music and Narrative since 1990...*, pp. 3–28.

14 See K. Agawu, *Music as Discourse. Semiotic Adventures in Romantic Music*, New York 2009.

a new one. The meanings of the semantic whole conceived in this way emerge from the configurability of the components and from the closure of the process of transformation occurring as a result of the interactions between the individual components.

With regard to the meaning of musical structures in works that fall outside the tonal music paradigm, Byron Almén's theory of transvaluation[15] seems particularly useful. For this American scholar, a prerequisite for narration is the act of transvaluation that occurs by 'acting upon an already existing hierarchy of values. The result […] is to effect a change in this existing hierarchy'.[16] Adapting Northop Frye's[17] narrative categories, Almén distinguished four narrative archetypes based on binary oppositions of concepts: order versus transgression and victory versus defeat:[18]

1. Romance – the victory of order over transgression (victory + order),
2. Tragedy – the defeat of transgression by order (defeat + transgression),
3. Irony – the defeat of order by transgression (defeat + order),
4. Comedy – the victory of transgression over order (victory + transgression).

These archetypes serve to reveal meanings arising from the dynamics of conflict and interaction between musical events.

Non-standard compositional principles in works of music can also be explored by means of Nicolas Reyland's concept. His theory aims to explain various strategies for constructing musical plots of postmodern compositions, which, according to Klein's map of narrative discourses, fall within the neo-narrative or anti-narrative category. Drawing on literary theories, Reyland proposed four types of negative narrations:[19] disnarration, denarration, subjective narration, and bifurcated narration.[20] Disnarration is the introduction of materially and stylistically unrelated musical fragments into the unfolding main narrative plot, thus interrupting the previous flow of the work. Denarration, according to Reyland, consists of sections of musical text that change the previous narrative order. Subjective narration introduces into the musical plot elements that evoke a sense of ambiguity, uncertainty, while bifurcated narration adds a second, separate narrative thread that enriches the main plot of the work with various forms of musical discourse.

15 See B. Almén, *op. cit.*

16 *Ibidem*, p. 51.

17 N. Frye, *Anatomy of Criticism: Four Essays*, Princeton 1957.

18 The terms 'order', 'transgression', 'victory', and 'defeat' are used after M. Pawłowska (*op. cit.*).

19 The Polish equivalent of this term was proposed by Malwina Marciniak in her doctoral dissertation *Pamięć gatunku, nowe idee, nowe narracje w polskich koncertach fortepianowych XXI wieku* [Memory of genre, new ideas, new narratives in Polish piano concertos of the 21st century], supervised by Prof. Dr Hab. Anna Nowak, The Feliks Nowowiejski Academy of Music in Bydgoszcz, 2023, p. 132.

20 N.W. Reyland, *op. cit.*, p. 35.

Capriccio per violino e orchestra as a narrative structure

Let us examine Krzysztof Penderecki's *Capriccio per violino e orchestra* (1967) from the analytical perspectives that have been outlined. As a piece composed with sonoristic technique, it falls into the category of non-narrative music, as further analysis will confirm.

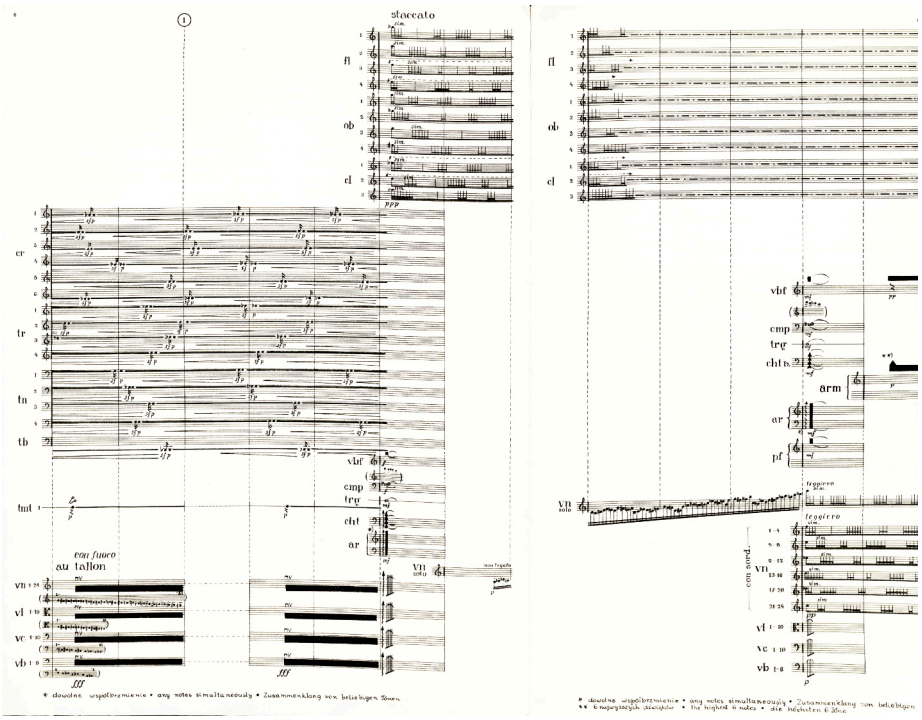
The *Capriccio* is a type of concertante music the dramaturgy of which is co-created by two opposing musical entities – the soloist and the orchestra. The character of these two parts, the idea of competition between them, and the way this musical rivalry ends evoke a sense of plot development. The part of the soloist, based on post-serial twelve-tone material enriched with sounds from outside this system, demonstrates a particularly virtuosic character, achieved through a 'furious, frenzied run upwards and then downwards along winding chromatic figures'.[21] The orchestra that opposes the soloist is very elaborate: it consists of a quadruple group of wind instruments accompanied by percussion, electric guitar, harmonium, piano, and string quintet, which allows, as in Penderecki's other orchestral works from the 1960s, for a variety of instrumental sound combinations, including rustling sounds, to be produced. The orchestra's massive, highly expressive blocks of sonoristic sound counterbalance the vigorous phrases of the soloist. The *Capriccio* opens with a cluster played by brass instruments, which is soon overlaid by a cluster produced by strings, creating – as Tadeusz Andrzej Zieliński noted – 'an atmosphere of initial tension'.[22] From the standpoint of Almén's theory, the orchestra represents the original order of the work, its initial state, which is about to be disrupted by the entrance of the soloist – in this work an oppositional, transgressive element (see Example 1, p. 159).

The successive episodes of the work are arranged into a three-phase structure (the *Capriccio* is a one-movement piece), which follows the model of a three-movement classical instrumental concerto. In the first phase, the episodes, co-created by the soloist and the orchestra, generate great tension which finds release in the solo cadence of the violin or at culmination points, after which the 'frenzied rush of music'[23] resumes. The middle phase calms these tensions, bringing in episodes of oneiric music, with subtlety emanating from the orchestral sounds. The third phase restores movement and energy to the two competing musical entities, as the course of the work moves towards the resolution of this musical duel. In this final phase, the narrative is interrupted three times by episodes that are parodies of a waltz (*Tempo di valse*). The third of those episodes precedes a coda, in which the soloist performs five consonant chords (A major, B-flat major, B major, C major, C-sharp major) that progress towards a final cluster performed jointly by the soloist and the orchestra (see Example 2, p. 160).

21 T.A. Zieliński, *Dramat instrumentalny Pendereckiego* [Penderecki's instrumental drama], Kraków 2003, p. 28.

22 *Ibidem.*

23 *Ibidem.*



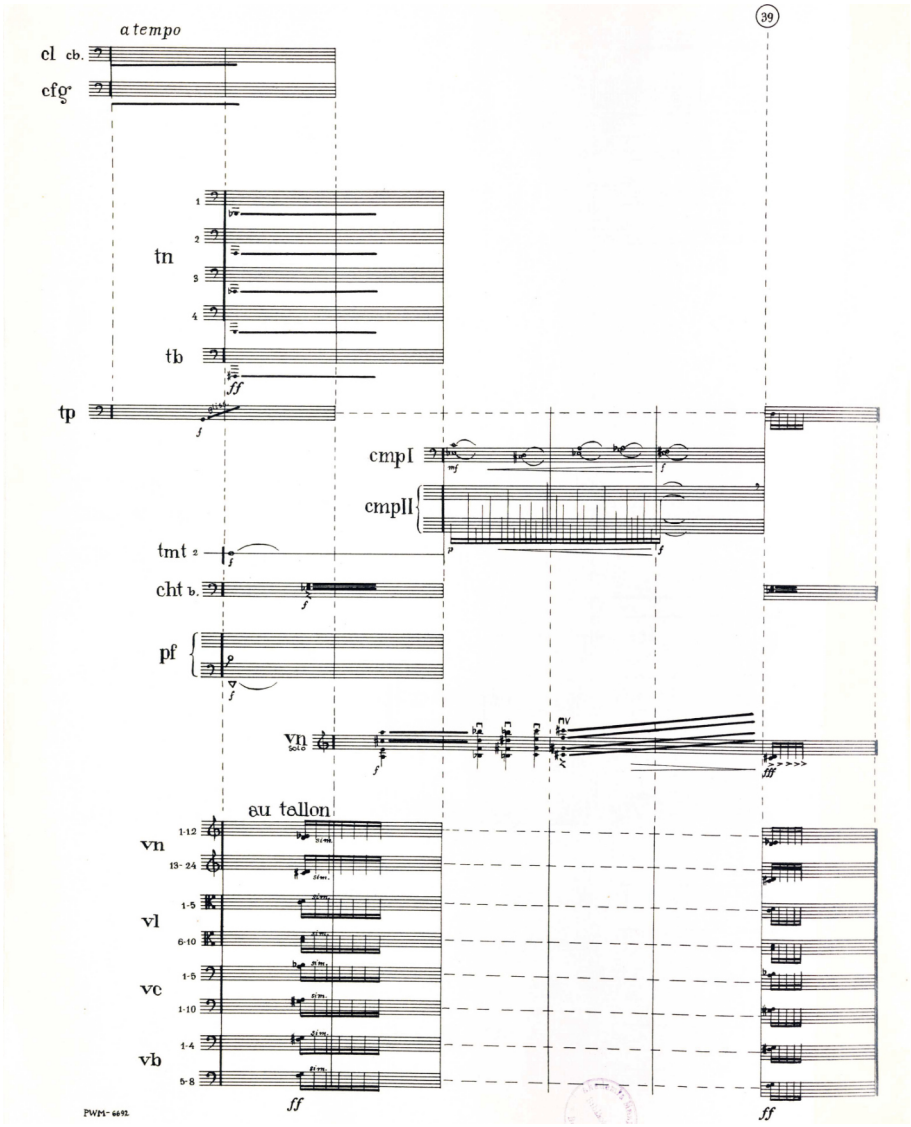
Example 1. K. Penderecki, *Capriccio per violino e orchestra*, no. 1–2. Reproduced from: K. Penderecki, *Capriccio per violino e orchestra*, PWM, Kraków 1969, pp. 6–7. By kind permission of PWM

The outline of the *Capriccio*'s plot, especially its finale, in which the transgressive element – the soloist – is united with the orchestra in the work's closing cluster, points to the Alménian comic archetype as underlying the plot, which implies the victory of transgression (the soloist) over order (the orchestra). This victory is achieved by the unification of the transgressive element with the initial order, which is one of the possible plot outcomes in this archetype. Almén describes the type of discursive strategies employed here as synthesis,[24] since 'the transgressive element unites with the higher-order elements of the initial hierarchy from which it was previously excluded'.[25]

The episodes of quasi-tonal music in the third phase call for a different interpretation. It is Reyland's concept of narrative negations that enables us to explain

24 See B. Almén, R. Hatten, 'Narrative Engagement with Twentieth-Century Music: Possibilities and Limits', [in:] *Music and Narrative…*, p. 78.

25 M. Marciniak, 'Koncepcja przewartościowania (transwaluacji) Byrona Alména w analizie współczesnych koncertów fortepianowych' [Byron Almén's concept of transvaluation in the analysis of contemporary piano concertos], [in:] *Muzyka wobec wartości* [Music and values], ed. A. Nowak, Bydgoszcz 2023, p. 350.



Example 2. K. Penderecki, *Capriccio per violino e orchestra*, no. 38–39. Reproduced from: K. Penderecki, *Capriccio per violino e orchestra*, PWM, Kraków 1969, p. 56. By kind permission of PWM

their narrative sense. The episodes in question (the waltz idiom invoked three times and the consonant chords used in the finale) exemplify the strategy of disnarration, as they offer a glimpse into an alternative, fictional reality.[26] This

26 N.W. Reyland (*op. cit.*, p. 38) describes disnarrative episodes as follows: 'they offer "the possibility of transcendence but not its actual attainment in this story"'.

happens at the moments when the grotesque parodies of the waltz interrupt the vigorous and dynamic flow of the piece, briefly evoking a different musical idiom – a world alternative to sonoristic music. This other music is perceived by the listener as if in a distorting mirror. It resounds for a moment and then disappears, absorbed by the sound reality in which the *Capriccio*'s narrative develops.

The relationships between the elements of musical discourse may reflect something more than just the transformations of musical characters, their states, or the dynamics of the storyline. What turns out to be important is how these elements are related to specific cultural values. Order is represented by the initial structure, and transgression – which is a disruption of the original state – by the opposing structure. The resolution of the narrative conflict brings victory or defeat of one of the two values. In the comic archetype, which determines the logic of the *Capriccio*'s musical narrative, the transgressive element, bringing a new quality to the initial hierarchy of the piece, proves victorious. According to Almén, this archetype illustrates a rejection of arbitrary limits. It can also be construed as an 'anarchistic cry for hope'.[27] The ironic episodes that parody classical music may, in turn, be interpreted as signifying a shake-up of established habits and conventions, 'an awareness of the inadequacy of any system'.[28]

If we juxtapose the afore-described cultural senses of the narrative strategies employed in the *Capriccio* with the observations of the monographers and critics of Pendercki's music, we can notice some parallels which do not seem coincidental. Zygmunt Mycielski commented on the compositional strategy employed by Penderecki: 'I had the impression as if [the composer] were saying: "Now I will show you a concert!". It is downright technical – so much so that all the absurdity of the technique comes out.'[29] Krzysztof Lisicki summarised his impressions in the sentence: '*Ecce homo ludens!* […] Penderecki's play is obviously a play in earnest.'[30] Ludwik Erhardt, in turn, captured the essence of the *Capriccio* in the following words: '[Penderecki] refuses to accept any of the conventions around him and is constantly ripping off all the labels applied to his work.'[31] These were the impressions of the first listeners of the piece. Later on, other analysts added their comments.

27 B. Almén, *op. cit.*, s. 97.

28 *Ibidem.*

29 Z. Mycielski, '"Capriccio" Pendereckiego. Wesoła czy smutna zabawa?' [Penderecki's 'Capriccio'. A cheerful or sad play?], *Ruch Muzyczny* 1968, No. 5, p. 8.

30 K. Lisicki, *Szkice o Krzysztofie Pendereckim* [Sketches on Krzysztof Penderecki], Warszawa 1973, p. 187. Quoted after M. Tomaszewski, *Penderecki. Bunt i wyzwolenie* [Penderecki. Rebellion and liberation], Vol. 1: *Rozpętanie żywiołów* [Unleashing the elements], Kraków 2008, p. 172.

31 K. Kiwała, 'Capriccio per violino e orchestra', [in:] *Twórczość Krzysztofa Pendereckiego. Od genezy do rezonansu* [Krzysztof Penderecki's oeuvre. From genesis to resonance], ed. M. Tomaszewski, Vol. 3: *1966–1971. Przełom i pierwsza synteza* [1966–1971. A breakthrough and the first synthesis], Kraków 2010, pp. 55–56.

Tadeusz Zieliński described the composition as follows: 'In spite of the title, the work is strongly expressive […] and dramatic, though it is not free of ironic distance, contrariness, grotesque. This expressiveness is biting, diabolic, if not ghastly at times, rather than focused on inner, lyrical experience.'[32] According to Mieczysław Tomaszewski: 'This *Capriccio* has a serious character, its humour verges on a grimace. Its breakneck virtuosity comes closer to fight than to play.'[33] Kinga Kiwała, in turn, stated: 'Rare in Penderecki's music, […] the parody, or even grotesque, often seems to come to the fore in this work.'[34]

Phrases such as 'non-acceptance of convention', 'ironic distance', 'contrariness', 'grotesque', 'absurdity of technique', 'virtuosity closer to fight than play', which recur in the critics' comments, fall within the range of meanings that Almén associated with the indicated strategy ('rejection of arbitrary limits', 'shake-up of habits and conventions', 'awareness of the inadequacy of any system', 'anarchistic call for hope').

Let us further confront the meanings evoked in the piece with the ideas that, according to Klein, were embodied in 20th-century works based on neo-narrative strategies:

> If we are to set aside the narratives of success and turn to what matters in music after 1900, we might expect to see musical stories fulfilling the same functions as other stories: performing a culture, promoting and denying ideologies, making time human, making sense of catastrophe […]. Question modernity, respond to alienation and dysphoria, ironize the past, model the human psyche.[35]

The *Capriccio* was composed in the 1960s, when the ideas of the second musical avant-garde – negatively disposed towards all conventions and ironically distanced from tradition and its systemic tools – were the strongest in Polish music. The non-standard structure of the *Capriccio* can be interpreted by means of narrative theories as a 'structure of understanding', and this opens the door to hermeneutic reflection on the cultural sense of the works of that particular period.

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32 T.A. Zieliński, *op. cit.*, pp. 27–28.

33 M. Tomaszewski, *Penderecki. Bunt i wyzwolenie*, Vol. 1…, p. 169, 172.

34 K. Kiwała, *op. cit.*, p. 51.

35 M.L. Klein, 'Musical Story'…, pp. 20–21.

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MARIAN BORKOWSKI'S *MUSICA HUMANA*: AN ANALYSIS AND INTERPRETATION OF THE COMPOSER'S SELECTED *A CAPPELLA* CHOIR WORKS[1]

Polish choral literature of the last half-century constitutes a rich collection of compositions representing various stylistic and ideological trends. One of the leading composition centres showing an active interest in the choral music genre is Warsaw. The group of artists associated with the Fryderyk Chopin University of Music in Warsaw includes such renowned composers as Stanisław Moryto, Marian Sawa, Paweł Łukaszewski, Miłosz Bembinow, and Marian Borkowski, who is also one of the co-founders of the Warsaw composition school. A thoroughly educated composer, musicologist, philosopher, and teacher, Borkowski has in his oeuvre works belonging to a wide range of genres, from solo piano miniatures to large vocal-and-instrumental forms. While in his instrumental works he usually employs contemporary compositional techniques and experimental solutions, in his choral compositions he has developed a characteristic, consistently employed stylistic idiom which draws somewhat more on tradition. It is based on strong contrasts, high emotional charge, and euphonic sound. This article is an attempt to analyse selected works for *a cappella* choir by Borkowski

1 The article draws on M. Szczęsny, *Twórczość chóralna Mariana Borkowskiego – język muzyczny i problemy wykonawcze na przykładzie wybranych utworów* [Marian Borkowski's choral works – musical language and performance issues based on selected compositions], master's thesis, The Karol Lipiński Academy of Music in Wrocław, 2023.

and, thus, to present an overview of the composer's output in terms of the musical language, form, and harmony.

Biographical sketch of the composer

Marian Borkowski[2] was born in Pabianice on 17 August 1934. After the end of World War II, he began his education at a general primary and then secondary school in his hometown. At the same time, he attended a music centre and music school, and after obtaining his school-leaving certificate, he continued his education at secondary music schools in Łódź and Wrocław. He then took up music studies at the State Higher School of Music in Warsaw: between 1959 and 1965, he studied composition (in Kazimierz Sikorski's class) and piano (in Jan Ekier's and Natalia Hornowska's classes). At the same time, between 1959 and 1966, he studied musicology under Józef M. Chomiński at the University of Warsaw. As the composer himself recalls, his approach to his studies (which he began quite late because he had to complete military service) was 'mature and exceptionally "predatory" – in revenge for the lost years – which in music is of particular importance'.[3]

Thanks to a scholarship from the French government, Borkowski was able to continue his studies in composition and musicology at Parisian universities under Nadia Boulanger, Olivier Messiaen, and Iannis Xenakis, and he also studied philosophy there. The composer describes his entire period of study as 'one great struggle to acquire the most comprehensive and profound knowledge and experience possible in a broad range of interdisciplinary fields'.[4] After completing his studies in France in 1968, Borkowski began working at the State Higher School of Music in Warsaw, where for almost five decades he taught composition and instrumentation (educating many of the school's future lecturers[5]) and actively participated in the school's organisational work.[6] In addition to his compositional work, for many years he also pursued diverse activities as a theorist, musicologist, pianist, and organiser of musical life.

2 Based on *Marian Borkowski. Jubileusz 80-lecia urodzin* [Marian Borkowski. 80th birthday anniversary], ed. P. Borkowski, M.T. Łukaszewski, Warszawa 2014; M.T. Łukaszewski, 'Życie, działalność i twórczość kompozytorska Mariana Borkowskiego – rekonesans' [The life, work, and compositions of Marian Borkowski – a reconnaissance], *Seminare. Poszukiwania Naukowe* 2016, Vol. 37, No. 2, pp. 187–199.

3 M. Borkowski, 'Pięć refleksji o sztuce kompozycji' [Five reflections on the art of composition], *Musica Sacra Nova* 2007, No. 1, p. 204.

4 *Ibidem.*

5 See A. Gronau-Osińska, 'Marian Borkowski jako mistrz pedagogiki twórczości' [Marian Borkowski as a master of composition pedagogy], [in:] *Wymiary czasu, przestrzeni i ciszy w muzyce Mariana Borkowskiego* [Dimensions of time, space, and silence in Marian Borkowski's music], ed. A. Gronau-Osińska, Warszawa 2019, pp. 219–259.

6 For a list of positions held by Borkowski, see M.T. Łukaszewski, *op. cit.*, p. 192.

Compositional achievements

Marian Borkowski's compositional oeuvre is quite versatile and, as the artist himself emphasises, demonstrates a 'multi-trend orientation with a variety of musical genres being represented'.[7] His works to date can be classified into the following groups: 7 works for orchestra, 14 vocal-and-instrumental works, 23 pieces for *a cappella* choir, 8 chamber music pieces, 16 solo pieces (including 10 piano pieces), and music created for 6 Polish Radio Theatre productions.[8] The vast majority of the artist's choral compositions were written in the most recent period of his career, one that began around 1982. As Borkowski himself characterises it, at that time there was

> a powerful shift towards musical and universal sacrum, towards broadening the circle of symbolic meanings, condensation and integration of musical material, as well as a focus on the constant deepening of musical expression with a clear increase in the temperature and expressive energy of the pieces.[9]

The composer also points to the elements of a musical work which are most important to him and which he emphasises through his musical language:

> In sound technique, a prominent role is played by the amplitude of dynamic levels, articulation, musical time, sound volume, registers, timbre, as well as the polarisation of contrasts in the sound space – which, in consequence, despite a predilection for chamber music, leads to the monumentalisation of sound.[10]

As aforementioned, Borkowski's oeuvre currently includes 23 works for *a cappella* choir.[11] They are listed in Table 1 (p. 168).

Analysis of selected works

Lullaby I[12] form 1970 is the first piece for mixed *a cappella* choir composed by Borkowski, and it is also the first of three compositions bearing this title in the artist's oeuvre. The score includes a dedication ('To my son Tomasz') and information about the approximate duration of the piece (ca 4'). It is important to

7 M. Borkowski, *op. cit.*, p. 207.

8 *Utwory* [Works], Marian Borkowski's website, [online:] https://marianborkowski.pl/utwory/ [20 October 2023].

9 M. Borkowski, *op. cit.*, p. 207.

10 *Ibidem.*

11 Different versions of the same work are classified by the composer as separate compositions. This classification has been followed here.

12 M. Borkowski, *Kołysanka na chór mieszany a cappella* [Lullaby for mixed *a cappella* choir], score, Warszawa 1971.

note that the Roman numerals used to number the pieces, which in Borkowski's oeuvre usually denote versions for different choir formations, do not serve this function in the case of *Lullabies* – these compositions, numbered I, II and III, are three completely different pieces.

