

MUSIC ACADEMY IM. STANISŁAW MONIUSZKO IN GDAŃSK

**KAJA POTRZEBSKA**

DISSERTATION

prepared in the framework of proceedings for the award of the doctoral  
degree in the field of *arts*, in the artistic discipline: *musical arts*

Promoter:

*Prof. dr hab. Marek Ročlawski*

Gdansk 2023

## ARTISTIC WORK

### *Kuyavian Wedding Songs*

1. Aleksandra Brejza, *A przyjechaliście*, duration – 4:00
2. Szymon Godziemba-Trytek, *Usiadła Marysia*, duration – 3:10
3. Aleksandra Brejza, *Przeżegnaj jom, mamó*, duration – 2:45
4. Marcin Gumieła, *Zajechały trzy koniki*, duration – 5:20
5. Łukasz Urbaniak, *Jakżym pojechali*, duration – 1:15
6. Łukasz Urbaniak, *Zagrej ty mi muzykancie*, duration – 1:30
7. Piotr Jańczak, *Dyna*, duration – 3:10
8. Łukasz Urbaniak, *Mój wianuszek lawendowy*, duration – 5:15
9. Łukasz Urbaniak, *A żebyś ty chmielu*, duration – 5:45
10. Michał Gozdek, *Puo cóżeś mnie, matuś moja*, duration – 3:20
11. Marcin Kopczyński, *A dzień dobry tymu domowi*, duration – 3:10

#### **Performers:**

***Canto* youth choir of the Czesław Niemen Music School Complex in Włocławek  
Chamber Choir *Akolada* at the Bydgoszcz School of Higher Education  
in Bydgoszcz**

**Female ensemble of the Chamber Choir of the Feliks Nowowiejski Academy  
of Music in Bydgoszcz**

***Lutnia Nova* Choir of Aleksandrów Kujawski**

**Kaja Potrzebska:** conductor

**Maciej Gogolkiewicz:** the binding word

**Place of recording:** Concert hall of the Polish House in Bydgoszcz

**Date of recording:** 18 June 2022

**Recording engineer:** Filip Pniewski

## **DESCRIPTION OF THE ARTISTIC WORK**

**Inspirations of Kuyavian wedding rituals in the works of  
a cappella choral music by composers from the Kuyavia region**

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## Introduction

Inspiration, vena, inspiration, assumption accompanies every artist during his or her creative process, often becoming the determinant for the author's final work. A guiding thought can have a variety of thematic sources, offering countless possibilities for the creation of an artistic vision. One such inexhaustible source of inspiration in the work of many artists is folklore. Throughout the history of music, throughout the eras, composers have been interested in the theme of folklore. Evidence for this thesis is the wealth of musical literature inspired by folk music, especially in the works of composers of the 19th and 20th centuries and those living today.

Choral literature inspired by folk music is not far behind other musical genres in its numbers. Stanisław Wiechowicz, Karol Szymanowski, Feliks Nowowiejski, Zygmunt Noskowski and Tadeusz Szeligowski are just some of the masters of artistic arrangements of folk music for various choral ensembles.

The author of this work, in her artistic activity, more than once learned and performed choral works inspired by folk music. The repertoire of ensembles with which she has worked as a conductor or chorister has also included compositions on folk themes related to the folklore of various regions. Taking into account her many years of experience in working with choirs, the author, as a native of Kuyavia, concluded that works inspired by folk music from the Kuyavia region constitute a small number of arrangements in relation to other regions of Poland. This thesis was the main goal that guided her, as well as the foundation for the creation of the artistic work and all related activities.

Exploring and analysing ethnographic and ethnomusicological publications of the Kuyavia region, the author of the study observed that the greatest richness of songs is contained in the subject matter concerning the wedding ritual. It is also one of the most important rituals for the Kuyavians, dominating all other annual and family ceremonies of the region. On the basis of this analysis, the idea of creating new pieces in arrangements for a cappella choir containing musical quotations performed during the Kuyavian wedding rite was born.

Wishing to arouse the interest of a wider group of native composers in the above subject, the author of the work proposed the creation of new works to composers

connected with the region of Kuyavia. She invited seven artists to collaborate with her, who expressed a desire to develop melodies derived from the wedding ritual of the Kuyavians. Among them were: Aleksandra Brejza, Szymon Godziemba-Trytek, Michał Gozdek, Marcin Gumiela, Piotr Jańczak, Marcin Kopczyński and Łukasz Urbaniak, who composed a total of 11 pieces. Each of the pieces is based on a Kuyavian wedding melody from the next stage of the ceremony, and arranged chronologically, they form the entire family ritual of these lands. In order to give a regional overtone to the whole concept of the work, the author invited choirs operating in Kuyavia to perform these pieces. With each of them, the author cooperates as a chorister or conductor.

A choral concert entitled *Kujawskie Pieśni Weselne (Kuyavian Wedding Songs)*, constituting an artistic work within the framework of the proceedings for the award of the degree of Doctor of Arts, took place on 18 June 2022 in the concert hall of the Polish House in Bydgoszcz. The concert featured the world premieres of the 11 pieces mentioned above, whose performers were:

- *Canto* youth choir of the Czesław Niemen Music School Complex in Włocławek
- Chamber choir *Akolada* at the University of Bydgoszcz
- Female ensemble of the Chamber Choir of the Feliks Nowowiejski Academy of Music in Bydgoszcz
- *The Lutnia Nova* choir of the town of Aleksandrów Kujawski

The aim of this work and the idea behind it is to cultivate the disappearing musical traditions associated with the wedding rituals of the native Kuyavians, through the creative use of folk melodies in contemporary choral arrangements. This will certainly contribute to the development of music and choral literature inspired by Kuyavian musical folklore. Another objective is to arouse interest in Kuyavian folk music among contemporary composers and performers working in the Kuyavia region, as well as in other centres across the country. This will enable the artists in this group, who are primarily native Kuyavians, to actively manifest their own regional identity. For the other musicians involved in the artistic arrangements of Kuyavian folk songs, and who come from other regions of Poland, it will ensure that they become familiar with the traditional folklore of Kuyavia as its national heritage. The final aim of this work is an attempt to concretise and analyse the musical structure of individual songs, as well as to indicate the variety of performance problems which may arise when working on these pieces.

The main research methods underpinning the description of the individual compositions are: analysis of the literature, analysis of the elements of the musical work, the comparative method and the method of aural analysis.

The description of the artistic work is divided into four chapters.

The first chapter is devoted to the ethnomusicology of the Kuyavia region. In it, the author presents issues concerning the ethnography, history and etymology of the name of the region. She also includes information on the characteristics of folk culture, in particular such elements as applied art, costume and the Kuyavian dialect. The author also described the development of research into the musical folklore of the region from the early 19th century to the present day. The first chapter also includes a characterisation of Kuyavian traditional music, its diverse and different musical features and elements compared to other regions. The chapter also lists the significant functions of folklore and the inspirations related to it in the works of Polish composers.

Chapter II is devoted to issues related to the notion of ritual, in particular its etymology, origin, division and function. The next part of the chapter describes annual and family rituals in Polish folk culture. The subject of the second part of this chapter is the Kuyavian wedding rite. The author reviewed the literature on the wedding rituals of the Kuyavian region and described its various stages. The final part of Chapter II also contains information on the characteristics of Kuyavian wedding songs.

Chapter III presents analyses of the musical structure of artistic arrangements of Kuyavian wedding songs for a cappella choirs constituting an artistic work. Each of the pieces contains a description of their origins, formal structure, interval range and ambitus of individual voices and their elements of the musical work. The author of the work also presents information on the Kuyavian songs on the basis of which the artistic works were created, together with an analysis of the textual layer and content, as well as elements of the Kuyavian dialect contained in them. The description of each song also lists performance and conducting technique problems that may arise when working with a choir.

Chapter IV is devoted to the importance of the conductor's role in the preparation of Kuyavian wedding songs. It includes a description of the various preparatory stages of



an artistic work and the tasks a conductor will face in the preparation of an undertaking with the theme of Kuyavian wedding songs.

The final conclusions are followed by a list of works inspired by Kuyavian folk music in the choral works of Polish composers, a list of bibliographies used in the description of the artistic work and appendices, which include biographies of the composers and choirs taking part in the concert, and a promotional poster.

# Chapter I

## ETHNOMUSICOLOGY OF THE KUYAVIA REGION

The beginnings of interest and research into folk culture, contributed to the thesis that its differences are inextricably linked to the regional diversity of the country. Already in the first ethnographic works of the late 18th and early 19th centuries, by Wincenty Pol or Hugo Kołłątaj, among others, it was assumed that the division into specific groups and regions was characterised by common factors. These are listed in his work by the 20th century Polish ethnographer and ethnologist Józef Burszta. According to him, the factors that influence ethnographic divisions are: the conditions of the geographical environment, differences in the basic occupations of the population, different socio-economic and political histories, different forms of cultural diffusion and self-generated folk creativity. As Józef Burszta writes:

As a result of this set of factors, the cultural structure of the country's districts, regions, areas and environs has been shaped differently - within certain common features of national culture<sup>1</sup>.

These peculiar elementary features determine the richness of regional cultures, which have been the subject of ethnographic research over the centuries. They also undeniably contribute to the understanding of national culture, in which individual ethnographic groups are the basis for the understanding of Polish folklore.<sup>2</sup>

### 1.1 Polish folklore and its significance for culture

When considering the creativity and output of folk culture, researchers have created terms to describe just this kind of human harvest. One of these is the term folklore. This neologism derives from the English language and means the knowledge of the people (*folklore* - *folk*; folk - folk, ludic; *lore* - knowledge, tradition). Its first use was propagated in the 19th century by the British writer and antiquarian William John Thoms. In a letter to the editors of the journal *Athenaeum*, he proposed using the new

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<sup>1</sup> J. Burszta, *Kultura ludowa - kultura narodowa. Szkice i rozprawy*, Warsaw 1974, p. 100.

<sup>2</sup> Ibid.

term to describe expressions such as "folk antiquities, [...] the literature of the people"<sup>3</sup>. He pointed out that the totality of the people's output, which he included "customs, rites, rituals, superstitions, ballads, proverbs, etc."<sup>4</sup>, should be understood in a broader conceptual sense as the totality of information. Thoms used the neologism in the context of the culture of the peasantry of Europe, but his term spread and gained an international scale to describe the crop of these social groups.

In Poland, the term folklore was first used by the Polish ethnographer, musicologist and linguist Jan Karłowicz, in one of his articles for the journal *Wista* in 1888. Over the years, subsequent researchers and scholars (including Richard Alan Waterman, Stith Thompson, Yuri M. Sokolov), following William Thoms, created further terms and definitions of folklore. However, scholars have argued on this aspect more than once. Some of them, including Julis Krohn, Kaarle Krohn, Yuri M. Sokolov, defined as folklore only the elements of folk literature (fairy tales, stories, legends, songs, ballads, proverbs, etc.). Others, on the other hand, broadened the definition, listing in it also elements from the borderland of music, dance, customs and folk rituals, defining folklore as a syncretic art.<sup>5</sup>

These definitions were concluded by the Polish ethnographer and sociologist Józef Burszta, who distinguished three areas:

1. „Sensu stricto - folk literary production, oral literature
2. Sensu largo - beliefs, customs, rituals, drama and music, traditional knowledge, religion, magic, divination, games, dance and customary law, and this against the background of the culture as a whole and the economy in particular
3. Sensu largissimo - the colloquial understanding of folklore as synonymous with all traditional folk culture”<sup>6</sup>

The scale of the study of the culture of the people has grown to a point where it is difficult to define its boundaries. Julian Krzyżanowski, a Polish polonist and literary historian, writes:

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<sup>3</sup> W. Thoms, *Folklor*, „Literatura Ludowa” 1975, no. 6, p. 37.

<sup>4</sup> Ibid.

<sup>5</sup> J. Bobrowska, *Polski folklor muzyczny*, Katowice 1984.

<sup>6</sup> J. Burszta, op. cit., p. 316-317.

The fields to which the phenomena listed here belong are so distant and different from each other, and require such different cognitive tools, that it is impossible to fit them under the roof of one common science [...].<sup>7</sup>

For this reason, the fields of various sciences dealing with specific strata of folk culture have emerged. These include ethnography, ethnology and folklore studies.

Folklore, which constitutes folk art, builds and strengthens the culture of a country. Its significant value impacts on society from the very beginning, with individual elements playing important roles and performing multifaceted functions. One of these is the political and social function. Folk culture, called national culture, was influential in shaping national ideas and patriotic attitudes. The Polishness of folk culture was a foundation in the liberation struggles and independence activities of our homeland.<sup>8</sup> Polish musicologist Danuta Gwizdalanka writes in her publication:

Folklore was treated as a national asset, promoted and supported in various ways considering that folk culture is the foundation of regional and national identity<sup>9</sup>.

This function is seamlessly linked to another, one of the most important, which is the strengthening of national identity. Folklore and its traditions are the mainstay of nationality. Prof. Krystyna Turek of the University of Silesia writes:

For every person, the small homeland is a special, emotionally important, intimate and own enclave, constituting the starting point in the formation of his/her character, personality, moral, social and civic attitudes, while the sense of rootedness closely related to it is of vital importance in the realisation of one's own subjectivity, i.e. being oneself and at home<sup>10</sup>.

This is directly linked to another educational and ethical function of folk art. In the modern era of multiculturalism, awareness of one's own identity plays an important role, particularly in the lives of young citizens. It provides an opportunity to learn about and consolidate one's own roots, respect for their values and a sense of belonging to a given social community. At the same time, it builds in people acceptance, respect and tolerance towards different cultures. Folk culture and all its creations, which are national heritage, are a unique symbol of a country, while the multi-generational knowledge of the

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<sup>7</sup> J. Krzyżanowski, entry: *Folklor*, in: *Słownik folkloru polskiego*, Warsaw 1965, p. 105.

<sup>8</sup> M. Biernacka, M. Frankowska, W. Paprocka, *Etnografia polski. Przemiany kultury narodowej*, Wrocław 1981.

<sup>9</sup> D. Gwizdalanka, *100 lat z dziejów polskiej muzyki*, Cracow 2018, p. 128.

<sup>10</sup> K. Turek, *Muzyka ludowa we współczesnym modelu edukacji ogólnokształcącej*, w: *Muzykologia wobec przemian kultury i cywilizacji*, L. Bielawski (ed.), Warsaw 2001, p. 175.

people also influences the general social erudition. The wisdom of the people, their truths and experiences in life, as presented, for example, in traditional proverbs, legends and fairy tales, are a carrier of moral principles, behavioural patterns and attitudes.<sup>11</sup>

With the artistic overtones of this description of the work in mind, another role of folklore, called the artistic-aesthetic function, is significant. Since the dawn of time, all forms of art have borne the mark of folk culture. In all disciplines, their creators have drawn artistic ideas from the inexhaustible source of inspiration that is folklore. The fascination with folk material and the possibilities for its artistic use have motivated artists throughout the ages. The autonomous artistry of the folk source and its aesthetic values have continuously aroused the interest of artists, while its presence and creative resonance are undeniable. In the discipline of music, composers have used the folk quotation in various ways. Its criteria for extensive use are described by the Polish composer Krzysztof Baculewski, characterising them as follows:

- "1. The development of folk material (generally with little or no changes) in such a way that it forms the melodic warp (formal, textual, etc.) of the piece
2. the use of folk quotations blended with the author's
3. stylisation of folk music
4. the creation of a specific folk or national atmosphere solely by compositional means (without the use of quotations or borrowings)"<sup>12</sup>

Often composers applied all the above criteria within a single work. The purposefulness of their application by composers should also be emphasised, a point stressed by Karol Szymanowski himself. Barbara Mielcarek-Krzyżanowska quotes the composer in her publication:

Unfortunately, forms of folk, peasant culture are doomed to extinction. It is the task of us artists to preserve them for posterity [...].<sup>13</sup>

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<sup>11</sup> M. Szyndler, *Folklor muzyczny jako element wielopłaszczyznowego procesu edukacji muzycznej*, w: *Wartości w muzyce: wartości kształcące i kształtowane u studentów w toku edukacji szkoły wyższej*, vol. II, J. Uchyla-Zroski (ed.), Katowice 2009, p. 57-64.

<sup>12</sup> K. Baculewski, *Współczesność. Część 1: 1939–1974*, in: *Historia muzyki polskiej*, vol. VII, S. Sutkowski (ed.), Warsaw 1996, p. 158.

<sup>13</sup> B. Mielcarek-Krzyżanowska, *Folklor muzyczny w twórczości kompozytorów polskich XX wieku*, Bydgoszcz 2021, p. 11.

The influence of elements of Polish folk music on the work of our country's composers played a significant role. In Poland, as in many other European countries, the origins of this interdependence can be traced back to the music of the Renaissance. It is in this era that a kind of artistic fusion of elements of courtly, bourgeois and peasant dances takes place. Thanks to the integration of these dance elements, a peculiar kind of dance rhythm was created, which gave rise to the so-called mazurka rhythms in Poland, to which Kuyavian music also belongs. Piotr Dahling writes in his article:

This first sign of Polishness in music (mazurka rhythms) is most likely an offshoot of the various musical trends in society at the time and the origin and distinctive feature of the Polish national style in music<sup>14</sup>.

Folk elements from this period can also be found in organ or lute tablatures, which also contained secular dance songs with folk elements. Folk sources also found their way into religious music, of which the works of the Christmas period are an undeniable example. The provenance of Polish carols and pastorals is most often rural. In the 17th and 18th centuries, the rhythms of dances later defined as national, such as the polonaise, mazurka and krakowiak, can be found in larger forms of instrumental music. Examples include Marcin Mielczewski's *Canzona prima a due* and symphonies by such Polish composers as Antoni Milwid or Wojciech Dankowski.<sup>15</sup>

Folk music also took hold of the operatic form in Poland during this period. Jan Stefani's *Cud mniemany, czyli krakowiacy i górale* from 1794 is accepted as the first Polish national opera. The 19th century was an extremely fertile period in Poland in terms of folk music. Due to the political situation in Poland in the 19th century, one can see the use of all manifestations of Polishness in the works of Polish composers. Józef Elsner's numerous compositions with elements of national dances should be mentioned here. However, Fryderyk Chopin, an eminent pupil of Józef Elsner, is regarded as a precursor of musical Polishness. According to Jadwiga Sobieska, his numerous arrangements of Polish dances and his inspirations from folklore guarantee 'an inseparable association of Chopin's work with our folk music'<sup>16</sup>. National dances also manifest themselves in the works of Karol Kurpiński, for example in his ballet *Wesele krakowskie w Ojcowie* [*The*

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<sup>14</sup> P. Dahlig, *Muzyka ludowa, a twórczość kompozytorów*, „Pismo Folkowe” 2003, no. 45-46, [online]. Available online: <https://pismofolkowe.pl/artukul/muzyka-ludowa-a-tworczosc-kompozytorow-3480> [accessed 29 August 2022].

<sup>15</sup> Ibid.

<sup>16</sup> J. Sobieska, *Problem cytatu u Chopina*, in: *Polska muzyka ludowa i jej problemy*, L. Bielawski (ed.), Cracow 1973, p. 406.

*Wedding of Cracow in Ojców*] of 1823 and in his solo *Pieśni sielskie* [*Idyllic Songs*]. Subsequent national operas with folkloric music familiarity were created by Stanisław Moniuszko (*Halka* 1848, *Hrabina* 1848, *Straszny Dwór* 1865). The composer is also indebted to a cycle of *Śpiewniki domowe z pieśni z pieśniami z towarzyszeniem fortepianu* (Songs of the *House* with songs accompanied by piano), many of whose works are inspired by folk songs. The composer's interest in folk music also takes place in Kuyavian music. Its basis is Oskar Kolberg's 1853 opera work *King of the Shepherds*. The second half of the 19th century saw the emergence of a Polish cultural and artistic trend called ludomania (peasantomania), which lasted until the early 20th century. The interest in the life of the countryside and the peasant community of this period is highlighted in Polish music. Almost none of the composers of this period omits elements of musical folklore as themes for their works. The inspiration of folk music influenced the work of such composers as: Ludomir Różycki (ballet *Pan Twardowski*, 1920), Michał Kondracki (*Highland Sinfonietta*, 1930), Witold Maliszewski (*Fantasia from Kujawy*, 1928). The early years of the 20th century saw a number of artistic arrangements of folk songs for choir. The pioneer of these works inspired by folk music is Karol Szymanowski. Although the composer himself stated in his correspondence that

These awful cut-outs, these oberki, these dana dana, are the curse of our art<sup>17</sup>,

did not abandon the national current in his work. His Kurpie songs in arrangements for mixed choir, inspired by melodies from the collection *Puszcza kurpiowska w pieśni księdza Władysława Skierkowskiego* [*The Kurpie Forest in the Songs of Father Władysław Skierkowski*], form a musical pillar of the Polish choral repertoire.<sup>18</sup>

Composers who cultivated folk music in arrangements for choir also included: Zygmunt Noskowski (*Folk Songs* for male choir), Jan Gall (*8 Folk Songs* for mixed choir), Feliks Nowowiejski (*Na Kujawach rzną skrzypice* for mixed choir with piano), Stanisław Wiechowicz (*Na glinianym wazoniku* for mixed choir), Jan Maklakiewicz (*Five Folk Songs for mixed choir*), Roman Maciejewski (*Kurpie Songs* for mixed choir).

After the Second World War, despite changes in compositional styles and difficulties in political and social life, the folk element is still alive in the work of Polish composers. In the spirit of folklore they create at this time, among others: Witold

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<sup>17</sup> T. Chylińska, *Korespondencja. Karol Szymanowski*, vol. I, Cracow 1982, p. 244.

<sup>18</sup> D. Gwizdalanka, op. cit.

Lutosławski (*Silesian Triptych*), Kazimierz Serocki (*3 melodies from the Kurpie region*), Tadeusz Szeligowski (*Lublin Suite*), Wojciech Kilar (*Krzesany*). There is also a growing repertoire of arrangements for choral ensembles up to the end of the 20th century. The wealth of works owes a great deal to, among others. We owe a wealth of works to, among others, Maria Dziewulska (*Suita Mazowiecka*), Andrzej Hundziak (*Suita Kujawska for three choirs*), Andrzej Koszewski (*Mała suita nadwarciańska*), Jan Krenz (*Dwie śpiewki*), Józef Lasocki (*Som w stawie rybecki*), Juliusz Łuciuk (*Trzy baby, Pięć pieśni kurpiowskich*), Tadeusz Paciorkiewicz (*Ten Silesian Songs*), Edward Pałłasz (*Kashubian Carols for mixed choir*), Irena Pfeiffer (*Songs of our Land*), Kazimierz Serocki (*Opole Suite for mixed choir*), Józef Świder (*Alla Polacca*), Romuald Twardowski (*Rural Concerto*).

Contemporary composers working in the 21st century also draw inspiration from sources of Polish folklore. Examples of such composers include: Piotr Beciński (*Kujawskie pieśni ludowe w opracowaniu na chór*) Katarzyna Danel (*Z tamtej strony jeziora*), Ewa Fabiańska-Jelińska (*Kolebany and Krzesany*), Szymon Godziemba-Trytek (*Mała suita kaszubska*), Jan Krutul (*Oj, chmielu, chmielu*), Paweł Łukaszewski (*Five Mournful Kurpie Songs*), Marek Raczyński (*Sobótka*), Anna Ročławska-Musiałczyk (*Kashubian Suite*), Jacek Sykulski (*Czerwone Jabłuszko*).

The above examples, which represent only a small percentage of the output of Polish composers inspired by folk music, are a guarantee of its artistic value and validity. Its autonomy, colourfulness and wide possibilities of musical elaboration provide an opportunity for its cultivation and development in modern times. As Piotr Dahling writes in his publication:

After all, it is not only a question of the persistence of folk culture, but also, or perhaps above all, of maintaining the value of authenticity in contemporary culture, of preserving the truth expressed spontaneously and, finally, of leaving a trait of disinterestedness in creativity in the field of culture. Folk tradition contains these values<sup>19</sup>.

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<sup>19</sup> P. Dahlig, *Muzyka ludowa we współczesnym społeczeństwie*, Warsaw 1987, p. 6.



## 1.2 Ethnography and history of Kuyavia

Kujawy is one of Poland's regions located geographically in its central part, in the Greater Poland Lake District, in the basin of the middle section of the Vistula River and the upper part of the Noteć River. Kujawy has its own natural boundary, which is defined according to Roderick Lange:

[...] the left bank of the Vistula River (above the mouth of the Skra up to the gorge near Fordon) to the east, the water complex of the Noteć River with the Pakosko-Gocławskie Lakes to the west, the Bydgoszcz Canal to the north, and the towns of Skulsk, Sompolno, Brdów, Chodecz, Przedecz and Lubień to the south<sup>20</sup>.

The region borders in the northern part with Pomerania (Krajna Nakielska), in the west with Wielkopolska (Pałuki), in the south-west with Kalisz, and in the south-east with Mazovia and Chełmno and Dobrzyń lands in the eastern section. The latter land was still considered by some researchers and ethnographers, including Oskar Kolberg and Zygmunt Gloger, to be Kuyavian lands, located on the right bank of the Vistula. This is confirmed by Zygmunt Gloger with the words:

The third part of them, called Dobrinland, lay on the right bank of the Vistula<sup>21</sup>.

Kuyavia covers an area of around 4,500km, having its own internal division:

- „1. Nadwiślańskie, Białe, Piaszczyste
2. Garbate
- 3 Czarne: Inowrocławskie, Radziejowskie, Brzeskie
4. Polne
- 5 Bachorne
6. Zagoplańskie, Za wodą
7. Borowe”<sup>22</sup>.

It was also unofficially customary to treat Włocławek as the capital of eastern Kuyavia, and to attribute this role in the western part to the city of Inowrocław.<sup>23</sup>

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<sup>20</sup> R. Lange, *Charakterystyka regionu*, in *Folklor Kujaw*, I. Ostrowska (ed.), Warsaw 1979, p. 7.

<sup>21</sup> Z. Gloger, *Geografia historyczna ziem dawnej Polski*, Cracow 1903, p. 21.

<sup>22</sup> R. Kukier, *Regionalizacja etnograficzna Kujaw (na podstawie samookreślenia ludu)*, in: *Prace komisji historii Bydgoskiego Towarzystwa Naukowego*, Bydgoszcz 1963, p. 136.

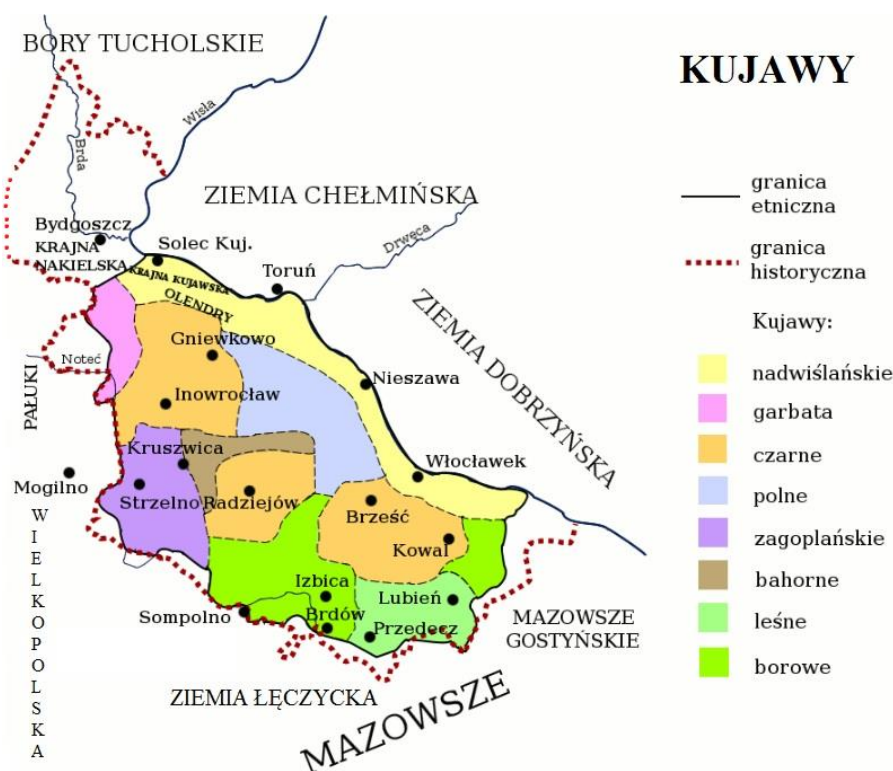
<sup>23</sup> Ibid.

Due to many factors (including historical, political and economic), the ethnographic and historical boundaries of Kuyavia do not fully coincide. Confirmation of this thesis is presented in her publication by Wanda Szkulmowska, a researcher and promoter of folk culture in this region, who writes:

Due to the fact that, in the past, Kuyavia covered a wider territorial range than contemporary ethnographic research confirms, there are two terms in parallel to describe the region's boundaries: Historical Kuyavia and Ethnographic Kuyavia<sup>24</sup>.

They therefore require separate discussion.

**Photograph 1. Ethnographic-historical-geographic division of the location of Kuyavia.**  
Elaborated by Albert Górniak



These lands, due to their geographical location, having fertile soils, abundant mineral resources (salt springs, mineral waters, limestone, gypsum) and natural conditions (rivers, lakes, forests, plains), located on the border of ancient communication and trade routes (the *Amber Trail* and the *Ruthenian Trail*), became an important centre in the formation

<sup>24</sup> W. Szkulmowska, *Ziemia rodzinna to Kujawy*, part I, Bydgoszcz 2006, p. 17.

of statehood. The territory of today's Kuyavia is the cradle of many Polish historical events. The value of these lands played a significant settlement role already in prehistoric times, when Slavic tribes settled there. One of the most famous, having a direct connection with the Kuyavian lands, is the Goplan tribe, living on the Gopło lake, whose main towns were Kruszwica and Gniezno. The lands where the Goplans settled guaranteed them conditions for a thriving settlement. In time, however, they were conquered by the Polanian tribe from Greater Poland, who appropriated their territories, naming Kruszwica as their own, main centre of state (only to become Gniezno in later years). Hypotheses concerning the Slavic tribes are put forward by Maksymilian Borucki in his work *Ziemia Kujawska pod względem historycznym, jeograficznym, archeologicznym, ekonomicznym i statystycznym*, stating that the founders of Lechia (with Lech at the head) at the time of the first migrations, in the area of the Brda and Noteć rivers and Lake Gopło

[...] they found the country already open, that is, cultivated by the inhabitants, and this area they called Kujawy<sup>25</sup>.

Another Slavic tribe, settling in another part of Kuyavia, is mentioned by the Polish ethnologist Roderyk Lange after the eminent Polish archaeologist Jan Grzeškowiak, calling their tribe "brzesko-kujawskim from Zgłowiączka river"<sup>26,27</sup>

The first use of the choronym (proper name of the region) Kujawy, is documented in church sources. It is mentioned in the *Bull of Gniezno* of 1136, giving six archbishop's villages. However, it is worth mentioning that it refers to the Vistula Kujawy. According to Wanda Szkulmowska, "Three years earlier the Kuyavia diocese was established [...]"<sup>28</sup>, which is mentioned for the first time in the bull of Innocent II.<sup>29</sup>

As early as the 10th century, the Kuyavian lands became part of the Piast state. During the reign of this monarchy, they were repeatedly divided into districts and merged with other areas (including Mazovia, Ziemia Łęczycka and Wielkopolska). This is the first moment when the historical and ethnographic borders of Kuyavia split. Subsequent descendants of the Piast dynasty, and future kings of Poland, were directly connected

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<sup>25</sup> M. Borucki, *Ziemia kujawska pod względem historycznym, jeograficznym, archeologicznym, ekonomicznym i statystycznym*, Włocławek 1882, p. 2.

<sup>26</sup> R. Lange, *Charakterystyka...*, op. cit., p. 9.

<sup>27</sup> R. Lange, B. Krzyżaniak, A. Pawlak, *Folklor Kujaw*, Warsaw 1979.

<sup>28</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 12.

<sup>29</sup> Ibid.

with the region. Władysław Łokietek was born in Brześć Kujawski, while Kazimierz Wielki was born in Kowal. The former, according to Wanda Szkulmowska's publication, "[...] was the Duke of Kujawy and retained this title even after his coronation"<sup>30</sup>. On the territory of Kuyavia, he and his army fought historic battles against the Teutonic Order (settled in the neighbouring Chelmno Land), including the Battle of Płowce and Radziejów. The times of the Polish-Teutonic wars ravaged the Kuyavian lands and caused further numerous administrative divisions. It was not until the reign of Władysław Jagiello that the territories were fully recovered and incorporated into the Kingdom of Poland. Polish historian Zenon Guldon writes in his publication:

In the 15th century the administrative division of Kuyavia, which lasted until the end of the Commonwealth, finally emerged<sup>31</sup>.

At that time, two provinces were distinguished: Brzesko-Kujawskie and Inowrocławskie. The territories of the former were then considered to be among the richer and economically significant, and according to Zygmunt Gloger:

Indeed, the Brzesko-Kujawskie Voivodeship, relatively to space, had the densest population in Poland<sup>32</sup>.

However, as Roderick Lange writes:

This division did not erase the ethnic and district ties, reinforced by the ancient common meeting place in Radziejów, the common emblem, military formation, dialect, costume, and socio-economic links<sup>33</sup>.

Subsequent historical events (Polish-Swedish War, Northern War) as well as natural and fertile disasters caused the economic decline of Kuyavia and its depopulation. Further important historical events for Kuyavia occurred during the partitions, as during both the first and second partitions of Poland, the Kuyavian lands were divided by the occupying powers. This division is all the more significant for the region as the border of the partitioning states ran through the middle of the region. In her publication, Wanda Szkulmowska writes:

The north-western part with Koronowo, Bydgoszcz, Inowrocław, Strzelno, Kruszwica was incorporated into Prussia, the south-eastern part with Radziejów, Brześć, Włocławek, Kowal and Przedczę was incorporated into Russia.<sup>34</sup>

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<sup>30</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 13.

<sup>31</sup> Z. Guldon, *Kształtowanie się regionu kujawskiego w XII–XVIII w.*, „Literatura Ludowa” 1963, no. 2-3, p. 5.

<sup>32</sup> Z. Gloger, *Geografia historyczna ziem dawnej Polski*, Cracow 1903, p. 21.

<sup>33</sup> R. Lange, *Charakterystyka...*, op. cit., p. 10.

Because of these events, Kujawy developed along a divergent historical path for almost a century, as Karol Masłowski writes: "[...] along completely different tracks, under completely different conditions"<sup>35</sup>. This was not without significance for folk culture and its various fields. Noteworthy is the fact, confirmed by Wanda Szkulmowska, that:

[...] the bonds of historical tradition and the sense of ethnic unity of the inhabitants of Kuyavia proved stronger than the actions of the partitioners<sup>36</sup>.

The native inhabitants of Kujawy, from both divided parts of the region, took part in the uprisings and independence fights, also regaining their freedom in different years (in 1918 - the Russian part, and in 1920 - the German part). Even before independence, in 1909, the Polish Landscape Society succeeded in establishing the Kujawy Museum in Włocławek. After World War I, Kujawy underwent further administrative changes, with the area being incorporated into the Warsaw and Poznań provinces. However, World War II resulted in the appropriation of the Kujawy region by the Third Reich. After the end of the war, almost the entire region was incorporated into the Bydgoszcz Voivodeship by virtue of Poland's administrative reform in 1950. Another restructuring of Poland's territories in 1975 divided Kujawy between the Bydgoszcz and Włocławek Voivodeships. Since 1999, Kujawy has been part of the Kuyavian-Pomeranian Voivodeship (only small fragments are in the Mazovian and Greater Poland Voivodeships).<sup>37</sup>

The historical-political history outlined above, as well as the influence of neighbouring regions, Germanisation of the area and social migration have meant that the ethnographic area of Kuyavia is not as clear to delineate as the administrative boundaries. It is particularly blurred in some parts of the region. This was mentioned already in the 19th century by Oskar Kolberg, who claimed that:

In their dialect, customs, legends, rituals, and songs they [the Kuyavians] hold the middle ground between the Greater Poland and the Mazurians, taking on characteristics of one or the other as they approach their borders<sup>38</sup>.

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<sup>34</sup> B. Szkulmowska, *Ziemia...*, op. cit., p. 15.

<sup>35</sup> K. Masłowski, *Zarys etnografii Kujaw*, Włocławek 1935, p. 3.

<sup>36</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 15.

<sup>37</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

<sup>38</sup> O. Kolberg, *Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce*, Kujawy, vol. III, Warszawa 1867, p. 8.

However, the most controversial seems to be the northern border, which was also pointed out by the author of the work *Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce* Oskar Kolberg:

But these boundaries, ethnographic as they are, cannot be defined with complete accuracy either, [...] disappearing at the other end of the Kujawy region near Bydgoszcz, where the people have partly lost their national features and have been squeezed to their foundations by the increasing influx of German individuals from the west<sup>39</sup>.

Considering these aspects, researchers in the region agree on the thesis that historical and ethnographic boundaries are not fully consistent with each other. At the same time, numerous studies should be taken into account in order to clarify this problem. In order to clarify them, a number of research works have been carried out on the range and occurrence of: the Kuyavian dialect (Zenon Sobierajski *Gwary kujawskie*, 1952) and the Kuyavian costume (Halina Miłkowska *Strój kujawski*, 1953), as well as on the self-determination of the people (Ryszard Kukier *Regionalizacja etnograficzna Kujaw*, 1963). They confirm the differences in ethnographic and historical boundaries.<sup>40</sup>

The etymology of the word kujawy is not precisely known and confirmed, and has been derived in various ways over the centuries. However, it can be assumed that the toponymy of this land is linked to its physiography. Confirmation of this hypothesis is provided by numerous written sources. One of the earliest references to it can be found in the work of Jakub Kazimierz Haura, the author of collections on agriculture, which is also mentioned by Oskar Kolberg in his work *Lud...*

The winds blowing, and when they blow low, rain in this month, especially Kujawa *ab Aquilone* [author's note: "from the north"<sup>41</sup>] when the winds arise, and turn with the dust, they are a sure sign of rain<sup>42</sup>.

Bronisław Chlebowski's *Słownik geograficzny Królestwa Polskiego i innych krajów Słowiańskich* (*Geographical Dictionary of the Kingdom of Poland and Other Slavic Countries*) also presents a link with the characteristics of the natural conditions of this term, stating that kujawa „means a certain variety of soil in the speech of the Polish

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<sup>39</sup> O. Kolberg, *Lud...*, vol. III, op. cit., p. 8.

<sup>40</sup> W. Szkulmowska, *Ziemia...*, op. cit.

<sup>41</sup> K. Kumaniecki, entry: *Ab aquilone*, in: *Słownik łacińsko-polski*, Warsaw 1986, p. 46.

<sup>42</sup> J. K. Haur, *Oekonomika ziemiańska generalna*, Warsaw 1757, p. 188.

people”<sup>43</sup>. The arable lands occurring in this area were usually designated by this name. Another example of the term kujawa is given by Zygmunt Gloger, defining it as:

place in the field barren, infertile, among the woods shin or halizma, dune<sup>44</sup>.

However, Zygmunt Gloger's dictionary explores terminology relating to the dialect of the Tykocin region, so the term in question may not be directly related to the toponymy of the Kujawy land. An interesting etymology of the term kujawy is presented by the Polish linguist Stanisław Rospond, deriving it from the Proto-Slavic words *kui*, *kuiati*, denoting a whirlwind or "a flat, duney area exposed to strong gusts of wind"<sup>45</sup>. This thesis may have been inspired by Aleksander Brückner, who also links the name to a type of wind: "[...] from *kui* wichru, (czerweza) *kujati* mutter; there is also *chujawa*, *chaja*"<sup>46</sup>. Despite a number of sources on the etymology of the word kujawy, all of them are related to the natural conditions of the region, so there is a high probability with a physiographic connection of the region's name. Maksymilian Borucki writes:

But since the origins of all emerging nations are more or less shrouded in fairy tales; hence the origin of this name is difficult to determine<sup>47</sup>.

### 1.3 Characteristics of Kuyavian folk culture

Despite the historical-ethnographic division of Kuyavia and the apparent influence of neighbouring regions, as researchers and ethnographers have repeatedly emphasised in their works, it has developed its own cultural distinctiveness. This is emphasised by the Polish ethnologist and cultural anthropologist Jan Świąch with the words:

Also, none of the researchers dealing with the issues of ethnographic regionalisation of Poland questioned in the slightest way the Kujawiaks as a separate ethnographic group. On the contrary, they emphasised its full originality in many elements of culture (costume, dialect, folklore, family and annual rituals), but above all the awareness of its group and cultural distinctiveness<sup>48</sup>.

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<sup>43</sup> B. Chlebowski, entry: *Kujawa*, in: *Słownik geograficzny Królestwa Polskiego i innych krajów słowiańskich*, F. Sulimierski (ed.), Warsaw 1883, p. 850.

<sup>44</sup> Z. Gloger, entry: *Kujawa*, in: *Słownik gwary ludowej w okręgu tykocińskim*, Warsaw 1894, p. 41.

<sup>45</sup> S. Rospond, entry: *Piotrków Kujawski*, in: *Słownik nazw etymologicznych miast i gmin PRL*, Wrocław 1984, p. 290-291.

<sup>46</sup> A. Brückner, entry: *Kujawy*, in: *Słownik etymologiczny języka polskiego*, Warsaw 1927, p. 280.

<sup>47</sup> M. Borucki, op. cit., p. 3.

<sup>48</sup> J. Świąch, *Kujawy – region historyczno-etnograficzny*, in: *Sztuka ludowa Kujaw. Przeszłość i teraźniejszość*, W. Szkulmowska (ed.), Bydgoszcz 1997, p. 9.

Thanks to it, the region developed a peculiar cultural autonomy, characterised by a wealth of folk art, which is nowadays a national heritage. It should be remembered that folk art, including Kujawy folk art, was characterised by its utility, and according to the definition of the art historian Józef Grabowski, it is creativity:

with a style of its own developed in and compatible with popular culture, an art of which the people are in principle the creators, or at any rate the recipients<sup>49</sup>.

In the words of Polish ethnographer and founder of the Ethnographic Museum in Toruń, Maria Znamierowska-Prüfferowa:

We know the folk art of Kuyavia from a century ago primarily from the works of O. Kolberg in the form of rich oral folklore and dramatised rituals and customs, which are given a distinctive stamp by the living word, song, music and dance<sup>50</sup>.

To a much lesser extent, the ethnographer described the folk art of the Kujawiaks, which has numerous elements constituting the regional distinctiveness. It became most vivid in the middle of the 19th century and was connected with the life of the rural people, which was largely occupied by farming (leaving aside work on manors). This is confirmed by Oskar Kolberg in his words:

The people, [...] well-built, strong and willing to work, devote themselves exclusively to agriculture, which, with the fertility of the land and the country's favourable location for trade, provides them with a good livelihood, so that having everything in abundance at home, they do not need to look elsewhere for a means of earning a living<sup>51</sup>.

Their very homes were a part of folk art. The cottages, with their characteristic thatched roofs, blacksmith fittings and whitewashed with lime, were decorated by women with their own floral motifs using a piece of cloth (trowel) dipped in paint. Inside the chamber, there are many characteristic elements that also represent Kuyavian folk art. These include the ornamentation of wooden chests and sideboards, the *sacred corner* (home altar), *spiders* (straw and tissue paper ornaments hung from the ceiling to protect against misfortune and evil), faience porcelain displayed on the walls and *bows* (wooden sideboard), and paper cut-outs. The Kuyavians were also involved in crafts, particularly pottery, blacksmithing and braiding. A special place in the folk art of Kuyavia is occupied

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<sup>49</sup> J. Grabowski, *Sztuka ludowa. Formy i regiony w Polsce*, Warsaw 1967, p. 22.

<sup>50</sup> M. Znamierowska-Prüfferowa, *Uwagi o sztuce ludowej Kujaw*, "Literatura Ludowa" 1963, no. 2-3, p. 18.

<sup>51</sup> O. Kolberg, *Lud...*, op. cit., p. 57.



by wooden sculpture with religious themes and white Kuyavian embroidery. The latter, according to Wanda Szkulmowska:

[...] made with cotton threads on white linen (petticoats, orifices), satin and tulle (bonnets) and on coloured inlay (festive aprons) was decorated mainly with floral motifs<sup>52</sup>.

It was reactivated and became widespread again after the Second World War through the organisation of workshops, courses and embroidery competitions, becoming the contemporary folk art of the region. The making of embroidery is directly linked to Kuyavian costume, as women used it to decorate their festive garments.<sup>53</sup>

Not everyone today remembers The  
mothers and girls of yesteryear  
What pride of Kuyavia were  
What clothes they wore<sup>54</sup>.

A detailed and extensive study of Kuyavian costume, its history, range, cut, source analysis, changes and details, was carried out in the middle of the 20th century by Hanna Mikułowska, whose monograph is today the primary source of information in this field. She emphasises in her work that:

When considering this analogy, it should be borne in mind that both the range of linguistic phenomena and the range of Kuyavian dress were not fixed, and the Kuyavian clothing in question was subject to constant transformation, just as the landscape of Kuyavia itself and economic and social relations were transforming<sup>55</sup>.

The author lists four phases of Kuyavian dress, changing over time, starting in the first half of the 19th century. The differences in dress depended on many aspects including wealth, professional and social status, marital status, age, purpose and situation. In her publication, Wanda Szkulmowska adds:

There is also no single Kuyavian costume, but there are many variations and this, among other things, testifies to the richness of the culture of this region<sup>56</sup>.

Despite the detailed changes in the attire of the Kujawiaks, certain constant elements can be distinguished in it, giving it an individual character, recognisable against

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<sup>52</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 100.

<sup>53</sup> Ibid.

<sup>54</sup> S. Stasiakowa, *Jak się dawniej Kujawianki ubierały*, in: "Literatura Ludowa" 1963, no. 2-3, p. 92.

<sup>55</sup> H. Mikułowska, *Atlas polskich strojów ludowych. Strój kujawski*, Poznań 1953, p. 6.