Table 1. List of Marian Borkowski's compositions for *a cappella* choir[13]

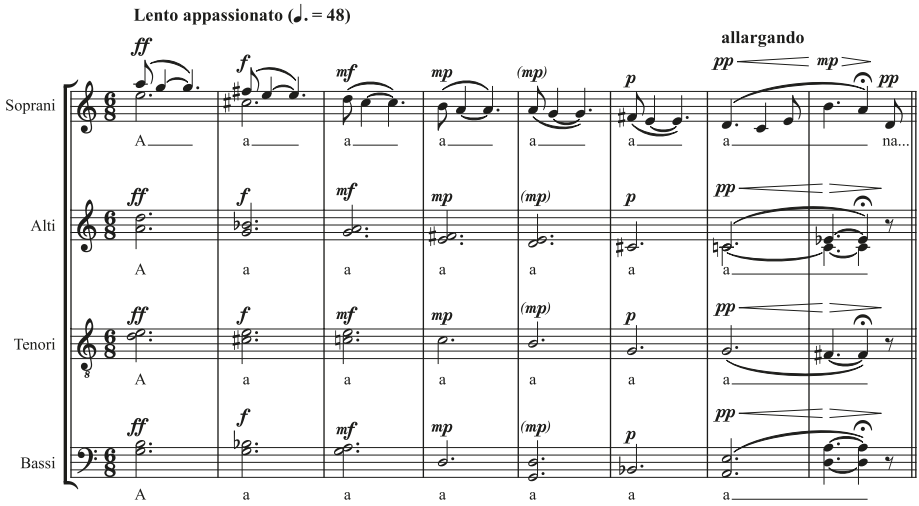
NO.	TITLE	ENSEMBLE	DURATION	YEAR OF COMPOSITION
1.	*Kołysanka I* [Lullaby I]	SATB	ca 4′	1970
2.	*Mater mea*	SATB	ca 3′	1982
3.	*Adoramus*	SATB	ca 4′3″	1991
4.	*Kolęda I* [Christmas carol I]	SATB	ca 3′	1995
5.	*Regina caeli*	SATB	ca 5′	1995
6.	*Ave. Alleluja. Amen I* [Ave. Alleluia. Amen I]	SMsATBrB	ca 6′30″	2000
7.	*Libera me I*	SATB	ca 4′	2005
8.	*Kolęda II* [Christmas carol II]	B solo, SATB	ca 3′	2007
9.	*Sanctus*	SATB	ca 4′	2009
10.	*Lux*	SATB	ca 4′	2010
11.	*Ave. Alleluja. Amen II* [Ave. Alleluia. Amen II]	CtCtTBrBrB	ca 6′30″	2011
12.	*Pater noster*	SMsATBrB	ca 4′	2011
13.	*Gloria I*	SSAA	ca 3′30″	2012
14.	*Gloria II*	SATB	ca 3′30″	2012
15.	*Kołysanka II* [Lullaby II]	SATB	ca 3′	2012
16.	*Ave. Alleluja. Amen III* [Ave. Alleluia. Amen III]	SMsATBrB	ca 6′30″	2013
17.	*Libera me II*	SSMsAA	ca 4′	2013
18.	*Alleluja* [Alleluia]	SATB	ca 3′30″	2014
19.	*Kołysanka III* [Lullaby III]	SATB	ca 4′30″	2014
20.	*Dona eis requiem*	SATB	ca 3′30″	2015
21.	*Lumen*	SSMsAA	ca 3′30″	2016
22.	*Dona eis requiem*	SSAA	ca 3′30″	2016
23.	*Laudate*	SATB	ca 3′	2017

13 Author's elaboration based on *Utwory chóralne* [Choral works], Marian Borkowski's website, [online:] https://marianborkowski.pl/choralne/ [20 October 2023].

The ranges of individual voices used in *Lullaby I* are quite wide: the soprano range extends from c^1 to a^2, the alto range is from b to d^2, the tenor range – from d to e^1, and the bass range from E-flat to b. Importantly, for most of the piece, each of the choir parts, especially the altos and basses, is further divided into two.

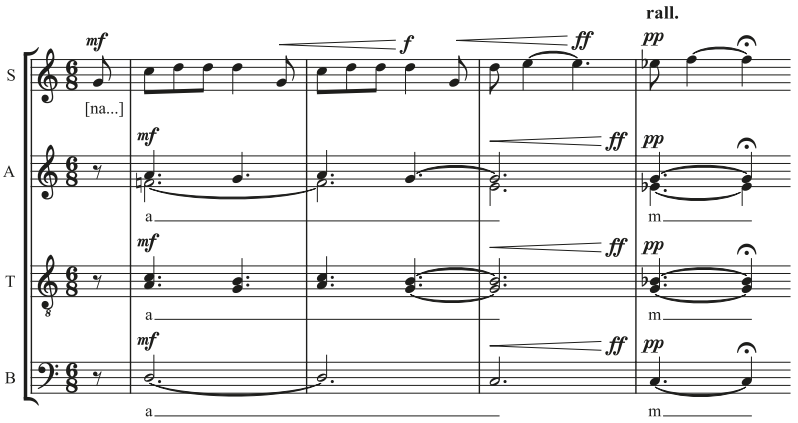
The piece has no text; it is sung on the 'a' vowel or *mormorando*, while the romantic soprano melody line is performed on the syllables 'na, na, na'.

In terms of form, *Lullaby I* is built of two fairly contrasting parts, A and B – both in the key of G major – that are repeated throughout the piece, making up an overall structure of ABBAB'. Part A is an eight-bar section that appears twice: at the beginning of the piece and approximately halfway through (bars 1–8 and 41–48). It is a monumental fragment in *lento appassionato* tempo (♩. = 48), consisting of gradually softening vertical chords with a kind of appoggiatura in the first soprano part. The aforementioned *decrescendo*, beginning with *fortissimo* in the first bar of this section, ends with *pianissimo* in the penultimate bar (see Example 1).



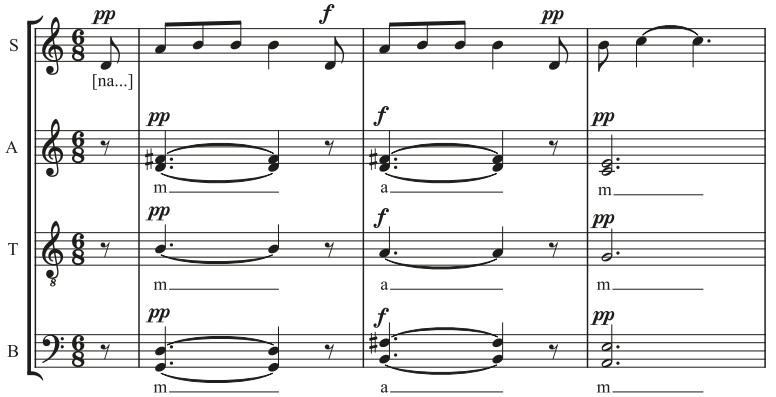
Example 1. M. Borkowski, *Kołysanka I*, bars 1–8. Based on: M. Borkowski, *Kołysanka na chór mieszany a cappella* [Lullaby for mixed *a cappella* choir], Marian Borkowski, Warszawa 1971, p. 3

Part B, in turn, is a sixteen-bar section in *molto lento e tranquillo* tempo (♩. = 35 / ♪ = 105), appearing three times, each time in a dynamically varied form. Initially (bars 9–24 marked as *cantabile e dolcissimo*), the dynamic level ranges from *pianissimo* through *piano* to *mezzo piano*, with a sudden *fortissimo* climax in bar 20. The next fragment (bars 25–40) is maintained at a higher dynamic level, i.e. within the range of *mezzo piano – mezzo forte – forte*. The climax in bar 36 this time brings an unexpected quietening; a sudden *pianissimo* appears after the previous increase in the dynamic level to *fortissimo* (see Example 2, p. 170).



Example 2. M. Borkowski, *Kołysanka I*, bars 33–36. Based on: M. Borkowski, *Kołysanka na chór…*, p. 5

In the third display of the B section (bars 49–63), in addition to the return of the *molto lento e tranquillo* tempo (♩ = 35 / ♪ = 105), the character of the music is modified: this time, the fragment should be performed *cantabile e con espressione*. It also brings even more contrasting dynamics: the *forte* and *pianissimo* dynamic levels are juxtaposed and performed *subito* as they alternately mark each successive single-bar ascending melodic motif in the soprano part (see Example 3).



Example 3. M. Borkowski, *Kołysanka I*, bars 53–55. Based on: M. Borkowski, *Kołysanka na chór…*, p. 6

The composer surprises the listener once again by introducing a counterintuitive phrasal climax in *pianissimo* (bar 60). The fragment, and the entire piece, ends with a coda based on a characteristic sequence of chords: G-major, F-major,

and E-flat-major. If the G-major chord is regarded as the tonal centre of the piece, this fragment can be functionally interpreted as shown in Table 2.

Table 2. Chord progression in *Kołysanka I*, bars 63–70

BARS	63	64	65	66	67–68	69–70
CHORD DEGREE IN G MAJOR	I	♭VII	♭VI	♭VII	I	I

This harmonic pattern is important inasmuch as it also appears in the later work *Mater mea*, while the modalising I–♭VII–I combination is used frequently in a larger number of Borkowski's compositions.

Completed in 2005, *Libera me I*[14] is composed for a mixed *a cappella* choir (with numerous *divisi* up to nine voices) and dedicated to British conductor Stephen Layton, director of renowned ensembles such as Polyphony and The Holst Singers. He premiered the work with the latter choir during the 16th International Festival of Sacred Music 'Gaude Mater' in Częstochowa on 1 May 2006. The estimated duration of the composition, as specified in the score, is 4 minutes.

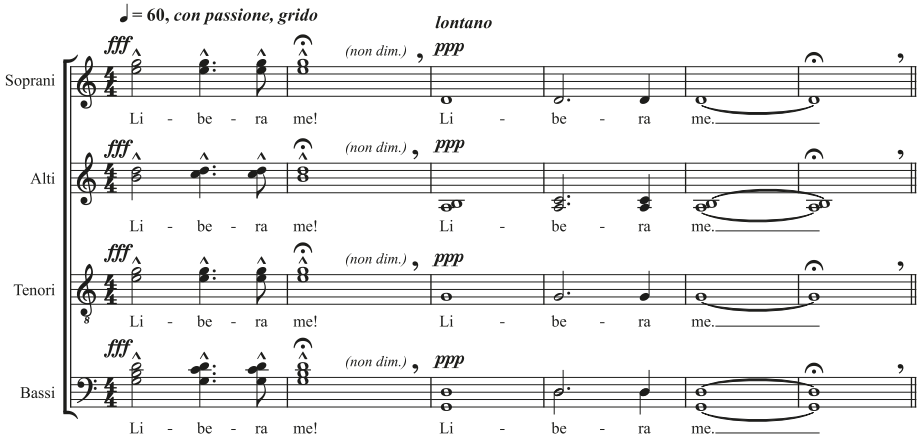
The piece is characterised by the use of an exceptionally wide vocal range: the soprano moves between d^1 and g^2, the alto range is a–d^1, the tenor range – d–g^1, and the bass range – D–d^1.

The text of *Libera me I* consists of the opening words of the Latin responsory: 'Libera me, Domine, de morte aeterna' ('Deliver me, Lord, from eternal death'), which was used in the pre-conciliar liturgy as the offertory in a funeral mass. In his composition, Borkowski juxtaposes fragments based on the aforementioned text with sections sung on the vowel 'a' (*bocca aperta*) or the consonant 'm' (*bocca chiusa*).

The piece has a symmetrical, quasi-mirror form. The most extreme sections (bars 1–2 and 43–44) are solemn cries of 'Libera me!' performed *con passione, grido*, based on two chords: G-major with an added major sixth and C-major with an added major second. These phrases, which open and close the work, are characterised by high voice tessituras, a *fortissimo* dynamic level, the tempo of ♩ = 60, and *marcato* articulation; they are the moments with the greatest emotional charge. In their immediate vicinity (bars 3–6 and 39–42), the composer places strongly contrasting sections – rhythmically augmented, sung *pianissimo* in a low register, with the character specified by the *lontano* performance marking (see Example 4, p. 172).

The middle part of the piece consists of two regular, eight-bar sections built around the G-major chord as the tonal centre. The first of these (featuring in bars 7–14 and 23–30) is a romantic soprano vocalise accompanied by chords

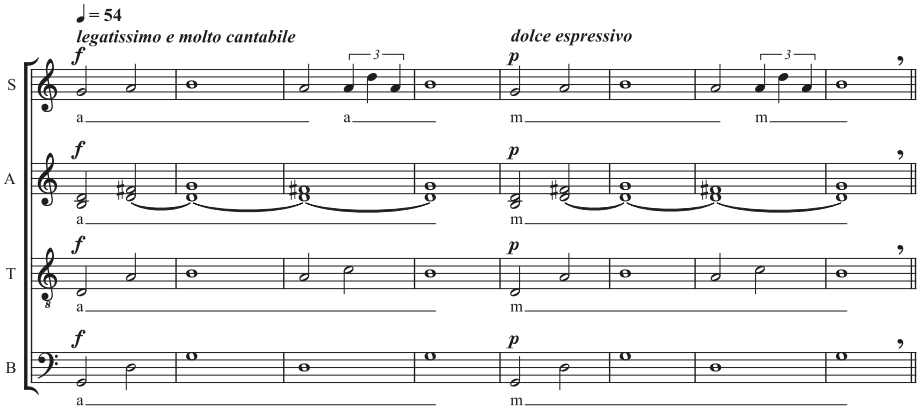
14 M. Borkowski, *Libera me I na chór mieszany a cappella* [Libera me I for mixed *a cappella* choir], score, Kraków 2016.



Example 4. M. Borkowski, *Libera me I,* bars 1–6. Based on: M. Borkowski, *Libera me I na chór mieszany a cappella* [Libera me I for mixed *a cappella* choir], Polskie Wydawnictwo Muzyczne, Kraków 2016, p. 3

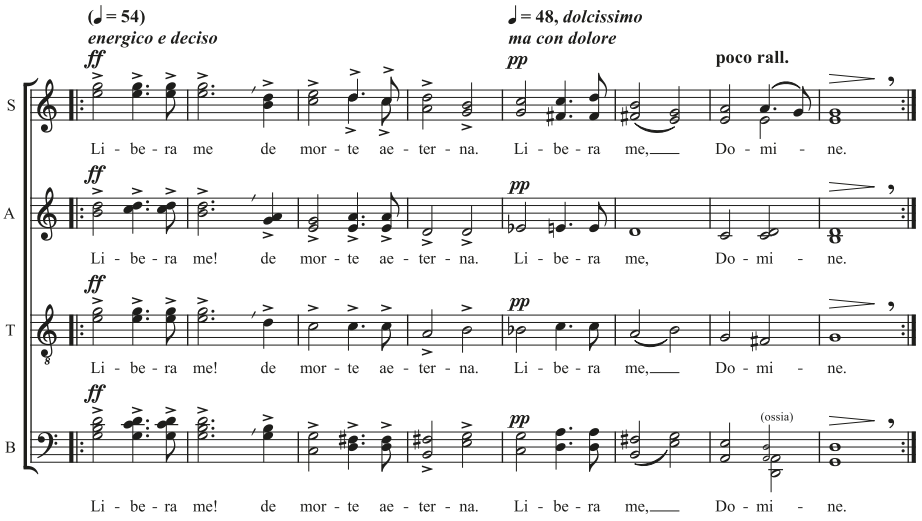
performed by the other voices. This section has a slightly slower tempo (♩ = 54) than that of the beginning of the piece. It is divided into two phrases of equal length which are identical in terms of sound material, but differ in several respects: the first phrase is sung at a *forte* dynamic level, *legatissimo e molto cantabile*, on the vowel 'a', while the second phrase is characterised by *piano* dynamics, a *dolce espressivo* character, and it is performed *mormorando* (see Example 5).

The other section brings in the full text of the responsory, musically developing the cry motif from the outer sections. This solemn exclamation is again composed of two contrasting phrases. The first, on the words 'Libera me de morte



Example 5. M. Borkowski, *Libera me I,* bars 23–30. Based on: M. Borkowski, *Libera me I na chór…*, p. 4

aeterna' (bars 15–18 and 31–34), features resounding chords in a higher tessitura, performed *fortissimo*, *energico e deciso*, with accents on every note, while maintaining the previous tempo (♩ = 54). The second phrase, consisting of the addition: 'Libera me, Domine' (bars 19–22 and 35–38), brings a marked contrast: the tessitura is lowered, and so is the dynamic level – this time it is *pianissimo*, the phrase being performed *dolcissimo ma con dolore*, with an additional *diminuendo* at the end. This section features three times in the work due to the repeat sign at bars 15–22 (see Example 6).



Example 6. M. Borkowski, *Libera me I*, bars 15–22. Based on: M. Borkowski, *Libera me I na chór…*, p. 4

Marcin Tadeusz Łukaszewski describes Borkowski's way of constructing this composition as 'a pattern method'.[15] It involves the use of similar sections (both within the given work and, more broadly, in most of Borkowski's choral compositions), which contributes to the formal and expressive coherence of the work.

It is also worth noting the harmonic aspect of the piece, for example in the aforementioned section featuring in bars 15–22, which due to the fairly consistent functional nature of the chords, can be harmonically interpreted as shown in Table 3 (p. 174).

The sound material shows features of reductionism, at the same time being inspired by the Romantic style. The aforementioned multiplicity of parts within individual voices (especially the occasional division into three voices in the bass

15 M.T. Łukaszewski, 'Sakralna twórczość na chór "a cappella" Mariana Borkowskiego' [Sacred works for *a cappella* choir by Marian Borkowski], *Liturgia Sacra* 2011, Vol. 17, No. 2, p. 394.

section) does not result from the complexity of the sound material, but from the duplication of the basic chord components. The effect of this technique is a rich, saturated type of sound, while the tension is built up through the use of sequences, secondary dominants, and added scale-based chord components.

Table 3. Chord progression in *Libera me I*, bars 15–22

BARS	15	16	17	18	19	20	21	22
CHORD DEGREE IN G MAJOR	I^6 IV^2	I^6 ..^{2}	IV V^2_7	iii^7 vi^7	iv^7 V^2_7	iii^7 vi^7	ii^7 V^2_7	I^6

Dona eis requiem I[16] is a composition for mixed *a cappella* choir (with *divisi* up to eight voices) from 2015. As the dedication included in the score states, the piece was written for Paweł Łukaszewski and the 'Musica Sacra' Choir of the Warsaw-Prague Cathedral, who premiered the composition at the Cathedral of St Florian and St Michael the Archangel in Warsaw on 15 November 2015. The duration of the work, as suggested in the score, is around 3.5 minutes.

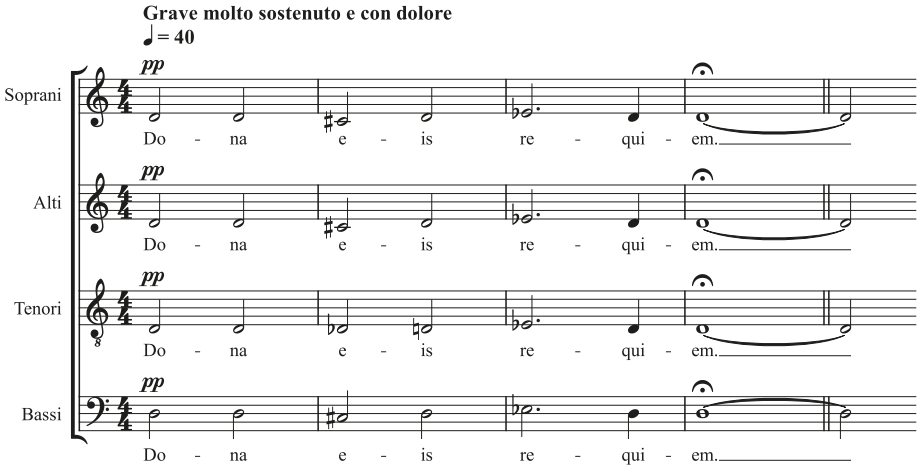
The ranges of the individual voices employed in the composition are quite extensive and significantly exceed the middle register. The soprano range extends from c-sharp^1 to g^2, the alto range – from a to d^1, the tenor range – from c-sharp to g^1, and the bass range – from G to b. The text of the work consists of the last stanza of the *Dies irae* sequence: 'Pie Jesu Domine, dona eis requiem' ('Good Jesus, our Lord, give them eternal rest'), which was part of the pre-conciliar funeral liturgy.

Harmonically, the piece revolves around the tonal centre of the G-major chord, as many of Borkowski's choral works do. It begins with a four-bar introduction (*grave molto sostenuto e con dolore*, ♩ = 40) in which the text 'dona eis requiem' is presented syllabically in long rhythmic values (see Example 7, p. 175).

The introduction is followed by a section marked as *elevato e religiosamente* (♩ = 66), containing the main musical material of the piece. The lyrical phrase in the soprano part is juxtaposed here with chordal accompaniment in the other voices. What draws attention is the repeated pattern consisting of a dotted crotchet note, a quaver, and minims, which is the central rhythmic motif of the entire composition. This fragment (bars 6–21) uses the entire text of the aforementioned stanza of the sequence, with the dynamic and harmonic climax falling on the word 'Domine' (bars 11–12).

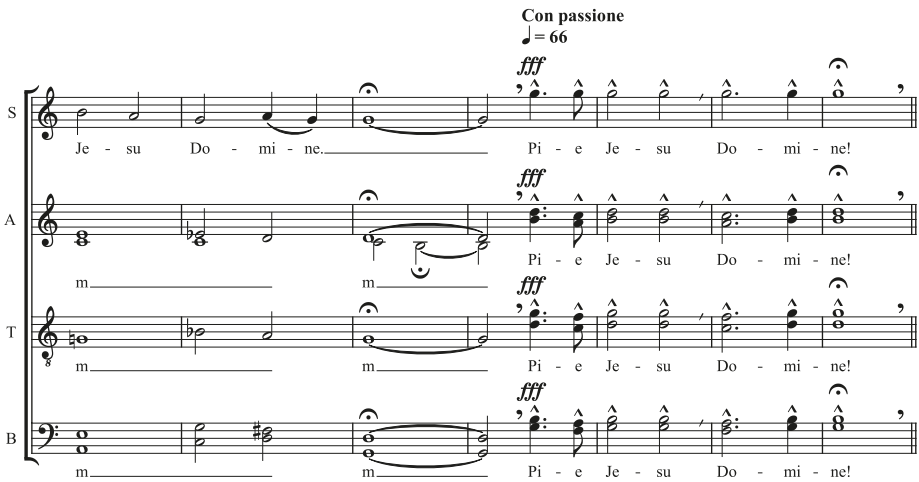
The next eight-bar section acts as a kind of bridge, maintaining the previously introduced rhythmic pattern. This bridge consists of two phrases, strongly contrasting in terms of register and dynamics: the material of the first (bars 22–25), developed within the range of G–d^1 and a *pianissimo* dynamic level, is transposed

16 M. Borkowski, *Dona eis requiem I na chór mieszany a cappella* [Dona eis requiem I for mixed *a cappella* choir], score, Warszawa 2017.



Example 7. M. Borkowski, *Dona eis requiem I*, bars 1–4. Based on: M. Borkowski, *Dona eis requiem I na chór mieszany a cappella* [Dona eis requiem I for mixed *a cappella* choir], Chopin University Press, Warszawa 2017, p. 1

an octave higher (g–d²) and presented *fortissimo* with an accent on each note (*deciso*, bars 26–29). Then, the initial section with the melodious soprano part returns, but this time as a kind of echo – with a different performance marking (*lento molto cantabile*, *tristo*, ♩ = 60) and a lower dynamic level (*pp–p–mp* compared to the previous *mf–f–ff*). In the following bars, the bridge fragment reappears (bars 46–48), this time with the *con passione* indication, in *forte fortissimo*, and with *marcato* articulation – the elements that point to this fragment being the climax of the entire work (see Example 8).



Example 8. M. Borkowski, *Dona eis requiem I*, bars 42–48. Based on: M. Borkowski, *Dona eis requiem I na chór…*, p. 4

The piece closes with a repeated motif from the initial bars, circling chromatically around the note D, performed *grave molto sostenuto e lugubre* (♩ = 40). The compositional bracket used here draws on the idea of a mirror structure that Borkowski often employs in his oeuvre.