<sup>56</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 61.

the background of the attire from other regions of Poland. Individual pieces of clothing were sewn from good quality cloth. The predominant colours were navy blue and red, only women's accessories (e.g. scarves) had different colours, especially the so-called *kaczora* (shades of green). Men wore white shirts with a silk kerchief under the neck, over which they wore a red *yak* (a kind of waistcoat with sleeves) and a navy blue sleeveless kaftan tied with a woollen belt, and on top of this a *kieraja* was put on, and in later years a dress or chamara. This was accompanied by black trousers (also navy blue and striped), *sparksocks* (shoes) with accordion tops, and on the head a hat, cap or cornet with a lambskin brim. The women wore white shirts, a half-shirt with a *krizik* (collar), a linen shoelace, a corset or a *caboose* with a cape, usually three skirts and an apron (often decorated with embroidery). Married women's heads were decorated with white embroidered *mounds* (bonnets) with a colourful shawl wrapped around them, and maids' heads with shawls (a strip of fabric arranged in an accordion), and legs were adorned with stockings (usually white) and black slippers. Women wore a white handkerchief in one hand and a colourful *mazanicha* (Turkish shawl) in the other. Their necks were decorated with strings of amber or beads, a sign of wealth. It should be noted that Halina Mikułowska's monograph features Kuyavian costumes on two colour plates, painted by Jerzy Karolak. On their basis, rather than the author's detailed descriptions, the costumes for the folklore groups were reconstructed. "Contemporary performers of the costumes treated them as canon rather than the painter's suggestions"<sup>57</sup>. The aforementioned charts by Jerzy Karolak contain certain simplifications and errors (noted by the author of the monograph herself), which contributed to a certain pattern of Kuyavian costume, spread through artists throughout the country. "It can be said that the Kuyavian costume has now become the calling card and emblem of the region"<sup>58</sup>. It is therefore worth remembering that its prototype was characterised by a much greater variety, as the following photographs illustrate.<sup>59</sup>

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<sup>57</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 68.

<sup>58</sup> Ibid., p. 74.

<sup>59</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

Photo 2. Examples of Kuyavian costumes<sup>60</sup>



## 1.4 Kuyavian dialect

Man is more tightly bound to his speech  
Than a tree with the earth.  
Mieczysław Jastrun, *Poemat o mowie*.

Oskar Kolber wrote the following about the Kujawiak dialect:

They speak well, do not spoil the Polish language, do not let out any sounds, pronounce everything smoothly and clearly, although not without some appendages, like the inhabitants of Wielkopolska; Mazurians are surprised by their talk and it makes them laugh that they translate so badly, without a button where it is needed<sup>61</sup>.

The Kujawiak speech, which is the linguistic heritage of the region, emphasises their regional distinctiveness and ethnic identity. Jan Bystron distinguishes two basic groups of dialects: Continental-Polish and Pomeranian-Polish. To the second group he includes Mazovian dialects and those with an original Polish origin. "The dialects of original Poland are Malopolska, Silesian and Wielkopolska together with Kujawski"<sup>62</sup>. Taking into account the basic criteria of dialectological classification, which consist of two phonetic features: mazuorization ("pronunciation of the gingival consonants *sz*, *ż*, *cz*, *dż* as *s*, *z*, *c*, *dz*"<sup>63</sup>) and intervocalic phonetics (sounding and non-sounding), the Kujawy

<sup>60</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 72-74.

<sup>61</sup> O. Kolberg, *Lud...*, op. cit., p. 57.

<sup>62</sup> J. S. Bystron, *Emografia Polski*, Poznań 1947, p. 50.

<sup>63</sup> H. Karaś, *Criteria for the division of dialect and dialects*, [online]. Available online: <http://www.dialektologia.uw.edu.pl/index.php?l1=mapa-serwisu&l2=kryteria-podzialu> [accessed 29 July 2022].

dialect is classified as a dialect of Wielkopolska. It is characterised by a lack of slurring and intervocalic phonetics ("voiced pronunciation of a consonant (except for a semi-open consonant) of a word preceding before a vowel or a semi-open consonant of the word following it (brad Ali, Marek's orchard = brother Ali, Marek's orchard)"<sup>64</sup>). However, it has indigenous features that distinguish it from the Wielkopolska dialect, but it also contains linguistic exceptions common to Mazovia, Ziemia Chełmińska and Ziemia Dobrzyńska.<sup>65</sup>

The oldest written source on the characteristics of Kujawiak speech, its syntax and pronunciation, was presented by Oskar Kolberg in his volume *Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce* devoted to Kuyavia. A detailed study of the Kuyavian dialect was carried out by the Polish Slavist and dialectologist Zenon Sobierajski in the 1940s. His monograph *Gwary kujawskie (Cuyavian dialects)* was instrumental in later delineating the ethnographic boundaries of the Kuyavian region. Zenon Sobierajski, by the very title of the work in the plural, indicates that the Kuyavian dialect, like the region itself, is not homogeneous. As he states in his publication:

Kuyavia proper can be divided into two parts: western and eastern. The boundary here is the line of the denticle *l* range and the interchange \*-il\* \*-yl\* > -el, e.g. *nosiel*, *beł* [instead of carried, was]<sup>66</sup>.

This relationship coincides with the historical division of Kuyavia, occurring during the partitions of Poland. Zenon Sobierajski's monograph, is one of the few to analyse and describe Kujawiak speech in detail. In the 1970s, the topic was again discussed by Anna Strokowska in the monograph *Pogranicze językowe wielkopolsko-mazowieckie*. In 2006 Adam Wróbel's publication *Bo óny korzyniamy w zimi sum głymboko...Gwara kujawska*, concerning, among other things, the contemporary occurrence of the Kujawiak dialect, was published. The vocabulary of the Kuyavians was collected in several dictionaries of the Kuyavian dialect, the first of which was created by Oskar Kolberg, including it in his work *Lud...* (Volume IV, pages 268-279). The remaining output of Kuyavian lexicography is shown in the following editions:

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<sup>64</sup> H. Karaś, *Lexicon of dialectological terms and concepts*, [online]. Available online: <http://www.dialektologia.uw.edu.pl/index.php?11=leksykon&lid=569> [accessed 29 July 2022].

<sup>65</sup> Ibid.

<sup>66</sup> Z. Sobierajski, *Gwary kujawskie*, Poznań 1952, p. 3.

- Katarzyna Podczaska, *Mały słownik gwary kujawskiej*, Inowrocław 2013
- Antoni Benedykt Łukaszewicz, *Słownik gwary Kujaw wschodnich, wyrazów dawniej używanych, porzekadeł i powiedzonek*, Włocławek Kowal 2014
- Antoni Benedykt Łukaszewicz, *Słownik gwary Kujaw, starych wyrazów, porzekadeł i humorów*. Włocławek Kowal 2016
- Wincenty Prusak, *Słownik gwary kujawskiej czyli jak mówiono w Inowrocławiu i okolicy*, Inowrocław 2021
- Zofia Sawaniewska-Mochowa, Włodzimierz Moch, *Słownik gwary i kultury Kujaw*, vol. 1, A-H, Bydgoszcz 2017

In the case of folk song texts, their dialect elements may differ from those found in spoken or written language. Musicologists and ethnographers collecting musical material in the study areas focus on rendering and reproducing mainly musical elements in them. Dialectological issues recede into the background in this aspect. This is also related to the difference in the case of informants. The song material is obtained from people with a wealth of songs and vocal skills. The difference in dialect elements in the songs is also influenced by the age of the informants. Often the same song recorded from two age-different people has some dialectal differences. As the Polish linguist Monika Grychmanowa writes, younger people show "a clear disappearance of dialect forms in favour of the general language"<sup>67</sup>. Lyrics of songs are created by the people in different periods of time, sometimes they are also heard in other areas hence so many differences in them. The integration of text and melody itself is also significant here.<sup>68</sup> As Monika Gruchmanowa writes:

The dialect can be influenced here by factors such as melody sway, accents and rhythmic arrangements. [...] Folk songs are, after all, linked to the folklore of the region, and although it is not possible to put an equation sign between them and the texts collected by the dialectologist, it is certainly possible to extract and appropriately valorise the specific dialect features of the region contained in them<sup>69</sup>.

Due to the wide range of dialectological characteristics of the Kuyavian dialect, its detailed, theoretical aspects will not be discussed. All issues concerning the Kuyavian dialect, its phonetics, inflection and vocabulary, will be presented directly

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<sup>67</sup> M. Gruchmanowa, *Uwagi dialektologiczne*, in: *Polska pieśń i muzyka ludowa*, t. I, cz. I, L. Bielawski (ed.), Cracow 1974, p. 28-29.

<sup>68</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, *Polska pieśń i muzyka ludowa*, t. I, cz. I, Cracow 1974.

<sup>69</sup> M. Gruchmanowa, op. cit., p. 28.

on the examples of verbal texts included in the individual works of the artistic work of this thesis (Chapter III).

## 1.5 Development of research into the musical folklore of Kuyavia

The history of documentation and research into the musical folklore of Kuyavia begins with an incident from the life of the fourteen-year-old Fryderyk Chopin. His correspondence to his family contains a transcription of the text of a mazurka heard during his stay in Nieszawa (Aleksandrów district) in 1824. Strolling around the town, he heard a song performed by one of the Kuyavian peasant women. The composer includes the first stanza of this song in one of his letters:

Patsajze tam za gulami, za gulami, jak to wilk tańcuje, A wsakżeć on nie ma zony, bo się tak frasuje<sup>70</sup>.

He relays these recollections in his correspondence to his family during his holiday stay in Szafarnia. Unfortunately, he does not provide a transcription of the melody of this song he heard, but it must have made a particular impression on the composer, since, as he himself writes, 'it occupied him greatly'<sup>71</sup>. One can only wonder whether it sounds, for example, in one of his piano mazurkas, since some of them are ingeniously transformed kujawiaks. The composer also used musical themes from the Kuyavia region in his work, as from an early age he was familiar with authentic musical folklore, which became his compositional inspiration (he often stayed in the Kuyavia area, and his mother came from a Kuyavia village). One of Fryderyk Chopin's best-known Kuyavian inspirations sounds in the Fantasy on Polish Themes, Op. 13 (the third theme, Kujawiak). In this work, the composer used a melody that probably originated in Służewo. According to Jadwiga Sobieska:

For this is the song *Jedzie Jasio od Torunia*, which we find in Kolberg's vocal and instrumental versions with a location - Służewo, and a note: "this theme was used by Szopen for his Fantasia Op. 13"<sup>72</sup>.

Another publication that is undoubtedly a significant work in the knowledge of Kuyavian folklore is the Kuyavian idylls *Pasterze na Bachorzy* by Feliks Ludwik Jaskólski from 1827. The idyll as a literary genre includes:

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<sup>70</sup> B. E. Sydov, *Korespondencja Fryderyka Chopina*, Warsaw 1955, p. 44.

<sup>71</sup> Ibid.

<sup>72</sup> J. Sobieska, *Problem...*, op. cit., p. 414.

[...] works with themes drawn from rural life, depicting in an idealised way the life of shepherds, farmers, hunters, fishermen, extolling the charms of a peaceful and simple existence in nature<sup>73</sup>.

Using the above-mentioned genre, Feliks Jaskólski poetically depicts, among other things, the custom of the shepherds' king (a traditional game during Pentecost involving the election of the shepherds' king and queen) and a Kuyavian wedding. Information on the Kuyavian dress code, the life of the inhabitants and the composition of the Kuyavian band can also be drawn from this description. The work is most likely the first example of the use of the term kujawiak as a dance occurring in this area. Unfortunately, the author does not present any record of Kuyavian melodies and dances, nor the origin of the term kujawiak in Kuyavian idylls. However, it can be assumed that the name of the dance used (as well as the names of instruments) must have been known at the time and was not merely a poetic vision of the author, since, as he writes in the introduction, he spent the most beautiful years of his life in this area. Hence the assumption that he learned the Kuyavian folklore from autopsy, and used the local terminology consciously. This work by Feliks Jaskólski later became the inspiration for Oskar Kolberg to create a one-act idyllic opera entitled *The King of Shepherds*.

In 1836, Kazimierz Władysław Wójcicki, a writer and historian, published *Pieśni ludu* (*Songs of the People*), which contains several melodies in an arrangement for voice and piano, with Kuyavian localisation. However, this work bears the hallmarks of plagiarism, and the melodies contained therein are characterised by a universal character without regional distinctive features.

The most extensive and most significant territorial research, which is still a source of fundamental importance for Polish, including Kuyavian, folklore, was carried out in the 19th century by Oskar Kolberg. Initially, he published single melodies in arrangements for voice with piano accompaniment. They can be found in the first edition of the publication *Pieśni ludu Polskiego* [*Songs of the Polish people*] and in the Leszczyński weekly *Przyjaciel Ludu* [Friend of the People] of 1846. It should be emphasised that these songs did not yet constitute the Polish ethnographer's own research. Two of them: *Miłą cieszymy się nadzieją* and *Chłopek ci ja, chłopek*, are quoted by Oskar Kolberg after Karol Reyzer from his publication *Pieśni i piosneczki narodowe z fortepianem* of 1828. Later editions of *Pieśni ludu polskiego*, published in 1856-57,

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<sup>73</sup> Entry: *Sielanka*, in *Encyclopedia*, [online]. Available online: <https://encyklopedia.pwn.pl/encyklopedia/sielanka.html> [Accessed: 5 August 2022].

contain eleven melodies with geographical locations in Kuyavia. These are titled in sequence (the number in brackets is in accordance with the collection *Pieśni ludu polskiego*): *Jasio konie poił, Kasia woda brała* (5 aa); *Jasio konie poił, Kasia woda brała* (5 ee); *Przyjechał Jasieniek z dalekiej* (5 11); *Śniło mi się, śniło* (9 1); *Dobrze to dobrze służyć przy dworze* (10 f); *Oj tonęła burmistrzówna, tonęła* (12 x); *Z tamtej strony jezioreczka żołnierze jadą* (16 h); *Z tej tam strony jezioreczka* (16 i); *Z tamtej strony jezioreczka jadą* (16 p); *Gdzież to jedziesz Jasiu? Na wojenkę Kasiu* (36 m); *Jeśli będziesz ślubowała* (41 a). Initial publications with the arrangement for piano of *Songs of the Polish People* met with much criticism of the harmonic infringement of the melody's original, so Oskar Kolberg provided it in the authentic notation in subsequent editions. As he himself commented in the introduction to this volume:

I render the note in unadulterated simplicity (i.e. as long as the contamination is not the fault of the singers) just as it came out of the mouths of the people, without any harmonious overtone, because I am convinced that it is the bravest of all, unadulterated purity as nature inspired it<sup>74</sup>.

This publication is the first part of *Oskar Kolberg's Complete Works*. For the ethnographer, it marked the beginning of his research into the Kujawy region. In 1865, the first series of the ethnographer's monumental work, *Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce. Seria I. Sandomierskie*. The next two series (the third and fourth part of the *Complete Works*) are devoted by Oskar Kolberg to the Kuyavian region and its inhabitants. He carried out his research intermittently in the years 1860-65, according to "Kronika Życia Oskara Kolberga"<sup>75</sup>.

In two volumes devoted to Kuyavia, Oskar Kolberg included a total of 453 instrumental melodies and songs. He devoted much of his observations to the musical folklore of Kuyavia, including the description and characteristics of Kuyavian dances and melodies (their tonality, tempo, accentuation, melody), instruments, musicians, performance technique and characteristics of the kujawiak. The material included in the two volumes, however, does not constitute the entirety of Oskar Kolberg's collected material. The remaining songs can be found in the supplement to subsequent volumes of *Ludu*. The *Łęczyckie* series contains 148 Kuyavian songs, and the part describing

<sup>74</sup> O. Kolberg, *Pieśni ludu polskiego*, Warsaw 1857, p. V-VI.

<sup>75</sup> W. Turczynowiczowa, *Kronika życia Oskara Kolberga*, w: *Oskar Kolberg: Dzieła Wszystkie. Tom 64. Korespondencja Oskara Kolberga*, part I (1837-1876), Wrocław-Poznań 1965, p. XIX.



the *Wielkie Księstwo Poznańskie* contains 78 of them (originating from western Kuyavia). Oskar Kolberg includes them in successive series due to financial problems at the time of publishing the second volume devoted to Kuyavia, and as he himself emphasises:

[...] we see a great connection between them and Łęczyce, resulting from the very location of these two provinces, which facilitates their mutual influences. This can also be said of the dances included in the XIII series [part V of W. KS. Poznańskie]<sup>76</sup>.

Oskar Kolberg's volumes on Kuyavia also included material from regional researchers of the time, who collaborated with him during the creation of the volumes on Kuyavia. These included Adolf Biesiekierski, Michał Sokołowski and, above all, the author's warm friend Józef Bliziński. The latter stayed in the Kuyavia region in the years 1845-1873, learning about and describing the everyday life of the Kuyavians with interest. He presented his research in the pages of "Gazeta Codzienna", "Gazeta Polska" and "Biblioteka Warszawska". He also became famous for Kuyavia as the author of three entries (Kujawy, Kujawiak and Kujawiacy) in Orgelbrand's Encyclopedia – one of the first, Polish encyclopedias. In Oskar Kolberg's folders one can also find 15 Kuyavian melodies with lyrics written down by Józef Blizinski and the first transcriptions of the basic composition of the Kuyavian band consisting of violin and bass. These materials by Józef Bliziński are extremely valuable, as "this is the first transmission of ensemble music in Kuyavia"<sup>77</sup>. Oskar Kolberg confirms Józef Blizinski's participation in the creation of *Lud...*, in the introduction to the second part of the Kuyavian volume:

This introduction (taken from the Encykloped. powszech.) is by Józef Blizinski, who also contributed many ethnographic details and linguistic remarks to the present work<sup>78</sup>.

Oskar Kolberg's ethnographic life work is also appreciated by contemporary folklore scholars, who stress that:

Kolberg's volumes are the most serious such comprehensive publication of material from the Kuyavia region [...], and are the main source of knowledge of the folklore of the 19th century and the starting point for today's research into the folk music of the region<sup>79</sup>.

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<sup>76</sup> O. Kolberg, *Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce*, Łęczyckie, vol. XXII, Wrocław-Poznań, p. 22.

<sup>77</sup> A. Pawlak, *Folklor muzyczny Kujaw*, Cracow 1981, p. 18.

<sup>78</sup> O. Kolberg, *Lud...*, Kujawy, vol. III, p. 15.

<sup>79</sup> A. Pawlak, *Historia dokumentacji pieśni i muzyki Kujaw*, in: *Polska pieśń i muzyka ludowa*, t. I, cz. I, L. Bielawski (ed.), Cracow 1974, p. 12.

Materials on Kuyavian folklore in the so-called "pokolberg period" were published by the ethnographic and ethnographic periodicals "Wisła" and "Ziemia". From the end of the 19th century, small studies were presented in these publications by, among others, Władysław Matlakowski (*Melodia dożynkowa*, "Wisła", vol. 9, Warsaw 1895, p. 538), Helena Sarnowska (*Dwie melodie dożynkowe*, "Wisła", vol. 11, Warsaw 1897, p. 8; *Śpiewka kujawska*, "Wisła", vol. 14, Warsaw 1900, p. 687), Ignacy Sadkowski (*Lud z okolic Kowala*, "Wisła", vol. 17, Warsaw 1903 p. 360), Cyprian Apanowicz (*Dożynki na Kujawach*, "Ziemia", vol. 4, Warsaw 1913, p. 571). According to Aleksander Pawlak:

All of the items included in 'Wisła' and 'Ziemia', are of a material and explanatory nature, with a predominance of ceremonial themes<sup>80</sup>.

The arrangements of Kuyavian melodies for piano, published before the First World War, also deserve special attention. Their precursor, in the present arrangement, was Oskar Kolberg in the mid-19th century. Subsequent publications include works by such authors as Ignacy Komorowski (*Kujawiak: śpiew z towarzyszeniem fortepianu* (Warsaw 1856), Mieczysław Miączyński (*Kujawiaki Zofii z Thokarskich Słubickiej ofiarował i ułożył na fortepian...*, Poznań 1860), Wanda Rekowska (*Oj da dana. 12 kujawiaków zebrała i ułożyła na fortepian...*, Poznań, n.d.), Stanisław Ogurkowski (*25 kujawiaków zebrał i ułożył...*, Lwów 1907), Józef Trzcíński (*Trzy kujawiaki na fortepian napisał...*, Inowrocław 1910), Jan Trzebiński (*18 kujawiaków zebrał i ułożył na fortepian...*, n.d.). Most of the collections became extremely popular, as they contained many folk tunes known at the time, characterised by an uncomplicated level of difficulty for piano accompaniment.

The interwar period is a watershed moment for Kuyavian musical sources. Thanks to advancing technology, the possibilities of recording folk music expanded due to the use of a phonographic device in research. With its help, around 1926, Michał Teopfer records seven Kuyavian songs performed by the poet Jan Kasprowicz, born in one of the Kuyavian villages - Szymbór. This recording was published in *Przegląd Muzyczny* by Michał Kobiółka (*Jan Kasprowicz i jego muzyka*, *Przegląd Muzyczny*, Poznań 1926, No. 11, p. 7). Although the recordings are not an example of authentic folk performance (Jan Kasprowicz was not a folk singer), and their transcription does not contain detailed musical elements, they are an interesting element of Kuyavian musical folklore.

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<sup>80</sup> A. Pawlak, *Historia ...*, op. cit., p. 13.

In the subsequent, pre-war years, the enormous impact on achievements in the field of musical folklore is linked to the activities of the two phonographic archives established at the time. In 1930, the Polish musicologist and composer Łucjan Kamieński founded the Regional Phonographic Archive (RAF) at the Department of Musicology at the University of Poznań. He recorded the first sound materials from his travels, also from the Kujawy region, even before the RAF was founded, together with his student Marian Sobieski (raised in Inowrocław). Four years after the RAF's inception, on the initiative of another Polish musicologist Julian Pulikowski, the Central Phonographic Archive (CAF) was established, located at the National Library in Warsaw. Collaborating with the CAF, the researcher of Kuyavia and Pomerania, Bonifacy Zielonka, who had lived in Kuyavia since 1925, "makes phonographic recordings of about 1000 Kuyavian melodies and texts in the years 1937-1939"<sup>81</sup>. The vast collections of both phonographic archives were destroyed during the Second World War before they could be fully exploited for scientific purposes.

Among the significant publications of the interwar period are three more collections of Kuyavian folk music. The first is Konrad Śmierniak's songbook *Kujawy w pieśni* (Bydgoszcz 1935), containing 18 songs from the Inowrocław area and, according to Aleksander Pawlak:

among which is the hitherto unrecorded song *Bysiu, bysiu, gdzieś mi się podział*<sup>82</sup>.

Another songbook *Kujawy. Songs for 1, 2 or 3 voices from the collection of P. Idalja Puławska* was created by the Polish pianist Karol Hławiczka. It contains, among other things, melodies from the collection of Idalja Puławska, the then director of the school and an activist of the Polish Tourist Society in Włocławek. Kujawy tunes also form the basis of a work on dances by Zofia Kwaśnicowa entitled *Zbiór piosen* (Warsaw 1938). Wartime assaults did not destroy some of the arrangements of Kujawy melodies for choral ensembles from that period, e.g. *Kujawiak* for male choir a cappella by Stefan Bolesław Poradowski (Poznań 1935).

The first post-war publication containing 92 kujawiaks from Głuszyn and the surrounding area (Radziejów County) is *Pieśni i tańce kujawskie (Songs and Dances*

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<sup>81</sup> P. Dahlig, *Julian Pulikowski i Akcja Zbierania Folkloru Muzycznego w latach 1935-1939*, „Muzyka” 1993, no. 3-4, p. 145.

<sup>82</sup> A. Pawlak, *Historia ...*, op. cit., p. 14.

of *Kuyavia*) (Cracow 1950). The author, Urszula Brzozowska, collected them in the years 1890-1910. As Adolf Chybiński writes in the introduction to the aforementioned publication, it has

[...] a rare advantage in our ethnographic publications. It gives as many as 82 melodies from just one Kuyavian village, Głuszyn, indicating all the more convincingly the musical richness of Kuyavia<sup>83</sup>.

This work by Urszula Brzozowska forms the thematic basis for one of Karol Hławiczka's articles, together with his supplementation of some information regarding the collection from the author's private correspondence with Urszula Brzozowska. Karol Hławiczka makes it clear that

some of the kujawiak melodies in Brzozowska's collection, 15 in number, are transcribed from Kolberg, which is not stated in the preface<sup>84</sup>.

After the war, activities were started as part of the nationwide Action to Collect Musical Folklore. According to Jacek Jackowski - creator of the album *Melodie Ziemi Kujawskiej*:

In the years 1950-1954, the staff of the Folk Music Research Section of the State Music Institute, in cooperation with the Polish Radio and the staff of the so-called field crews created for the AZFM, amassed the largest collection of sound recordings documenting Polish musical folklore<sup>85</sup>.

Additional material was also collected during the Inter-University Folklore Camps in Włocławek in 1955 and 1956. In total, almost 3,000 songs and melodies were collected, from 134 Kuyavian localities. The result of these activities is several post-war publications. Two collections by the Polish musicologist and ethnographer Marian Sobieski are in print: *Piosenki z Kujaw* (Cracow 1955) and *Wybór polskich pieśni ludowych* (A Selection of Polish Folk Songs) (Cracow 1955). The former contains, among other things, musical research material by Bonifacy Zielonka, reproduced from his pre-war notes. Marian Sobieski's collection *Piosenki z Kujaw* also provides valuable comments on the analysis of Kuyavian music. This is one of the first publications with a general characterisation of the musical folklore of the region.

In the 1960s, articles on Kuyavian folklore were published in as many as two issues of the journal "Literatura Ludowa". In them, one can find a dozen or so scientific

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<sup>83</sup> A. Chybiński, *Przedślowie*, in: *Pieśni i Tańce Kujawskie*, U. Brzozowska, Cracow 1950, p. 6.

<sup>84</sup> K. Hławiczka, *Przyczynek do muzyki kujawskiej*, "Literatura Ludowa" 1964, no. 4, p. 7.

<sup>85</sup> J. Jackowski, insert to the album *Melodie Ziemi Kujawskiej*, p. 16.

dissertations and papers concerning, among others, the scope of the region's history and demography, rituals, dialect, folk art, legends and tales, and Kuyavian singers. Many of them are also devoted to the characteristics of Kuyavian music and dance. Roderik Lange's work on the dance folklore of Kuyavia deserves special mention. His field research contributed to the resurrection and reconstruction of the indigenous kujawiak, performed by rural folk.

The research of ethnomusicologists involved in the work of the Action for the Collection of Musical Folklore, participants in the Intercollegiate Music Camps and other activists of the time who perpetuated regional folklore, contributed to the publication of significant works on Kuyavian musical folklore in the 1970s and 1980s. One of the most important and comprehensive publications, which constitutes the basic material on Kuyavian music today, is the first volume of the series *Polska Pieśń i Muzyka Ludowa* (Cracow 1974). This scholarly compendium on folk musical culture includes transcriptions of spoken word and musical works from the rich Phonographic Collection of the Institute of Art of the Polish Academy of Sciences. It is worth mentioning that the source materials of the Kujawy region initiated the publication of an extensive series devoted to Polish folk music from various regions of Poland. The present work by Barbara Krzyżaniak, Jarosław Lisakowski and Aleksander Pawlak is divided into two parts - texts and melodies. In the first one, apart from the textual material, a detailed description of annual and family rituals and the functions of common songs and chants is included. In addition, dialectological notes relating to the Kuyavian dialect are included, along with an explanation of its vocabulary. The second part of the Kujawy volume presents vocal and instrumental melodies, which are authentic examples of the work of indigenous Kuyavians, as the informants and performers are elderly people permanently settled in the area, who, according to Aleksander Pawlak: "represent mostly the community of smallholders and former farm workers"<sup>86</sup>. As the author emphasises, these people were

active participants in traditional wedding and annual rituals [...] held over several decades.<sup>87</sup>

The repertoire included in the publication comprises over 900 Kuyavian melodies and texts. It has been classified in terms of their function and content, with simultaneous

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<sup>86</sup> A. Pawlak, *Historia...*, op. cit., p. 19.

<sup>87</sup> Ibid.

application of formal and stylistic criteria and musical analysis, which is a precursor to previous editions dealing with the Kuyavian region. The above work can therefore be called a vademecum of Kuyavian folk music.

In the late 1970s, prominent regional ethnographers Barbara Krzyżaniak, Roderyk Lange and Aleksander Pawlak joined scientific forces to produce the publication *Folklor Kujaw* (Warsaw 1979). Their collective work covers topics concerning the characteristics of the region, its musical and dance folklore, rituals, customs and fairy tales.

Another innovative publication in the field of characterising the music of the region is the work of Aleksander Pawlak. In the monograph *Kujawski Folklor Muzyczny* (Cracow 1981), he extensively explores his own subject contained in the Kujawy volume of the series *Polska Pieśń i Muzyka Ludowa* and the collective work *Folklor Kujaw*. As he himself states in the introduction:

The musical folklore of Kuyavia has not yet been studied in detail, and no major publication has appeared on the subject<sup>88</sup>.

In possession of the region's rich source material, acquired during his work for the *Polish Folk Song and Music* series, he undertakes the task of creating an analytical publication of Kuyavian musical folklore. The issues raised by Aleksander Pawlak concern the stylistic properties of the musical repertoire of Kuyavia. He classifies their functionality and melodic threads with an in-depth musical and verbal analysis. He makes detailed descriptions of the melodies, paying attention to such elements as metrorhythmic, melodic, tonal, melodic and verse structures, their harmonic relationship and ritual integrity. Aleksander Pawlak's work is an unquestionable contribution to the development of Kujawy melography.

Interesting editions of the musical culture of the region include the publication *Folklor muzyczny Kujaw wschodnich* (Bydgoszcz 1985) by Leon Stankiewicz and Włodzimierz Tomaszewski. The melodies collected in this collection are a presentation of the repertoire of the Kuyavian band *Spod Kowala*, which has existed since 1968. As the authors write in the introduction:

This is not a work covering the entire rich folklore of Kuyavia. [...] Our intention was only to present a vocal and instrumental slice of Kuyavian folklore culture, and even here we have limited ourselves

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<sup>88</sup> A. Pawlak, *Folklor...*, op. cit., p. 7.

to Eastern Kuyavia, more precisely to the songs and pieces that are in the repertoire of the Kuyavian Band "Spod Kowala"<sup>89</sup>.

At the end of the twentieth century, the achievements of Aleksander Pawlak and Roderik Lange in the field of Kuyavian dance and music were appreciated by Wanda Szkulmowska, an expert in the field of Polish folk culture, who invited the regional ethnographers to collaborate in the publication *Sztuka ludowa Kujaw. Przeszłość i terażniejszość* (Bydgoszcz 1997). The multifaceted collective work contains, among other things, chapters devoted to the musical folklore of the region, written by the aforementioned experts in the field.

The surviving phonographic documentation of Kuyavian folk music is linked in particular to the collections of the Institute of Art of the Polish Academy of Sciences, the Polish Radio and the Ethnographic Museum in Toruń. The materials have been used to create several record releases. Selected archival recordings of traditional Kuyavian music, collected in the years 1952-1956, constitute the sound material for the album *Melodies of the Kuyavian Land* (ISPAN CD 007, Liber Pro Arte 2010). The performers include people born as early as the 19th century, which proves the extraordinary value of the phonographic documents. Polish Radio sound materials collected in the years 1963-1999 were released on the album *Music of the Sources vol. 20 Kujawy* (Polskie Radio 20 01). The CD edition of *Muzyka ludowa z Kujaw i Pałuk* (Ethnographic Museum in Toruń 2012) features archival recordings from the collection of the Ethnographic Museum in Toruń, whose sound recording was made in the years 1950-1970. A rich collection of archival recordings of the Kuyavian musical tradition is also available from the Pomerania and Kuyavia radio station in Bydgoszcz.

The author of this paper has presented in this subsection only the most important publications from the review of research on the musical folklore of Kuyavia, omitting general and national editions on the subject of folk music or those which draw on records previously printed.<sup>90</sup>

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<sup>89</sup> L. Stankiewicz, W. Tomaszewski, *Folklor muzyczny Kujaw wschodnich w repertuarze kapeli "Spod Kowala"*, Bydgoszcz 1985, p. 3.

<sup>90</sup> Subsection compiled from: 1: B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit. part I, 2: J. Jackowski, insert to the album *Melodie Ziemi Kujawskiej*.

## 1.6 Characteristics of traditional Kuyavian music

Jadwiga Bobrowska, in her work *Polish musical folklore*, gives, after Józef Burszta, the basic characteristics of folk music, which consist of:

- Oral form of communication
- Anonymity and collectivity of creativity
- Variation
- Longevity of repertoire
- Simplicity of form<sup>91</sup>

Native and dominant throughout the Kuyavian region, the dance is of course the kujawiak. Originating from the Kuyavian countryside, the dance has gained nationwide popularity. It was performed in cities, at courts and balls. Its widespread dissemination and wide popularity throughout Poland earned it the title of the national dance. Its national form was shaped in the 19th century, having a 3/4 metre, tempo set within 120-160 MM, with a predominantly minor scale, and a lyrical and lyrical character. Many treatises have been written about the kujawiak and its national form, but its rural origins are less well known. The traditional Kuyavian dance has undergone numerous changes, transformations and stylisations over the years. Performed by musicians without a folk and Kuyavian spirit, and described by people who do not understand its detailed specificity, the kujawiak has changed its face considerably, as regional ethnographers have often emphasised.<sup>92</sup> One of them - Roderyk Lange - wrote that:

The belief arose that the nationally known kujawiak came directly from Kuyavia. However, we would look for it in vain in the Kuyavian countryside; in this form it was completely unknown there<sup>93</sup>.

The term kujawiak to describe the dance appears for the first time in the Kujawy idylls *Pasterze na Bachorzy* by Feliks Jaskólski from 1827. The etymology of kujawiak is most likely linked to the name of the region from which it originates, however, some ethnomusicologists attribute a non-folk origin to the name. However, there is no confirmation of the above hypothesis in literature or research.<sup>94</sup>

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<sup>91</sup> J. Bobrowska, op. cit., p. 16.

<sup>92</sup> W. Szkulmowska, *Sztuka ludowa Kujaw*, Bydgoszcz 1997.

<sup>93</sup> R. Lange, *Taniec i muzyka*, in: *Sztuka ludowa Kujaw*, Bydgoszcz 1997, p. 189.

<sup>94</sup> A. Pawlak, *Folklor...*, op. cit.



The first analytical description of the characteristics and stylistics of the kujawiak was made by Oskar Kolberg in the second and third volumes of his work *Lud...*, dedicated to the Kujawy region. However, the widespread occurrence of the kujawiak in Polish lands, Oskar Kolberg had already noticed a few years earlier, emphasising it in *Pieśni Ludu Polskiego* with the words:

The most common dance throughout the country is the kujawiak or obertas (from obvert) with turns to the right and to the left, sometimes with singing among the dances<sup>95</sup>.

However, over time he has moved away from the above synonymisation of dances, noting in the kujawiak its peculiar characteristics. In Oskar Kolberg's records one can find a link between kujawiak music and Wielkopolska and Mazovia music, where he stresses that:

The Kuyavians have their own distinctive singing and dancing [...], but this distinctiveness need not be thought to depart too far from the general stigma and expression of Polish music, peculiarly that of Wielkopolska and Mazovia<sup>96</sup>.

Kuyavian folk music thus forms a link between Wielkopolska and Mazovia, taking on characteristics peculiar to and characteristic of it. Oskar Kolberg perceived this distinctiveness in tonal elements, tempo and accents.

The analysis and rendering of the proper character of kujawiak has caused difficulties for numerous researchers as well as musicians. This is pointed out by Józef Bliziński, a friend and informant of Oskar Kolberg's who resided in Kujawy, in an encyclopaedic entry of his own, stressing that:

[...] The kujawiaks arranged and proclaimed by various composers are for the most part obertas and mazurkas, sometimes sprightly and rousing, but lacking the character proper to kujawiaks, which, if one wishes to accentuate, one must listen to the dance where its cradle is<sup>97</sup>.

Kuyavia, as one of the central regions of Poland, is represented by dances with the so-called mazurka rhythm, also known as "obracanymi, obyrtanymi, przebieganymi"<sup>98</sup>. Here music using 3/4 and 3/8 metre predominates. This is directly related to the dance function of this music, in which elements of stepping and turning can be distinguished. Dances with a mazurka rhythm include the kujawiak, mazurka and oberek. The peculiar

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<sup>95</sup> O. Kolberg, *Pieśni...*, op. cit., p. VIII.

<sup>96</sup> O. Kolberg, *Lud...*, op. cit., vol. III, p. 8.

<sup>97</sup> J. Bliziński, entry: *Kujawiak*, in: *Encyklopedia Staropolska*, t. III, Warsaw 1958, pp. 115-116.

<sup>98</sup> J. Sobieska, *Materiały do nauki o polskim folklorze muzycznym*, part III, Warsaw 1962, p. 68.

individuality of the people and the difference in their temperament in individual regions, influenced the agogic aspects of triple dances. Marian Sobieski states:

Hence the slow dance in Mazovia is called kujawiak (as in the original Kuyavian slower dance), while the slow dancers of Kuyavia call it obertas or mazur<sup>99</sup>.

Until the beginning of the twentieth century, a dance cycle known as the round, consisting of mazurka dances, could be found in folk practice. It was in Kuyavia that the "round" was preserved longest and in the most elaborate form. It began with a dance called, depending on local nomenclature, chodzony, łożony or slow. It was followed by a slow kujawiak, sometimes referred to as the "śpiący" or "ksebka" (with movement towards each other), and then the "kujawiak proper" or "odsibka" (with movement towards each other). These were followed by an obertas or mazur. For the kujawiak round cycle, there was usually one melody chosen at the beginning, which was performed faster and faster, with additional ornamentation and improvisation. "It was not the melody that decided the name of the dance, but the tempo and the manner of the melody"<sup>100</sup>. Between the individual dances there were also numerous chants. Oskar Kolberg in the middle of the 19th century during his research in Kuyavia confirms the slow decay of the above dance cycle, and subsequent research shows its complete disappearance. Researchers of the Institute of Arts, who conducted research in Kuyavia in the years 1955-1956, state that only in the memories of the oldest informants do they confirm the occurrence of the "round" in the past. The individual, independent dances of the roundy were performed separately in Kuyavia, with the kujawiak taking the lead in the Kuyavian repertoire. The tempo of the individual dances was determined by Marian Sobieski, among others, in the following chronology:

walked 3/4 100-120 MM, kujawiak slow 3/4 120-140 MM, kujawiak proper 3/4 130-160 MM, mazur 3/4 or 3/8 160-184 MM, oberek 3/8 180-240 MM<sup>101</sup>.

According to some musicologists, it is the music of the kujawiak that represents the highest level in terms of mazurka rhythms in folk music. The improvisational artistry

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<sup>99</sup> M. Sobieski, *Polskie tańce*, in: *Polska muzyka ludowa i jej problemy*, L. Bielawski (ed.), Cracow 1973, p. 390.

<sup>100</sup> Ibid., p. 390.

<sup>101</sup> M. Sobieski, *Polskie...*, p. 391.

and musicianship of the performers influences the elaborate melodics and variability of the rhythms, while taking into account harmonic cohesion.<sup>102</sup>

The independent kujawiak occurs in instrumental form as well as in sung song. It is a synthesis of a xibka and a odsibka. Its periodic structure usually features two four-bar phrases. As in most cases of Polish folk music, the Kuyavian melody is characterised by an undulating direction and syllabic type. Kuyavian wedding orations, characterised by declamatory melody, are different in this aspect. Accentuation is distributed differently - sometimes on the weak part of the bar, and at other times it falls on both its weak parts. The characteristic rhythmic arrangements of a kujawiak are two sixteenths two eighths or two eighths two quarter notes, with possible modifications and embellishments (punctuated rhythm, triplets, *acciaccatura*, trills and mordents). The fluidity of the kujawiak is preserved by juxtaposing ascendant and descendent rhythms.<sup>103</sup> Kuyavian folk music is also characterised by odtacticity and, according to Marian Sobieski:

[...] a tendency to use the interval of minor third in the melody, which gives the Kuyavian songs a minor character<sup>104</sup>.

This view does not fully hold, as many melodic strands also contain a major third. They begin and end on different degrees of the scale, "in the endings, however, the dominant predominates"<sup>105</sup>. The climax of a musical phrase of a melody is highlighted at the very beginning of the melody (first or second bar). Marian Sobieski also states that

In the kujavik melody there are modalisms, mainly *modus re* and *la*, and chromatic changes in the 4th and 6th degrees<sup>106</sup>.

The generalised view of the minor tonality of the kujawiak is not always covered in practice. In many cases, the melodic strands have a major third, while the minor third occurs to a lesser extent, albeit in those more common kujawiak melodies.<sup>107</sup>

The instrumental character is one of the main features of Kuyavian music. The verbal text plays a secondary role, often being limited to a single stanza, subordinating itself to the melody and the performing instrumentalist. "A casually

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<sup>102</sup> J. M. Sobiescy, *Polska muzyka ludowa i jej problemy*, Cracow 1973.

<sup>103</sup> A. Pawlak, *Folklor...*, op. cit.

<sup>104</sup> M. Sobieski, *Piosenki z Kujaw*, Cracow 1955, p. 3.

<sup>105</sup> J. Woźniak, *Polski folklor muzyczny*, Gdańsk 1995, p. 78.

<sup>106</sup> M. Sobieski, *Polskie ...*, op. cit., p. 391.

<sup>107</sup> A. Pawlak, *Folklor...*, op. cit.

grasped text is often insufficient to fill a widely extended melody [...]"<sup>108</sup>. Evidence of this procedure can be found in the interjections (exclamation marks) that are ubiquitous in Kujavian music. One- and two-syllable textual plots, e.g. oj dana, o dana, dana dana, complete an extended melody by extending a series of syllables (exclamations), unrelated to the subject matter of the entire text.<sup>109</sup>

Marian and Jadwiga Sobiescy point out that tempo rubato in Polish folk music consists of a

making rhythmic shifts in the melody while keeping the metre and tempo of the bass constant<sup>110</sup>.

The use of this performance mannerism by a folk musician was indicative of his or her high musical mastery, particularly with regard to the sense of rhythm. In Poland, tempo rubato, researchers have observed in particular in the Wielkopolska, Kujawy, Mazowsze and Kielce regions, as it is most often found in melodies with triple meter. The increase in the number of repetitions of a melody intensifies in the folk performer the need to treat it in ever new ways. As Jadwiga and Marian Sobiescy write: "this phenomenon is particularly strong in Kuyavian fiddlers"<sup>111</sup>. Roderyk Lange clearly emphasises that "the tempo rubato reaches its greatest intensity in the kujawiak"<sup>112</sup>. Oskar Kolberg, on the other hand, states:

[...] the country fiddler counsels to adorn it [the kujawiak] with flowery phrases and to multiply it in details of the same nature, [...] which our musical signs are sometimes insufficient to render, by lengthening or delaying parts of bars and whole bars in places, or by lumping them together or absorbing them into one another, which performance leads with it smaller or greater values in similar bars in time than the 3/4 and 3/8 tempos<sup>113</sup>.

The kuyavian rubato gives the impression of a characteristic fluidity of performance. According to Aleksander Pawlak:

Most often, in melodies with a ternary eighth note bar, two sixteenth notes and the eighth note following them are rubbed<sup>114</sup>.

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<sup>108</sup> M. Sobieski, *Piosenki...*, op. cit., p. 3.

<sup>109</sup> Ibid.

<sup>110</sup> J. M. Sobiescy, *Tempo rubato u Chopina i w polskiej muzyce ludowej*, in: *Polska muzyka ludowa i jej problemy*, L. Bielawski (ed.), Cracow 1973, p. 437.

<sup>111</sup> Ibid., p. 438.

<sup>112</sup> R. Lange, *Folklor taneczny Kujaw*, in: *Folklor Kujaw*, I. Ostrowska (ed.), Warsaw 1979, p. 62.

<sup>113</sup> O. Kolberg, *Lud...*, vol. IV, Wrocław-Poznań 1962, p. 208-209.

<sup>114</sup> A. Pawlak, *Melodie przyśpiewek, piosenek tanecznych i zabaw*, in: *Folklor Kujaw*, I. Ostrowska (ed.), Warsaw 1979, p. 138.

Sixteenths are extended at the expense of eighths. Sometimes the whole bar of 3/8 is rubato, making its rhythmic similar to quartets. Tempo rubato is widely used in Kuyavian music, both instrumental and vocal, being one of its characteristic features.<sup>115</sup>

Dances borrowed from other regions also occurred in Kuyavia. This is particularly true of western Kuyavia, which is reflected in strong Wielkopolska musical influences. Lendler, waltz, polka, sztajer, szorc (szoc/szot/skoczek) are just some of them. Roderic Lange writes: "Dances of this kind, however, were danced rarely and reluctantly"<sup>116</sup>. From the area of eastern Kuyavia, dances such as the dyna and the czapnik (a dance-party using the dancers' caps) should be mentioned. There were also dances with names throughout Kuyavia: Zelman, Kowal, Kołodziej. In the regional repertoire, there were also kujawiak owczarskie (owczarski) dances, the original melodies of which were created by shepherds.<sup>117</sup>

Roderick Lange's publication reads:

The Kuyavia region is one of those areas of ancient peasant culture where dance and music did not exist side by side, but were organically linked together as one<sup>118</sup>.

The band was at the mercy of the dancer, to whom it was subordinate. The dancer intoned a note of his choice, and the leading musician was obliged to pick it up and accompany it for the rest of the dance. All intentions and changes (tempo, direction) had to be read by the band from the movements of the lead dancer. The interplay between dancer and band constituted their unique musical dialogue. Social changes, advances in civilisation, education and technology after the Second World War brought the countryside closer to modernity, which resulted in the extinction of the old, traditional dances. Bands were no longer needed in the spreading cult of modern dances, which village musicians were unable to keep up with<sup>119</sup>. Roderick Lange also states that:

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<sup>115</sup> A. Pawlak, *Melodie...*, op. cit.

<sup>116</sup> R. Lange, *Taniec i muzyka*, in: *Sztuka ludowa Kujaw. Przeszłość i teraźniejszość*, W. Szkulmowska (ed.), Bydgoszcz 1997, p. 193.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid., p. 196.

<sup>119</sup> R. Lange, *Taniec...*, op. cit., p. 189-206.

In the old mode, the musician was an active co-creator in the formation of the music for the dance; in the new mode, he or she has become merely a mechanical player of a foreign piece<sup>120</sup>.

The uniqueness of the musical relationship between the leading dancer and the instrumentalist improvising for him has been irretrievably lost. In the area of Kuyavia, there were several excellent and taken bands, which included instrumentalists appreciated by ethnomusicologists for their musical artistry. Of such bands, operating autonomously and not as part of a folklore ensemble, the following should be mentioned: Jan Szelażek's band from Nieszawa, Spod Kowala, Kapela z Radziejowa, Kuczyńskis from Lubań, Kochanowskis from Aleksandrów Kujawski. Wanda Szkulmowska states that in her research she has documented the existence of 43 Kuyavian bands, which date back to the inter-war period. After the Second World War, she lists 24 Kuyavian bands. Nowadays, bands are most often active as part of folklore and singing ensembles.