Dona eis requiem I relies on two main harmonic means: major chords with an added major second and functional chord successions including secondary dominants and changes in subdominant chord modes. With the G-major chord as the tonic of the work, the harmonic structure of the main sections (bars 6–21, 30–45) can be interpreted as shown in Table 4.

Table 4. Chord progression in *Dona eis requiem I*, bars 6–21 and 30–45

BARS	6–7	8–9	10–11	12–13	14	15	16	17	18	19	20–21
	30–31	32–33	34–35	36–37	38	39	40	41	42	43	44–45
CHORD DEGREE IN G MAJOR	I^2	IV^4	V^7 ..$^{\flat 9}$/IV	IV	iv^7	$ii^{\circ 7}$	I	V^7/ii	ii^7	iv^7 V^7	I^{4-3}

Rhythmically, the piece is dominated by long note values (minims and semibreves), against which the already mentioned rhythmic group consisting of a dotted crotchet note and a quaver note at the beginning of each new phrase on the word 'pie' stands out.

The composer shapes the dynamics of the piece in a terraced manner, marking individual sections (usually four bars' long) with successive dynamic level indications. The only exceptions are the *crescendo* leading to the climax of the section (bars 10, 34) and the *decrescendo* in the last bar of the piece, which serves as a gentle culmination of the composition. The dynamic element is also clearly linked to the development of the melodic phrase and to the register of the soprano part: the tones in the lower register fall within the dynamic range of *piano*, while those in the higher register are performed *forte*.

Although the composer himself does not identify with any specific stylistic trend, it seems justified to point to the concept of 'New Romanticism' as quite close to the idiom he has developed. Borkowski's works clearly demonstrate some of the characteristic features of this trend, such as

> […] emotionalism, strong expression triggering intense experiences in the audience, 'new lyricism', a return to the cantilena, the sacred […], 'new tonality' […], euphony – a return to consonances […], 'new humanism' and the restoration of the category of beauty, 'slowed down' musical time allowing for the contemplation of the work.[17]

17 P. Strzelecki, *'Nowy romantyzm' w twórczości kompozytorów polskich po roku 1975* ['New Romanticism' in the works of Polish composers after 1975], Kraków 2006, p. 110–136.

To summarise these reflections, let us mention four aspects of the aforedescribed compositions that determine their characteristic musical language:

1. Form and texture – the pieces in question are strictly homophonic, characterised by clear, regular structure and short duration (the majority of them last about 3–4 minutes). The concise form, often composed of several-bar-long sections or patterns, encourages differentiation between identical fragments. This is suggested by the composer himself, as he provides the repeated sections with carefully selected, elaborate, evocative performance instructions.
2. Expressive contrasts – particularly significant are those obtained by means of dynamics and the use of vocal register (both aspects often being closely linked). Borkowski employs contrasts in a way that emphasises their dominant, form-shaping role – both in individual works and in his entire oeuvre.[18] The composer's creative output is sometimes referred to as 'music of light and shadow'[19] grounded in 'an idiomatic tendency that takes silence and scream as its basis'[20]. Yet another interpretation emphasises the symbolic meaning of contrasts which are associated with 'the first (highest) cry of a new-born baby and a man's "final cry" (the lowest) before breathing their last'.[21]
3. Organisation of musical time – the use of long rhythmic values and slow and moderate tempos (significantly, the composer always indicates precise metronomic tempo values for given sections in the score) results in an impression of musical time slowing down. This evokes associations with 'visions of paradise, infinity, and timelessness' and can give listeners a 'sense of comfort and suspension in sound space'.[22]
4. Use of verbal text – in his works, the composer makes use of the text in a very economical way. In a few cases, he introduces longer liturgical texts in their complete form; more often, however, he limits himself to short, culturally rooted phrases. As a result his compositions take on an aphoristic character, which has led Stanisław Dąbek to use – in reference to the composer's religious works – the term 'sentential music': these works are characterised by 'sententiality, that is the contemplation of

18 W. Węgrzyn-Klisowska, 'Rola samogłoski w kształtowaniu brzmienia w utworach wokalnych i wokalno-instrumentalnych Mariana Borkowskiego' [The role of vowels in shaping the sound of Marian Borkowski's vocal and vocal-and-instrumental works], [in:] *Wymiary czasu…*, p. 137.

19 M. Przybyłek, 'Muzyka światła i cienia' [Music of light and shadow], *Musica Sacra Nova* 2008, No. 2: *Studia nad twórczością Mariana Borkowskiego* [Studies on Marian Borkowski's works], pp. 223–224.

20 T. Kobierzycki, 'Nowa muzyka – w stronę antropologii sztuki' [New music – towards the anthropology of art], *Musica Sacra Nova* 2008, No. 2: *Studia nad twórczością…*, pp. 210–212.

21 W. Węgrzyn-Klisowska, *op. cit.*, p. 129.

22 M. Przybyłek, *op. cit.*, p. 223.

a short word of God – its constant repetition, concentration, and an alternation between a kind of meditation and ecstasy'.[23]

What is important from the performance point of view is that the works in question are not, in fact, liturgical music, which is precisely because of the fragmentary nature of the text and its subordination to the emotional states being expressed. It can be assumed that for Borkowski the word is a 'pretext for writing music, so that together with it, [the music] can become a carrier of deeper, more universal content'.[24] Moreover, the composer's oeuvre is deeply universal, humanistic, and ecumenical in nature, focusing on 'the essence of religious reflection, whatever its provenance'[25] (the composer himself uses terms such as 'universal sacralism' and '*musica humana*'[26] to refer to the spiritual aspect of his music).

Marian Borkowski's choral compositions are characterised by expressive qualities of Romantic provenance, and their harmonies, consisting largely of major chords with added components, emphasise the lyrical melody, generating a euphonious type of sound. Although concise in form, these works have a high emotional charge, which is the result of the use of strong dynamic and register contrasts. The economy in the use of verbal text reinforces the message and gives these compositions their character – aphoristic on the one hand, and contemplative, thanks to the slowed-down musical tempo, on the other hand. Borkowski's works can significantly enrich and add variety to the repertoire of choir ensembles, as their universal and humanistic nature allows for them to be performed in various concert contexts.

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23 S. Dąbek, 'Współczesna muzyka religijna. Uwarunkowania i aspekt duchowy' [Contemporary religious music. Conditions and spiritual aspects], *Ethos* 2006, Vol. 19, No. 1–2 (73–74), p. 85.

24 W. Miksa, 'Od liryki do symboliki – słowo w twórczości kompozytorskiej Mariana Borkowskiego' [From lyricism to symbolism – the word in Marian Borkowski's compositions], *Musica Sacra Nova* 2008, No. 2: *Studia nad twórczością…*, p. 109.

25 W. Miksa, 'O miejscu i znaczeniu tekstów łacińskich w twórczości kompozytorskiej Mariana Borkowskiego' [The role and significance of Latin texts in Marian Borkowski's compositions], [in:] *Wymiary czasu…*, p. 64.

26 'Dyskusja panelowa w ramach konferencji "Rozumienie muzyki: Marian Borkowski – kompozytor, pedagog, człowiek, dzieło w osiemdziesiątą rocznicę urodzin" (UMFC, 10.12.2014)' [Panel discussion during the conference 'Understanding Music: Marian Borkowski – Composer, Educator, Man, Work on the 80th Anniversary of His Birth' (UMFC, 10 December 2014)], [in:] *Wymiary czasu…*, p. 347.

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THE SONATA IN MICHAEL GARRETT'S PIANO OEUVRE: INSPIRATION SOURCES AND AESTHETICS. A PRELIMINARY SURVEY

Composer's profile

Michael Garrett was an extraordinary figure on the British contemporary music scene. His artistic path led him through music studies, experiments with serial music, jazz concerts, film music, and even stage work in experimental theatre. Although he remained outside the mainstream of academic music, his work is characterised by great compositional maturity and aesthetic coherence. A particularly important part of his oeuvre are his piano works. For Garrett, the piano was not only a compositional tool, but also a means of personal expression. His piano works, written over several decades, reveal an evolution of the composer's style, his sensitivity to colour and structure, and openness to non-classical influences.

Garrett was born in Leicestershire on 17 June 1944 and died in Edinburgh on 23 August 2023. His adventure with music began relatively late: he was not a child prodigy, and his artistic beginnings were rather unspectacular. In his short autobiography, the composer recalled his first encounter with the piano at the age of ten. This is how he described the instrument: '[…] very fashionable piece of home furniture at the time and usually a relative could play it by ear, but it meant nothing to me although I played the National Anthem effectively with my toes'.[1] At the

1 M. Garett, *Michael Garrett. An Autobiography*, copy of an unpublished manuscript from the archives of Dr Hab. Barbara Karaśkiewicz.

age of twelve, he began taking piano lessons with Harry Adkins, who studied at the Royal Academy of Music. At the same time, Michael Garrett became interested in composing. In his autobiography, the composer notes that at the beginning of his artistic career he was influenced by composers such as Beethoven, Liszt, Scriabin, Schönberg, and the great jazz pianists.[2] Between 1961 and 1964, he studied composition with Edmund Rubbra at the Guildhall School of Music and Drama in London. Known for the spiritual depth of his music and his love of medieval and Renaissance contrapuntal techniques, Rubbra had a significant influence on Garrett's early works, which were based on a rigorous motivic structure. At the same time, Garrett took piano lessons with Frank Merrick, a student of Theodore Leschetizky, which consolidated his approach to performance technique and strengthened his sensitivity to sound and articulation nuances. In the 1960s, Garrett became interested in expressionism and serial technique, which is reflected in his piano works from that period – atonal, rhythmically and structurally complex. This was a period of formal and expressive exploration, clearly inspired by the works of Schönberg and Webern, although Garrett never completely abandoned his tonal 'anchorage'. As a pianist, the composer was involved in performing new music. It is worth mentioning, for example, that he was the first in the United Kingdom to perform John Cage's *Piano Concerto* (conducted by John Cale).

Jazz, theatre, film, and nature inspirations

At the end of the 1960s, the composer became involved in the world of jazz, which resulted in collaborations with trumpeter Bill Coleman and drummer Art Taylor. The fruit of this collaboration was a CD entitled *Bill Coleman plus four*, recorded in Paris in January 1969, on which the composer himself played the piano. Improvisation and the jazz music idiom found their way into Garrett's later works. His interest in theatre, in turn – especially the work of Lindsay Kemp – led the artist to focus on the performative nature of music. Some of his piano compositions require the player to use performance elements or gestures. At that time, Garrett was also the director of the Lindsey Kemp Mime Company, which included a young David Bowie, and he also collaborated with film director Ken Russell, who asked him to compose music for the films *Women in Love* and *Savage Messiah*. In the former, the artist appeared as a pianist-actor.

From the 1990s onwards, nature became an increasingly important source of inspiration in Garrett's work. The compositions from this period, written mostly after his move to Scotland, reveal a contemplation of the landscape and subtle inspirations drawn directly from natural surroundings, such as the sea

2 *Ibidem.*

and waves crashing on the shore that can be heard in *Two Preludes in Triple Measure* from 2007. The contrasting movement of the hands on the keyboard and the polyrhythm used in this composition symbolise the struggle of the elements. This is how journalist Tony Garner, who interviewed the composer in the spring of 2011 in Edinburgh by the sea, where the artist lived, wrote about Garrett:

> He has no distractions here, but he does have the inspirations he needs: inside, the music of his heroes, and outside – in the form of the sea and the wooded parks nearby – the rhythms of nature which he says are the greatest inspirational thread to his work.[3]

As Garrett's rich biography shows, his interests and work were not limited to classical music, but included various genres, forms, and areas of activity, which was of fundamental importance for his later eclectic output.

The composer's legacy

Michael Garrett left an impressive body of work: several hundred compositions under around 300 opus numbers. They include works for orchestra, chamber music, solo pieces, vocal-and-instrumental works, and choral pieces. To illustrate the scale of his work, let us mention that his *Symphony No. 11*, written between 2003 and 2005, comprises 10 movements and lasts almost 90 minutes. It was composed for choir, symphony orchestra, and solo voices: soprano, tenor, and baritone.

Despite his prolific and interesting output, Garrett was a solitary artist, often overlooked by the music community. History knows a lot of composers whose work was only appreciated after their death – many of them never had the opportunity to hear most of their works performed. In Garrett's case, there are two main reasons for this underappreciation: the extremely diverse, eclectic style of his music and his almost complete isolation from the world. One of the factors that hindered wider recognition of his music was his closed attitude towards his surroundings. This alienation was partly caused by his intense creative process: the hours spent searching for new concepts, sketching and refining compositions meant that the outside world became increasingly distant to him. In the early 1980s, Garrett practically gave up all other activities to devote himself entirely to writing music. From that moment on, his work took on a continuous, intense rhythm. David Hackbridge Johnson noted:

3 T. Garner, *An Experiment with Tradition in Pilton Bohemia*, 2011, Michael Garrett's website, [online:] http://www.michaelgarrett.info/garner_article.htm [4 September 2025].

> When I met the composer in 2000 he was living in the eaves of a large house in Colliers Wood (in a garret, appropriately!) where sheet music seemed to be cascading from the walls and everything attested to his dedication to the craft of composition.[4]

Harmony, tonality, texture, and form

Although Garrett experimented with atonality, his mature piano works are rooted in extended tonality. He often used polymodality, symmetrical scale structures (e.g. whole-tone scales), and irregular harmonic sequences. As a pianist, Garrett developed an idiom that combined classical virtuosity with an impressionistic sense of texture. His works often feature arpeggiated chords, especially with an added major seventh, and textures creating the impression of a sound mist, while the nuanced dynamic levels range from *piano pianissimo* to *forte fortissimo*. The composer showed great attachment to classical forms. Throughout his life, he also consequently used traditional staff notation, and his scores were characterised by clarity and legibility (most of the composer's works remain in manuscript form only).

Garrett's piano sonatas: an overview

Garrett composed an impressive number of 36 sonatas for solo piano, which constitute one of the most significant achievements in contemporary piano composition. In fact, Garrett belongs to a group of composers who show a particular attachment to the piano sonata form. The artist's creative approach is marked by the combination of solid piano and compositional skills: his sonatas are often virtuosic and full of technical challenges. One of the first was written in 1975 as the culmination of *The Book of Circe* cycle, while the last one, *Sonata No. 36*, was completed in 2014. It is worth noting that Garrett's sonata output is divided almost equally between the 20th and 21st centuries, as the 'middle' *Piano Sonata No. 18*, Op. 138 was composed in 2001. It is very likely that even more sonatas were written, but they have never been performed or recorded, and especially the later sonatas are still awaiting to be discovered and premiered.

The composer was fortunate to collaborate with the pianist Richard Deering, currently living in London, who in the late 1980s and 1990s performed his works (often for the first time) during concerts. Deering's premieres were milestones in the reception of Garrett's music and served as the driving force behind the composer's further creative work. The pianist's recital of several early sonatas

4 D. Hackbridge Johnson, [commentary in:] *Michael Garrett – Piano Works. Barbara Karaśkiewicz*, CD booklet, Acte Préalable 2009, p. 15.

at the British Music Information Centre in 1997 was a turning point for the composer. Encouraged by the success of his monographic concert, Garrett wrote four piano sonatas (Nos. 12–15) in 1997 alone, the last of which he dedicated to Deering.[5]

Apart from that, however, Garrett had little talent for self-promotion, which did not facilitate the dissemination of his music. A significant portion of his sonatas – including Nos. 1, 3, 7, 9, 10 and 11 – are considered lost, although some of them may still be in the possession of unknown performers.[6] The lack of copies and limited access to the scores of Garrett's compositions prevent their complete reconstruction. Despite these deficiencies, the surviving works give a clear picture of Garrett's compositional output. To show the wide range of the composer's inspirations and his diverse aesthetics, let us have a brief overview of a few selected examples.[7]

Piano Sonata No. 1 (1975) is the culmination of *The Book of Circe* cycle, which comprises a total of one hundred diverse pieces. The cycle is distinguished by a strong stylistic eclecticism, and it includes both miniatures and symphonic works, neoclassical compositions as well as pieces inspired by various world music trends. The finale of the *Sonata No. 1* contains elements of stylised rock music. In July 2025, as a result of a library search in the archives of the Scottish Music Centre in Glasgow, the author found a copy of the manuscript of this work, which for several decades has been considered lost, even by the composer himself.

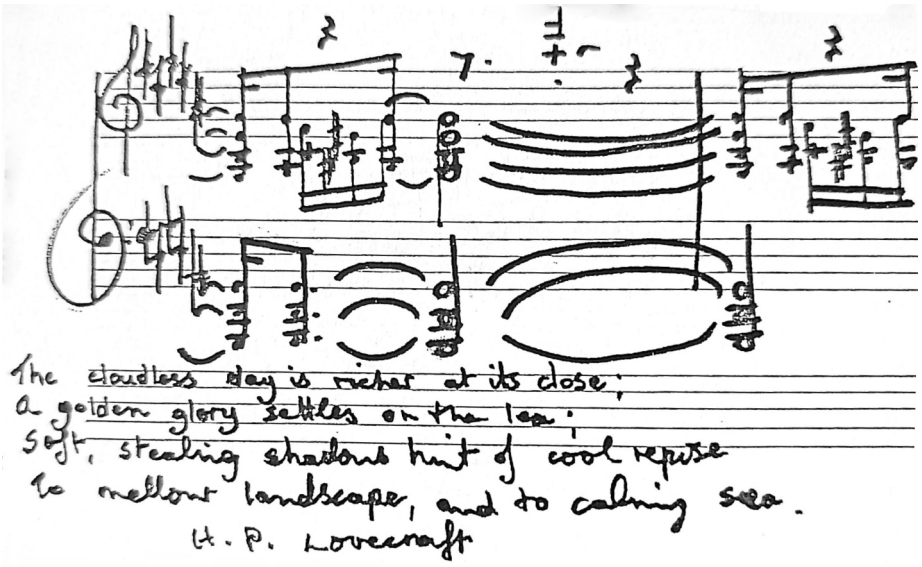
Piano Sonata No. 2 'Sursum Animus', Op. 11 (1977–1978) is an example of a work that draws on literary inspirations. In the manuscript of the work, we can find a literary quotation. The composition closes with a quote from Howard P. Lovecraft, handwritten by the composer in the score: 'The cloudless day is richer at its end, a golden glory settles on the lea. Soft, creeping shadows hint of cool repose, to mellow landscape, and to calming sea'[8] (see Example 1, p. 186). The quotation points to Garrett's literary interests and suggests the intended message of the music, which is a kind of a prayer for the end of the day and the setting sun. This sonata proves that Garrett's music can be interpreted as quasi-programmatic. The same is true about *Sonata No. 4 'Sonata Eclectica'*, Op. 14 (1981), which ands with a dynamic coda that is followed by a quotation from Johann Wolfgang Goethe's *Faust*, written down by Garret in the score.

5 The author's research shows that the last public performance of Garrett's sonata took place in the previous millennium, in 2000. It was the aforementioned *Sonata No. 15*, dedicated to Deering and played by him. The concert took place at The Arun Hall, Pulborough Social Centre on 19 February 2000 at 2:30 p.m.

6 D. Hackbridge Johnson, *A Brief Survey of Michael Garrett's Piano Sonatas*, Part 1, 2005, [online:] http://michaelgarrett.info/Garrett_Piano_Sonatas.pdf [4 September 2025].

7 This is done based on the manuscript copies that the authour had access to. The manuscripts are held by the Scottish Music Centre in Glasgow.

8 Quoted after H.P. Lovecraft, *Sunset*, [online:] https://www.hplovecraft.com/writings/texts/poetry/p124.aspx [4 September 2025].



Example 1. M. Garrett, *Sonata No. 2*, 1977–1978 – fragment of the manuscript. Reproduced with kind permission from the Scottish Music Centre

The years 1997–1998 have brought four piano sonatas in Garret's oeuvre (Nos. 13–14), of which *Sonata No. 15* is particularly noteworthy for its tonality and lyricism. Its texture is characterised by a wealth of technical means: wide-range sound combinations, octaves, complex harmonic language with a frequent use of seventh and ninth chords. The intensity of expression and the boldness of the sound suggest inspiration with the works of Liszt and Rachmaninoff. A distinctive feature of this composition is its polymetre. In the exposition of the first movement, the metre changes practically every bar: $\frac{3}{4}, \frac{5}{8}, \frac{5}{4}, \frac{4}{4}, \frac{2}{4}, \frac{12}{16}, \frac{11}{16}, \frac{10}{16}$.

The sonata in Michael Garrett's oeuvre: an attempt at a synthesis

Michael Garrett's sonatas, comprising at least 36 works for solo piano, make up one of the most impressive and insufficiently recognised groups of compositions in contemporary piano music. His oeuvre spans four decades stretching over two centuries, thus being an interesting testimony to the stylistic transformations taking place at the dawn of the new millennium. His early sonatas, several of which are now considered lost, are characterised by stylistic eclecticism and boldness in the approach to form and sound material. Throughout his oeuvre, the composer shows an unusually strong attachment to the classical sonata form, which he treats as a space for both personal expression and formal and stylistic

experimentation. Garrett combines solid compositional and pianistic skills with a deep literary and cultural sensitivity. His sonatas – often virtuosic and technically challenging – are distinguished by their rich texture, contrapuntal complexity, and – not infrequently – quasi-programmatic character. Many of his works reveal non-musical inspirations drawn from literature (e.g. quotations from Lovecraft or Goethe), nature (as in *Sonata No. 17 'Seascapes'*, Op. 133, which was inspired by the landscape of the south coast of England), or philosophy and spiritual thought (as in *Sursum Animus*, Op. 11).

Despite its significant artistic value, Garrett's sonata output remains largely unknown to a wider audience and researchers, though the surviving works show the composer as an artist with a unique voice, operating in a language rooted in tradition but constantly engaging in dialogue with modernity. His sonatas can be seen as a continuous meditation on form, expression, and the place of music in a changing world. They are not only an important contribution to piano literature, but also an important point of reference in research on British music at the turn of the century.

Conclusions

Michael Garrett's piano works are a unique phenomenon in contemporary music, both British and European. Working outside the mainstream academic circles, the composer developed an individual musical language that combined elements of the classical-romantic tradition with the achievements of the 20th century – in terms of harmony, texture, and form. His piano output, in particular the cycle of 36 sonatas, reflect the consistent development of his compositional idiom, while also demonstrating his wide-ranging inspirations – from expressionism and serialism, through jazz and popular music, to literary, spiritual, and nature-related influences.

Garrett's aesthetic approach is based on a deep reflection on musical form, and his works often display programmatic features, with the composer entering into dialogue with literature and offering metaphorical interpretations of natural phenomena. His musical language oscillates between tonality and atonality, involves the use of extended harmonic techniques (polymodality, symmetrical scales), and testifies to the composer's sensitivity to timbre and textural structure.

Michael Garrett remains almost completely unknown and, thus, underappreciated as a contemporary music composer although he created a series of original and intriguing works which show enormous interpretative and research potential, as well as considerable artistic value. Garrett appears to be an artist who is drawn to the past, but not without the courage to explore new possibilities. His works, steeped in tradition yet open to new means of expression, bridge eras, styles, and cultural idioms. And so, despite the problems with access to his scores and the absence of his music in concert halls, his oeuvre calls for rediscovery

and reinterpretation, and deserves a permanent place in the history of modern music. The dissemination of his works – both through academic research, as well as through performance practice, recording,[9] and publication – may contribute to a significant re-evaluation of the existing image of British, and European, piano music of the late 20th and early 21st centuries.

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9 To date, one monographic album with selected works for solo piano has been released. The album was recorded by Polish pianist Dr Hab. Barbara Karaśkiewicz, who met Michael Garrett in 2007. It includes preludes and selected pieces from the cycle *The Book of Circe*. See *Michael Garrett – Piano Works…* The archives of the Scottish Music Centre hold some archival amateur recordings made by the composer himself and by pianist Richard Deering.