The first documented mention of the composition of a band can be found in Feliks Jaskólski's Kujawy idylls *Pasterze na Bachorzy* from 1827. In the description of a wedding, the author gives the composition of the band, which consisted of one or two violinists and a bass player (in Kuyavia the name *maryna* was also used for basses). This was confirmed in his later field research by Oskar Kolberg, who attributed the leading role in instrumental music to violinists. Wanda Szkulmowska reports that they were often accompanied by a drummer as well.

These three instruments: fiddle, bass and drum, formed the distinctive core of the traditional band in Kuyavia for many years, which survived until the mid-20th century<sup>121</sup>.

Oskar Kolberg also mentions archaic instruments seen in the past, such as bagpipes and dulcimers. Over time, the composition of the traditional band expands. Later, clarinets, oboes, flutes and trumpets also appear. Nowadays, an indispensable instrument of the Kuyavian instrumental ensemble is also the accordion. Another group are the shepherd's instruments in the Kuyavia region. The calling of herd animals was carried out with willow bark pipes, *fujarek* and *snipe* (double-stroke pipe). The calling melodies differed depending on the particular group of animals (*cowherds*, *bullocks*, *shepherds*, *gooseherds*).<sup>122</sup>

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<sup>120</sup> <sup>120</sup> R. Lange, *Taniec...*, op. cit., p. 196.

<sup>121</sup> W. Szkulmowska, *Ziemia...*, op. cit., p. 117.

<sup>122</sup> Ibid.

Nowadays, Kuyavia is home to many folk ensembles, bands and song and dance groups cultivating the dance, music and ritual traditions of the region. By recreating folk customs, costumes, songs and dances, these ensembles continually promote and promote the richness of Kuyavian folklore. Some of the most active include: The *Kujawy* Song and Dance Ensemble from Włocławek, the *Ziemia Bydgoska* Song and Dance Ensemble, the *Młody Toruń* Song and Dance Ensemble, the *Kujawy* Song and Dance Ensemble from Radziejów, the *Radojewiczanie* Folk Ensemble from Radojewice and the *Kujawy Bachorne* Folk Ensemble from Osięciny.

## Chapter II

### RITUAL - ETYMOLOGY, ORIGINS, DIVISION AND FUNCTIONS

Since the dawn of time, irrespective of origin and geographical location, society has existed around its own cultural circle, which is characterised by learning about, mastering and transforming the world as a process of social affirmation and self-realisation of human individuals. One of the components of human culture and their traditions, appearing in this social process, are all ritual forms of individual and social life. These include various kinds of social practices, commonly referred to as rites, customs, habits, ceremonies, rituals.<sup>123</sup> Folk culture researcher Leonard Pełka writes in his publication:

Adopted and accepted by a given community [...] they constitute specific cultural symbols manifesting their presence in consciousness. Each such human collective nurtures and develops them based on selective elements of indigenous tradition and the current needs of spiritual life<sup>124</sup>.

The tendency to preserve in culture the autonomous distinctiveness of a particular collectivity, has guaranteed the richness of folk rituals, which today constitute the cultural treasury and value of a particular nation.

Despite the widespread recognition of ritual as a form of cultural and social expression, its origins derive from a religious context, as indicated by numerous ethnological studies. The terminological source can be found as far back as the books of the Old Testament, speaking of rite as ritual. This is shown in Aleksander Brückner's 1927 etymological dictionary, the first etymological dictionary of the Polish language, in which the author writes:

Rite, ordinance, p. government. Still in the psalter ordain, ordain, means 'to dispose of, manage', so >his ordinance<: 'that which he has disposed of, ordered'; '*disposui testamentum*' is translated by both psalters: >ułożam jeśm obrząd<, but Wróbl[ewski] >ordered the order<; over time this takes on the meaning of any 'established custom, celebration' (Latin *ritus*) and '*ceremony*' (so in Bohemian particular, cf. Ruthenian obrjad). First case formerly rite, not ceremony<sup>125</sup>.

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<sup>123</sup> L. Pełka. *Rytuały, obrzędy i święta od czasów słowiańskich po XX wieku*, Poznań 2022.

<sup>124</sup> Ibid., p. 6-7.

<sup>125</sup> A. Brückner, entry: *Obrzęd*, in: *Słownik etymologiczny języka polskiego*, Cracow 1927, p. 373.



Contemporary etymological dictionaries of the Polish language also present a similar approach. Stefan Reczek in his dictionary states:

Rite - ritual, redirection. Rite - 1. relig. 'rite', occasionally instead of rite (p.), first in M. Białobrzęski's 'Catechism' (1566), A. Naruszewicz (1780) contrasted Christian 'rites' with pagan 'rites' (pagan.), the first P. Skarga used the Latin 'ritus' in translation. *ritus* in its special ecclesiastical meaning 'one of the traditionally different styles of celebrating Christian rites' (Latin rite, Greek rite). The notion of rite is also quoted in psalters and chronicles, to which the 1968 Dictionary of Old Polish is referring. "rite - a rite, an order, in the Old Testament: Seeking the rite of his "Florian Psalterz"; Krystus the beginning of the rite on his head is pisan "Psalterz Puławski" of the late 15th or early 16th century; Rite 1. "Rite, testament, order": Mercy and truth to those seeking his ordinance and the testimony of his "Puławski Psalterz"; 2. "Ordination, ordering, device": *Secundum ordinacionem* obrządzenia "Sermons of Gniezno" from the end of the century. XIV<sup>126</sup>.

This resulted, as Zofia Kossak writes, in "at a certain point in history the Church entered the calendar cycle by imposing its own liturgical year"<sup>127</sup>. This resulted in the suppression of some folk beliefs, but also led to a synthesis of Slavic and Christian culture. As a result of the influence of the Roman Catholic Church since the Middle Ages, a ritual calendar was formed in Poland. Confirmation of this thesis can again be found in contemporary dictionaries of the Polish language. For example, Witold Doroszewski writes in his publication:

Christianity destroyed the old festive rituals of the pagans, or rather smashed them, absorbing their individual practices into the new festive system<sup>128</sup>.

Despite the adaptation of the 'new festivals' of the Church, the peasant population framed them in local forms of their own traditional rituals, with a focus on their magical-symbolic character. Teresa Brzozowska, in her *Słownik folkloru polskiego* states:

If we add minor specific regional features to these three basic ingredients: ancient, ancient pagan or Slavic and Christian forms - we will have an outline of Polish folk rituals<sup>129</sup>.

Currently, according to Witold Doroszewski, the concept of ritual is understood as:

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<sup>126</sup> S. Reczek, entry: *Obrząd*, in: *Podręczny słownik dawnej polszczyzny*, Wrocław 1968, p. 272.

<sup>127</sup> Z. Kossak, *Rok Polski. Obyczaj i wiara*, Warsaw 1958, p. 7-8.

<sup>128</sup> W. Doroszewski, entry: *Obrzędowość*, in: *Słownik języka polskiego*, [online]. Available online: [https://sjp.pwn.pl/doroszewski/obrzעדowosc;5462145.html](https://sjp.pwn.pl/doroszewski/obrzედowosc;5462145.html) [accessed 11 July 2023].

<sup>129</sup> T. Brzozowska, *Słownik folkloru polskiego*, Warsaw 1965, p. 275.

a set of time-honoured traditions (often prescribed by law - actions, practices) accompanying some celebration of a family, social, political nature; a rite, ceremony, custom<sup>130</sup>.

In folklore terms, the meaning of the term has similar overtones. Teresa Brzozowska writes:

Rituals - ceremonies related to worship, sets of actions, gestures and words defined and preserved by tradition that constitute the outward side of belief ceremonies and socio-legal acts<sup>131</sup>.

The above discussion suggests one basic type of classification of rituals, as secular and ecclesiastical rituals. However, research has also clarified other categorisations of them. One of these is related to the principle of so-called 'rites of passage' as significant events on the path of human life. In this view, rites can be divided into four types:

1. Initiation rites - having a direct relation to the entry or introduction of an individual into a certain community and his or her acquisition of social status, its rights and duties. An example of this would be a wedding rite
2. Affirmative rituals - related to the phenomena of an individual's affirmation to the community
3. Rituals of coexistence - having a family, social, play or recreational character
4. Isolation rites - directly related to the exit or removal of an individual from a community<sup>132</sup>

The characteristics of rituals, as a set of activities of collective practices, are as follows:

1. "They are symbolic in nature
2. They are implemented according to specific (customary or regulatory) patterns
3. They occur at important moments and periods in the life of social collectives
4. They are fulfilled by individuals who enjoy authority in the collective
5. They stand out for their relative durability"<sup>133</sup>

Rites and rituals in social life also perform a number of functions, which are listed by literary historian Feliks Araszkiewicz. The roles they fulfil are:

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<sup>130</sup> W. Doroszewski, entry: *Obrzęd*, in: *Słownik języka polskiego*, [online]. Available online: <https://sjp.pwn.pl/doroszewski/obrzecz;5462143.html> [accessed 11 July 2023].

<sup>131</sup> T. Brzozowska, entry: *Obrzędy*, in *Słownik...*, op. cit., p. 275.

<sup>132</sup> E. Ciupak, *Nowe obyczaje i obrzędy: szkice*, Warsaw 1977.

<sup>133</sup> E. Ciupak, entry: *Obrzęd*, in: *Wielka encyklopedia powszechna*, t. XIII, Warsaw 1970, p. 321.

1. Participate in shaping and consolidating prevailing social, economic, political and cultural relations
2. Integrating community groups
3. Highlighting and highlighting the significance of important moments in the lives of individuals of social groups
4. Evoking emotional states and meeting associated needs
5. Identifying socially desirable leisure activities
6. Regulating coexistence between individual people and particular social groups
7. Providing a sense of stability and life affirmation
8. Preserving the continuity of the culture of a nation's communities<sup>134</sup>

Ritual in the general sense may be considered in terms of various fields of science (ethnology, cultural studies, sociology), being different in these aspects. Turning to the discussion of types of rituals in the life of Polish people, the author would like to point out that she presents their particular types in folklore terms. Hence the emphasis that the types of rites, ceremonials, rituals will be considered here as strictly related to the life of the rural population.

## **2.1 Annual and family rituals in Polish folk culture**

Over the centuries, Polish folk rituals have been shaped by two fundamental currents: primitive cults with their accompanying beliefs (including those of pagan origin) and Christianity. The liturgical year and church holidays also shaped the ritual year in rural areas. However, the native cycle was naturally linked to the succession of seasons and the solar year, which organised the farming and agrarian work of the population. The changing seasons became the basis for determining the rhythm of human life. The archaic rituals and festivals characteristic of the seasons are the origin and source of annual rituals. When discussing the ritual year, we are therefore dealing with the fusion of Christian forms and festivals with folk practices. During the year, the rural population celebrates religious festivals such as Christmas and Easter, for example, along with secular and pagan festivals such as Sobótka, Dożynki, Zapusty.<sup>135</sup>

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<sup>134</sup> F. Araszkiewicz, *Rola obyczajowości i obrzędowości*, Warsaw 1974, p. 30-38.

<sup>135</sup> B. Ogrodowska, *Polskie tradycje i obyczaje doroczne*, Warsaw 2004.

In the lives of every individual, as well as social groups, the family and the family home have been a source of initial experience and educational authority. The Polish ethnographer Barbara Ogrodowska writes in her publication:

Thus, from the earliest times, the home and the family have been guarded by customs passed from generation to generation, guarded by ceremonial rituals [...] - called family rituals in ethnographic literature<sup>136</sup>.

They are related to the primordial dates of life, its beginning, end or connection. This has to do with the typicality of these rites, which is the initiation, affirmation and isolation of the individual. Ritually accepted into the population, the child is then guaranteed the status of a member. The deceased, in the traditional way, must be excluded from the society in question in order to give them due honours and peace of soul. The recognition and validity of a marriage will be socially acceptable when the bride and groom are bound together ceremonially and publicly. To this meaningful core of family rituals, the population also engages a number of symbolic, magical, decorative elements and customary practices that form coherent traditional ceremonies. The most enduring, most clearly focusing the imagination and feelings of the people are the landmark moments of human life, which include birth, wedding, illness and death.<sup>137</sup> Polish literary scholar Krystyna Kwaśniewicz believes that:

These are the axes around which the mysterious riddles of the beginning and end of human life revolve; it is here that primitive man read his destiny with a feeling of trepidation<sup>138</sup>.

The persistence of the most essential family customs, which have long-established traditions, can be linked to the course of life, the existence of the family and the interests of the local community.

## 2.2 Annual and family rituals in Kuyavia

By analogy with other regions of Poland, the annual ceremonies in Kuyavia were linked to the calendar of the seasons and the Christian calendar. Most of the annual festivities occur in this area analogously to other folk areas, but with their own Kuyavian

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<sup>136</sup> B. Ogrodowska, *Polskie tradycje i obyczaje rodzinne*, Warsaw 2017, p. 5.

<sup>137</sup> M. Frankowska (ed.), *Etnografia Polski. Przemiany kultury ludowej*, vol. II, part I, Warsaw 1981.

<sup>138</sup> K. Kwaśniewicz, *Zwyczaj i obrzędy rodzinne*, in: *Etnografia Polski. Przemiany kultury ludowej*, vol. II, part I, M. Frankowska (ed.), Warsaw 1981, p. 89.

elements. There are also some rituals that have been preserved and, what is important, are still alive, occurring only in this region of Poland or in a few of its areas. These include, for example, the carnival rituals or 'ostatki', which are meant to ward off the powers of winter, and in them the 'Maszkary' (a celebration with a goat) and 'podkoziółek', which have a number of features typical only of Kuyavia. Another annual Kuyavian tradition was the Dyngus hollers. Among the customs with a long tradition in this area of Poland were Frycowe (liberation of the hobo, wolf), which was a kind of inauguration and act of welcoming young men starting field work for the first time.<sup>139</sup>

In line with other regions of Poland, in Kuyavia family rituals were associated with milestones in life, changes of status and status, and rites of passage of the individual to a particular social group.

Many of the rites are elaborate in their symbolism and individual stages. However, the wedding rite is the one characterised by the most extensive elaboration. Numerous surviving materials, literature and a wealth of songs, charged with symbolism and customs, indicate that it was the wedding rite that was characterised by the most elaborate form, which gave it dominance over the other rites. The meaningfulness of the wedding rite is explained in an extremely simple way by Jan Bystroń with the words:

[...] the bride and groom are united, and so this must be ceremonially carried out, and in this connection also the ceremonial exclusion of the newlyweds, especially the bride, from the community in which they have hitherto resided and also the ceremonial incorporation into the new community in which they are henceforth to reside<sup>140</sup>.

The ritual of social transition is therefore one of the fundamental meanings in wedding rituals. The public change of status and condition of two young people guaranteed social approval. As Barbara Ogrodowska adds:

Therefore, the ceremonies and rituals of traditional nuptials formed one of the most important and significant ritual ensembles, with many important, significant stages. They had their own logic, drama, rich symbolic content, necessary chronology<sup>141</sup>.

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<sup>139</sup> W. Szkulmowska, *Ziemia...*, op. cit.

<sup>140</sup> J. S. Bystroń, *Etnografia...*, op. cit., p. 166-167.

<sup>141</sup> B. Ogrodowska, *Polskie...*, op. cit., p. 134.

## 2.3 Kuyavian wedding ritual

Traditional Kuyavian weddings, rich in their form, were held until the first years of the 20th century. This is indicated by accounts of indigenous people, from interviews conducted as part of ethnographers' fieldwork. For example, Barbara Krzyżaniak states that in the years 1914-1939 "there is a tendency to reduce, simplify and shorten the action of the ritual"<sup>142</sup>. The Second World War caused the further disappearance of ritual practices and customs. In the following years, the agricultural reforms of the countryside, the development of industrial centres, education, communication, mass media blurred the distinction between the countryside and the city, leading to the disappearance of the ritual function of the wedding rite, and the developing autonomy and independence of the young generation, the change in their lifestyle and multiculturalism do not require the old wedding customs and traditions, of which today there are only scraps and ruins left. They are now only revived in the re-enactments and performances of regional folklore ensembles that passionately recreate and cultivate wedding traditions on stage. The wedding ritual form presented in this chapter and the descriptions of its various stages refer to the Kuyavian wedding tradition celebrated until the end of the 19th century. Depending on the area and the origin of the population, there was a great variety of wedding customs, however the individual phases mostly overlapped.<sup>143</sup>

### 2.3.1 A review of the literature on Kuyavian wedding rituals

Several publications concerning the description of the traditional ritual of the Kuyavian wedding can be found in the literature. The first mention can be found in *Sielanka No. IX*, which is one of the parts of the poem *Pasterze na Bachorzy* by Feliks Jaskólski from 1927. Although it is an example of a poetic description of a wedding, traditional elements of this ritual can be found in it, such as its various phases, dress, behaviour, customs, people performing and their roles. A short description of a Kuyavian wedding is also presented in his 1930 work *Lud polski* by Łukasz Gołębiowski. The most extensive material on the Kuyavian wedding was included in Oskar Kolberg's volumes on the region, published in 1867. He provides detailed information, describing the ritual from six Kuyavian villages: I - from Osięciny, II - from Radziejów, Kruszwica, III - from

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<sup>142</sup> B. Krzyżaniak, *Zwyczaj i obrzędy*, in *Folklor Kujaw*, I. Ostrowska (ed.), Warsaw 1979, p. 247.

<sup>143</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

Kowal, IV - from Lubraniec, V - from Piotrków, VI - from Sompolno. Later literature (e.g. articles published in the magazines "Wisła" and "Literatura Ludowa"), against the background of Kolberg's masterpiece, constitutes insignificant contributions. Influenced by family memories, a description of the wedding was made in 1935 by the Kujawy poet Franciszek Beciński. A great loss to the literature on this subject is the never-published work by Zygmunt Arentowicz from Włocławek entitled *Obrzęd weselny na Kujawach* (*Wedding ritual in Kuyavia*), for which the author was collecting research material at the end of the interwar period. The only typescript, as the author himself says, was lost at the end of the Second World War. Field research work by Polish ethnographers and folklorists conducted after World War II, resulted in comprehensive publications on the Kujawy wedding. The quintessence are two volumes from 1974 and 1975 devoted to Kujawy - *Polska pieśń i muzyka ludowa* edited by Ludwik Bielawski. They can be called a kind of vademecum of the Kuyavian folk repertoire, as they have the largest collection of texts and melodies from this area of all available publications. Another extremely valuable work is that by Ryszard Kukier *Ludowe obrzędy i zwyczaje weselne na Kujawach* (1975), in which the author presents in depth the subject of the Kuyavian wedding from different areas of the region. Leon Stankiewicz, founder of the band *Spod Kowala*, also offers personal reflections on the subject in his work *Folklor muzyczny Kujaw wschodnich* from 1985, stating that

The last Kuyavian wedding with only some old customs took place in eastern Kuyavia in 1923 in Rakutowo near Kowal at the home of host Antoni Modrzejewski<sup>144</sup>.

### 2.3.2 Stages of the wedding ritual

In peasant culture, marriages were most often dictated by socio-economic motives. The categories of value were farms, owned land and dowries as the basis of material existence. Because of these aspects, the selection of future spouses was determined by property interests. Affection was relegated to the background in the matchmaking process, and great love usually appeared in songs and dreams. Decision-making in the selection of spouses remained with the parents (especially the father).<sup>145</sup> Krystyna Kwaśniewicz writes in her publication:

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<sup>144</sup> L. Stankiewicz, W. Tomaszewski, op. cit., p. 31.

<sup>145</sup> R. Kukier, *Ludowe obrzędy i zwyczaje weselne na Kujawach*, Poznań 1975.

Opposition on the part of the young, which rarely took place for fear of economic and social sanction, was met with public reprimand, tantamount to loss of prestige and relegation to the margins of social life<sup>146</sup>.

The first stage of marriage matchmaking was rainy (swaty, in other parts of Poland the common name is dziewosłęby). The main role at this stage was played by the rainy/swat, who, on behalf of the bachelor, came to the home of the prospective bride's parents, seeking her hand. According to Barbara Krzyżaniak, the initial purpose of his visit was not revealed; only when he „chatted about buying a calf or asked about a lost white goose”<sup>147</sup> did he officially confirm the purpose of his visit. The girl was not present at the initial talks and the "striking" of the marriage bargain, but after the initial talks, for the sake of appearances, her opinion was asked. When she did not voluntarily want a particular bachelor, she would run away behind the cooker. When asked for permission, she would express her approval with the words "cy jo wim", for example. The parents' acceptance of the matchmaker's offer involved the bachelor arriving at the girl's home the same day. He would bring liquor with him and the parents would arrange refreshments. The first visit of the bridegroom-to-be was called dowiad, bridesmaid or rajb. The song repertoire of this stage is not very rich. Kolberg did not record a single song from this stage. The publication *Polska pieśń i muzyka ludowa* gives one rainbow song *A jak pójdziesz na rainy*.<sup>148</sup>

The next stage was the marriage ceremony (zdawiny, glandy, oględziny, oglandy), which was held with greater pomp, sometimes in the presence of a band and invited guests. The parents of the bride and groom agreed among themselves on all matters of property and formality. A senior best man was then chosen to carry out the duties of conducting the wedding. The guest list and the composition of the bridal party (best man and bridesmaids) were also agreed. In some villages, this stage also included the engagement of the bride and groom, known in the dialect as the wedding ring. This stage was also marked by the presence of a swashka, a woman familiar with the wedding repertoire, who introduced a good mood among the invited guests with her songs. The number of recorded songs of this stage of the wedding is based on several melodies with lyrics. One example is the song: *A przyjechaliście moi mili mili goście*.<sup>149</sup>

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<sup>146</sup> K. Kwaśniewicz, *Zwyczaje...*, op. cit., p. 91.

<sup>147</sup> Ibid., p. 249.

<sup>148</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit.

<sup>149</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.



Inviting guests to the wedding was done by the senior and junior best man. Dressed in festive Kujawski costume, with a haropnik ("szpicruta, basiorek, różga"<sup>150</sup>) in the older man's hand announcing their arrival with a shot, often accompanied by a band, knocking loudly on every door and greeting each other by singing songs, e.g. *A roztwórzże mi, roztwórz* they visited the houses. Upon entering the house, the best man would perform a wedding oration called "orders"<sup>151</sup>. These took the form of extensive melorecited speeches consisting of dozens of verses. A recording of one of the wedding orations is included on the album *Melodie ziemi kujawskiej* (No. 68). After the oration, the bridesmaids were served refreshments, after which they went to the next houses.<sup>152</sup>

In the next stage, according to Jan Stanisław Bystroń:

The unbraiding, i.e. the loosening of the braids, symbolises that the bride no longer belongs to the group of girls<sup>153</sup>.

They took place during the so-called virgin evening, without the participation of the male sex. During this stage, the assembled girls (usually bridesmaids) were occupied with making garlands, reminiscing about the bride's maidenhood and decorating a branch of the apple tree ("symbol of fertility"<sup>154</sup>). The unravelling had a serious, if not tearful and sad character. The gathered girls sang rozpleciny songs, of which more than a dozen have been recorded, including *Usiadła Marysia na białym kamieniu*. This stage was characterised by rich and varied symbolism, culminating in the unbraiding of the bride's braids. However, by the time of Kolberg's field research, this custom had already disappeared, as he states:

Kuyavian women nowadays, wearing their hair cut quite short, cannot braid it<sup>155</sup>.

Despite the disappearance of this stage, a number of unravelling songs have survived, which were later performed while the bride was being dressed.<sup>156</sup>

Dressing the bride in a traditional, folk, Kuyavian wedding costume was a time-consuming step, accompanied by bridesmaids and older women. The costume included numerous layers of fabric, beads, ribbons, flowers, and its elements were characterised by

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<sup>150</sup> R. Kukier, *Ludowe ...*, op. cit., p. 47.

<sup>151</sup> Ibid., p. 50.

<sup>152</sup> Ibid.

<sup>153</sup> J. S. Bystroń, *Dzieje obyczajów w dawnej Polsce: wiek XVI-XVIII*, vol. II, Warsaw 1933, p. 82.

<sup>154</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit., p. 301.

<sup>155</sup> O. Kolberg, *Lud...*, op. cit., p. 265.

<sup>156</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

traditional symbolism. The bridegroom, band and wedding guests would come together to the place where the bride was dressing and call her out with the song *Wyleciał sokół przez wysokie dwór*. When the bride came to the threshold, the band greeted her with a wedding march.<sup>157</sup>

Before leaving for the wedding, a blessing of the bride and groom took place. During the preparation for this ritual, ceremonial songs were sung. One of these was the song *Przeżegnaj jom, mamó*. After the preparatory stage, the senior best man spoke. After his words, the parents performed the act of blessing the bride and groom.<sup>158</sup>

After the blessing, the senior best man gave everyone the password to get on the carts. The guests took their places, forming the wedding procession. While the procession was forming, the band continued to play music for the guests, alternating with songs performed by the best man and bridesmaids, which were called "getting on"<sup>159</sup>. They constituted the musical repertoire richness of the Kuyavian wedding ritual. Some of such songs were *Jużeś nie nasza dziewczucha* and *Oj siadaj, siadaj*.<sup>160</sup>

On the way to the wedding, depending on the village, the wedding procession travelled in a specific order of persons, usually the groom with his bridesmaids, then the wedding guests and finally the bride with her best man. A band accompanied the procession with its music the whole time.<sup>161</sup>

After the wedding ceremony and the best wishes, the wedding procession re-formed in formation in a specific order. On the way back, obstacles were sometimes encountered (wedding gates, a bonfire in the middle of the road) in order to obtain redemption from the bride and groom. An accompanying band would accompany the guests to the redemption games.<sup>162</sup>

The return home was marked by certain customs in the wedding tradition. The wedding procession found the door closed. Behind them, in the hallway, the bride's mother and the cooks would gather. The best man and bridesmaids would perform a number of songs to open the door. One of these was *Jakżym pojechali, takżym*

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<sup>157</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

<sup>158</sup> Ibid.

<sup>159</sup> B. Krzyżaniak, *Obrzęd weselny. Pieśni i przemowy*, in: *Polska pieśń i muzyka ludowa*, L. Bielawski (ed.), Cracow 1974, p. 67.

<sup>160</sup> L. Stankiewicz, W. Tomaszewski, op. cit.

<sup>161</sup> R. Kukier, *Ludowe...*, op. cit.

<sup>162</sup> Ibid.

*przyjechali*. After singing this song, the mother would ask from behind the door who the arriving guests were, at which point the bride would have to introduce herself by her husband's new name. More songs followed, until finally the door opened. The parents welcomed the bride and groom with bread, salt and a bundle of straw symbolising the child.<sup>163</sup>

The entrance to the house was followed by a so-called small dinner. The best man showed the guests to their seats at the tables where refreshments and drinks were served. A traditional custom during this stage was chants sung from the table. These took the form of a musical dialogue between the wedding party, which, witty and frivolous in its content, replaced conversation. Wedding songs, addressed to the various people gathered at the wedding, constitute the wealth of the Kuyavian repertoire. After a small dinner, one of the chants, *Zagrej Ty mi muzykancie*, was used to encourage the band to start dancing.<sup>164</sup>

Dancing and games went on for several hours. The band played a variety of dances including kujawiaks, polkas, obereks, jumpers and mazurkas. One of the dance games was the kujawiak dyna. As Barbara Krzyżaniak writes, the musicians often played from singing - i.e. someone sang in front of the music, they repeated the tune, and each dance was paid<sup>165</sup>.

There were also competitions for the best dancer, who presented their performances with, for example, a glass on their head. In order not to interrupt the wedding party, the musicians were often fed by the bridesmaids while they played. After several hours of dancing, a so-called big dinner was served. After it had been eaten, the maid of honour would get up from the table and signal the start of the ceremony with the words:

Sorry, ladies and gentlemen, please don't be angry, because we are now going to sing to the bride<sup>166</sup>.

An apple tree branch was then placed on the table. This moment marked the beginning of the pre-dinner phase, which was filled with a multitude of songs. The numerous repertoire of this phase, performed by bridesmaids and swashbucklers, included multi-verse songs with a serious content - "the girl bid farewell to her maiden state and family home

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<sup>163</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

<sup>164</sup> Ibid.

<sup>165</sup> B. Krzyżaniak, *Obrzęd...*, op. cit., p. 71.

<sup>166</sup> Ibid., p. 72.

with them"<sup>167</sup>. Their subject matter was often linked to the symbol of the apple tree or garland - the 'tree of life' motif<sup>168</sup>. One such song was entitled *Mój wianuszek lawendowy*.<sup>169</sup>

The grafting ceremony (czepiny, okapiny) was the culminating moment of the wedding, which was celebrated with ritual solemnity. This stage was characterised by numerous ritual customs. The bride and groom bid farewell to their household, shedding tears tearfully in the process. She was starting a new life and her social status was changing. Each of the married women at the wedding unfastened a piece of the bride's garland, which sat in the middle of the room. Sometimes a swashbuckler, the bride's godmother or an elderly bridesmaid would remove the bride's entire garland and "place a mound, or white tulle cap

[...] on her head"<sup>170</sup>. This moment coincided with the performance of the hops song.<sup>171</sup>

After the rite of passage of the bride into the circle of married women, the post-grooming customs began. Donations were collected for the band and the cooks, and redemption (a dance between the guests and the bride) took place. The traditional walking dance was also danced. The repertoire of post-dinner songs is quite extensive and varied in its themes, according to Barbara Krzyżaniak:

from ceremonial songs [...] for the cap, to chants to the bride and groom, containing many satirical and humorous allusions to future marital life<sup>172</sup>.

One of them is the song *Puo cóżeś mnie, matuś moja, za mąż wydała*.<sup>173</sup>

After the wedding banquet, the wedding party continued until the morning. The end of the first day of the wedding and the beginning of the next day (in the old days weddings lasted several days) were heralded by so-called good morning songs. The sacred song *Kiedy ranne wstają zorze* was performed, followed by *A dzień dobry temu*

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<sup>167</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit., p. 296.

<sup>168</sup> R. Kukier, *Ludowe...*, op. cit., p. 183.

<sup>169</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

<sup>170</sup> R. Kukier, *Ludowe...*, op. cit., p. 179.

<sup>171</sup> Ibid.

<sup>172</sup> B. Krzyżaniak, *Obrzęd...*, op. cit., p. 75.

<sup>173</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

*domowi*. The band and the wedding guests then went round the whole village playing the good morning song.<sup>174</sup>

During the following days of the wedding, the custom of kidnapping the bride and hunting for game was celebrated. There was also the transfer of the bride to her husband's house and the wedding reception.<sup>175</sup>

### 2.3.3 Characteristics of Kuyavian wedding songs

Taking into account the musical characteristics and thematic range of the Kuyavian song repertoire, they can be categorised according to the following division: ritual songs, chants, songs and hymns.

Songs included in rituals are performed only within the framework of a given rite, fulfilling specific customary and ritual functions in them, having a symbolic charge in their texts. These are songs not found within other repertoire groups.<sup>176</sup>

A characteristic type of song, occurring most abundantly in the Kuyavia region, are chants. This is a short form, with a stanzaic structure, which is a tetrastyle of eight syllables with a dance character, diverse content and emotional charge<sup>177</sup>. Barbara Krzyżaniak writes:

The predominance of chants over other types of song distinguishes the Kuyavian repertoire from other regions in the country<sup>178</sup>.

They accompanied the Kujawiak in various life situations, conveying their message with their lyrics. During weddings, a number of ceremonial chants were performed, the text of which referred to a particular custom of the wedding. The Kuyavians often used a single chant melody for a myriad of texts, due to their stabilised stanzaic pattern. They processed it, using numerous ornamentation and melodic variants. Similarly, in relation to the text, they processed the versificational structure, e.g. by using interjections of folk provenance, in order to adapt it appropriately in relation to the melody of the chant. One can notice in them a tendency to repeat the second verse of the

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<sup>174</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

<sup>175</sup> Ibid.

<sup>176</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit.

<sup>177</sup> Ibid.

<sup>178</sup> B. Krzyżaniak, *Zwyczajje...*, op. cit., p. 322.

text or the last segment of the fourth verse. Their characteristic feature is also the freedom of rhythm by frequent use of rubato.<sup>179</sup>

In the Kuyavian repertoire, one can also distinguish a transitional form between a chant and a song, called a song. It is characterised by a dance-like melody, a longer artistic statement (two, three or four stanzas), and much less use of rhythmic and improvisatory freedom. This form is also found in neighbouring regions, particularly in Greater Poland.<sup>180</sup>

Songs are the most elaborate in their form. Its essence is poetic overtones of a lyrical or narrative nature. They are characterised by a multi-verse, sextant arrangement with extended verses (10 syllables and longer), the use of segmental repetitions and refrains, with proper rhythm without rubato. Despite the presence of dance rhythms in them, they do not have a dance function as in songs. This form is found in all regions of the country, but has regional distinctions.<sup>181</sup>

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<sup>179</sup> A. Pawlak, *Folklor...*, op. cit.

<sup>180</sup> Ibid.

<sup>181</sup> Ibid.

### **Chapter III**

## **ARTISTIC ARRANGEMENTS OF KUYAVIAN WEDDING SONGS FOR A CAPPELLA CHOIR. ANALYSIS OF THE MUSICAL STRUCTURE AND PERFORMANCE PROBLEMS**

The eleven compositions premiered at the concert, entitled *Kujawskie Pieśni Weselne* (*Kuyavian Wedding Songs*), were written between 2020 and 2022. Each of the pieces was created on the basis of folk songs *in crudo* from the Kujawy region, which were performed during the wedding ritual. The order in which the songs are performed follows the sequence of the main stages of the Kuyavian wedding ritual. Each piece represents a given fragment of the wedding ritual. In all the pieces, the composers have preserved the original text with its dialect elements from the given source song. The pieces are intended for a cappella choirs of varying performance composition and difficulty level. Among the eleven compositions, there are easy adaptations for amateur choirs and more difficult ones for choirs at a higher performance level. These works have certainly enriched the choral literature on folk themes for various performance ensembles and their levels of sophistication. The composers also attempted to reflect in them the characteristic elements of Kuyavian folk music. These relate primarily to the principles of organisation of musical material such as agogics, metrorhythmics, articulation, dynamics and the character of Kuyavian music. In each of the pieces, one can find the individual musical language of a given composer, combining the spirit of Kuyavian folk music and original and interesting in its value artistic elaboration of songs. Due to the high artistic expression of all the songs, together they make an interesting addition to the choral repertoire.

### 3.1 Aleksandra Brejza *A przyjechaliście*

Aleksandra Brejza's piece *A przyjechaliście* was written in 2021. It is scored for four-voice female choir a cappella, with *divisi* fragments and one-bar solo parts. It is composed of 131 bars. The ambitus of the individual voices is as follows: soprano I D<sub>4</sub>-G<sub>5</sub>, soprano II D<sub>4</sub>-D<sub>5</sub>, alto I H<sub>3</sub>-D<sub>5</sub>, alto II G<sub>3</sub>-D<sub>5</sub>. The interval span of the individual voices falls within their scale and is the interval of undecima in the first soprano voice, nona in the second soprano voice, octave and tritone in the first and second alto voices. The ambitus of the piece from a vertical perspective covers the octave and major seventh - from the sound of G<sub>3</sub> to G<sub>5</sub>.

The song forms a simple three stanza form with the formal structure A, B, A<sub>1</sub>, coda.

**Table 1. Diagram of the formal structure of the song *A przyjechaliście***

Part	Episode	Bars	Tempo	Metrum
A	a	1-14	<i>Live</i>	2/4
	a <sup>1</sup>	15-25		2/4,3/4
	a <sup>2</sup>	26-43		2/4,7/8,2/4,3/4,2/4,7/8,2/4,3/4
	a <sup>3</sup>	44-68		2/4,3/4,2/4,3/4,2/4,3/4,2/4,3/4
B	b	69-80	<i>Slowly with sadness</i>	4/4,3/4,4/4,3/4,4/4,3/4,4/4,3/4,4/4,3/4,4/4
	b <sup>1</sup>	81-94		3/4,4/4,3/4,4/4,3/4,4/4,3/4,4/4,3/4,4/4,3/4, 4/4,3/4,4/4
	b <sup>2</sup>	95-102		3/4, 4/4,3/4,4/4,3/4,4/4,3/4,4/4
A <sub>1</sub>	a <sup>4</sup>	103-127	<i>Tempo I</i>	2/4,3/4
	coda	128-131		2/4,3/4,2/4

The extremes of Pieces A and A<sub>1</sub> take variation form, the theme of which is a Kuyavian song with a convergent title. The piece is characterised by successive polymetry and, in terms of rhythm, eighth- and quarter-note structures predominate. In the score, the composer does not give metronomic tempo determinations, she only uses relative agogic markings, such as *lively* or *slow*, *with sadness*. The sound material in the outer movements is based on the tonal plane of G minor harmonics, in which, in terms of the organisation of horizontal structures, the composer uses tonic-dominant combinations.



Aleksandra Brejza's composition was inspired by a Kuyavian folk chant, performed during the matins stage of the wedding ritual. Barbara Krzyżaniak writes in her publication: "Even before the property matters were agreed, the swashka sang on behalf of the girl:<sup>182</sup>"

**Example No. 1. *A przyjechaliście, moi mili goście* (original version)<sup>183</sup>**

28. ♩ = 120 (20,5") Śmiłowice

1. A przyje-cha - liś - cie, mo-ji mi-li go - ście, a jak wam się spo-do-ba-Tam  
 u ojca ma-tki pro - ście. a. A jo wli-ze na piec, bynde so-bie pTa - kać,  
 a wy na to nie zwożajcie, tylko ta-rgu do-bi-jej-cie, bydziym puotym ska-kać.

The above recording of the chant was recorded in the village of Śmiłowice (Włocławek County) in 1955, and its performer was local resident Katarzyna Kulińska, born in 1873. The melody of the chant has an ABAC rhythmic structure. Parts A and B are made up of four bars each. Part C is extended to six bars, in which the third and fourth bars are a repetition of the first and second bars of that part. In terms of tonality, the melody is based on the G minor harmonic tonal plane. The rhythmic structure of the melody includes eighth-quarter note structures, realised at a tempo of ♩ = 120.

The full text of the chant is composed of two stanzas. The first has a tetrastich structure, with a versifying syllabic arrangement of 6+6+8+6. The second stanza, which is a pentastich, contains a double eight-syllabic verse, being the third and fourth in order. The first, second and fifth stanzas have a six-syllable arrangement.

*1. A przyjechaliście,  
 Moji mili goście,  
 A jak wam się spodobałam,*

<sup>182</sup> B. Krzyżaniak, *Obrzęd...*, op. cit., p. 251.

<sup>183</sup> Ibid.

*Uojca, matki proście.*  
*2. A jo wlize na piec*  
*Bynde sobie płakać,*  
*A wy na to nie zwożejcie,*  
*Tylko targu dobijejcie,*  
*Bydziym puotym skakać*

The content of the textual layer is conducted in the first person singular, the sender of which is the bride-to-be. The girl addresses the arriving guests to ask her parents to give her in marriage. In the text of the second stanza of the chant, one can find the symbolism that was present at the marriage ceremony stage. It refers to a fragment of the text: *a jo wlize za piec*. The mentioned reaction of the girl to her future husband meant, according to Barbara Krzyżaniak, that "she did not want to marry him voluntarily"<sup>184</sup>. In the following verses, there is again a reference to the collusion stage through the text *a wy na to nie zwożejcie, tylko targu dobijejcie*, which also emphasises the business-like nature of matchmaking in those times. The last line of the text *bydziym puotym skakać* refers to the later wedding party.

Aleksandra Brejza's piece begins with a demonstration of a theme constituting parts A and B of a quotation from a Kujawy folk song *A przyjechaliście moi mili goście*, presented in unison by all voices in *forte* dynamics. The composer preserves its melodic-rhythmic structure, changing only the last rhythmic value. In bar 8, the second measure is filled with the value of an eighth note and an eighth note pause, and not, as in the chant, with the value of a quarter note. This is a deliberate intervention by the composer, serving the performers to realise the inspiratory phase. In bars 9-14, the second part of the theme is repeated, which Aleksandra Brejza sectionalizes between high and low voices. In bars 15-25, parts A and C of the Kuyavian chant form the basis of the sound material. In the first part of song A (bars 1-68), its individual sections can be distinguished, each beginning with two bar lines. Each episode is a further variation and modification of the motifs of the theme. One of the variation sections is contained between bars 26-43. The characteristic leitmotifs, placed in the opening bars, undergo transformations in this fragment. These occur particularly in terms of metre. The initial 2/4 metre undergoes constant changes in this section. The simple bars alternate with the twice-occurring

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<sup>184</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit., p. 250.

compound bar 7/8, whose division into simple bars (2+2+3) is given by the composer in brackets. Another variation section is contained in bars 44-68, in which the motivic work undergoes figurative transformations as they are introduced and carried out in individual voices. The simultaneous overlapping of the individual thematic motifs, combined with their rhythmic mobility and the dynamic undulations of the individual musical planes, gives the impression of increasing and thickening variation in this section. The final phase of this section, which is also the conclusion of the A section, is a cluster built in eighth-note delays based on the four-note A<sub>4</sub>, Bb<sub>4</sub>, C<sub>5</sub>, D<sub>5</sub>.

The B section (bars 69-102) is different in character from the outer sections, which is indicated by the composer's agogic-performance phrase *slow with sadness*. The change in expression is directly related to the reflective and sorrowful fragment of the song text *a jo wlize na piec bynde sobie plakać*, which has bitter and despairing overtones, referring to the future bride's reluctance to get married. The movement can be divided into three internal sections, each marked by changes of key. These are contained in bars: 69-80, 81-94, 95-102. The basis of the construction of the entire B section is formed by a repeated formula, which is a harmonised rhythmic structure based on the word *arrived*. The ostinato is built from two-bar sequences in alternating 3/4 and 4/4 metre with a rhythmic pattern of: eighth note, quarter note, three eighth notes + eighth note, quarter note, eighth note, two quarter notes. The above formula creates a constant harmonic background through which the composer conducts the single-note musical thoughts performed by the solo voices of the first soprano and alto. Their sorrowful part, conveying the girl's sorrow, contains the text: *a jo wlize na piec* and *bynde sobie plakać*. Each of the inner sections culminates in their last two bars characterised by syncopated rhythm and text, with the dynamics increasing and decreasing over their space. Aleksandra Brejza moves seamlessly into the successive tonalities of the inner sections of Part B, through the use of mediant combinations, tonicisation and enharmonic changes. The musical narrative of this movement captures the overall expressiveness and emotionality of the girl's unhappy fate.

In terms of musical construction, Part A<sub>1</sub> is a repetition of the musical material based on the two sections of Part A. Its textual layer, from bar 111 onwards, is altered to include the second stanza of a Kuyavian chant. The piece ends with a short coda, the last chord of which is a G minor triad in basic position, built from two eighth-note values on the word *skakać* treated syllabically.

While working on this piece with the choir, there were several performance problems. The variation sections of the A movement contain slight variations in the individual voice parts. There is also an accumulation of focused harmonic combinations. Overlapping motifs with predominantly second consonances caused chaos in the early stages of the work. In addition to slowing down the tempo and reading the sound material accurately in the individual voices, the realisation of relatively convergent parts of the voice sections became easier. Performing successive variation sections first by a group of higher voices (soprano I and soprano II), and then by a group of lower voices (alto I and alto II), allowed attention to be paid to the sonic accuracy of the individual parts, their mutual relationships and consonances. This translated into the *tutti* realisation of the variation passages. In Part B, in addition to the intonational correctness of the harmonic plan's consonances carried out, its constant colloquiality must be maintained. To this end, the author has dispensed with common breaths between ostinato. The inspiratory phase should only be realised during pauses. In other cases, a so-called private breath should be used, which will not disturb the continuity of the accompaniment plan. The aforementioned phonatory continuity was also hindered by the accumulation of voiceless consonants in the repeated word *przyjechaliście*. In particular, its last syllable - *ście* caused the final rhythmic value to break out in each bar. Exercises of realising an ostinato using a vowel sequence from the word *przyjechaliście* - y-e-a-i-e - improved the maintenance of linear phonation. In the part of the first alto voice (bars 76 and 86) and the first soprano voice (bar 98), a reduced fifth should be exposed in the ascending march. The lowered fifth gamovalve degree, occurring once in the mentioned places in the B section, enhances their lyrical colouring.

In terms of conducting technique in A and A<sub>1</sub> of Aleksandra Brejza's piece, several aspects should be noted. Despite the lack of metronome specification of the tempo of the piece, the author realised the extreme parts analogically to the tempo found in the source notation of the Kujawy song *A przyjechaliście moi mili goście* - ♩ = 120. The motoricity of the variation parts of the piece may cause a tendency to accelerate them gradually. They require control on the part of the conductor to maintain their steady tempo. The musical action of the composition is interrupted by bars filled with pauses, which are announcements of the next section or musical phrase, which must be precisely calculated so as not to disturb the steady pulsation of the extreme movements. Extremely different gestures of manual technique in relation to the aforementioned movements

should be applied in the B section. By implementing a smooth and linear movement in these passages, the conductor will intensify the analogous performance of the ostinato harmonic plan, which conveys the expressive value of the middle movement of the piece *A przyjechaliście*. In the coda (bars 128-131), the conductor must be aware of the change of metric unit in the realisation of the sequence of bars (129-131) with variable metre 2/4, 5/8, 2/4.

### 3.2 Szymon Godziemba-Trytek *Usiadła Marysia*

Szymon Godziemba-Trytek's piece *Usiadła Marysia* was written in 2021. It is scored for four-voice women's choir a cappella with *divisi* fragments in alto voices in its final phase. It consists of 63 bars. The ambitus of the individual voices is as follows: soprano I C#<sub>4</sub>-D<sub>5</sub>, soprano II C#<sub>4</sub>-D<sub>5</sub>, alto I F#<sub>3</sub>-A<sub>4</sub>, alto II F#<sub>3</sub>-G<sub>4</sub>. The interval span of the individual voices is the interval of the minor nona in the soprano voices, the minor decima in the alto I voice and the minor nona in the alto II voice. The ambitus of the piece from a vertical perspective covers the octave and minor sextave - from the F#<sub>3</sub> to the D<sub>5</sub>. The piece is characterised by successive polymetry. In it, the composer uses quarter note and eighth note metric units repeatedly, alternately.

The form of the piece is constructed in four movements, each marked by two bar lines marked in the score by the composer. It also features a four-bar coda crowning the work.