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EXISTENCE AND NON-EXISTENCE: JOHANNES KREIDLER'S *MINUSBOLERO* AS A CONCEPTUAL THESEUS' PARADOX

Introduction

One of the characteristic features of the postmodern attitude is the acceptance of all kinds of references to, quotations from, and comments on the music of the past, which contributes to the pluralistic and eclectic nature of musical creation. This is a manifestation of a completely different approach to novelty in music than the one that prevailed in modernism. Postmodern composers no longer rely solely on new solutions and innovative ideas, instead they recognise that drawing on the achievements of past artists is an equally noteworthy practice.[1] According to postmodern aesthetics, the new and the old are equal, and neither is given greater value.[2]

The Ship of Theseus

An interesting perspective for reflections on how the past works are still present in the contemporary compositions is offered by the thought experiment known

1 One should not forget, though, that the compositional strategy of making references to the music of previous centuries is by no means unprecedented: it suffices to mention the neoclassical trend, which was particularly popular in the 20th century.

2 J. Kramer, *Postmodern Music, Postmodern Listening*, New York 2016, p. 9.

as the Ship of Theseus. It is one of many unresolvable philosophical paradoxes that has continued to intrigue thinkers for centuries. The first mention of the problem can be found in Plutarch's famous *Parallel Lives*.[3] The author describes how all the pieces of Theseus' deteriorating ship were gradually replaced with new ones, which led scholars to wonder whether the ship standing in the harbour was still the original one or a completely different, new object. More than 1,400 years after this experiment was first formulated, Thomas Hobbes elaborated on it by introducing a certain change to the story recounted by Plutarch.[4] According to the English philosopher's version, the original components that were removed from Theseus' ship (let us refer to it as ship A for the purpose of this discussion) were preserved in order to later build an identical ship. The main question the paradox raises is this: Which of the resulting ships is the ship of the mythical hero? The one that sailed and was completely renovated, and therefore now consists exclusively of new parts (ship B), or the one that was built from the components of ship A (ship C)?

The proposed resolutions to this thought experiment are mainly based on one of two identity principles – the principle of material identity or the principle of spatiotemporal continuity.[5] According to the first one, the components that make up the ship determine its identity, and therefore ship C is the real one. This raises the question of material origin and whether an object can cease to exist (ship A was dismantled, but ship C had not yet been built) and then be reconstructed. As the contemporary British philosopher Edward Jonathan Lowe claims, in this case there is no direct continuity of existence between the two ships, because ship C was only built after ship A had been dismantled. According to the much older idea suggested by John Locke who points out that 'one thing cannot have two beginnings of its existence',[6] the two ships can be considered identical to each other if one accepts the concept of so-called 'interrupted existence'.[7] If the original structure of ship A had been preserved, it could be assumed that the two objects are identical, and during the construction of ship C, the original object merely regained its form. The principle of spatiotemporal continuity, on the other hand, implies that it is ship B that is Theseus' vessel because it has the same form and stands in the same place as the original one, and therefore the spatiotemporal continuity is preserved. The two basic solutions to the thought

3 Plutarch, *Lives of the Noble Greeks*, ed. E. Fuller, transl. J. Dryden, New York 1968, p. 27.

4 'Ship of Theseus', [in:] *The Oxford Dictionary of Philosophy*, ed. S. Blackburn, Oxford 2008, p. 337.

5 P. Engel, F. Nef, 'O tożsamości, nieostrości i istotach przedmiotów' [On identity, vagueness, and essence of objects], transl. M. Kowalski, *Filozofia Nauki* 1996, No. 4 (16), pp. 51–52.

6 J. Locke, 'Of Identity and Diversity', [in:] idem, *An Essay Concerning Human Understanding*, Project Gutenberg, [online:] https://www.gutenberg.org/cache/epub/10615/pg10615.html [16 August 2025].

7 E.J. Lowe, 'On the Identity of Artifacts', *The Journal of Philosophy* 1983, Vol. 80, No. 4, p. 222.

experiment discussed here follow from arbitrarily adopted principles of identity, and so when considering this issue, it is also important to take into account the meaning and understanding ascribed to the concept of identity itself.

Another issue often raised by philosophers in connection with the Theseus' paradox and one that is particularly noteworthy when discussing intertextuality[8] in postmodernism is the following: At what point does an object whose components are gradually removed or replaced cease to be the same object? Assuming that the first solution to the experiment is true, in accordance with the principle of material identity, ship B is not identical to ship A because they are not made of the same components. It is impossible, however, to determine the exact moment when this change occurs.

Making an analogy to this ancient philosophical problem may prove helpful in trying to understand the identity of contemporary intertextual works. The analogy should not, however, be applied uncritically, but rather adapted to musical discourse in order to avoid unnecessary misunderstandings. Ships A, B, and C can represent a finished work, a certain artistic whole, but understanding the ship components as musical material could prove quite problematic for several reasons. Many works of Western music are based (or rely) on the tonal system, but this in no way indicates their similarity, let alone any intertextual relationship. Comparing the aforementioned components to musical motifs and themes would only make the range of reference of the analogy discussed here less precise. Would not then the medieval *cantus firmus* melodies, used by numerous composers at the time, be a kind of 'ship components' transferred from one vessel to another?

For the sake of clarity, in this text the discussion of the phenomenon of a text within a text will be limited to contemporary times, even though this practice is by no means unique to the third millennium. The aforementioned thought experiment will be used metaphorically rather than as a formal or analytical category, with references to it being purely comparative in nature, serving to illustrate the paradoxical intertextual relationships in the analysed work that are otherwise not that easy to describe.

Minusbolero by Johannes Kreidler

An excellent – and at the same time extremely controversial – musical example illustrating the problem of Theseus' ship is *Minusbolero* by Johannes Kreidler (b. 1980). The piece was composed between 2010 and 2014, although, as the author

8 For more on the intertextual perspective, see M. Tomaszewski, *O muzyce polskiej w perspektywie intertekstualnej. Studia i szkice* [Polish music from an intertextual perspective. Studies and sketches], Kraków 2005; M.L. Klein, *Intertextuality in Western Art Music*, Bloomington–Indianapolis 2005; *Intertextuality in Music. Dialogic Composition*, ed. V. Kostka, P.F. de Castro, W.A. Everett, New York 2021.

himself notes, the compositional process should not have taken longer than an hour,[9] since the creation of *Minusbolero* consisted in removing the melody of Maurice Ravel's famous *Bolero* so that only the accompaniment was left in the score. In an essay published on his official website, Kreidler makes an ironical reference to his brilliant predecessor: 'At the beginning of *Das Wohltemperierte Klavier*, Bach presented a conceptual work entitled "Minusavemaria".'[10] This fact, chronologically incorrect,[11] is proof for Kreidler that his idea has not yet been used by any artist, thus being unique, which is essential for conceptual works.

The composition was premiered jointly by two Südwestrundfunk orchestras: the Radio-Sinfonieorchester Stuttgart des SWR and the Sinfonieorchester des Südwestrundfunks, in 2015. After presenting two versions of *Minusbolero* – one consisting solely of the *Bolero*'s accompaniment, the other of its melody – the combined orchestras played Ravel's original composition.

The choice of *Bolero* as the basis for the conceptual idea was determined primarily by the structure of the composition. On the one hand, Kreidler drew attention to the form-shaping function of dynamics (which he himself described in his commentary as typically conceptual thinking[12]), and on the other hand, to the clear textural separation of melody from accompaniment, which allowed for the straightforward 'removal' of one of these layers. *Bolero* is also a very popular and widely recognisable composition, the sound of which listeners are quite familiar with, sometimes not even being aware of it. Although the audience does not actually hear the melody of the original work, they are left with an auditory impression of it. By removing an essential part of the original, the composer deliberately causes discomfort in the listeners, an experience which in his commentary he compares to musical 'phantom pain' and the acoustic phenomenon of a missing fundamental frequency.[13]

The compositional work on the piece consisted, therefore, of removing rather than adding elements, and the author compared the result to an 'inversion' or 'negative' of the original work.[14] The hierarchy of textural layers has been modified – the accompaniment now playing the role of the melody – even though Kreidler did not make any changes to Ravel's score. The second violin section, which previously accompanied the first violin section, takes on the leading role. The instrumentation of the piece remains the same, and after the composer

9 J. Kreidler, *Minusbolero*, p. 1, [online:] http://www.kreidler-net.de/theorie/minusbolero.pdf [11 May 2025].

10 Original German text: 'An den Anfang des *Wohltemperierten Klavier*s hat Bach das Konzeptstück "Minusavemaria" gestellt.' *Ibidem.*

11 First, Johann Sebastian Bach composed his *Prelude in C Major*, and over a century later, Charles Gounod added his famous lyrical melody to it.

12 J. Kreidler, *op. cit.*

13 The brain perceives the fundamental frequency suggested by the harmonic components, even though it does not actually hear it.

14 J. Kreidler, *op. cit.*, p. 4.

has removed the melodic line, each instrument plays a part of the accompaniment throughout the piece. The concept of *Minusbolero* is easy to understand and requires no further explanation, which, according to Kreidler, is one of the characteristics of a good conceptual work, while 'anything enigmatic is not art. Ravel's *Bolero* itself has no secrets, and this is what makes it a great piece.'[15]

The use of existing music in his own works is one of the characteristics of the compositional style developed by Kreidler, who describes his intertextual strategies as 'music with music' (Germ. 'Musik mit Musik').[16] Paraphrasing Gérard Grisey's famous statement ('No longer composing with notes but with sounds'[17]), Kreidler says: 'I no longer compose with sounds, but with music.'[18] This approach stems from the conviction that it is impossible to compose anything new, because everything that is created exists in the context of the ubiquitous cultural heritage of previous eras. As he points out:

> Anyone who composes takes a selection of existing music, reduces it back to its pre-compositional state and reassembles it until it becomes a work once again. The author is not dead, as Roland Barthes said, but the dead are still authors to us. A work is full of other music or its elements.[19]

The paraphrase of the famous sentence by the renowned structuralist clearly illustrates Kreidler's creative approach. In his works, the composer uses quotations (mainly from popular music) as generally conceived musical material and manipulates them to create new sounds. Fully aware that the broad concept of 'collage' was used extremely often in 20th-century music, he attempts to prove that the 21st-century intertextuality – including his 'Musik mit Musik' – is a new idea, since it is embedded in a postmodern, post-internet reality.

The use of a paraphrase is itself quite revealing – in fact it is the second instance when a rephrasing of a quote from a significant representative of 20th-century culture and science is referred to in this article. It can be interpreted as a unique linguistic illustration of Kreidler's views on the inevitable influence of

15 Original German text: 'Alles Enigmatische ist unkünstlerisch. Ravels Boléro selbst hat überhaupt kein Geheimnis, das erst macht ihn zum großen Stück.' J. Kreidler, *op. cit.*, p. 5.

16 J. Kreidler, *Musik mit Musik*, [online:] http://www.kreidler-net.de/theorie/musikmitmusik.htm [22 September 2025].

17 G. Grisey, [liner notes to:] *Les Espaces Acoustiques*, CD, transl. J.T. Tuttle, [series:] Una Corda, France 2001, Accord 465 386-2.

18 Original German text: 'Gérard Grisey sagte: Ich komponiere nicht mehr mit Noten, sondern mit Tönen. Ich würde sagen: Ich komponiere nicht mehr mit Tönen, sondern mit Musik.' J. Kreidler, *Sätze über musikalische Konzeptkunst*, Hofheim 2018, p. 14.

19 Original German text: 'Wer komponiert, nimmt eine Auswahl existierender Musik, reduziert sie auf vorkompositrischen Zustand zurück und setzt von da neu zusammen, bis es wieder Werkcharakter hat. Der Autor ist nicht tot, wie Roland Barthes sagte, aber die Toten sind bei uns noch immer Autoren. Ein Werk ist voll anderer Musik oder ihrer Rudimente.' *Ibidem*, p. 11.

the art of past centuries and of the concept of a new type of postmodern art that he postulates: one that consists in transformation and updating rather than creating from scratch, which, according to Kreidler, is impossible in the present day.[20]

In his work and reflection, the artist often addresses issues related to copyright in the age of art digitalisation, as well as royalties and the value of artistic works today.[21] In his commentary on *Minusbolero*, he points out that copyright law – under which *Bolero* is still protected in some countries, such as the United States and Mexico – primarily safeguards the melody, not the accompaniment. Kreidler comments quite heatedly on this fact, noting that harmonic combinations clearly have a much smaller impact on the individuality and artistic value of a work; otherwise, almost all authors of radio hits would fight in court for their exclusive right to a simple three-chord harmonic progression.[22] However, such comments do not seem to be directed so much against the copyright system as against the homophonic texture with its conventional and hierarchical division into two clearly separated planes, which Kreidler has – metaphorically – turned upside down, without using any avant-garde techniques.

In *Minusbolero*, one can detect a subtle criticism not only against the conventionality of homophonic texture, but also with regard to certain expectations about the sound of contemporary music. In his commentary, the composer refers to the negative reaction of one of the instrumentalists to the sheet music that was sent to them. In response to the complaint that it is impossible to perform, he replies that 'there is nothing there other than Ravel, which they have certainly already played'.[23] *Minusbolero* is, thus, entangled in a paradoxical web of tradition and modernity, expectations and their intentional non-fulfilment, on the part of both the listeners and the instrumentalists.

Bolero taken from Ravel

In the light of the aforementioned facts, the issue of authorship and identity of the work becomes extremely problematic. It was Ravel who wrote down all the notes

20 *Ibidem*, p. 17.

21 An example is *Product Placements* from 2008, described by the composer as 'political music theatre', a 30-second piece in which he used over 7,000 short quotations that had to be recorded individually in separate forms. Another example is *Fremdarbeit* from 2009 – in this case, as part the compositional process Kreidler commissioned other artists to write a piece in his own style (for a fee). The task was undertaken by a composer from China and programmers from India, and the result of this experiment prompted Kreidler to reflect on the monetary value of music. The commission to compose the piece had come from Klangwerkstatt Berlin with a fee of €1,500, while the cost of employing others to do the job amounted to $150.

22 J. Kreidler, *Minusbolero*, p. 5.

23 Original German text: '[…] hier nichts als Ravel vorliege, was er bestimmt schon gespielt hat'. *Ibidem*, p. 2.

and performance instructions in the score, while Kreidler's actions contradict the traditional compositional process; nevertheless, the resulting *Minusbolero*, based on a typically conceptual, one-off idea, is an intriguing piece for listeners. The author argues that it was through removal, not addition, that he created a new piece: 'Not only was the melody removed from *Bolero*, but *Bolero* was also taken away from Ravel.'[24] One could, therefore, conclude that *Minusbolero* is a kind of Theseus' ship laboratory – a reconstruction of the ship frozen in time. Not all the components have been removed from ship A, only part of them. By way of gross simplification, this part can be called 'half' due to the interdependence of the melody and accompaniment, which only in combination yield a homophonic texture. Which 'half' performed by the orchestras in Stuttgart before they joined together was, then, the original work – the melody (protected by copyright) or the accompaniment? Has *Bolero*, after such a separation of the musical material, been definitively 'taken away from Ravel' as Kreidler himself claimed? There is no doubt that the name of the brilliant French composer cannot be ignored here; his ideas are an integral part of the whole concept: had Kreidler chosen a less popular / less culturally rooted composition, the piece would not have the same effect on listeners.

Minusbolero is, thus, an intriguing example of a musical representation of Theseus' paradox, since both deal with the issues of ambivalent identity and attribution. Kreidler wants to prove that despite the lack of any material contribution to the work, it is his concept, an unusual but simple idea, that makes it a separate piece. In a sense, though, the author of *Minusbolero* and the philosophers pondering on the ancient thought experiment have completely opposite goals. What matters for Kreidler is the recognition that the new piece is not a plagiarism or a modified copy of *Bolero* (and proving why this is the case). The thinkers, in turn, aim to find the grounds for demonstrating that the original ship still exists (and explaining how this is possible). The comparison between the two may, therefore, seem very paradoxical, but – as has already been shown – conceptual art is not without inconsistencies and a certain dose of absurdity.

The concept of absence in philosophy

At this point, it is worth considering the issues of existence and non-existence in philosophical sciences. According to classical Western philosophy, the concepts of 'being' and 'absence' are opposites, and they are mutually exclusive. This principle of non-contradiction already appears in the thought of Parmenides, who claimed that only being exists, and non-being does not.[25] The 'strongest of all

24 Original German text: 'Nicht nur die Melodie wird dem Boléro weggenommen, der Boléro wird auch Ravel weggenommen.' *Ibidem*, p. 3.

25 A. Mandrela, 'Tomistyczna filozofia bytu i buddyjska filozofia pustki' [Thomistic philosophy of being and Buddhist philosophy of emptiness], *Rocznik Tomistyczny* 2015, No. 4, p. 221.

principles', it later became the basis for Plato's and Aristotle's thought.[26] Very similar statements on the subject were made by Thomas Aquinas, according to whom nothingness, on the one hand, has no value (positive or negative) because it does not exist, but on the other hand, it loses its neutrality when compared to being, for everything that exists is good, and evil is the absence of good.[27]

A slightly different understanding of absence is offered by Eastern philosophy. In Buddhism, emptiness (understood as a lack of attachment to material objects and, thus, a lack of suffering) is given the highest value. This is related to the very concept of nirvana, which defines the ultimate goal of human existence and literally means 'blown out, extinguished'.[28] In Madhyamaka philosophy, an important role is played by the middle way, i.e. a state in which all extremes are avoided and a concept according to which emptiness both exists and does not exist.[29]

Nothingness is also an important concept in Chinese philosophy, where it can be expressed with several words of different meanings. Such an approach differs significantly from the aforementioned perspective of ancient philosophers, for whom language related to emptiness posed a difficult semantic problem (the use of the concept of 'non-existence' paradoxically indicates its existence). Confucian and Daoist thinkers did not treat pairs of concepts related to non-existence, such as 'empty/full', as opposite, but as complementary. For them, the question of whether something exists or not was not that important; they were rather interested in pragmatic issues – in how a given category can be used. The legendary Chinese philosopher Laozi, the founder of Taoism, wrote that:

> Clay is fashioned into vessels; but it is on their empty hollowness, that their use depends. The door and windows are cut out (from the walls) to form an apartment; but it is on the empty space (within), that its use depends. Therefore, what has a (positive) existence serves for profitable adaptation, and what has not that for (actual) usefulness.[30]

Although there are no sources confirming that Kreidler was directly inspired by Eastern philosophy, adopting this perspective on the issues of existence and

26 S. Kamiński, 'Czym są w filozofii i logice tzw. pierwsze zasady?' [What are the so-called first principles in philosophy and logic?], *Roczniki Filozoficzne* 1963, Vol. 11, No. 1, p. 8.

27 A. Mandrela, *op. cit.*, pp. 217–218.

28 *Ibidem*, p. 220.

29 'Madhyamaka', [in:] *Stanford Encyclopedia of Philosophy*, [online:] https://plato.stanford.edu/entries/madhyamaka/ [22 September 2025].

30 Laozi, *Teo te ching*, transl. J. Legge, Part 1, Ch. 1, Standard eBooks, Internet Archive, [online:] https://archive.org/details/laozi_tao-te-ching/page/n49/mode/2up [18 August 2025]. See also A.I. Wójcik, 'Krótki przegląd najważniejszych kontekstów, w jakich stosuje się kategorię pustki i nieistnienia w klasycznej filozofii konfucjańskiej i daoistycznej' [A brief review of the most important contexts in which the categories of emptiness and non-existence are used in classical Confucian and Daoist philosophy], *Argument. Biannual Philosophical Journal* 2012, No. 2, pp. 299–300.

non-existence may help to understand the idea behind *Minusbolero*. The absence of melody from the famous work is just as important as the sound of the accompaniment; both elements, thus, form a complementary whole. A fairly common reactions to conceptual works seem to be amusement, scepticism, or disregard. Adhering the classical Western philosophical view can lead to a discussion of existence and non-existence based solely on truisms – we end up talking about what is and ignore what is not.

Conclusions

Postmodern art, distinctly paradoxical and full of contradictions, encourages listeners to constantly re-evaluate their views on aesthetics, identity, and the value of artistic works in the present day. The composition by Kreidler discussed in this article refers to the tradition of the 20th-century musical canon while at the same time offering a completely new creative solution, calling into question the very definition of 'composing'. It is the work of both the German conceptualist and the French impressionist. Being a complete and finished composition, it is still, in a sense, 'incomplete', and this emptiness – the absence of the melody – plays an important role here. The answer to an unasked question would leave many philosophers unsatisfied: in Kreidler's world, all three ships: A, B, and C are Theseus' ship, and at the same time – none of them is.

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ONEIRIC SPACES SHAPED BY THE WORD – DAWID GRENDA'S *YOU DREAM IN A LANGUAGE I CAN'T UNDERSTAND*

Introduction

Dawid Grenda (b. 2002) is a young Wrocław-based composer (currently a student in Marcin Bortnowski's composition class). When discussing his interests and inspirations, the artist mentions, above all, science (mathematics and physics), as well as spectral and algorithmic music.[1] In the Swedish newspaper *Hufvudstadsbladet*, Mats Liljeroos wrote of his music: '[…] he builds works according to rigorously formulated theoretical models, but the super-suggestive music does not sound theoretical at all'.[2] His works have been performed and awarded many times in Poland and abroad.

On 15 November 2024, the second of the final concerts of the 5th Uuno Klami International Composition Competition was held at the Kotka Concert Hall in Finland. It featured, among others, Grenda's composition *you dream in a language i can't understand*, Op. 20, which (as it turned out during the announcement

1 Interview with Dawid Grenda, Wrocław, 21 April 2025.

2 M. Liljeroos, 'Skönt varierade väsensskilda verk i lättlyssnad Klamifinal', *Hufvudstadsbladet*, [online:] https://www.hbl.fi/2024-11-16/skont-varierade-vasensskilda-verk-i-lattlyssnad-klamifinal/ [12 July 2025].

of the results) secured the composer the second prize in this competition. This article aims to present Grenda's piece in terms of its form, sources of inspiration, and the compositional techniques used.

Basic information about the work

The piece *you dream in a language i can't understand*, Op. 20 was originally completed in November 2023. In the first half of the following year, however, the composer revised it, and it is this revised version that is the subject of the study. The work is composed for 27 musicians playing the following instruments:

- 2 flutes, the second interchangeably with piccolo flute;
- 2 oboes;
- clarinet in B;
- bass clarinet in B;
- bassoon;
- contrabassoon;
- 2 French horns in F;
- 2 trumpets in B;
- percussion instruments (3 performers):
  - bass drum, 2 bongos,
  - tam-tam, vibraphone, 4 tom-toms,
  - bass drum, timpani;
- piano;
- accordion;
- 4 violas;
- 4 cellos;
- 2 double basses.

The performance of the revised version lasts approximately 19'30".

The piece is a single-movement work, but it can be divided into the following segments:

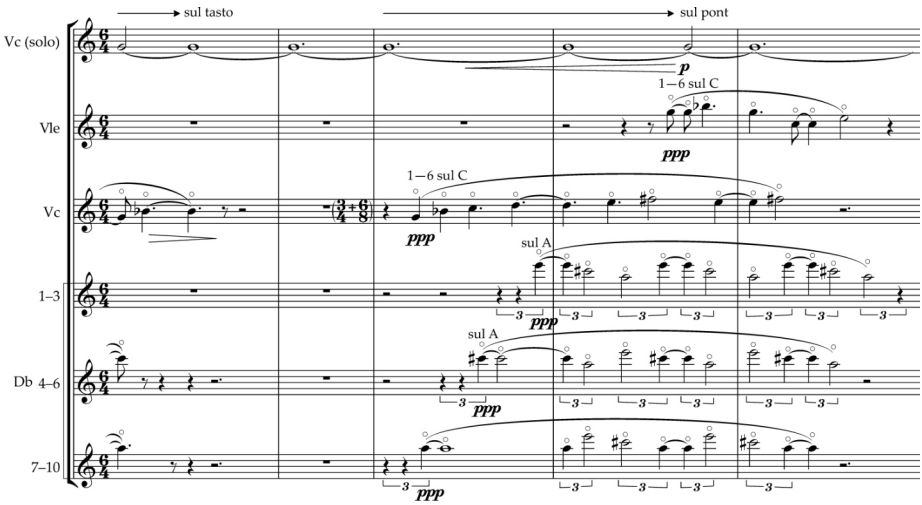
- Prologue
- Episode I
  - Haiku I
  - Transition I
  - Chorale I
- Episode II
  - Haiku II
  - Transition II
  - Chorale II
- Epilogue

Pre-compositional inspirations

David Grenda's composition process is often preceded by a complex pre-compositional stage. The composer seeks inspiration in a number of areas that then influence the selection of sound material, which is meticulously 'programmed' even before the actual compositional act. In the case of *you dream in a language i can't understand*, one of the most important sources of inspiration was the film *Past Lives* made by South Korean director Celine Song (b. 1988), which premiered in 2023. One of the characters in the film says the words: 'You dream in a language that I can't understand',[3] which the artist decided to use as the title of his piece and, consequently, as an idea around which he built other elements of the composition – a feature quite typical of Grenda's works.

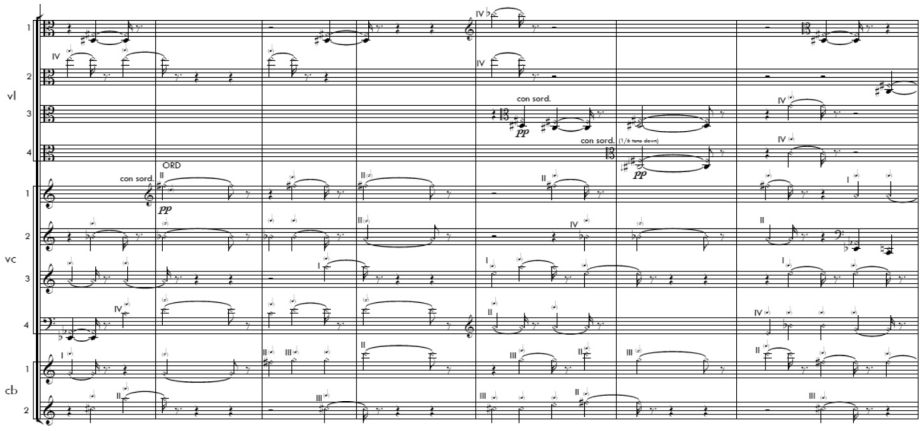
In addition to the aforementioned film line, one should note another source of inspiration that influenced Grenda's piece (albeit to a lesser extent than *Past Lives*): the *Cello Concerto* by Unsuk Chin (b. 1961). In his work, the young composer draws on two elements of this concerto. In the third movement of Chin's composition, there is a passage based solely on flageolets, which inspired Grenda's use of flageolets in the second 'Chorale' (see Examples 1 and 2, p. 201–202).

Moreover, towards the end of the fourth movement of the piece by the South Korean composer, we find string glissandos that are characteristic of her oeuvre. In addition to their recognisable timbral quality, they are distinguished by the unusual form of graphic notation. Grenda uses the same idea in, among others, the first 'Haiku' (see Examples 3, p. 202 and 4, p. 203).

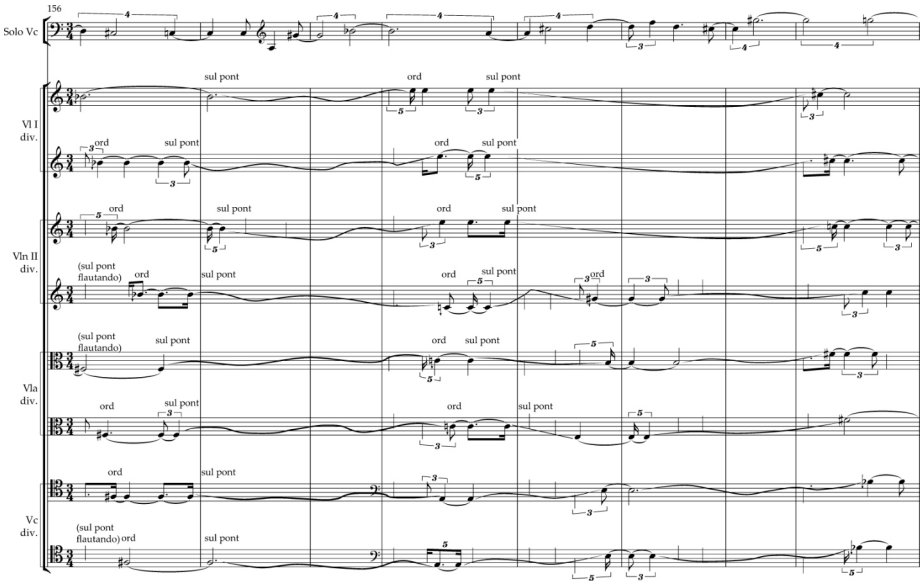


Example 1. U. Chin, *Cello Concerto*, 3rd movt, bars 9–13 – flageolets in string instruments' parts. Based on: U. Chin, *Cello Concerto*, Boosey & Hawkes, London 2024, p. 56

3 Quoted after C. Song, *Past Lives*, film, A24 Films LLC, New York 2023.



Example 2. D. Grenda, *you dream in a language i can't understand*, b. 230–236 – string instruments' parts. Reproduced from: D. Grenda, *you dream in a language i can't understand*, score from the composer's archives, Wrocław 2024, p. 39

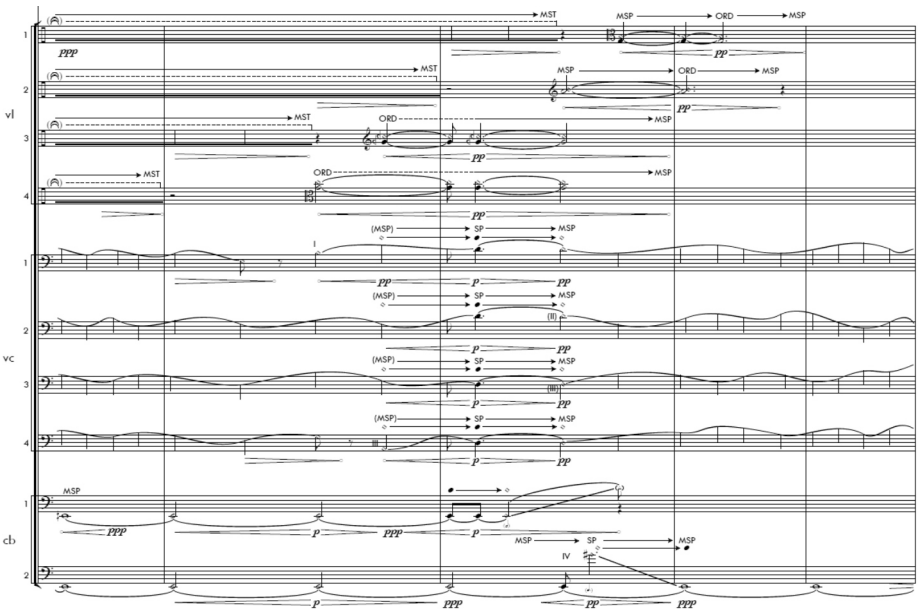


Example 3. U. Chin, *Cello Concerto*, 4th movt, bars 156–163 – string glissandos. Based on: U. Chin, *Cello Concerto*, Boosey & Hawkes, London 2024, p. 87

Sources of sound material

Haiku

In terms of sound material, one of the most important sources the artist drew on was Japanese death poetry (the custom of writing 'farewell poems to life' in



Example 4. D. Grenda, *you dream...*, bars 30–34 – string instruments' parts. Reproduced from: D. Grenda, *you dream in a language i can't understand*, score from the composer's archives, Wrocław 2024, p. 9

preparation for one's death or before committing ritual seppuku is well-established in Japanese tradition[4]), consisting of short haiku poems. Two haiku: *Natsu kage o* [At night my sleep…] by Oto (1870–1935) and *Ā yume da* [What is it but a dream?] by Hakuen (1789–1859), form the axis of Grenda's composition (see Table 1).

Table 1. Haiku poems by Oto and Hakuen. Based on: Y. Hoffmann, *Japanese Death Poems Written by Zen Monks and Haiku Poets on the Verge of Death*, Tokio 1986, pp. 181, 253

AUTHOR	HEPBURN ROMANISATION	ENGLISH TRANSLATION
Oto	*Natsu kage o* *inochi to daite* *neru yo kana*	At night my sleep embraces the summer shadows of my life
Hakuen	*Ā yume da* *hana no tomari mo* *nana-meguri*	What is it but a dream? The blossoming as well Lasts only seven cycles.

4 Y. Hoffmann, *Japanese Death Poems Written by Zen Monks and Haiku Poets on the Verge of Death*, Tokio 1986, p. 27.

The sound material used in the haiku-based sections of the composition was drawn directly from the text of the poems. The composer studied the recordings of the poem recitations using the Praat program. The program analyses sound files and returns a list of frequencies of the 4 formants with the highest amplitude (red dots) and the fundamental frequency (blue lines), approximately every 6 milliseconds (see Illustration 1). The set of frequencies in a given frame is then read by an original patch in the OpenMusic program (see Example 5).

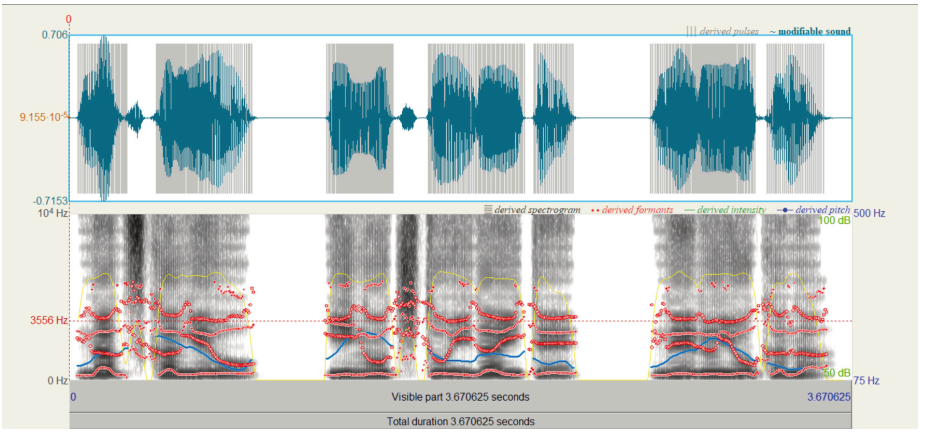
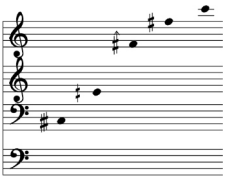


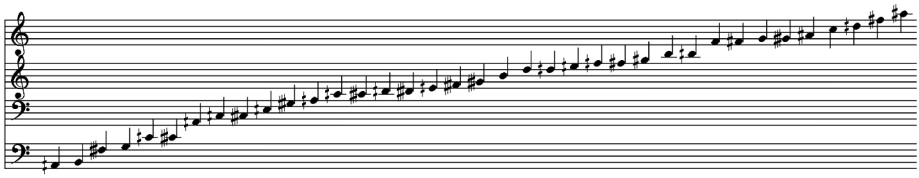
Illustration 1. Praat analysis interface. Reproduced from: D. Grenda, *Intertekstualność, semantyka i algorytmiczność na przykładzie utworu 'you dream in a language i can't understand'* [Intertextuality, semantics, and algorithmicity: based on the example of the piece 'you dream in a language i can't understand'], bachelor's thesis supervised by Prof. Dr Hab. Marcin Bortnowski, The Karol Lipiński Academy of Music in Wrocław, 2024, p. 6



Example 5. Analysis of speech formants in Oto's haiku – frame 30. Reproduced from: D. Grenda, *Intertekstualność…*, p. 6

The set of generated sounds is then expanded with upper and lower overtones (the prime-number ones, i.e. the 2nd, 3rd, 5th, 7th, 11th, and 13th overtone) (see Example 6, p. 205).

These sounds are generated within an accuracy of 1/8 of a tone, meanwhile the composition is based on quarter-tone temperament, so when one of the sounds falls 'between' two pitches, an arbitrary choice is made to lower or raise the sound used by 1/8 of a tone.



Example 6. Frame 30 expanded with overtones. Reproduced form: D. Grenda, *Intertekstualność...*, p. 6

By deriving the musical material from the poetic text in the afore-described way, the composer effects an unbreakable semantic correlation. In a sense, this is a synthesis of Michał Bristiger's 'great purely musical text' and 'great verbal-musical text',[5] even though there is no vocal layer in the work. This is not just a mere theoretical claim, as the sound of the piece actually creates an oneiric aura, which is not, however, blissful and calm, but rather dark, mysterious and disturbing, matching perfectly the atmosphere of the poetry created in the face of the upcoming end of life.

Chorale

Fragments of the composition structurally based on haiku are combined with sections that the composer calls 'Chorales' (mainly due to the use of the *nota contra notam* technique). These are based on the sound material derived from the song *Dreamer* by the Icelandic-Chinese singer Laufey (Laufey Lín Bing Jónsdóttir, b. 1999). Based on the information provided by Grenda during an interview,[6] it is possible to conclude that in addition to the medieval technique used in the 'Chorale' sections, he also subconsciously refers to medieval aesthetics: these fragments are ascetic, 'pure', and provide a strong contrast to the complex haiku-based passages.

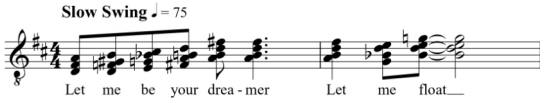
The 'Chorale' sections should be discussed in the reverse order of how they appear in the score, as this is the way in which they were composed. 'Chorale II' (bars 222–242) was based on the first two bars of *Dreamer*. The melodic line they contain was transcribed to Olivier Messiaen's second modus[7] and then harmonised, mainly with the use of string flageolets, thanks to which the sound layer was expanded to include sounds from outside the equal-temperament system (see Examples 7 and 8, p. 206).

In order the compose 'Chorale I' (bars 126–141), Grenda transformed the material of 'Chorale II'. The four highest-pitched sounds were raised by 120Hz

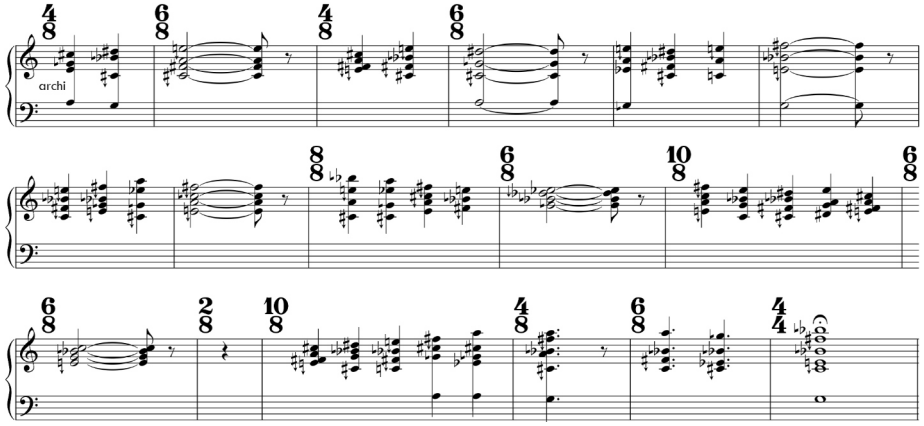
5 M. Bristiger, *Związki muzyki ze słowem* [Relations between music and word], [series:] Biblioteka Res Facta, Vol. 4, Warszawa 1986, p. 21.

6 Interview with Dawid Grenda, Wrocław, 21 April 2025.

7 See O. Messiaen, *The Technique of My Musical Language*, transl. J. Satterfield, Paris 1956.

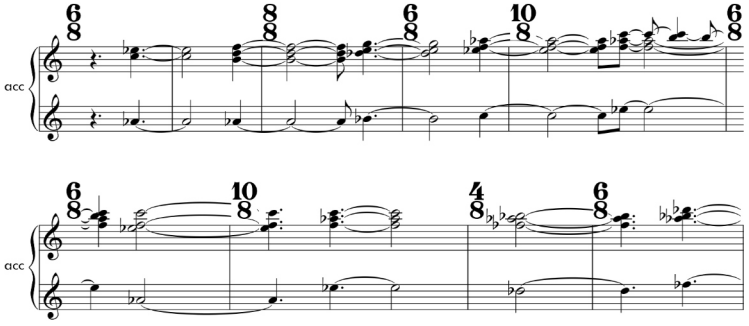


Example 7. Laufey, *Dreamer* – first two bars. Author's elaboration based on: L. Lín Bing Jónsdóttir, *Laufey – Dreamer (Official Lyric Video with Chords)*, [online:] https://www.youtube.com/watch?v=AI29dHDkJh4 [12 July 2025]



Example 8. D. Grenda, *you dream...*, bars 226–242 ('Chorale II') – string instruments' parts (reduction). Reproduced from: D. Grenda, *you dream in a language i can't understand*, score from the composer's archives, Wrocław 2024, pp. 39–40

and then transposed by a perfect twelfth downwards. The sounds thus obtained are used in the viola and double bass parts, and these instruments are joined by an accordion playing a direct quotation from the *Dreamer* song transposed by a tritone (see Example 9).



Example 9. D. Grenda, *you dream...*, bars 132–140 ('Chorale I') – accordion part. Reproduced from: D. Grenda, *you dream in a language i can't understand*, score from the composer's archives, Wrocław 2024, p. 28

Canon

An integral part of the work is also the canon that appears in the 'Transition' section of 'Episode II'. This fragment is based on the semantic layer and structure of Hakuen's haiku. The composer refers to the seven cycles mentioned in the poem by constructing seven sub-sections of the canon, while its rhythmic pattern is based on the traditional 5–7–5 syllable arrangement typical of haiku verses. The pitch material, in turn, was generated as a result of a set of complex random events, the discussion of which is, however, beyond the scope of this article.

Time organisation

The final element to be discussed here are the time structures used in the composition. In bars 106–114, the rhythmic layer has been composed very carefully. In order to do it, Grenda used speech analysis again. This time, however, he focused only on the voiced 'a' sound from the recitation of the first verse of Hakuen's haiku. This vowel sound has been carefully analysed in terms of the moment in which its formants change. The resulting temporal structure was then quantised to a single semiquaver.

In addition to speech analysis, Karlhainz Stockhausen's concept of the so called time-octave (first described by Stockhausen in the article '…how time passes…' published in the journal *Die Reiche*[8]) was also used to shape the temporal aspect of the composition. It consists in ordering time values analogically to how the twelve pitches in an octave are ordered in equal-temperament. The mechanism at work here is mainly based on the formula for the frequency of a sound a half-tone upward from the fundamental sound, the unit of frequency being replaced by the unit of time. As frequency is simply the number of occurrences per unit of time, the intervals and durations are considered to be identical concepts for the purpose of this model. In addition to using the basic form of the time-octave, the composer also further develops the concept by employing normal probability distribution.

Conclusions

For someone who delves deeper into Dawid Grenda's compositional process for the first time, it may seem quite complicated and very elaborate, and the

8 K. Stockhausen, '…how time passes…', transl. C. Cardew, *Die Reiche* (English ed.) 1959, Vol. 3, p. 11.

impression might actually be correct. Nevertheless, from the listener's perspective it is the sound layer of the piece that matters most. Complicated methods of obtaining sound material, advanced theoretical models of time organisation, and multi-source inspiration alone do not make a work of music. It is the composer, making use of all those elements and 'filtering' them through his own sensitivity, who gives the final shape to the work. It is the composer who makes arbitrary decisions about instrumentation, dynamics, the use of contemporary performance techniques (which correlate strongly with timbre), and formal structure. The most interesting conclusion regarding the analysed composition seems to be that although Grenda moves so far away from the original meaning of the haiku poems used in the work and although the line from the film appears only in the title, these elements still reverberate throughout the piece thanks to the oneiric atmosphere generated during the performance. Moreover, this oneiric atmosphere evolves, being more mysterious and dark at some points (in the fragments based on Oto's and Hakuen's haiku) in order to show a more blissful and idyllic face at other (in the 'Chorales' based on Laufey's *Dreamer*), thus forming an inextricable mesh of semantic connections, the effect of which simply sounds very good.

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CHORAL WORKS BY WROCŁAW-BASED COMPOSERS FROM THE YEARS 2000–2022: AN ATTEMPT AT SYNTHESIS

The first two decades of the 21st-century, now a closed period in the history of musical activity, invite discussions, attempts at summarising and comparison of artistic achievements, including those of Wrocław-based choral music composers. The musical works created in the capital of Lower Silesia in the preceding period, i.e. in the second half of the previous century, have been extensively described by Anna Granat-Janki in her monograph *Twórczość kompozytorów wrocławskich w latach 1945–2000*[1] [The works of Wrocław-based composers in the years 1945–2000], which covers the achievements of several generations of Wrocław-based post-war composers and includes many important contexts, such as historical, political, social, aesthetic, and technical ones.[2] *A cappella* choral

1 A. Granat-Janki, *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The works of Wrocław-based composers in the years 1945–2000], Wrocław 2003.

2 *Ibidem*, p. 338. Works by Wrocław-based composers created after World War II were discussed by Kacper Kubiak in his master's thesis, which concluded his studies at the Faculty of Music Education, Choral Art and Church Music at the Karol Lipiński Academy of Music in Wrocław. The thesis focused primarily on the performance aspects of choral works from 1945 to 2019, leaving room for further research on this area of local creative output. See K. Kubiak, *Twórczość chóralna a cappella kompozytorów wrocławskich po II wojnie światowej* [*A cappella* choral works by Wrocław-based composers after World War II], master's thesis, The Karol Lipiński Academy of Music in Wrocław, 2019.

music, however, constitutes only a small part of the works described therein, and this fact has inspired and encouraged the author of the present article to undertake his own research that focuses on the most recent works. The findings have been discussed in detail in the author's master's thesis written at the completion of his studies in music theory,[3] while this work is an attempt to synthesise the research results by presenting a list of *a cappella* choral works by Wrocław composers created between 2000 and 2022 and by highlighting certain trends observed by the author.

Wrocław-based composers whose oeuvre includes at least one *a cappella* choral work composed no earlier than in 2000 belong to different generations, which enabled the author to divide them into four groups. The criteria for this division were the similarity in terms of the year of birth and compositional debut, and in some cases the relationships between the composers, which may have resulted in some common features of their musical language. The composers included in the study are or used to be professionally associated with the Karol Lipiński Academy of Music in Wrocław (and its Institute of Composition[4]), or have been widely recognised as its outstanding graduates. The starting point for the division was the classification proposed by Granat-Janki.[5] However, in accordance with the initial premise, the categorisation presented in this article concerns only composers of *a cappella* choir works created between 2000 and 2022:

1. **Generation I**
   - ≫ Zygmunt Herembeszta (1934–2002)[6]
   - ≫ Lucjan Laprus (1935–2025)
2. **Generation II**
   - ≫ Piotr Drożdżewski (b. 1948)
   - ≫ Rafał Augustyn (b. 1951)
   - ≫ Andrzej Tuchowski (b. 1954)
   - ≫ Tomasz Kulikowski (b. 1957)

3 M. Kanafa, *Pomiędzy tradycją a nowoczesnością – język muzyczny kompozytorów wrocławskich w wybranych utworach chóralnych a cappella z lat 2000–2022* [Between tradition and modernity – the musical language of Wrocław-based composers in selected *a cappella* choral works from 2000–2022], master's thesis, The Karol Lipiński Academy of Music in Wrocław, 2022.

4 Formerly the Chair of Composition.

5 A. Granat-Janki, *op. cit.*, p. 32.

6 Given Herembeszta's age, his affiliation with this generation is indisputable. However, in the case of his only choral composition created in the last years of his life, *Ave Maria* (in some sources with the Polish title *Zdrowaś Maryjo*), there is no clear record of the year of composition. Based on reliable information provided by some of his graduates (Krystian Kiełb, Tomasz Kienik, and Barbara Literska), as well as circumstantial evidence from the catalogue of the Karol Lipiński Academy of Music Library, it can only be determined that the work was composed between 1997 and 2002. Doubts about the year of its composition led to its exclusion from the list of works presented in this article.

3. **Generation III**[7]
   - ≫ Krystian Kiełb (b. 1971)
   - ≫ Marcin Rupociński (b. 1971)
   - ≫ Marcin Bortnowski (b. 1972)
   - ≫ Ryszard Osada (b. 1972)
   - ≫ Grzegorz Wierzba (b. 1978)
   - ≫ Agata Zubel (b. 1978)
   - ≫ Paweł Hendrich (b. 1979)
   - ≫ Katarzyna Dziewiątkowska (b. 1984)
4. **Generation IV**[8]
   - ≫ Michał Ziółkowski (b. 1991)
   - ≫ Ignacy Wojciechowski (b. 1997)

It is worth noting that in addition to composition (as their main profession) most of the afore-listed artists are involved in other musical or non-musical disciplines (including organ playing[9], music theory[10], photography[11], Polish philology[12], and chemistry[13]). They are certainly versatile artists and multifaceted personalities, and their activities bear the hallmarks of interdisciplinarity.