**Table 2: Diagram of the formal structure of the piece *Usiadła Marysia***

Part of	Episode	Bars	Tempo	Metrum
A	a	1-2	♩ = 80 <i>Con grazia</i>	4/4
	b	3-12		3/4, 3/8, 9/8, 4/4, 3/4, 3/8, 9/8
B	c	13-16		9/8, 3/4, 5/8, 9/8
	d	17-24		4/4, 5/8, 2/4, 3/4, 5/8, 6/8
C	e	25-32	♩. = 56	6/8
	f	33-38	<i>Rigorouso</i>	2/4
D	g	39-48	<i>Largamente</i>	5/4, 3/4, 4/4, 3/4, 4/4, 3/4, 2/4, 4/4
	g <sup>1</sup>	49-58		4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 2/4, 4/4

Coda	h	59-63		3/4, 4/4, 3/4, 4/4
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Szymon Godziemba-Trytek was inspired to create the piece by a Kuyavian folk song with a coinciding title, which was performed by assembled women during the unravelling or bride-dressing stage of the wedding ritual. In Oskar Kolberg's *Lud...* series devoted to the Kuyavia region, we find several references to ceremonial unplaiting and songs from this stage. They are extremely valuable ethnographic source material due to the disappearance of the unplaiting already at the time of Oskar Kolberg's field research.<sup>185</sup>

Szymon Godziemba-Trytek uses themes and leitmotifs from two variants of the Kuyavian song *Usiadła Marysia* in his work. Both were transcribed by Oskar Kolberg and published in Volume III of *Lud...* devoted to Kuyavia. The first song (example no. 2) can be found in the description of *Wesele II* from the area of Radziejów, Kruszwica and Osięciny. The second variant of the song (example no. 3) recorded in the village of Głuszyn, Oskar Kolberg places in the description of *Wesele V* from the vicinity of Piotrków Kujawski.

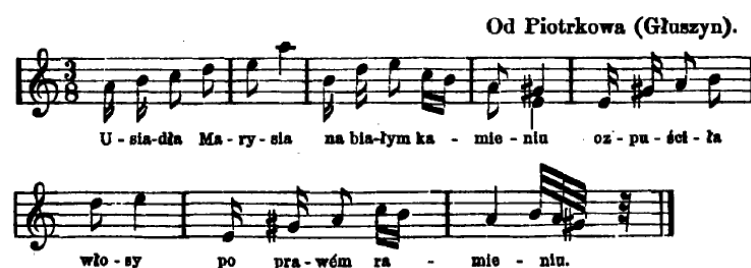
**Example No. 2. *Usiadła Marysia* (original version)<sup>186</sup>**



<sup>185</sup> O. Kolberg, *Lud...*, vol. III, op. cit.

<sup>186</sup> Ibid., p. 265.

**Example No. 3. *Usiadła Marysia* (original version)<sup>187</sup>**



Kuyavian ritual melodies have a peculiar stylistic and musical difference from the others. They are an example of function songs, associated with the stage of transition (in the case of the unravelling, the bride ends her maidenhood). Certain relationships can be observed in the ensemble of these songs. These occur in the rhythmic aspect, particularly in the triplet melodies (example no. 3). They are combined with the mazurka rhythm (two sixteenths + two eighths), which occurs at the beginning of the verse. Less pronounced rhythmic relationships occur in the two-measure ceremonial melodies. The rhythmic structure of the above variants of the song *Usiadła Marysia* is as follows: ABAC (example no. 2) and AAAB (example no. 3). The melody of the ritual songs is undulating with a descending tendency. As Aleksander Pawlak writes: "The melodies are performed in a slow and moderate tempo, singing and parlando"<sup>188</sup>. In terms of tonality, they show archaic features, particularly in the cadential endings, in which the interval of the fifth is filled with a second and a quarter, with a secondary role of the third occurring. In the individual melodic motifs of the song, it is possible to observe their ending on the seventh, fifth, first or fourth degree. According to Aleksander Pawlak: "Furthermore, the clash of archaic elements with the major-minor tonal system is marked"<sup>189</sup>. Szymon Godziemba-Trytek places the above characteristic elements of Kujawy ritual songs in his work.<sup>190</sup>

In the textual layer of the work, the composer uses three stanzas of a Kuyavian unravelling song.

<sup>187</sup> O. Kolberg, *Lud...*, vol. III, op. cit., p. 306.

<sup>188</sup> A. Pawlak, *Zasady edycji części muzycznej*, in: *Polska pieśń i muzyka ludowa*, t. I, cz. II, L. Bielawski (ed.), Cracow 1975, p. 8.

<sup>189</sup> Ibid.

<sup>190</sup> Ibid.

1. *Usiadła Marysia*  
*na biołnym kaminiu,*  
*ozpuściła włosy*  
*po prawem ramieniu.*  
 2. *Zapleć że Marysiu,*  
*zapleć ze ten warkocz,*  
*niech ci go nie targo*  
*lada jaki smarkocz.*  
 3. *Nie będę go pletła*  
*ani zakładała –*  
*co spojrzę na Jasia,*  
*to będę płakała.*

In terms of structure, each stanza is a tetrastich with a symmetrical, six-syllable versification system. The content of the song features two speakers. In the first, narrative stanza, the speaker depicts the bride letting her hair down, symbolising the end of her maidenhood. In the second stanza, a reference can be found to the brother or senior best man (*lada jaki smarkocz*), who sometimes, according to tradition, untangled the girl's hair. This is also mentioned by Oskar Kolberg, who emphasises next to the mentioned verse the information that it was a "compliment to the elder best man"<sup>191</sup>. In the third stanza, the speaker is the bride herself, who states with regret that getting married (*co spojrzę na Jasia*) will forever take away her braid, an attribute of maidenhood.

In the textual layer, elements and words of the Kuyavian dialect can be found. The word *biołny* (also whitish) refers to the colour of a given thing, as mentioned by Zofia Sawaniewska-Mochowa: "having a white or nearly white colour"<sup>192</sup>. In the text we can also observe the occurrence of a dialect treatment of the vowel *e*, which in this case takes the form of the vowel *i* - *kaminiu* [kamieniu]. There is also a realisation of the vowel *a* as an attenuated *o* - *targo* [targa], *smarkocz* [smarkacz].

<sup>191</sup> O. Kolberg, *Lud...*, vol. III, op. cit., p. 265.

<sup>192</sup> Z. Sawaniewska-Mochowa, entry: *Biały, Biołny*, in: *Słownik gwary i kultura Kujaw*, vol. 1, A-H, Bydgoszcz 2017, p. 73.



At the beginning of the piece, Szymon Godziemba-Trytek states the tempo -  $\text{♩}=80$  - with metronomic precision, and defines its character - *con grazia*. Section a, a kind of short introduction, begins with two vocalised motifs of equal melodic-rhythmic structure for the soprano voices. In the following section b, from bar 3 an alto voice joins in with an extended opening motif, while from bar 4 the voices are led in homophonic texture. The b section is characterised by variable metre. In it, the composer conducts a several-bar motivic weaving, the musical material of which creates the calm aura of section b. The entire A section, which is a vocalising fragment, is set at a low dynamic level.

From bar 13, the B section begins. In section d (bars 13-16), the main theme is presented by the alto voice, accompanied by the soprano voice with a one-bar motif based on vocalisation. In bars 17 and 18 of section e, two musical planes can be distinguished. The first comprises the soprano voices, in which the composer conducts convergent one-bar phrases in terms of musical material, presented by soprano voice I and then soprano voice II in a delay of one measure. The second musical plane, located in the alto voice, is constructed of fixed repeated notes adorned with a short pre-note. The B section concludes with two musical phrases with the text *ozpuścila włosy po prawem ramieniu*.

Part C (bars 25-38) is set in a tempo of  $\text{♩} = 56$  and a *rigoroso* character. Section e of this movement (bars 25-32) is composed of two-bar melodic-rhythmic motifs, repeated in an echo-like fashion in the next two bars. In the final phase of this section (bars 29-32), the previously applied motivic idea changes its tonal face.

Section f (bars 33-38) is made up of four repetitions of single-note motives in 2/4 metre. In bar 35, the composer introduces a *molto ritenuto* phrase. The C section ends with the call *oj*, in octave consonance, using *sforzato* on the last eighth-note value.

In Part D (bars 39-58), the quotation from a Kuyavian folk song (example no. 2), placed by the composer in soprano voice, is slightly altered for formative purposes. The composer also sets this movement in a key consistent with the original version. Part D, different from the previous ones in its artistic expression, reflects in the musical layer the verbal content of the Kuyavian song. Section g (bars 39-48) contains the third stanza of the folk text, in which the speaker is the bride. In bars 39-42, the composer, through the use of *forte* dynamics, *largamente* marking and accentuation, conveys

a certain amount of agitation resulting from the negation in the text (*nie, nie będą go pletła*). In bars 45-48, again in the musical layer by reducing the dynamic level, the composer conveys the grief and sadness of the passage (*to będą płakała*).

Episode g<sup>1</sup> (bars 49-58) is a repetition of the sound material from the previous episode, but not identical. Its dissimilarity is highlighted in the dynamic plane, metrorhythm and textual layer. Szymon Godziemba-Trytek conducts the repeated material in section g<sup>1</sup> with the use of vocalisation on the vowel *a*.

The work's coda (bars 59-63) ties together its formal structure by returning the motifs in the alto voice present in the introduction, slightly altered in rhythmic and harmonic structure. The calming of the coda in terms of movement and dynamics, as well as the long-sounding second consonances, give the impression of a gradual dying down of the work's action.

In terms of performance, the piece *Usiadła Marysia* carries several problems. While working on the piece, the frequent metrical variation in the piece destabilised the tempo. Even the first changes from quarter to eighth note metre between bars 4 and 5 disrupted the tempo of the piece. The following example shows an excerpt from a song with the wrongly realised agogic rhythmic values marked.

**Example no. 4. Szymon Godziemba-Trytek *Usiadła Marysia* (bars 4-5)**



The voices had a tendency in these bars to prolong passages in 9/8 metre, particularly the pre-bar values marked in the example above, realising them late. Also, the return to the quarter-note metric unit in bar seven caused a momentary lapse in tempo. The use of a metronome pounding out eighth-note values proved to be a helpful method during the

realisation of these passages. The feel of the eighth-note pulsation adjusted the tempo of the polymetric excerpts significantly.

Another problem that causes performance difficulties is the melodic and harmonic structure of the piece. Short, broadly ambitious motifs and phrases with an undulating structure, altering notes and chords, tonal changes, second runs and ascending and descending interval leaps, caused numerous intonation errors and timbral irregularities during the preparatory stage. Particular care should be taken to keep an eye on intonational regularities separately in each voice part, and then to tune them with subsequent voices and to sensitise the performing ensemble to particular melodic and harmonic changes in the course of the piece.

Significant problems arose in bars three, seven and eight in the alto voice.

**Example no. 5. Szymon Godziemba-Trytek *Usiadła Marysia* (bars 3-4)**



The thickening of the rhythmic values in the two triplet groups with the simultaneous wide sound ambitus involving the two vocal registers in the short motif, resulted in a wrong rhythmic-melodic realisation. Initially, the voice of the first alto realised the two values from the second triplet (second measure) as two eighth notes. On the other hand, the wide ambitus in this short motif requires an efficient change of vocal registers, which led to intonation irregularities in the preparatory stage. Work on bar three in the alto voice should begin by mastering its rhythmic and sonorous material at a very slow tempo. This contributed significantly to the correct rhythmic and intonation realisation of the mentioned motives in the alto voice.

The piece also has an elaborate dynamic and articulatory structure. It features numerous dynamic determinations and changes, various accents and short embellishments (e.g. *accacciatura*). The richness of the dynamic and articulatory markings and their

meticulous realisation by the performing ensemble make the piece extremely attractive in its artistic expression, conveying with itself the aura of melancholy and longing resulting from the content of the Kuyavian plaintive song.

There are two main problems in Szymon Godziemba-Trytek's piece in terms of conducting technique. The first is related to the changing metre occurring in the composition. The conductor leading the piece has to master the places with metric changes with special attention. The numerous changes occurring in this musical element must be conveyed through a clear and distinct conducting gesture. Coexisting with and directly resulting from this problem is another aspect. It involves the need for the conductor to feel the inner eighth-note pulsation. In particular, in parts A, B and C in changes of bars with quarter-note metric unit to eighth-note metric unit and vice versa, a continuous pulsation ♩= ♩ should be maintained. The aforementioned internal pulsation will allow the equal tempo to be maintained in the polymetric passages in these parts. Awareness of the occurring problems of manual technique described above, and the conductor's own work on them, will contribute to the improvement of correct performance in the agogic aspect of the piece *Usiadła Marysia*.

### **3.3 Aleksandra Brejza *Przeżegnaj jom, mamo***

Aleksandra Brejza's piece *Przeżegnaj jom, mamo* was written in 2022. It is scored for four-voice mixed choir a cappella with *divisi* fragments in the bass voice. It consists of 66 bars. The ambitus of the voices is as follows: soprano C<sub>4</sub>-D<sub>5</sub>, alto A<sub>3</sub>-C<sub>5</sub>, tenor C<sub>3</sub>-E<sub>4</sub>, bass F<sub>2</sub>-C<sub>4</sub>. The interval span of the individual voices falls within their scale and is the interval of nona in the soprano voice, decima in the alto voice, major decima in the tenor and bass voices. The ambitus of the piece from a vertical perspective covers two octaves and a major sextet - from the sound of F<sub>2</sub> to D<sub>5</sub>. The piece is composed using homophonic texture. The piece features successive polymetry with a predominance of 2/4 metre. The composer sets the sound material in the key of F major. There is no strict metronome tempo indication in the score; the author only gives relative agogic markings at the beginning of each movement (*vividly*, *meno mosso*).

The song forms a simple three stanza form with the formal structure A, A<sub>1</sub>, A<sub>2</sub>, coda.

**Table 3: Diagram of the formal structure of the song *Przeżegnaj jom, mamo***

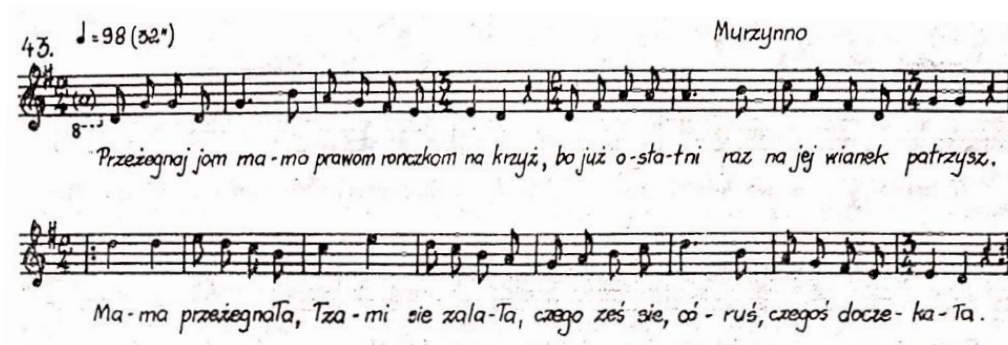
Part	Episode	Bars	Tempo	Metrum
A	a	1 - 8	<i>Vividly</i>	2/4, 3/4, 2/4, 3/4
	b	9 - 16		2/4, 4/4
A <sub>1</sub>	connector	17 - 20	<i>Meno mosso</i>	2/4
	a <sup>1</sup>	21 - 25		
	connector	25 - 28		
	a <sup>2</sup>	29 - 32		2/4, 3/4
	connector	33 - 36		2/4
	b	37 - 44		2/4, 3/4
A <sub>2</sub>	a <sup>3</sup>	45 - 52	<i>Tempo primo</i>	2/4
	b <sup>1</sup>	53 - 60		2/4, 3/4
	coda	61 - 65	<i>Lento</i>	2/4

The piece was inspired by a Kuyavian folk song with a similar title, performed during a wedding rite. It is an example of a song which, as Barbara Krzyżaniak writes, „sung by bridesmaids and best man, prepared the solemn act of blessing the young”<sup>193</sup>. The melody of the quotation, musically arranged by Aleksandra Brejza, was recorded in 1952 in Murzynno (Inowrocław County). The performer was Agnieszka Kaczanowska, a resident of Murzynno, born in 1889. The song was known in the Kujawy region, and its variants were recorded in several Kujawy towns, such as Radziejów, Byczyna (Radziejów County), Czarne (Włocławek County), and Augustynów (Kolski County).<sup>194</sup>

<sup>193</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit., p. 266.

<sup>194</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit.

**Example No. 6. *Przeżegnaj jom mamó* (original version)<sup>195</sup>**



Melodically, the song belongs to the group of progressively shaped melodies. The melody of this composition is completely subordinated to the text and is syllabic in character. The few melismas result from the shaping of the accentuation in the literary text. Melika, due to its fast tempo, is mainly based on minor intervals such as second and third, although occasionally we can also observe larger interval leaps. Its tonality includes tonic-dominant combinations. It consists of two eight-bar musical phrases. The above melodic variant features bipartite and tripartite polymetry, which in the folk repertoire are called 'caesura' melodies<sup>196</sup>. Similar melodic variants found in the literature do not have this change of metre to ternary. It can therefore be assumed that the quarter note pause at the end of the first, second and fourth four bars was only written down because of this performance of the singer. The variants of the song, found in the publications, have a tempo varying from ♩ = 98 to ♩ = 108.

In the textual layer of her piece, Aleksandra Brejza uses five stanzas of a folk song from its various source variants. The text is arranged as follows:

*1. Przeżgnaj jom, mamó*

*Prawom ronczkom na krzyż,*

*Bo już ostatni raz*

*Na jej wianek patrzysz*

*2. |: Mama przeżegnała,*

*Łzami się zalała,*

*Czego żeś się córuś,*

<sup>195</sup> B. Krzyżaniak, *Zwyczajne ...*, op. cit., p. 266.

<sup>196</sup> A. Pawlak, *Folklor...*, op. cit., p. 119.

*Czegoś doczekała :|*

3. *A ty, Maniuchna spojrzysz dookoła,  
A czy jest tam wszystka rodzineczka twoja.  
|: Oj, wszystka, wszystka, co my je potrzeba,  
Tylko ni ma uojca, bo poszed do nieba. :|*

4. *|: Przeżegnaj jom, matko*

*Do trzeciego razu,  
Nie ujrysz wianeczka  
u niy ani razu. :|*

5. *Ziele, moje ziele  
Ach, ty rozmarynie  
Już cię moja roncza  
Ostatni roz ujmie.*

Stanzas 1, 2, 4 and 5 have a tetrastich structure with a six-syllable structure. The third stanza is composed of four verses, with alternating eleven- and twelve-syllable structures. The content of the folk song text is addressed to the bride and her mother. It has within it a request to the parent to bid farewell to her daughter's maidenhood status and to bless her with a new path in life. A significant symbol, appearing repeatedly in the text, is the garland (wionek), which is a girl's attribute of the maiden state. It is also addressed in the form of a farewell by the bride herself, as illustrated by the second part of the third stanza (*ziele moje ziele...*), maintained in the first person singular. The third stanza was taken by Aleksandra Brejza from the source variant of a Kuyavian song entitled *A Ty Maniuchna spojrzysz dookoła*. It was performed during the act of blessing, as Barbara Krzyżaniak writes: 'if the bride had no father'<sup>197</sup>. The text of the third stanza is directed to the bride to pay attention to her family, to which the girl replies that all the relatives have gathered except her father, who has died (*poszed do nieba*).

In the dialect aspect, the text has a large number of examples of lenition (weakening) of nasality in the pronunciation of words: jom - jej, prawom - prawą,

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<sup>197</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit. p. 266.

ronczkom - rączką. One can also find substitutions in the vowel system: roz - raz, wionek - wianek, niy - niej.

Aleksandra Brejza's work begins with an eight-bar display of folk quotation in all voices conducted in unison in lively tempo and *mezzo forte* dynamics, based on the first stanza of the text. From bar nine onwards, the composer harmonically develops another eight-bar folk quotation, whose unchanged melodic-rhythmic structure is placed in the soprano voice. The present reprised fragment is based on the second stanza of the folk text. In bar 16, performed at the reprise, Aleksandra Brejza marks a dismissal that announces the next part of the piece. From bar 17 begins a movement with a varied character. The author emphasises it with the agogic term *meno mosso* in *piano* dynamics. The four-bar musical phrases, consist of two-bar motives based on a rhythmic ostinato built on the values: eighth note, quarter note, eighth note, two quarter notes, with the words *A Ty, Maniuchna*. Against the background of ostinato chordal verticals from bar 21 onwards, Aleksandra Brejza places the folk song quotation in the alto voice, which she then transfers to the soprano voice in bar 29. Over bars 33-36, the author introduces a four-bar link built on the ostinato presented in the previous section and the words *przeżegnaj, mamó*. In the next phase of this movement (bars 37-44), the choir realises the sound material present in the first part of the piece (bars 9-16). Between bars 17-44, the composer used a stanza of text from another song called *A Ty Maniuchna spojrzysz dookoła*. It was performed during the act of blessing in case the bride had no father. Aleksandra Brejza uses only the text of a separate song, leaving the musical material of the song *Przeżegnaj jom mamó*. In the last part of the piece, the author places the main theme in the soprano voice and creates its harmonic complement in the other voices. In bars 53-60, the refrain of the song is presented for the last time, which, apart from a few sound changes, is based on the sound material present in the previous parts A and A<sub>1</sub> (bars 9-16 and 37-44). Only the textual layer of the song changes. The ending of the piece is formed by a five-bar coda in *lento* tempo based on the last stanza of the folk text. Its overtone, combined with the last chord suspended on a quarter without tonic solution, gives the impression of longing, regret and uncertainty of a young girl getting married.

While working on the song *Przeżegnaj jom, mamó*, the author of the work encountered several performance problems. Particular attention should be paid to the altered chords in bars 10, 38 and 54. The following example shows an excerpt from the song with the altered sounds in the male section highlighted.



**Example no. 7. Aleksandra Brejza *Przeżegnaj jom mamó* (bars 9-11)**

Ma - ma prze-zeg-na-la, lza - mi

Ma - ma prze-zeg-na-la, lza - mi -

Ma - ma prze-zeg-na-la, lza - mi

Ma - ma — prze-zeg-na-la, lza - mi

The associated short chromatic progressions in the male voices, can cause a number of intonation inaccuracies in the chorus. Mastering the aforementioned part through consciously closely realised descending semitones will contribute to the intonational clarity of the passage in question.

The next section of  $A_1$ , held at a *meno mosso* tempo, requires the choristers to strive for phonatory continuity. Accompanying voices, because of the repeated notes, should perform this section in syllabic texture, with the correct blend of notes giving coherence and linearity of sound.

**Example no. 8. Aleksandra Brejza *Przeżegnaj jom mamó* (bars 21-24)**

A ty, Ma - niuch - na, a Ty, Ma - niuch - na,

*mp*  
A — ty, ma - niuch - na, spoj-rzyj do-o - ko - la, —

A ty, Ma - niuch - na, a Ty, Ma - niuch - na,

a Ty, Ma - niuch - na, a Ty, Ma - niuch - na,

Practising the aforementioned passage in accompanying voices using vocalisation or a vowel sequence will smooth out the repeated sounds in the vocal parts several times.

In the last bar of the coda, the alto voice may seek to resolve the suspended chord by making the last  $A_3$  *sound* instead of the  $Bb_3$  sound written in the score. The example below shows an excerpt from the song with the  $Bb_3$  sound marked in the alto voice.