The list of works for *a cappella* choir by Wrocław-based composers from the years 2000–2022 is presented in Table 1 (pp. 213–221).

Table 1. *A cappella* choral works by Wrocław-based composers from 2000–2022. Author's elaboration

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Lucjan Laprus	*A kiedy będziesz moją żoną* [And when you become my wife]	Kazimierz Przerwa-Tetmajer	mixed choir	2001
Lucjan Laprus	*A są, co zmierzchem idą w pole* [And there are those who go out into the fields at dusk]	Julian Tuwim	mixed choir	2001

7 Rupociński, Osada, Wierzba, Zubel, and Hendrich, who began their compositional careers around 2000, are not mentioned in Granat-Janki's monograph, but given their dates of birth, it seems reasonable to include them in the list.

8 The youngest, fourth generation is open-ended.

9 Organ playing (in addition to composition) is an important part Tomasz Kulikowski's artistic activity.

10 Among Wrocław-based composers, Krystian Kiełb is also a music theorist, while Andrzej Tuchowski – a musicologist.

11 Photography is Marcin Rupociński's field of activity.

12 Rafał Augustyn is professionally associated with the Institute of Polish Philology at the University of Wrocław.

13 The representative of the field of chemistry among Wrocław-based composers is Piotr Drożdżewski, who worked at the Faculty of Chemistry of the Wrocław University of Technology from 1971 to 2019.

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Lucjan Laprus	*Ballada o witeziach hardych* [Ballad of the brave knights]	Julian Tuwim	mixed choir	2001
Lucjan Laprus	*Byłem ci dotąd jak wrogi bluźnierca* [Until now, I was like an enemy blasphemer to you]	Julian Tuwim	mixed choir	2001
Lucjan Laprus	*Bzy* [Lilacs]	Julian Tuwim	mixed choir	2001
Lucjan Laprus	*O biedna* [Oh, poor thing]	Zygmunt Krasiński	mixed choir	2001
Lucjan Laprus	*Prośba* [Request]	Adam Asnyk	mixed choir	2001
Lucjan Laprus	*Potrzeba nam pieśni dostojnej* [We need a dignified song]	Julia Hartwig	female choir	2002
Lucjan Laprus	*Preludium deszczowe* [Rain prelude]	Jarosław Iwaszkiewicz	two versions: mixed choir / female choir	2002
Lucjan Laprus	*Kołysanka dla córeczki* [Lullaby for my daughter]	Lucjan Laprus	two versions: mixed choir / female choir	2004
Lucjan Laprus	*Tęsknota* [Longing]	Julian Tuwim	mixed choir	2004
Lucjan Laprus	*Uciszcie się, uciszcie się* [Be quiet, be quiet]	Julian Tuwim	mixed choir	2004
Lucjan Laprus	*Daleko pójdę* [I will go far away]	Leopold Staff	mixed choir	2005
Lucjan Laprus	*Mój świat* [My world]	Lucjana Ewa Laprus	mixed choir	2005
Lucjan Laprus	*Soldat Otto Schimek, in memoriam*	no text	mixed choir	2005–2006
Lucjan Laprus	*Błogosławiony* [Blessed]	Jan Lechoń	mixed choir	2006
Lucjan Laprus	*Czekałem na ciebie wczoraj* [I waited for you yesterday]	Jan Kasprowicz	mixed choir	2009
Lucjan Laprus	*Kołysz się kołyseczko* [Rock, little cradle]	Emil Zegadłowicz	mixed choir	2009

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Lucjan Laprus	*Na Anioł Pański* [At the Angelus]	Kazimierz Przerwa-Tetmajer	mixed choir	2011
Lucjan Laprus	*Aniele Boży* [Angel of God]	n.d.[14]	mixed choir	2021
Lucjan Laprus	*Na większą chwałę Bożą* [For the greater glory of God]	n.d.	mixed choir	2021
Lucjan Laprus	*Zachowaj Panie Ojczyznę naszą* [Preserve our homeland, Lord	n.d.	mixed choir	2021
Lucjan Laprus	*Wierzę w Ciebie, Tobie sercem się oddaję* [I believe in You, I give myself to You with all my heart]	n.d.	mixed choir	2021
Lucjan Laprus	*Notre Dame*	n.d.	mixed choir, trumpet, flute, oboe[15]	2021
Lucjan Laprus	*Alleluja* [Alleluia]	n.d.	mixed choir	2021
Lucjan Laprus	*Chwała Ojcu* [Glory be to the Father]	n.d.	mixed choir	2021
Lucjan Laprus	*Modlitwa* [Prayer]	n.d.	mixed choir	2021
Lucjan Laprus	*Panno święta* [Holy Virgin]	Adam Mickiewicz	mixed choir	2021
Lucjan Laprus	*Alleluja, alleluja* [Alleluia, alleluia]	n.d.	mixed choir	2021
Lucjan Laprus	*Modlitwa do Panny Marii* [Prayer to the Virgin Mary]	n.d.	mixed choir	2021
Lucjan Laprus	*Matko Boża, Królowo Polski* [Mother of God, Queen of Poland]	n.d.	mixed choir	2021

14 'No data' in the list indicates lack of access to the score and the impossibility of obtaining clear information from the composers.

15 In accordance with the composer's wishes, the piece has been classified as *a cappella* choral music due to the minor role of the wind instruments.

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Lucjan Laprus	*Ave Maria*	liturgical text	mixed choir	2021
Lucjan Laprus	*Duchu Święty (1)* [Holy Spirit 1]	n.d.	mixed choir	2021
Lucjan Laprus	*Duchu Święty (2)* [Holy Spirit 2]	n.d.	mixed choir	2021
Lucjan Laprus	*Anioł Pański* [The Angelus]	Kazimierz Przerwa-Tetmajer	mixed choir	2021
Lucjan Laprus	*Hymn o miłości* [Hymn of love]	Marek Skwarnicki	mixed choir	2022
Lucjan Laprus	*Uchroń nas, Panie* [Protect us, Lord]	Jan Romocki	mixed choir	2022
Lucjan Laprus	*Prośba* [Prayer]	Adam Asnyk	mixed choir	2022
Lucjan Laprus	*Ave Maria (3)*	liturgical text	mixed choir	2022
Lucjan Laprus	*Hosanna*	n.d.	mixed choir	2022
Piotr Drożdżewski	*Reflections*	John Grace Brown	mixed choir	2003
Piotr Drożdżewski	*Krzyż i dziecko* [The Cross and the child]	Cyprian Kamil Norwid	mixed choir	2006
Rafał Augustyn	*Nie ma nic* [There is nothing]	Rafał Augustyn	mixed choir	2000
Rafał Augustyn	*Od Sasa. Dźwięki – pauzy – zdarzenia* [From Sas. Sounds – pauses – events]: 1. 'Epistoły' [Epistles], 2. 'Piosenka dla koszykarzy – bis' [Song for baskeball players – encore], 3. 'Jesienna choroba' [Autumn illness], 4. 'Produkcja' [Production]	Dariusz Sas	mixed choir (and found objects)[16]	2004–2005
Rafał Augustyn	*Descensus Christi ad inferos*	Gospel of Nicodemus	two mixed choirs, Gregorian schola, soloists	2016

16 In accordance with the composer's wishes, the piece has been classified as *a cappella* choral music.

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Rafał Augustyn	*Vagor ergo sum*: 1. 'Arrivo/Rovigo', 2. 'Ritardo/Oratio', 3. 'Niente/Pora', 4. 'Animula/Iovis omnia plena'	Zbigniew Herbert, emperor Hadrian, and Italian National Railways	mixed choir and gongs[17]	2008–2011
Andrzej Tuchowski	*Akwarele* [Watercolours]	Tadeusz Miciński	female choir	2001
Tomasz Kulikowski	*Rebe, rebe hert nor hert*	traditional Hebrew text	mixed choir SATB	2000
Tomasz Kulikowski	*Hashivejnu solo*	traditional Hebrew text	mixed choir SATB	2003
Tomasz Kulikowski	*Pieśń do słów Dantego* [Song to Dante's words]	Dante Alighieri	male choir TTBB	2005
Tomasz Kulikowski	*Nagrobek Rózynie* [Rózyna's tombstone]	Jan Kochanowski	mixed choir MsMsBar	2011
Tomasz Kulikowski	*Z Anakreonta (Fraszka 5, księgi trzecie)* [From Anakreont (Epigram 5, Book III)]	Jan Kochanowski	mixed choir MsMsBar	2011
Tomasz Kulikowski	*Jeżeli kiedy w tej mojej krainie* [If ever in my land]	Juliusz Słowacki	mixed choir SABar	2014
Tomasz Kulikowski	*Fiołkami ci drogę uścielę* [I lay violets on your path]	Zdzisław Dębicki	mixed choir SABar	2015
Tomasz Kulikowski	*Ecce Dominus veniet*	liturgical text	mixed choir SATB	2007
Tomasz Kulikowski	*Benedicta es tu, Virgo Maria. Graduale in Conceptione Immaculata B.M.V. – 8 Decembris*	liturgical text	mixed choir SATB	2008
Tomasz Kulikowski	*Alleluja* [Alleluia]	liturgical text	n.d.	2010

17 In accordance with the composer's wishes, the piece has been classified as *a cappella* choral music due to the minor role of the gongs.

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Tomasz Kulikowski	*14 melodii do psalmu responsoryjnego* [14 melodies for the responsorial psalm]	no text in the score, a relevant text should be used in accordance with the liturgy	n.d.	2010
Tomasz Kulikowski	*Chlubimy się Krzyżem* [We glory in the Cross]	liturgical text	mixed choir SATB	2011
Tomasz Kulikowski	*Pięć pieśni wielkopostnych* [Five Lenten songs]	liturgical text	female choir SA	2011
Tomasz Kulikowski	*Cztery pieśni wielkanocne* [Four Easter songs]	liturgical text	female choir SA	2011
Tomasz Kulikowski	*Przykazanie nowe daję wam* [I give you a new commandment]	liturgical text	mixed choir SATB	2012
Tomasz Kulikowski	*Alleluja, Chrystus prawdziwie zmartwychwstał* [Alleluia, Christ is truly risen]	liturgical text	mixed choir SABar	2014
Tomasz Kulikowski	*Błogosławiony, który idzie w imię Pańskie* [Blessed is he who comes in the name of the Lord]	liturgical text	mixed choir SABar	2014
Tomasz Kulikowski	*Chrystus prawdziwie zmartwychwstał (Introit mszy w Niedzielę Wielkanocną – msza w dzień)* [Christ is truly risen (Introit for Easter Sunday mass – daytime mass)]	liturgical text	mixed choir SABar	2014
Tomasz Kulikowski	*Ten, którego wielbi ziemia* [He whom the earth worships]	liturgical text	two versions: single-voice, four-part SATB	2015
Tomasz Kulikowski	*Cztery kolędy na chór męski* [Four Christmas carols for male choir]	liturgical text	male choir TBB	2015

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Tomasz Kulikowski	*Kto Mnie miłuje* [Who loves Me]	liturgical text	female choir SSA	2016
Tomasz Kulikowski	*Modlitwa powszechna* [Universal prayer]	liturgical text	mixed choir SATB	2016
Tomasz Kulikowski	*Psalm responsoryjny* [Responsorial psalm]	no text in the score, a relevant text should be used in accordance with the liturgy	mixed choir SATB	2016
Tomasz Kulikowski	*Confundantur superbi*	liturgical text	male choir TBB	2017
Tomasz Kulikowski	*O, Redemptor, sume carmen (Przyjmij pieśń Odkupicielu)* [O, Redemptor, sume carmen (Accept this song, Redeemer)]	liturgical text	mixed choir SATB	2017
Tomasz Kulikowski	*Sporządzisz olej święty* [You will prepare holy oil]	liturgical text	mixed choir SATB	2017
Tomasz Kulikowski	*Gdy Pan wstał od wieczerzy* [When the Lord rose from super]	liturgical text	two versions: female choir SA or female choir SSA	2018
Tomasz Kulikowski	*Melodie do polskich: Kyrie, Sanctus i Agnus Dei na różne zespoły śpiewacze przez T. Kulikowskiego uczynione* [Melodies for Polish: Kyrie, Sanctus and Agnus Dei for various vocal ensembles by T. Kulikowski]	liturgical text	three versions: two-part SA, three-part SABar, four-part SATB	2018
Tomasz Kulikowski	*Trzy duchowe pieśni bez słów* [Three spiritual songs without words]	no text	mixed choir	2018
Krystian Kiełb	*Resonet in laudibus*	anonymous text	vocal ensemble of 5 mixed voices	2001

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Marcin Rupociński	*Psalm 96*	Biblical text	mixed choir	2015
Marcin Bortnowski	*In paradisum*	liturgical text	mixed choir SATB (5 choristers in each voice)	2019
Ryszard Osada	*Venite Adoremus*	traditional text	mixed choir, divided into a maximum of 12 voices	2020
Grzegorz Wierzba	*Do Matki* [To Mother]	Jerzy Liebert	mixed choir	2003
Grzegorz Wierzba	*Litania moderne* [Moderne litany]	Stanisław Stabro	mixed choir	2003
Grzegorz Wierzba	*O, matko! Ty uwierzysz* [Oh, mother! You'll believe]	Władysław Sebyła	mixed choir	2003
Agata Zubel	*Lullaby*	William Shakespeare	mixed choir	2012
Paweł Hendrich	*Niech zstąpi Duch Twój* [Let Your Spirit descend]	John Paul II, fragments from the Bible	reciting voice, tenor, baritone, bass, two female choirs	2002
Katarzyna Dziewiątkowska	*Padre nuestro*	liturgical text	mixed choir	2006
Katarzyna Dziewiątkowska	*Listy pisane nocą* [Letters written at night]	Ryszard Bukowski	mixed choir	2007
Katarzyna Dziewiątkowska	*Noemi (Nie nalegaj na mnie)* [Noemi (Don't insist)]	Biblical text (Rt 1, 16–17)	mixed choir	2008
Michał Ziółkowski	*A Dream within a Dream*	Edgar Allan Poe	mixed choir	2012
Michał Ziółkowski	*Evening Star*	Edgar Allan Poe	mixed choir	2013
Michał Ziółkowski	*Missa brevis: Kyrie, De profundis, Sanctus, Benedictus, Agnus Dei, In Lucem*	liturgical text	mixed choir	2014

COMPOSER'S NAME	TITLE OF THE COMPOSITION	AUTHOR OF THE TEXT	PERFORMERS	YEAR OF COMPOSITION
Michał Ziółkowski	*Agnus Dei (my little prayer)*[18]	liturgical text	mixed choir	2014
Michał Ziółkowski	*Kyrie (a prayer in sorrow)*[19]	liturgical text	mixed choir	2014
Michał Ziółkowski	*Sanctus (a prayer of gratitude)*[20]	liturgical text	mixed choir	2014
Michał Ziółkowski	*Ave maris Stella*	liturgical text	mixed choir	2015
Michał Ziółkowski	*To the River*	Edgar Allan Poe	mixed choir	2017
Michał Ziółkowski	*Child, Child*	Sara Teasdale	mixed choir	2018
Michał Ziółkowski	*Peace*	Sara Teasdale	mixed choir	2018
Michał Ziółkowski	*The Tree of Song*	Sara Teasdale	mixed choir	2018
Michał Ziółkowski	*Idzie na pola, idzie na bory* [It goes to the fields, it goes to the woods]	Kazimierz Przerwa-Tetmajer	mixed choir	2018
Michał Ziółkowski	*Meadowlarks*	Sara Teasdale	mixed choir	2019
Michał Ziółkowski	*Ave Maria*	liturgical text	mixed choir	2022
Michał Ziółkowski	*In taberna*	anonymous text	mixed choir	2022
Ignacy Wojciechowski	*Bez Granic* [Without Borders]	Adam Asnyk	mixed choir	2017–2018
Ignacy Wojciechowski	*Lead, Kindly Light*	John Henry Newman	mixed choir	2018
Ignacy Wojciechowski	*Have, Gratia Plena*	Biblical text	mixed choir	2021

18 The composition has been included in the *Missa brevis* cycle.

19 See above.

20 See above.

As the list shows, *a cappella* choral works by Wrocław-based composers from 2000 to 2022 amount to 106 compositions. Illustration 1 shows the number of works by individual composers.

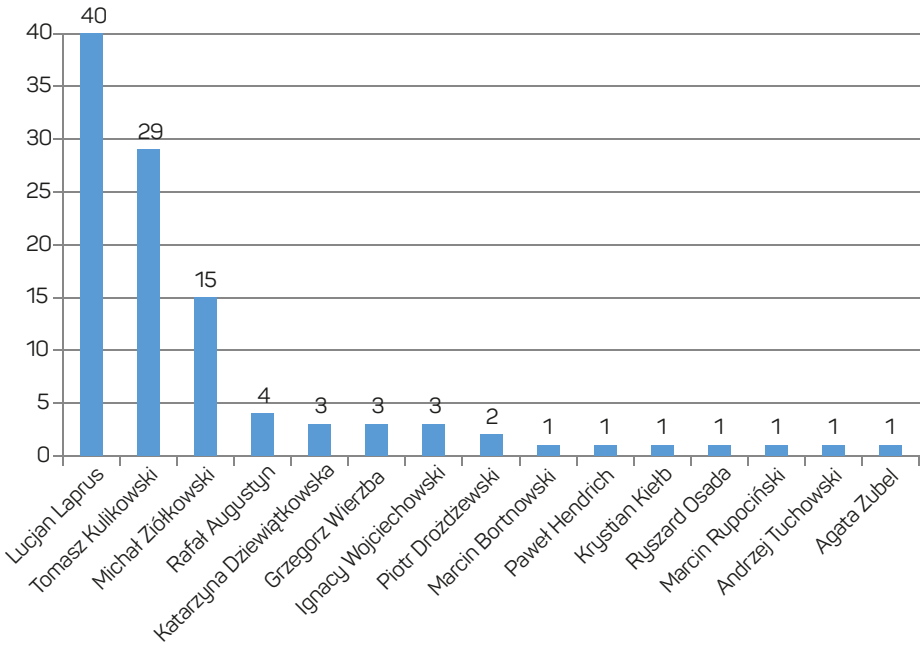


Illustration 1. The number of *a cappella* choral works composed by individual Wrocław-based composers in the years 2000–2022. Author's elaboration

According to the chart, the three Wrocław-based composers with the most *a cappella* choral works to their credit are Lucjan Laprus (40),[21] Tomasz Kulikowski (29), and Michał Ziółkowski (15). It is worth noting that each of them belongs to a different generation of composers. Considering their age and the length of their musical careers, the aforementioned numbers seem logically consistent.[22] Nevertheless, it is clear that choral music is an important part of the creative output of each of these three composers.

21 In the case of Lucjan Laprus, the number 40 covers those works whose existence can be confirmed – their sheet music is kept in the composer's private archives and in the Karol Lipiński Academy of Music Library. According to the composer's statement of 9 December 2022, his output from the period in question also includes other *a cappella* choral works (probably created between 2012 and 2020), but these have not been published or included in any library catalogue, and the composer has not been able to locate their manuscripts.

22 Among these three composers, it was Lucjan Laprus who composed the most (over 100) choral works throughout his entire life.

It is also worth examining how many *a cappella* choral works were composed in subsequent years of the period under study. Such data is presented in Illustration 2.

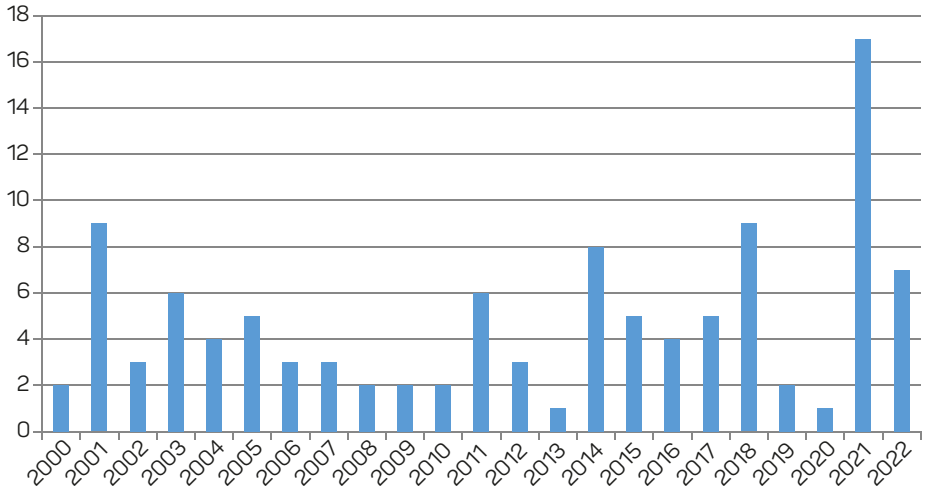


Illustration 2. The number of *a cappella* choral works composed by Wrocław-based composers in subsequent years from 2000 to 2022. Author's elaboration

It can, thus, be concluded that at least one work for *a cappella* choir was composed in Wrocław each year during the period in question. In almost all of the years studied, the number of these compositions ranged from 1 to 9. The exception is 2021, which produced as many as 17 compositions. This fact could be explained by the conditions caused by the Covid-19 pandemic. One could assume that at that time Wrocław-based composers, forced by external circumstances to devote most of their artistic effort to home-based endeavours, created more compositions than in other years. To confirm this hypothesis, however, separate research would have to be conducted.

It is also difficult to clearly determine the exact proportion of secular and religious works in the list presented here. Almost half of the compositions were written to poetic texts, but in some cases the subject matter of these texts is religious. An example could be the latest works of Lucjan Laprus (from the years 2021–2022), which the composer described as 'religious miniatures'[23]. Among these 21 compositions, five were written to texts by Polish poets (Adam Mickiewicz, Kazimierz Przerwa-Tetmajer, Marek Skwarnicki, Jan Romocki, and Adam Asnyk) and do not meet the criteria for liturgical use. In this context, it is also worth mentioning the origins of the text of Rafał Augustyn's apocryphal

23 Composer's statement of 9 December 2022.

oratorio *Descensus Christi ad inferos*.[24] Despite its obvious thematic connections with Christ, it is a dramatic work, also performed in a stage version, and it is based on the apocryphal text of the so-called Gospel of Nicodemus, which does not allow for the work to be used in the Roman Catholic liturgy.

A separate category is made up of works that have no or almost no verbal text. The group under study includes three such compositions:

- *Soldat Otto Schimek in memoriam* by Lucjan Laprus,
- *Trzy duchowe pieśni bez słów* [Three spiritual songs without words] by Tomasz Kulikowski,
- *In lucem* by Michał Ziółkowski (a part of his *Missa brevis*).[25]

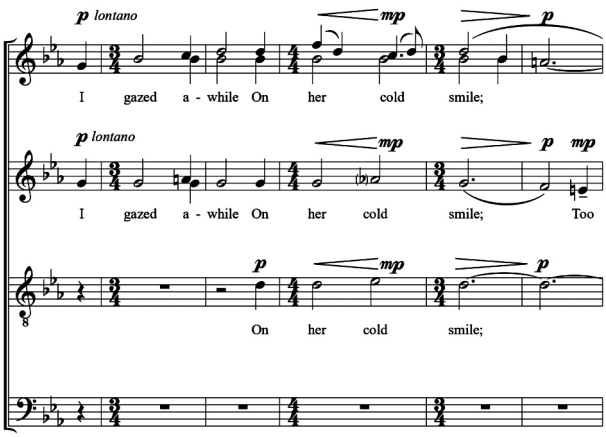
In all three compositions, it is the musical content alone that makes up the entire or almost the entire message of the work. However, taking into account the broader context, an attempt can be made to classify them as secular or religious works. Michał Ziółkowski's composition is part of a mass cycle, so it can definitely be classified as a religious work. Tomasz Kulikowski's songs without words also clearly refer to the sacred sphere, and considering the composer's entire oeuvre, much of which (including instrumental music) is set in a religious context, it seems feasible to count them among such works. The title and successive subtitles of the composition by Lucjan Laprus ('Wehrmacht', 'Polski dom' [Polish home], 'Miał 19 lat' [He was 19 years old]) unquestionably evoke the story of the soldier murdered during World War II. This commemoration is, however, rather secular in nature.

Most of the *a cappella* choral works by Wrocław-based composers from 2000 to 2022 are scored for a mixed choir. This is not always a strictly four-part setting, as many composers use *divisi* notation in fragments or even in entire works. Some compositions require other performers in addition to the choir, for example the aforementioned oratorio *Descensus Christi...* by Rafał Augustyn, along with two mixed choirs, also includes solo parts and a Gregorian schola part. Overall, however, more than 70% of all compositions included in the list feature a mixed choir.

Research conducted by the author of the article shows that the musical language of Wrocław-based composers is not homogeneous. Representatives of the oldest and youngest generations (Lucjan Laprus, Michał Ziółkowski, Ignacy Wojciechowski) most often use a coherent texture, technically convenient for performers, with a clearly marked main melodic line, often in the highest voice – an example is Michał Ziółkowski's *Evening Star* (see Example 1, p. 225). Many of the composers included in the list, however, single out specific voices or groups of voices in individual fragments to develop the musical narrative. In *a cappella* choral works, this is most often done by Andrzej Tuchowski, Tomasz Kulikowski, Ryszard Osada, Marcin Rupociński, and Grzegorz Wierzba.

24 Transl. 'Christ's descent into hell'.

25 In the entire 41-bar movement of the mass, the phrase 'fiat lux' ('let there be light') appears only once in the soprano solo part. Apart from that, there is no verbal text.



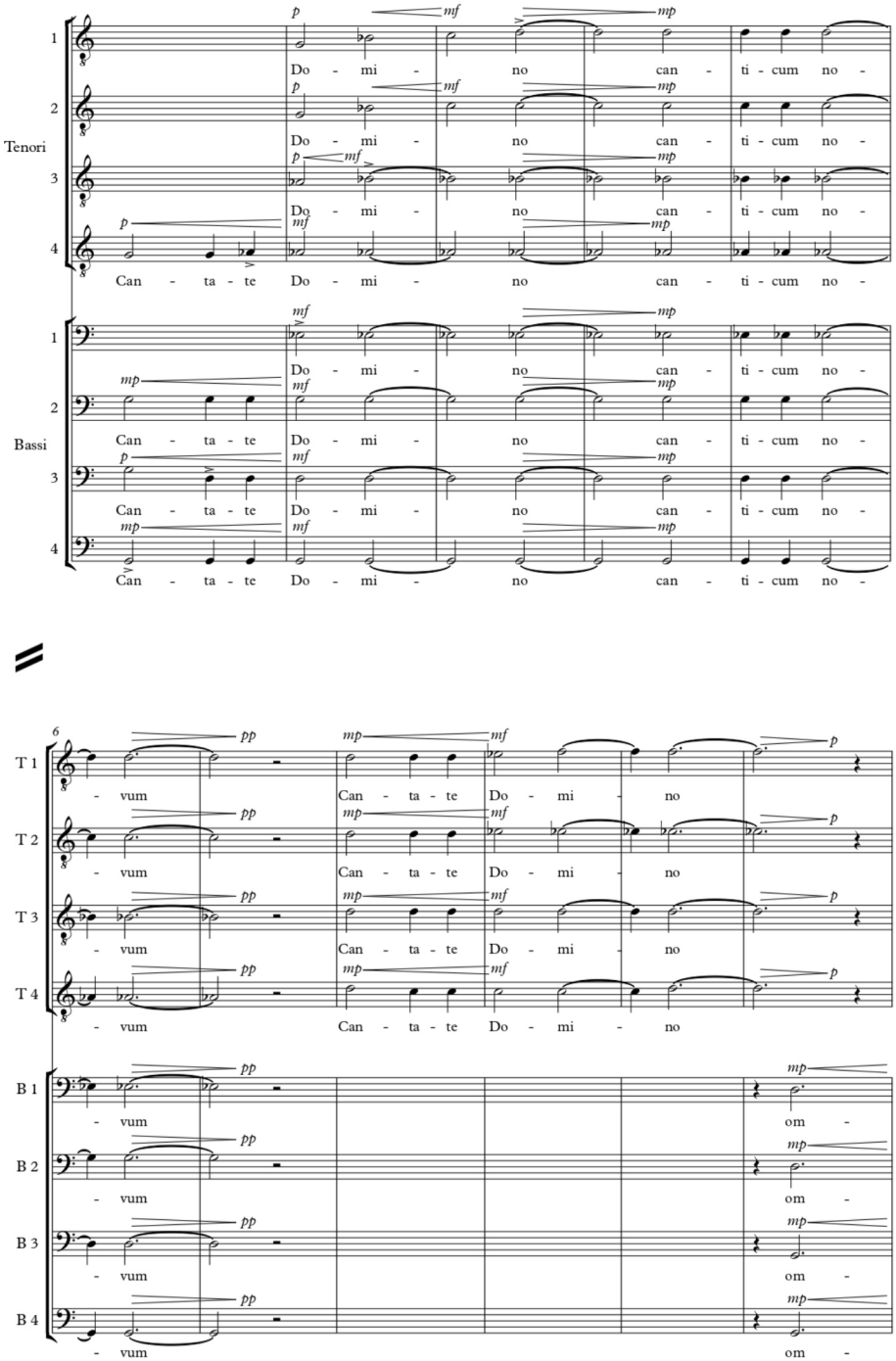
Example 1. M. Ziółkowski, *Evening Star,* bars 25–29. Reproduced from: M. Ziółkowski, *Evening Star*, PDF file from the composer's archives, 2013, p. 7

Wrocław-based choral music composers also tend to draw on traditional techniques, such as imitative polyphony. The most surprising example of its use can be found in Paweł Hendrich's composition *Niech zstąpi Duch Twój* [Let Your Spirit descend], in which he has woven this technique into a modern, original system of sound organisation called the System of Periodic Structures.[26] Regardless of the innovative harmonies achieved in this way, the imitation-based relationships between the voices are an obvious and easily identifiable reference to tradition.

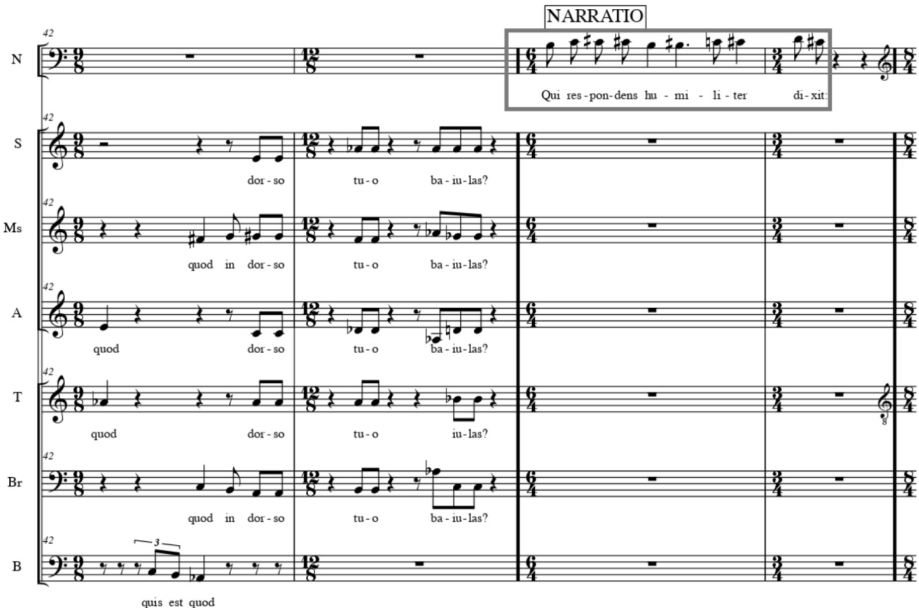
Another manifestation of the traditional approach may be the use of a particular scale – one that has been employed by composers for centuries – within a work of music. An example is Marcin Rupociński's use of the Phrygian scale in his *Psalm 96* (see Example 2, p. 226).

All Wrocław-based composers whose works are discussed here mostly use definite pitch in their choral music, though some exceptions where sounds of indefinite pitch are employed can be found (for example in the works of Agata Zubel, Grzegorz Wierzba, Paweł Hendrich, Katarzyna Dziewiątkowska, Michał Ziółkowski, and Ignacy Wojciechowski). In Rafał Augustyn's compositions, the use of quarter tones can also be observed in the construction of melodic passages (see Example 3, p. 227).

26 The basic principle on which the system is based is the so-called periodicity (in the case of the piece *Niech zstąpi Duch Twój*, this is an interval of 11 semitones – a major seventh), which determines the repetitiveness in the construction of all vertical sound structures. A similar function in traditionally composed music is performed by the perfect octave, where the equivalent of c^1 in the higher register is c^2. A discussion of the consequences and a detailed description of the entire system are provided by the composer in the article: P. Hendrich, *Elementy systemu okresowej organizacji materiału wysokościowo-dźwiękowego* [Elements of the system of periodic organisation of pitch and sound material], 2014, Paweł Hendrich's website, [online:] https://hendrich.pl/texts [30 June 2022].



Example 2. M. Rupociński, *Psalm 96*, bars 1–11. Reproduced from: M. Rupociński, *Psalm 96*, PDF file from the composer's archives, 2015, p. 3–4



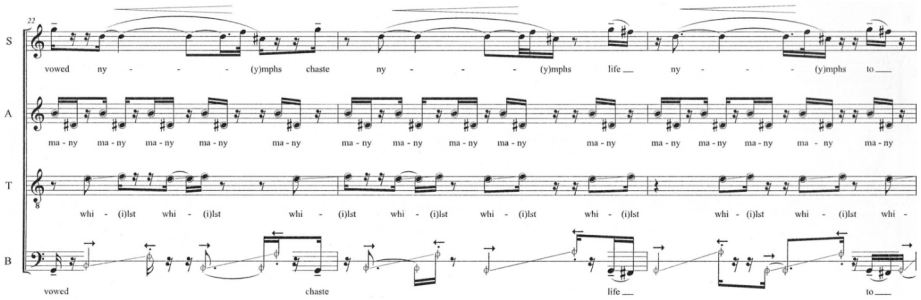
Example 3. R. Augustyn, *Descensus Christi ad inferos. Oratorium apokryficzne w 11 częściach* [Descensus Christi ad inferos. An apocryphal oratorio in 11 movements], Caput VII, bars 42–45. The fragment marked by the rectangle contains the symbol raising the pitch by a quartertone. Reproduced from: R. Augustyn, *Descensus Christi ad inferos*, printed score form the composer's archives, 2016, p. 57

A review of the compositions listed in Table 1 (pp. 213–221) reveals examples of works in which the composers refer in some way to major-minor tonality (which takes the most traditional form in the works of Lucjan Laprus). Many of the artists, however, do not keep their music within a single key, but rather use chord combinations typical of the tonal system locally (like Piotr Drożdżewski, among others). For composers of the youngest generation, combining chords in a mediant relationship is more common than the use of the dominant-tonic relation. In Krystian Kiełb's composition *Resonet in laudibus*, the interval of a perfect fifth is an important unit in terms of sound organisation. Paweł Hendrich, in turn, uses a modern method of pitch organisation which differs from that of other composers. As already mentioned, his piece *Niech zstąpi Duch Twój* was composed in accordance with his originally-devised System of Periodic Structures.

Among the choral works by Wrocław-based composers, most of which use traditional musical notation, there are examples of compositions where absolute notation is employed with reference to the duration of a given fragment, which is indicated in seconds (e.g. in the compositions by Agata Zubel, Marcin Bortnowski, and even Lucjan Laprus). Non-metric, barless rhythmic notation can be

found in the works of Grzegorz Wierzba and Rafał Augustyn. Many Wrocław-based choral music composers also use freely (*ad libitum*) repeated motivic cells (including Ryszard Osada, Paweł Hendrich, and Agata Zubel).

The choral output under discussion also includes compositions in which modern sonoristic means take on a form-shaping role. They can be found in the works of Marcin Bortnowski, Ryszard Osada, and Agata Zubel. The piece entitled *Lullaby* by the last of the aforementioned composers relies on various non-traditional forms of text presentation, such as whispering, half-whispering, speaking, as well as murmurs produced, for example, as a result of audible inhalation or exhalation (some of these techniques can be observed in Example 4) – which are intended, among other things, to reproduce the sound that a foetus can hear in the womb.



Example 4. A. Zubel, *Lullaby*, bars 22–24. Reproduced from: A. Zubel, *Lullaby*, PWM, Kraków 2013, p. 8. By kind permission of PWM

Based on the examples presented, one can conclude that in terms of texture and various elements of music, the musical language of Wrocław-based composers draws on both traditional and modern techniques.

The research conducted by the author of the article has shown that certain manifestations of postmodernism can also be found in the choral works of selected Wrocław-based composers. In the analysed compositions, it is possible to identify musical archetypes and gestures associated with neo-romanticism, such as the use of choral texture, third-based chords, or classical harmonic cadences[27] (primarily in the works of Lucjan Laprus). In the context of musical postmodernism, a review of

27 Cf. J. Paja-Stach, 'Kompozytorzy polscy wobec idei modernistycznych i postmodernistycznych' [Polish composers' attitude to modernist and postmodernist ideas], [in:] *Idee modernizmu i postmodernizmu w poetyce kompozytorskiej i w refleksji o muzyce* [Ideas of modernism and postmodernism in compositional poetics and reflections on music], ed. A. Jarzębska, J. Paja-Stach, Kraków 2007, pp. 71–72; P. Strzelecki, *'Nowy romantyzm' w twórczości kompozytorów polskich po roku 1975* ['New romanticism' in the works of Polish composers after 1975], Kraków 2006, pp. 135–136.

Rafał Augustyn's choral works also leads to interesting conclusions. They combine different and distant conventions in terms of text selection and the way the relationship between the text and the musical content is built. In the *Vagor ergo sum* cycle, the composer unconventionally juxtaposed train announcements from Italian railway stations with the poetry of Zbigniew Herbert, placing the latter in a highly unusual context. In the cycle *Od Sasa. Dźwięki – pauzy – zdarzenia* [From Sas. Sounds – pauses – events], in turn, he used four sarcastic texts by Dariusz Sas: 'Epistoły' [Epistles], featuring a fish shop receipt; 'Piosenka dla koszykarzy – bis' [Song for basketball players – encore], inspired by the tragic death of a fan in a clash with the police; 'Jesienna choroba' [Autumn illness] – an existential reflection on everyday ailments; and 'Produkcja' [Production] – an ironic look at the young Polish intelligentsia. In accordance with the composer's idea, both cycles should be performed in an atmosphere of complete seriousness in order to amuse the listeners, encourage them to actively engage with the work and pick up on the unusual contexts in which the literary texts are presented. Such an approach brings to mind certain associations with the trend of surconventionalism,[28] in which by combining musical quotations or references to old styles, modern musical content is constructed in which these references acquire new meanings and sense.[29]

Similarly to Rafał Augustyn, many other Wrocław-based composers declare that text has a significant influence on the musical layer of their works.[30] This influence, however, manifests itself in different ways. The text can shape the form of a piece (this is the case with works of most Wrocław-based composers, although Marcin Bortnowski and Katarzyna Dziewiątkowska mention it most often), it may inspire the composer to create a specific mood of the composition (as in the case of Piotr Drożdżewski, Andrzej Tuchowski, Michał Ziółkowski, Ignacy Wojciechowski) or stimulate them to engage in a kind of creative exploration (which is particularly evident in Agata Zubel's and Rafał Augustyn's works). Paweł Hendrich treats the verbal text in the most incidental manner.

The presented list of *a cappella* choral works composed by Wrocław-based artist between 2000 and 2022 and the discussion of certain trends observable among them have been supplemented with some observations arising from the analysis of selected works from the list. These observations have allowed the author to discern elements of tradition and modernity in individual compositions. The composers themselves declare different views on these two categories. Some of them consciously place their choral works within the traditional circle

28 Cf. S. Krupowicz, 'Surkonwencjonalizm' [Surconventionalism], *Vivo* 1994, No. 1 (11), p. 57.

29 Cf. J. Paja-Stach, *op. cit.*, p. 70, A. Granat-Janki, 'Poetyka intertekstualna surkonwencjonalistów' [Intertextual poetics of surconvetionalists], *Aspekty Muzyki* 2017, Vol. 7, p. 115.

30 The collection and analysis of composers' statements about their own choral works was part of the research conducted by the author of this article for the purpose of writing his master's thesis, see M. Kanafa, *op. cit.*, pp. 289–310.

(Lucjan Laprus, Grzegorz Wierzba, Tomasz Kulikowski, as well as Marcin Bortnowski, who in his choral compositions deliberately uses more traditional means than in his other works). The composers also show varied approaches to modernity, defining it in different ways depending on the profile of their work.

In conclusion, it is worth noting the view of Zofia Lissa, who argues that musical creativity is not about taking over historical heritage in its entirety, but about selecting and assimilating phenomena that have been recognised as valuable by a given generation, as well as reinterpreting certain technical and general music issues.[31] The analysis of selected works carried out by the author of the article has enabled him to conclude that most Wrocław-based composers continue and reinterpret tradition, transforming the legacy of previous eras and generations in their own, original way. Some composers reject only certain elements of tradition (for example, Paweł Hendrich, when constructing his own system of pitch organisation, reinterprets the traditional type of texture, i.e. imitative polyphony). It is difficult to indicate many artists who uncritically accept tradition without transforming it in any way. Lucjan Laprus was closest to this approach, although other composers (like Tomasz Kulikowski) also display it to some extent. In line with Zofia Lissa's point of view, the aforementioned examples of combining elements of tradition with more modern techniques in specific choral works by Wrocław-based composers can be seen as a kind of interaction between tradition and modernity, where one enlightens the other.

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31 Z. Lissa, 'Prolegomena do teorii tradycji w muzyce' [Prolegomena to the theory of tradition in music], [in:] eadem, *Nowe szkice z estetyki muzycznej* [New sketches on musical aesthetics], Kraków 1975, pp. 136–138.

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THE MISSION OF A CONTEMPORARY ARTIST: REFLECTIONS

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MUSIC CREATION AS THE FOCUS OF A PIANIST'S WORK: REFLECTIONS OF AN EDUCATOR

Music is the only form of art in which there is no direct communication between the work and the audience. Artistic existence of literary or visual art works begins at the moment of their creation, while a musical work is at this stage merely a graphic representation of the composer's ideas. Although, as Roman Ingarden claims, being a 'purely intentional object'[1] is exactly the condition that defines the identity of a work of music, it is through a performance that the work is brought to life and takes a precise aesthetic shape. For that to happen, a creative act of reading and executing the musical notation must take place. The vagueness of the individual elements of this notation leaves the performer a certain amount of freedom, thus also making him or her the co-creator of the composition being played.

When we realise that without the mediation of performers, the brilliant works of composers remain merely a set of symbols on a staff, a kind of code or encrypted message, we will understand what a great challenge it is for music educators to train those who can bring the composer's intention to life and bring the two forms of the musical work's existence: the notated one and the sounding one, so close together that they can be considered one and the same. Who are, then, those to whom we as teachers dedicate our educational offer?

1 R. Ingarden, *Utwór muzyczny i sprawa jego tożsamości* [A work of music and its identity], Warszawa 1973, pp. 137–145.

Let us imagine a pyramid. Its base is made up of children who want to engage with music, or whose parents want to bring music into their children's lives. With time, the pyramid grows taller and slimmer, as universal education gives way to professional work and the relationship between student and teacher goes through various stages of development. Their contact with each other takes on the characteristics of master–student communication, and finally the stage is reached when the student grows into an independent artist and himself or herself becomes an originator of certain ideas. This is the top of the pyramid, and those who have reached it devote their lives to music, making it their profession as well as their passion.

How do those at different levels of the pyramid differ from one another? Their ages and levels of advancement are different. There is, however, a common overarching goal for their artistic path: the development of creativity. The process of achieving this goal can vary greatly, and it requires that the teacher choose a working method and language which are tailored to the student's perceptual abilities.

The beginnings of education are difficult for both the child learning to play and their teacher. It is a time when specific relationships with music, with the teacher, and with the piano form in the pupil's mind and when he or she first comes into physical contact with the piano keyboard. As a result, a special bond forms between the child and the world of sound, but he or she might also develop a kind of aversion to learning that will be difficult to overcome. Hence, the tasks facing the teacher who starts working with a new student require imagination, creativity, and patience. The teacher should try to direct the child's imagination towards creating musical associations and references. They should look for opportunities to illustrate stories, nature, feelings, and moods with the sound of the piano. Young children must be able to name what they hear, identify their feelings and express them. There is nothing more touching than the image of a child who is enjoying their own playing and who, above all, is moved by the beauty of music. However, the development of creativity should go hand in hand with the development of pianistic skills. Care should be taken to instil habits in the student that will remain an essential part of their pianistic technique forever.

Nevertheless, we must remember that childhood is primarily a time for play. An approach that forces children to explore the secrets of piano playing and to engage in tedious and tiresome exercises is doomed to failure from the outset. We might find a solution to this problem if we realise that the child acquires piano skills subconsciously. Experienced teachers are able to wrap a simple technical element in a fairy-tale-like commentary and present it in such a fascinating way that a mere finger exercise acquires artistic value and focuses the performer's attention on the musical content. Giving titles to the compositions that are being worked on serves a similar purpose, as the examples of Wanda Chmielowska's miniatures ('Dzięcioł' [Woodpecker], 'Zajaczki' [Bunnies], 'Echo', 'Kołysanka'

[Lullaby])[2] show. Inspired by the title, the child's imagination tries to identify the image in the sound of the piano, guided by the creative execution of the musical content. Such a search for the imagined sound on the keyboard helps to master the technical elements that will become part of the pianist's primary skills in the future.

It is clear from what has been claimed so far that besides developing fluency in piano playing, the most important goal of the work with a student is to develop their imagination. This statement leads us to the observation that piano lessons are a space for developing the imagination not only of the student, but also of the teacher. Every child is different, and the same instructions or comments may be received differently by different students, with varying results. The search for a way to reach the child, to touch upon their sensitivity in an effective way means that the teacher must be able to, and should, demonstrate a certain freshness and inventiveness in solving artistic and pedagogical problems that arise in their relationship with the student. Starting to learn to play the piano is not synonymous with embarking on a career as a virtuoso. Parents often see their child's introduction into the world of sound as part of his or her overall development. In this context, music lessons become a space where children learn to express their feelings and communicate their emotions. It can, therefore, be said that music lessons stimulate the development of the child as both an artist and a person participating in the surrounding reality.

Let us return, though, to those for whom working on their piano playing skills is their way of life – to performers. Today's world is fraught with competition and rivalry. As a result, the level of virtuosity is noticeably higher among performers and is no longer in itself a guarantee of success. What counts is personality and creativity. In search for one's place on the musical scene, it is important not to deviate from the right path, for example by seeking attention and interest in one's playing at the expense of the natural, noble beauty of the music being played. What protects us from such an approach are our talent, intuition, and knowledge. Knowledge confirms our belief in the rightness of our actions, verifies our competence, brings calm and confidence, and encourages us to seek inspiration in the score as notated by the composer. This score, imperfect and ambiguous, leaves a certain degree of freedom and space to be filled by the artist's own imagination. The performer adds, clarifies, and creates his or her own version of the piece. I call this process of developing a creative execution of the score the creation of a musical work. This activity is at the heart of our work and is the essence of our deliberations. The transformation of a graphically notated score into a sounding composition is the result of the relationship between these two forms of a musical work's existence. The artist shapes the physical form of music, including its sound and time, through the interpretation

2 W. Chmielowska, *Światek dziecięcy* [A child's world] for piano, Kraków 2018.

of the elements present in the score. It can, therefore, be said that the emerging, individually developed form of a musical work is the effect of the performer's understanding of the music being played – an understanding which includes the perception of:

- ≫ the shape of the melodic line,
- ≫ harmonic combinations,
- ≫ dynamics,
- ≫ the balance between vertical and horizontal elements of texture.

The melodic line is often the most recognisable element of music, one which defines the piece and conveys its content. The notation of the melodic line can be considered relatively unambiguous and precise. After all, the pitch and duration of the sounds as determined by the composer in the score are not subject to interpretation. One could ask, then: Where is the space for freedom and creative initiative here? And yet, by giving the melody a specific shape, emphasising certain intervals over others, and focusing on certain climactic points, the performer creates his or her individual version of the melodic line.

The harmonic component is of significant importance for the sound character of a work of music. The tone combinations and chords that can be observed in the course of a composition, their progressions and mutual relationships, the way they are linked and follow one another – all these elements together create a specific colour. Sometimes it becomes almost equivalent to the composer's style and can be considered his or her trademark. When discussing the harmonic element, it is impossible not to mention the role of the bass line, which is largely responsible for the clarity of the harmony. One should also note the performer's task of maintaining the right balance between the components of chords in the vertical dimension. The concept of balance, in turn, brings us to the sphere of dynamics.

It should be noted that virtually everything, perhaps almost everything, that is related to sound relies on dynamics. In music, it takes two forms. We commonly associate it with the performance instructions written down by the composer, but it is the other type of dynamics, which we can call 'default', that is much more interesting. No one writes it down, but it exists as a kind of 'physical' element complementing the artist's performance intentions. It can be said that default dynamics are ubiquitous in a piece of music and apply to every note being played. While written dynamic markings are one of the elements that are subject to interpretation, default dynamics become a tool for conveying the composer's text.

Finally, an important element and source of inspiration in shaping the sound of a piece of music is undoubtedly its texture. Multi-layeredness, an original way of differentiating between individual musical planes, and a specific balance between musical parts and voices create the individual sound character of the composition being worked on. Recalling Danuta Wójcik's claim made in *ABC form muzycznych* [The ABC of musical forms] that sounds are the material of a musical

work and time is its dimension,[3] we should now define the role that the use of time plays in the interpretation of a piece of music. The execution of the time element recorded in a score in the form of rhythmic values is an extremely important tool for presenting the artistic vision of the performer. It allows them to express the emotions accompanying the performance, shape the dramaturgy of the music, and create a form of the piece being performed that is consistent with their own vision and imagination. The ability to handle time is a particularly valuable component of talent. The lack of it cannot be compensated for by practice. Its abstract nature means that it eludes the traditional understanding of what a work on a piece of music should consist in, yet its importance for a creative performance can be considered fundamental. Therefore, those having this natural sense of measurement, which serves to regulate the time proportions and the duration of individual fragments, or even movements of a performed piece, can be considered gifted. When analysing performances of different virtuosos, we can notice a more rhythmically disciplined style of performance, which could be called classical, as well as one that allows greater freedom in the use of time, which we can call romantic. Nevertheless, everyone would agree that the element of rhythm in musical art is not intended to be confined within the rigid pace set by a metronome. Rhythm should be seen as another element of notation by means of which the composer conveys his or her idea of the composition to the performer. In this context, it is worth recalling Ignacy Jan Paderewski's views on rhythm in music:

> Rhythm is the pulse of music. It is equivalent to the beating of the heart, testifying to its existence and proving its vitality. Rhythm is order. But order in music is not the cosmic timeliness of a planet, nor the mechanical monotony of a clock. It reflects life, organic human life, because, like life, it is subject to emotions, moods, and bouts of depression.[4]

When looking for ways to enrich one's creativity in terms of handling time in music, it may be useful to refer to Artur Schnabel's concept, which can be called controlled freedom. In his edition of Ludwig van Beethoven's *Sonatas*,[5] this outstanding pianist presented his own vision of the temporal relationships between fragments of a piece by marking their metronomic tempos. He also specified the duration of fermatas and the time between movements of the cycle. It is rather unlikely that the solutions proposed by this author will find many supporters, they may, however, stimulate artistic ingenuity and, thus, broaden the range of methods available to an artist working on his or her own development.

3 D. Wójcik, *ABC form muzycznych* [ABC of musical forms], Kraków 1997, p. 13

4 I. Paderewski, 'Tempo rubato'; quoted after I. Poniatowska, *Wdzięk afektu* [The charm of affect], Warszawa 2017, p. 41.

5 See L. van Beethoven, *Complete Piano Sonatas in Two Volumes*, ed. A. Schnabel, Van Nuys, California 2006.

The most prominent form of freedom in playing and shaping a composition is *rubato*. Shrouded in mystery, the concept remains virtually undefined and undetermined to this day. Nobody really knows at what point in the composition and to what extent one should make use of it. It is enough to listen to several performances of the same piece by Fryderyk Chopin, whose work has become a symbol of *rubato*, to see how difficult it is to identify and clearly characterise this mysterious agogic phenomenon. Let us, therefore, summarise our reflections on *rubato* with a statement by an eminent musicologist, Irena Poniatowska, who wrote in her book *Wdzięk afektu* [The charm of affect]: 'A poetic metaphor has always proved useful in describing *rubato*, because analytical description is extremely difficult.'[6]

Regardless of the notation of a musical work, a performer's creative imagination is powerfully stimulated by non-musical inspirations: poetry, painting, images of nature, states of mind, and much more. They provoke the artist to search for specific sound and mood, and encourage reflection. Let us quote here Bolesław Woytowicz's charming commentary on 'Reflets dans l'eau' ('Reflections in the Water') from the first book of Claude Debussy's *Images*:

> The water is calm, shining like a mirror. Greenery on the shore. A church with a tall tower. You can see it all on the shore and at the same time reflected in the water. Or maybe what is on the shore is an illusion? Maybe the submerged church is real, maybe it is a submerged cathedral? Sometimes a person touches something with childlike calm, trusting that they have found the truth, and soon it turns out that it was not the truth, but an illusion, an appearance… A sudden breeze and the mirror is disturbed. The trees rustle, the water is covered with shimmering scales – as if it has darkened. But it is only a dark memory in the soul. A bell can be heard… again there is quiet, brightness, shining.[7]

This beautiful poetic image conjured up by Woytowicz guides the pianist towards creating a certain sound image of the composition. Is it the only one possible? No! Each of us carries a certain personal sound image of, for example, some of Debussy's preludes, which we have created for ourselves or for the purpose of our work with students. The composer has made this task easier for us by giving titles to individual pieces. The selection of the right tone colours and the shaping of the noble sound of the piano can be described as sound painting. It is up to us to assess whether the created sound of the piece corresponds to its title. The question arises, however: What about pieces that do not have a specific programme suggested by their title? A good example are Sergei Rachmaninoff's *Études-tableaux*. Are they etudes or paintings? Or perhaps exercises aimed at developing our imagination? Undoubtedly, this music is characterised by a hidden

6 I. Poniatowska, *op. cit.*, p. 14

7 B. Woytowicz, [commentary in:], C. Debussy, *Images. Livre I*, ed. B. Woytowicz, Kraków 1968, p. 54.

programme, as suggested by the term *tableaux* ('paintings'). Rachmaninoff's music is deeply rooted in Russian tradition. It contains many elements derived from Orthodox church music, such as motifs of church bells, and numerous references to natural phenomena; it is also characterised by the dominance of beautiful melodies whose harmonic background is of particular importance. Are there any recommendations or suggestions by Rachmaninoff as to how these etudes should be interpreted? In a letter of 2 January 1930 to Otto Respighi, the composer mentions a programme for five of the etudes: *Étude in A Minor*, Op. 39 No. 2 represents 'the sea and seagulls', *Étude in A Minor*, Op. 39 No. 6 is inspired by the fairy tale of *Little Red Riding Hood*, *Étude in E-flat Major*, Op. 33 No. 7 is 'a scene at a fair', *Étude in D Major*, Op. 39 No. 9 is 'an oriental march', and *Étude in C Minor*, Op. 39 No. 7 – 'a funeral march'.[8]

There are also other images commonly associated in performers' minds with some of the etudes, for example *Étude in E-flat Minor*, Op. 33 No. 5 is often referred to as 'Snow storm', *Étude in E-flat Major*, Op. 33 No. 6 as 'Butter churn', and *Étude in C Minor*, Op. 39 No. 7 as 'Panikhida' (an Orthodox memorial service). In *Etude in E-flat Minor*, Op. 39 No. 5, the elegiac melodic line, richly enveloped in the harmonic background, might be seen as symbolising the loneliness of a person struggling against the adversities of the surrounding world. When creating the sound image of a piece, we can draw on various sources of inspiration, using whatever our imagination suggests. This applies to both programme and absolute music.

Why have I juxtaposed such stylistically different pieces as Debussy's *Preludes* and Rachmaninoff's *Études-tableaux*? From the point of view of the cultural context, they are distant. However, they share two characteristics: multi-layered texture and the important role of colour. In both cases, we can develop an individual vision of the sound of the music we are playing by maintaining the proportions between the textural layers in accordance with our design.

In conclusion, it is worth emphasising once again the role creativity in the shaping of a musical work. It is through creative performance that the artist introduces the listeners to his or her world, convinces them of the value of the presented vision of the piece of music, and at the same time builds his or her own artistic identity. If good results are to be achieved, such creative work and attitude should be part of daily practice of both children and mature virtuosos.

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A SCHOLAR OR AN ARTIST? REFLECTIONS ON THE ROLE OF A MUSIC THEORIST IN THE ARTISTIC WORLD

> *To be an artist means to have a sensitive, even overly subtle nature, but it also means that one has to face lifelong competition, be persevering, in the name of one's artistic ideas, resilient, and capable of overcoming difficulties. To be an artist, not only in name, means to be a dreamer by nature and to be able to fulfil your dreams, regardless of the cost, and this requires willpower, inner discipline, and diligence. So, to be an accomplished artist, you need to be made up of two mutually exclusive elements, as if you were made of fire and water at the same time.* […] *Strength of character and courage have always been as essential for an artist as talent, and today, in an era of mass pseudo-artistic production, when there are so many temptations of easy, ready-made 'success' around, they are more necessary than ever before.*
>
> Tadeusz Baird[1]

The professional identity of an artist is an issue that has long aroused my curiosity. I spent my entire youth training to become an instrumentalist: I graduated from primary and second music schools in the viola class. The choice of university was an obvious one: it had to be music studies. Ultimately, however, I decided to study music theory, not performance, and I am currently preparing a doctoral dissertation in this field.

1 *Tadeusz Baird. Twórczość. Rola kompozytora* [Tadeusz Baird. Oeuvre. The role of the composer], [online:] https://www.baird.polmic.pl/index.php/pl/tworczosc/rola-kompozytora [24 November 2024].

I work as a lecturer at my alma mater; I also teach theoretical subjects at a music school and give classes at the Music Lovers Academy at the National Forum of Music in Wrocław. As an instrumentalist, I have no problem defining the role I play in the artistic world. When performing, I create works of art in a real, tangible way, I convey the composer's idea, and, through my interpretation, I influence the artistic experience of the audience. I am an artist. But who am I as a theorist? Is a music theorist an artist? Am I an artist in the eyes of others?

An attempt to find definite answers to the aforementioned questions is bound to be accompanied by diverse interpretations and subjective feelings. In my opinion, an artist is not just a person who creates works of art. Above all, they are individuals endowed with a special sensitivity, an ability to observe, and a deep sense of beauty and aesthetics. Artists have the ability to express their deepest emotions, thoughts, and experiences, which sets them apart from the rest of society. In today's world, where art takes many different forms, understanding who an artist is and what role they play is becoming increasingly complex, but at the same time fascinating and inspiring. If we take a look at the official classification of fields and disciplines of science and art, we will find music among them.[2] A few years ago, there was an even more precise classification in effect, according to which the musical arts could be further divided into: instrumental performance, sound engineering, rhythm and dance, vocal performance, conducting, composition and, of course, music theory.[3] The theorist, therefore, practises the art of music and is responsible for cultural and artistic development of others.

Tadeusz Baird claimed that it was the duty of every artist to convey constantly updated, complex knowledge about human beings, to strive to understand the essence of humanity, and to be aware of their artistic and social obligations.[4] These words seem to perfectly summarise the duties and competences of a music theorist. In past centuries, the role of the theorist was extremely important, if not crucial, for the development of music. It was theory that dominated, preceded musical practice, and set the rules, which were then implemented by composers and performers. Since, in the opinion of philosophers, the most perfect music existed outside of man, in the immaterial realm of ideas, the primary task was not to create and perform music, but to study it and theorise about it. For a long time, there was a clear division into *musica practica* and *musica speculativa*, i.e. music that was performed and music that was the subject of intellectual

2 *Klasyfikacja dziedzin nauki i dyscyplin naukowych oraz dyscyplin artystycznych /Classification of fields and disciplines of science and disciplines of the arts*, Polish National Agency for Academic Exchange, [online:] https://nawa.gov.pl/images/Banach/2023/Klasyfikacja-dziedzin-naukowych.pdf [26 August 2025].

3 *Klasyfikacja dziedzin i dyscyplin naukowych w Polsce* [Classification of fields and disciplines of science in Poland], Biuro Obsługi Badań, Uniwersytet Warszawski, [online:] http://bob.uw.edu.pl/klasyfikacja-dziedzin-i-dyscyplin-naukowych-w-polsce/ [26 August 2025].

4 *Tadeusz Baird…*

observation and speculation.[5] A musician was someone who dealt exclusively with the study of music, who researched the laws governing it and sought numerical rules that underlay it. In order to be recognised as a musician, i.e. a professional who consciously engaged in music, every composer had to be, above all, a good theorist. This is evidenced by countless treatises that summarise theoretical thoughts and are extremely valuable sources of knowledge.

In my view, it is awareness that is the key to understanding the role of music theory in the artistic world. Conscious performance of music, supported by theoretical preparation, allows the composer's intention to be fully conveyed. Of course, sometimes a breath of fresh air is added to an interpretation just by brilliant intuition, but these are rare cases. In her article discussing who a theorist is, Irit Rogoff notes:

> In the context of a question regarding what an artist might be, I would want to raise the question of what a theorist might be, to signal how inextricably linked these existences and practices might be. The old boundaries between making and theorising, historicizing and displaying, criticising and affirming have long been eroded.
>
> Artistic practice is being acknowledged as the production of knowledge and theoretical and curatorial endeavours have taken on a far more experimental and inventive dimension, both existing in the realm of potentiality and possibility rather than that of exclusively material production.
>
> The former pragmatic links in which one area 'serviced' another have given way to an understanding that we face cultural issues in common and produce cultural insights in common.[6]

The roles and activities of a scholar in the artistic world cover a wide range of areas, such as teaching, musical analysis, music history, criticism, journalism, etc. One of the main tasks of a theorist, and my personal mission as an artist, is to educate and develop the skills of young musicians. I want to prevent them from narrowing their horizons too much and prepare them for independent work. In this respect, a theorist can be compared to a translator who explicates and helps to understand the complexity of sound language and musical structures. At school, I work mainly with students aged around 16, who already have some basic knowledge and are relatively independent in the world of music, make their own choices and show a certain artistic sensitivity. Recently, I asked them a question: Is it possible to appreciate a work of art (music) without proper substantive preparation, without specialist knowledge?[7]

5 *Teoretycy muzyki w średniowieczu* [Music theorists in the Middle Ages], Zintegrowana Platforma Edukacyjna, [online:] https://zpe.gov.pl/a/teoretycy-muzyki-w-sredniowieczu/DVl9m4T6i [24 November 2024].

6 I. Rogoff, 'From Criticism to Critique to Criticality', *Kritik* 2003, [online:] https://transversal.at/transversal/0806/rogoff1/en [26 November 2024].

7 The research I conducted involved the archetypal analysis method developed by Tadeusz Kobierzycki. According to Kobierzycki, archetypal analysis (based on unconscious messages) in

Interestingly, most of them[8] answered that it was impossible, especially in the case of early music, 20th-century music, or contemporary art. Indeed, understanding a piece of music and the composer's intentions requires proper knowledge and competence, which also means that the appreciation of art can be learned. The more we know, the more meanings we will be able to extract from a given work. This does not mean, of course, that without this knowledge we are unable to assimilate certain information or that a musical work and its message will not reach us. There is a large number of compositions for which the 'entry threshold' is relatively low, for example dance music, including ballet, some classically composed symphonies or Romantic miniatures. In the case of contemporary music, however, there is definitely a need for education.

Here are a few statements and comments made by students – whom I teach to listen to music consciously – about 20th-century music:[9]

- ≫ 'ugly',
- ≫ 'boring',
- ≫ 'random sounds',
- ≫ 'I could write that too',
- ≫ 'music without soul',
- ≫ 'works that will end up in the drawer',
- ≫ 'I know that this music is supposed to trigger emotions and feelings, but it made me angry',
- ≫ 'logical and orderly',
- ≫ 'interesting',
- ≫ 'not for a wide audience, only for a select group',
- ≫ 'I don't like it, but I understand it',[10]
- ≫ 'I would like to listen to more'.[11]

For me, each such statement confirms how important my work is and what role I play in making young musicians aware of the times we live in and of the direction in which the development of compositional techniques, but also of

music consists in recording impressions, ideas, comments, thoughts, images, and opinions that come to mind when listening to a piece of music. See T. Kobierzycki Tadeusz, *Analiza archetypalna w muzyce* [Archetypal analysis in music], [in:] *Ratio musicae*, ed. S. Dąbek, Warszawa 2003; after N. Malec, A. Michalska, N. Pelc, M. Rybarski, 'Percepcja muzyki współczesnej w świetle metody analizy archetypalnej Tadeusza Kobierzyckiego' [The perception of contemporary music in the light of Tadeusz Kobierzycki's method of archetypal analysis], *Notes Muzyczny* 2024, Vol. 2, No. 22, p. 73.

8 A study conducted on a group of twenty secondary music school students.

9 The students listened to works from various stages of John Cage's creative output: *Bacchanale* (1938), *Imaginary Landscape No. 4* (1951), *Music of Changes* (1951), and from Arnold Schönberg's oeuvre: *Fünf Stücke* (1923) and *Violin Concerto* (1936). The students had basic knowledge of dodecaphonic technique and instrument preparation.

10 With reference to dodecaphony.

11 With reference to instrument preparation.

technology and artificial intelligence, is heading. I believe in the 'learn – understand – listen – evaluate' principle. As a theorist, I have a real influence on shaping young people's musical development. By teaching subjects such as harmony, music history, and ear training, I instil in them a sense of aesthetics, openness to new trends and tendencies, respect for the past and for what is happening now.

Effective music education is essential for any young artist's development, and in this context, I would like to focus on ear training as the subject which students follow throughout their entire music education. In this area, as a theorist, I am the creator and initiator of many artistic situations, since ear training is the most practical of all theoretical subjects. During classes, we listen to musical examples, discuss them, write them down, and analyse. What follows are some examples of methods of working with students which, in my opinion, support their artistic development:

1. Comparing several performances of the same piece. I ask the students to take notes while listening to different recordings of the same piece, and then we discuss some of the questions that may have arisen, for example:
   - ≫ Which recording was the fastest?
   - ≫ Which was the slowest?
   - ≫ Could the same group of instruments be heard in each recording?
   - ≫ Which recording did you like the most and why?
   - ≫ Which recording was of the best quality?
   - ≫ Did the musicians follow the conductor's instructions?
   - ≫ Did the soloist play in tempo?
2. Comparing the score with the performance. The students are given an excerpt from an instrument's part or from the score. While listening to the performance, or afterwards, they are asked to add dynamics, articulation, interpretative markings, etc. Another possibility is to give students a complete score and ask them to follow it while listening to the recording. The question to be answered during the task is:
   - ≫ Did the musicians follow all the markings and instructions written in the score?
3. Working with the score. While working with the score, students might be asked to perform various tasks, such as:
   - ≫ following a given part (the students are asked to look at the viola part, then close their eyes and listen to the performance trying to follow the part without getting lost),
   - ≫ creating a melody to a given accompaniment,
   - ≫ creating worksheets, arrangements, piano reductions, transcriptions.

As a theorist, I also have influence on the creation of art itself. The work of a theorist-scholar consists in asking questions and casting doubts where there was previously consensus, encouraging discussion. Musical analysis involves studying the form and structure of a piece, exploring compositional techniques, and drawing constructive conclusions. Among the many methodological options

available to a theorist are heuristics, descriptive, normative, statistical, and formal analysis, comparative studies, hermeneutics and integral interpretation, depending on the area of research. In analytical activities, it is an approach which combines different methodologies that offers hope of producing a wide range of results complementing one another. Analysis allows us to discover initially inaccessible layers of a piece, which in turn leads to a deep and conscious reception of the work. In addition to the educational aspect, musical analysis plays a key role in performance. Theoretical work enables a more informed and artistically aware approach to the interpretation of music. An important example is the study of the theory of musical affects and rhetoric that is particularly relevant to the works of the Renaissance and Baroque periods. Research into historical performance practices brings us closer to the authentic experience and intentions of the composer. In this context it is worth quoting Marin Mersenne, who claimed that a musician-performer should learn rhetoric.[12] Johann Mattheson also emphasised that those who cannot speak cannot sing, nor can they play.[13] A lack of experience in historical performance and a lack of theoretical knowledge can result in certain limitations in terms of stylistic and expressive diversity, especially in the cases where musical rhetoric is involved.

Although not exclusively the domain of theorists, an important area of their work is music journalism. Music criticism serves to formulate opinions and reflect on music-related issues, often in a broader context. Reviews of concerts, festivals, and recordings play a vital role, since they can, for example, draw the public's attention to young, promising artists. A music critic has a certain agency, as he or she can encourage performers and composers to reflect on their own work and the validity of its aspects, which might in turn influence their artistic development. In this role, a theorist also acts as a bridge between the composer and the audience. Regularly published clear and understandable reviews with elements of theoretical analysis help listeners to understand the essence of complex musical works. Such pieces then become more accessible, and music lovers can listen to them more consciously. In my work as a theorist and music promoter, I very often focus on the oeuvre of women composers and performers, both those with a well-established position and those less known, such as Grażyna Bacewicz, Eugenia Umińska, Weronika Ratusińska, or Maria Szymanowska. I believe that they still have not received enough recognition in the broadly conceived musical life, and I try to change that by publishing texts devoted to their activities.

Does my work have a real impact on how music is received? This year, I wrote an introduction to a concert held as part of the 'Chopin and His Europe'

12 Cf. M. Mersenne, *Harmonie universelle*, Paris 1636, IMSLP Petrucci Music Library, [online:] https://s9.imslp.org/files/imglnks/usimg/0/09/IMSLP937857-PMLP156089-mersenne_harmonie_universelle.pdf [25 November 2024].

13 Cf. H. Lenneberg, 'Johann Mattheson on Affect and Rhetoric in Music (I)', *Journal of Music Theory* 1958, Vol. 2, No. 1, pp. 47–84.

Festival. In the programme book, I included information about the father of the Czech national school, Bedřich Smetana, and about the circumstances in which his cycle of symphonic poems, *My Country*, was composed. This was actually an extremely difficult period in Smetana's life. Initially, the composer began to experience short whistling sounds in his ears, which became longer and stronger over time. The disease progressed rapidly, causing him to lose his hearing completely. In one of his letters to Karel Bendl, Smetana wrote: 'I will remain deaf as a post forever!'[14] The composer was able to hear only the first two poems from the cycle. He composed the rest while already deaf.

Could this information influence the reception of Smetana's music? Several people I spoke to after the concert admitted that they knew those pieces very well, but it was only when placed in a context that the music actually impacted them emotionally. Is that not the role of an artist to exert such influence?

The results of theoretical reflection may inspire artists to transform theory into practice, and in this way such reflection becomes part of the cycle of artistic creation. Theorists are of great importance to musical culture, and their potential is multifaceted. From education to musical analysis and criticism, they influence every area of life in which music plays a noticeable part. It is through education, publications, and active participation in musical discourse that music theorists play a key role in shaping the development of new generations of musicians and in spreading knowledge about music and culture.

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Where is music heading? Is its destination clearly defined? Who determines its goals? What is the quality and sense of 21st-century music? What does it mean to be an artist? In today's world marked by ambiguity, which overwhelms us with excess of information and a cocktail of sounds that are increasingly difficult to filter or verify, there is often no time or space for pondering the important questions.

The publication is an attempt to reflect the melting pot of contemporary music. It refers to Polish and foreign music, to the past and the present, to areas that lie on the borderline between social sciences, humanities, and musical art. Among the authors, there are theorists and performers, professors as well as students. They are united, however, by a passion for music, which for them is a way of life and a means of self-expression, and which in the world of rapidly developing artificial intelligence, fortunately, still remains a human domain.

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