**Example no. 9. Aleksandra Brejza *Przeżegnaj jom mamó* (bars 64-65)**

The image displays a musical score excerpt for the song "Przeżegnaj jom mamó" by Aleksandra Brejza, specifically bars 64-65. It consists of four staves of music, each with a vocal line and a corresponding line of lyrics in Polish. The lyrics are: "ach, ty roz-ma - ry - nie..." and "o - sta - tni roz - uj - mie...". The notation includes various musical symbols such as notes, rests, and a double bar line at the end of the fourth staff. The lyrics are written in a stylized font, with hyphens indicating syllable placement across notes.

Special attention should be paid to the correct realisation of the  $Bb_3$  *sound* by this voice, whose component determines the suspended sound of the final chord.

In terms of manual technique, the piece requires the conductor to combine short measured movements in the movements set in a lively tempo with the fluidity of leading musical phrases in the slower movement and the coda. This will translate directly into the ensemble's performance of the passages.

Due to the composer's use of low notes in the bass tessitura and to improve the intonation and timbral qualities of the entire work, the author of the work decided to realise the composition during a concert half a tone higher than the specified key in the score.

### 3.4 Marcin Gumiela *Zajechały trzy koniki*

Marcin Gumiela's piece *Zajechały trzy koniki* was written in 2021. It is scored for six-voice mixed choir *a cappella* with *divisi* fragments in soprano voice I and bass voice. It consists of 139 bars. The composer used unconventional compositional means in the composition, (whispering, slapping hands on thighs, stomping). The ambitus of individual voices in the piece is as follows: soprano I D<sub>4</sub> –A<sub>5</sub>, soprano II D<sub>4</sub> –E<sub>5</sub>, alto I A<sub>3</sub>–D<sub>5</sub>, alto II G<sub>3</sub>–D<sub>5</sub>, tenor C<sub>3</sub>–E<sub>4</sub>, Bass F<sub>2</sub>–G<sub>3</sub>. The interval span of the individual voices is the interval of the pure duodecema in the soprano I voice, the great nona in the soprano II voice, the undecema in the alto I voice, the pure duodecema in the alto II voice, the great decema in the tenor voice and the great nona in the bass voice. The work's ambitus from a vertical (vertical) perspective covers three octaves and a major third - from the F<sub>2</sub> sound to A<sub>5</sub>. The composer uses polymetry and polyrhythm in the piece.

The form of the piece is made up of three parts and a coda.

**Table no. 4. Diagram of the formal structure of the song *Zajechały trzy koniki***

Part	Episode	Bars	Tempo	Metrum
A	a	1-4	♩ = 70	4/4
	a <sup>1</sup>	5-11		
	b	12-28		5/4
	b <sup>1</sup>	29-41		
B	c	42-75	♩ = c. 165	3/8
	d	76-87		3/8, 5/8, 3/8, 7/8, 3/8
	c <sup>1</sup>	88-97		3/8
	d <sup>1</sup>	98-113		3/8, 5/8, 3/8, 7/8, 3/8, 5/8, 3/8
C	e	114-131		7/8, 3/8
Coda		132-139		3/8

The inspiration for the song *Zajechały trzy koniki* came from two Kuyavian songs performed when the bride and groom were leaving for church, which are called boarding songs.

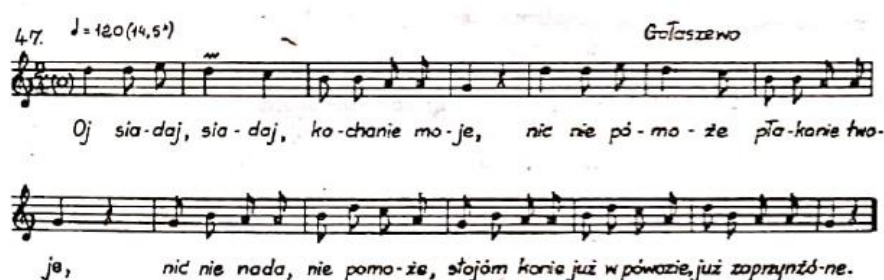
**Example No. 10. *Jużeś nie nasza dziewczucha* (original version)<sup>198</sup>**



The first of the songs, *Jużeś nie nasza dziewczucha*, was recorded by Oskar Kolberg in his description of a Kuyavian wedding in the vicinity of Osięciny and Brześć Kujawski. It belongs to the group of chant melodies. The characteristic features of this category of chants are their connection with the ritual, tetrastich structure of versification with the arrangement of 6-8 syllables, repetition of the second verse or its last segment in the fourth verse, undifferentiated cadence with endings in the seventh, fifth, first or second degree, free treatment of rhythm which sometimes obliterates the triple meter pattern. In his piece, Marcin Gumiela uses the first four bars of the above melody, preserving their melodic and textual structure, but changing the metrorhythmic structure.<sup>199</sup>

The second of the songs that inspired the composer is entitled *Oj siadaj, siadaj*.

**Example No. 11: *Oj siadaj, siadaj* (original version)<sup>200</sup>**



The above song was recorded by researchers in the village of Gołoszewo (Włocławek County) in 1955. Its performer was local resident Antonina Kuczyńska, born in 1895. The form of the melody has a dystichic arrangement with its extension through the

<sup>198</sup> O. Kolberg, *Lud...*, vol. III, op. cit., p. 256.

<sup>199</sup> B. Krzyżaniak, A. Pawlak, Jarosław Lisakowski, op. cit.

<sup>200</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit., p. 269.

refrain. It is characterised by a circular rhythmic structure AABBA<sub>1</sub>. The composer uses the melodies and text of the first four bars of the Kuyavian song, which are subject to repeated motivic work. Marcin Gumiela changes their metrorhythmic and tonal structure.<sup>201</sup>

In the textual layer of the song *Jużeś nie nasza dziewczucha*, the speaker states that the bride, and in the second stanza the groom (*jużeś ci nie nasz chłopaku*), are leaving their former family and fatherland. A horse-drawn carriage awaits them and they travel to the church for the nuptials. The text contains dialect words such as *jużeś* (you are already there) and *kolasa* ("old-fashioned, elegant carriage; carriage, coach"<sup>202</sup>). In the second stanza, there are terms for the coat of horses - *bulanka* and *siwoszka*.

In the textual layer of the song *Oj siadaj, siadaj*, the speaker exhorts the bride to get on the horse-drawn carriage. He states that her lament will not change anything as the horse-drawn carriage is ready to leave for the church where the wedding ceremony will take place.

Marcin Gumiela's piece *Zajechały trzy koniki* begins with a fragment using unconventional compositional means. Each of the vocal parts is written on a single line, due to the lack of pitch definition in the opening sections. The written rhythm is realised in a whisper, which is explained by a legend below the musical text in the lower part. In order to adequately realise the composer's idea, the composer also uses his own graphic signs with their explanation in the legend.

#### Example no. 12. Marcin Gumiela *Zajechały trzy koniki* (bar 1)



In the first bar of Part A, each measure is completed by a rhythmic group of eight thirty-beat values. It is to be performed in a whisper by alternating between exhalation and inhalation (the arrow to the left indicates realisation by inhalation). The above rhythmic group in the first bar is performed successively by the voices: soprano I, soprano II, alto I and alto II. Each performs the above rhythmic group with an accent on the first value

<sup>201</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

<sup>202</sup> W. Doroszewski, entry: *Kolasa*, in: *Słownik języka polskiego*, [online]. Available online: <https://sjp.pwn.pl/doroszewski/kolasa;5440618.html> [accessed 10 September 2023].

and a different syllable. The consecutively uttered syllables in the first bar form the word *zajechały*. The second bar begins with the bass, tenor, alto 2 and alto 1 voices in succession, and the rhythmic group changes to sextola. Syllables whispered by successive voices form the words *trzy koniki*. In the third bar, the rhythmic group characteristic of the first bar returns, performed on the third measure of the bar by the bass voice and then on the fourth measure of the bar by the tenor voice on the fourth measure in the bar. The synthesis of syllables realised by the male section together forms the word *czwarta*. In bar four, the sextola is realised with delayed eighth notes by the *tutti* voices in turn. The syllables uttered by the soprano, alto and male voices form the word *kolasa*. The author feels that the overlapping syllabic whispers imitate a crowd of gathered wedding guests whispering to each other.

Section a<sup>1</sup> (bars 5-11) contains the rhythmic material presented in the first four bars of the piece. In bar 11, in the first soprano voice, the composer places a fixed pitch sound – G<sub>4</sub> - realised on a vocalisation using the vowel *u*.

Section b (bars 12-28) contains musical material that bears resemblance to the Kuyavian song *Jużeś nie nasza dziewucha*. The melodic-rhythmic motifs appearing in the successive voices of the female section are based on the melica of the Kuyavian song. The motivic work in section b consists of overlapping the aforementioned motifs. The composer also used *glissando* between longer rhythmic values. The female voices realise their vocal part with the use of the vowel *u*. In bar 15, the male voices realise overlapping delayed eighth-note rhythmic structures based on a whisper, which had previously occurred in previous sections of the piece.

In section b<sup>1</sup> (bars 29-41) there is a change of metre to 5/4, in which two musical plans can be distinguished. The first, is contained in the bass and tenor voices. It is constituted by a rhythmic ostinato made up of repeated one-bar motifs, performed by the choristers striking their thighs with their hands. The ostinato of the tenor and bass voice has a different rhythmic construction. The sound phenomenon occurring when the hands strike the thighs implies an imitation of the throbbing of horses. Against the background of the rhythmic ostinato, a second musical plane, set in female voices, is realised. Its theme is based on the melodic structure of the Kujawy song *Jużeś nie nasza dziewucha*. The vocal part of all the female voices in this section consists of a similar melodic-rhythmic theme, realised with a delay of one measure of eighth-note value in the

order of its beginning: soprano I, soprano II, alto I, alto II. The delayed overlapping of the main theme creates a kind of sonic echo. The textual layer in female voices is based on the text of a Kujawy song: *Jużeś nie nasza dziewucha, jużeś nie nasza, już nie nasza*. The second phase of section b<sup>1</sup> (bars 36-41) bears similarities to the previous section. The rhythmic ostinato in the male voices remains unchanged. The theme, realised by the female voices in time delays, changes in terms of its melodic-rhythmic structure. Its melika invariably evokes similarities with Kuyavian folk song. The textual layer of the female voices in the second phase of this section contains the text: *nie nasz chłopaku, jużeś ci nie nasz chłopaku*. At the end of the A section (bar 40), the composer again uses unconventional compositional means (whispering) in the female voices, as in bar 11.

Part B (bars 42-113) is different in its character and musical structure from Part A. It incorporates a quotation from the Kuyavian folk song *Oj siadaj, siadaj*. Marcin Gumieła significantly alters the metric and rhythmic structure from the original song. He also uses numerous one-bar motifs that bear a resemblance to the aforementioned song. The B section is developed in 3/8 metre and in tempo ♩ = c. 165, with a predominantly high dynamic degree. These elements, together with the dance-like motoricity present in this movement, make it similar to a whirling oberek. Section c (bars 42-75) begins with a vocal prelude in the bass voices, based on intervals of fifths, using *oj* interjections. The four-bar introduction suggests an instrumental folk provenance. In bar 46, the soprano voice of bar II executes a single-bar motif of fixed rhythmic (four sixteenths, an eighth) based on the text *oj siadaj, siadaj*, which appears throughout the course of section c also in other female voices. The motif changes in its melodic structure. From bar 47 onwards, the tenor voice and alto voice II present the main theme from the kujawski song. Over the course of bars 65-75, the voices successively perform fixed single notes, following each other in equal delays, creating, in effect, chordal risers. In the ending of section c (bar 75), the composer used unconventional means in the form of a stomp on the first and second measures in the bar and a thigh-stomp on the third measure.

In section d (bars 76-87), two musical plans can be distinguished. The first is formed by female voices led in simultaneous rhythm and text. The second musical plane is embedded in male voices led in vertical fifths. The episode is also characterised by metrical variation. In bars 85-87, the part of all voices contains syncopated rhythm

and text, and through the numerous use of altered sounds, the passage has a dense and complex harmonic structure.

The  $c^1$  section (bars 88-97) contains elements that draw parallels with the  $c$  section. From bar 89 onwards, the composer conducts another musical idea in it, characterised by short motives ending with long notes in all voices, performed in delays in the order of the voices: bass, tenor, alto II, alto I, which form a final chordal vertical.

Episode  $d^1$  (bars 98-113) is a reminiscence of episode  $d$ . In it, the composer introduces new musical material from bar 107 onwards. The voices are conducted in synchrony with the use of extended harmony. The dance-like B section, full of energy, motoricity and high dynamic level, is crowned with a ferocious stomp (third measure of bar 112), followed by a sudden *pianissimo*, based on a long sounding unison in the female voices, with increased dynamics, until the next section of the piece.

Movement C (bars 114-131) begins in 7/8 metre, with a characteristic overlapping melodic-rhythmic ostinato made up of two-bar motives and a repeated syllable *na* treatment. Each voice begins its ostinato, distinct in its construction, with a delay of one or two bars. The first ostinato is presented by the soprano voice I, which is joined in bar 116 by the alto voice II, together with a fixed, long-sounding note in the tenor voice. In bar 118, another ostinato is presented by the soprano I voice, together with a fixed, long-sounding tone in the bass voice. In bar 118, the alto voice II executes an ostinato that is rhythmically similar to the ostinato in the soprano voice I, set an octave lower. From bar 120, the tenor voice begins an ostinato that coincides with the melodic-rhythmic structure of the ostinato in the soprano voice II.

In the second phase of the C section (bars 122-131), the voices realise an ostinato without the previously occurring delays. Against the backdrop of the female voices and the tenor voice, the bass voice realises a twice descending second march. From bar 128 onwards, the choral voices stop on the last notes, forming a chordal vertical in the last four bars of part C (bars 128-131). From bar 128 the metre changes from 7/8 to 3/8.

A high dynamic level (*fortissimo possibile*) characterises the work's coda, which begins in bar 132, with all voices forming a chordal vertical which, using the *glissando* technique, changes in the next bar to an undecimated A major chord with a wide vertical range. The consonance ends with a descending *glissando*, which should be ended with the

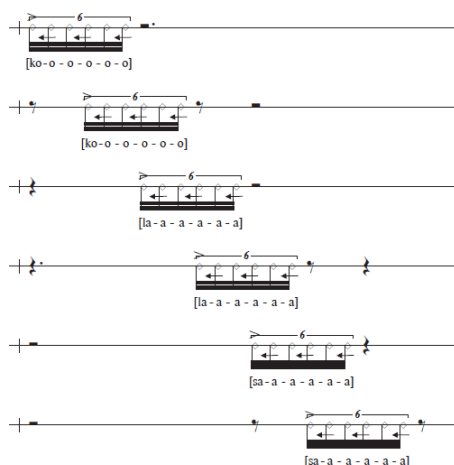


lowest possible sounding note. This is followed by the piece's crowning double stomp and thigh-slapping with the palm of the hand.

Due to the richness of the compositional means used in the piece and its high level of difficulty, a number of performance problems arose during the preparation process. A challenge for the choristers was the realisation of the rhythmic whispers in the opening passages of the pieces. The execution of rapid, alternating vowel inhalations and exhalations had to be characterised by the flexibility of the abdominal pressor muscles, whose muscles efficiently tighten and relax. Many choristers correctly performed a whisper on the exhalation, but were subsequently unable to perform a whisper on the inhalation. This led to rhythmic irregularities. Performing the whisper on the exhalation alone resulted in a value of four sixteenths per measure instead of eight thirty-beat values. Only alternating inhalations and exhalations guaranteed the performance of the correct rhythmic group. Rhythmic difficulties also occurred in executing the rhythmic group of sextols too quickly, due to the higher number of rhythmic values in the previous rhythmic group.

Significant problems also appeared in all passages where rhythmic whispers overlapped in delays of eight.

**Example no. 13. Marcin Gumiela *Zajechały trzy koniki* (bar 4)**



**Example no. 14. Marcin Gumiela *Zajęchały trzy koniki* (bars 9-11)**

The musical score for Example no. 14 consists of four staves labeled A1, A2, T, and B. Each staff contains rhythmic notation with phonetic transcriptions of the vocal parts. The transcriptions are as follows:

- A1:** [ko-o-o-o-o-o] [sa-a-a-a-a-a] [Za-a-a-a-a-a-a] [trzy-y-y-y-y-y]
- A2:** [ko-o-o-o-o-o] [sa-a-a-a-a-a] [je-e-e-e-e-e-e] [ko-o-o-o-o-o]
- T:** [la-a-a-a-a-a] [cha-a-a-a-a-a-a] [ni-i-i-i-i-i-i]
- B:** [la-a-a-a-a-a] [ly-y-y-y-y-y-y-y-y] [ki-i-i-i-i-i-i]

These excerpts demanded a high level of skill from the choristers' sense of rhythm and pulsation in the bar. Each member of the choir must be aware on which measure or half of it they are realising their part. In the early stages of the work, in order to realise the part at the right moment, the conductor dispensed with performing the entire whispered rhythm group. The choristers were expected to perform only the first rhythmic value, without its continuation. This way contributed to a greater audibility of the individual entrances and focused the choristers' attention on the realisation of their vocal part in the right part of the bar. During the work, the conductor should also loudly enumerate the eighth measures in the bar (1 and 2 and...), which gave the choristers a greater sense of pulsation.

Similar problems arose in passages with a certain pitch in the female section.

**Example no. 15. Marcin Gumiela *Zajęchały trzy koniki* - part of female voices (bars 30-32)**

The musical score for Example no. 15 consists of four staves labeled S1, S2, A1, and A2. Each staff contains vocal notation with the following lyrics:

- S1:** Ju - ześ nie na - sza dzie-wu - cha, ju - ześ nie na - sza
- S2:** Ju - ześ nie na - sza dzie-wu - cha, ju - ześ nie na - sza
- A1:** Ju - ześ nie na - sza dzie-wu - cha, ju - ześ nie na -
- A2:** Ju - ześ nie na - sza dzie-wu - cha, ju - ześ nie

Voices were experiencing difficulty in performing the same melodic-rhythmic part in delays. The choristers were losing the sonic sense of their melody, in effect duplicating the part of another voice. An effective way to do this was to initially realise the passage using the rhythmic text, without its sonic structure. This increased the orientation of the

following equal syllables. These passages also required the conductor to enumerate eighth-note measures.

Difficulties in the bass voices arose during the beginning of the B section (bar 42). The choristers found it difficult to sing the first, fifth consonance. The ability to remember and imagine sounds together with rhythmic coordination became extremely valuable in these passages. The bass voices should simultaneously memorise the sound realised by the female voices in bar 39 and execute the rhythm by striking their thighs with their hands. This requires the choristers to be highly skilled in focusing their attention and repeating this transitional passage repeatedly and effectively.

The B and C movements, characterised by their motoricity, liveliness, dense texture, fast tempo and accumulation of syllabically treated text, presented problems in the musical action in maintaining an even tempo throughout. The precision of realising the musical material with the simultaneous performance energy of these movements, is an extremely demanding task for a choral ensemble. This resulted in a decline in vocal fitness and sonic energy as the movement progressed, leading to a disruption in tempo.

A passage in bars 65-75 also caused performance difficulties for the choristers. The choristers encountered a problem concerning the construction of a chord with the initiation of individual chord components. The overlapping consonances and the extended harmony meant that some voices had difficulty realising their sounds correctly. The author of the work used a number of methods to improve the performance of the aforementioned passages. One of these was the realisation of chordal risers in individual voice sections, ignoring the delays seen in the score. For the sake of timbral regularity, the author also performed the entire passage in question with the male voice group alone, alto II, and then only with the voices of alto I, soprano II and soprano I.

On a number of occasions, rhythmic and agogic irregularities appeared in bars using stomping and palm-thigh beats. Their rhythmic synchronisation throughout the choir required increased work and repeated repetition.

Due to the elaborate form and texture of the work and the demanding vocal parts, the conductor's main task is to accurately read and master the musical material contained in the work, both on the manual and performance side. The choirmaster himself must perform the individual choral parts flawlessly and confidently in order to present them

correctly to the ensemble and correct any errors that arise in real time. The search for ways of working effectively on individual parts of the piece, which will become helpful to the choristers during its performance, is another task of the conductor during the work on the piece *Zajechały trzy koniki*.

Marcin Gumiela's composition requires precise manual technique. Clear and comprehensible gestures, highlighting the individual entrances, will provide the choristers with a sense of the conductor's control over the course of the composition, giving them an adventurous performance.

In the oberek B section set in 3/8 metre, use the movement metre scheme at once. This will intensify the embedding of the first measures in the bar and unleash a dancing and exuberant energy among the choristers. It is imperative that the conductor controls his gesture so that, when applying the scheme at once, he does not knock out the third measure in the bar, which may result in a metrical disorder. At certain points (e.g. bars 75, 107-111, 138), it is necessary to switch to a short three-measure movement, which will emphasise the strong accents and help the climactic passages to be performed in synchrony.

There are repeatedly complex bars in the piece, which must be divided into simple bars accordingly. The division used is determined by the prosody of the word or the rhythmic grouping in the bar. The division of compound bars into simple bars is shown in the table below.

**Table 5. Distribution of compound bars in the piece *Zajechały trzy koniki***

Bar number	Metrum	Division into straight bars
79	5/8	2/8 + 3/8
83	7/8	2/8 + 2/8 + 3/8
101	5/8	2/8 + 3/8
105	7/8	2/8 + 2/8 + 3/8
114-127	7/8	3/8 + 2/8 + 2/8

As the a section of the piece *Zajechały trzy koniki* is performed without a specific pitch, the author of the work did not provide the G<sub>4</sub>, with which the a<sup>1</sup> section (bar 5)

begins. The long duration of the first section could cause an intonation imbalance in the emission of the G<sub>4</sub>. The author of the work assigned one person from soprano voice I to this task, who picked up the sound from the camerto before singing it in episode a<sup>1</sup>.

### 3.5 Łukasz Urbaniak *Jakżym pojechali*

Łukasz Urbaniak's composition *Jakżym pojechali* was written in 2021. It is scored for four-voice mixed choir a cappella. The composer used unconventional compositional means (clapping, thigh-slapping, stomping). The composition consists of 70 bars. The ambitus of the individual voices is distributed as follows: soprano C<sub>4</sub>-D<sub>5</sub>, alto A<sub>3</sub>-G<sub>4</sub>, tenor D<sub>3</sub>-D<sub>4</sub>, bass G<sub>2</sub>-G<sub>3</sub>. The interval span of the individual voices falls within their scale and is the interval of a nona in the soprano voice, a major septema in the alto voice, an octave in the tenor and bass voices. The ambitus of the piece from a vertical perspective covers two octaves and a pure fifth - from the sound of G to d<sup>2</sup>. Throughout the piece, the composer uses metre 2/4 and the key of G major with a Bb major chord occurring once. The composer gives a fixed absolute tempo for the piece set at the beginning ♩ = c 130 along with an agogic marking *very lively, with temperament*.

The song forms a simple three stanza form with the formal structure A, A<sub>1</sub>, A<sub>2</sub>.

**Table 6. Diagram of the formal structure of the work *Jakżym pojechali***

Part	Episode	Bars	Tempo	Metrum
	admission	1 - 8	<i>Very lively with temperament</i> ♩ = c 130	2/4
A	a	9 - 16		
	b	17 - 26		
	connector	27 - 30		
A <sub>1</sub>	a <sup>1</sup>	31 - 38		
	b	39 - 48		
	connector	49 - 52		
A <sub>2</sub>	a <sup>2</sup>	53 - 60		
	b <sup>1</sup>	61-70		

The folk quotation of Łukasz Urbaniak's piece is a Kujawy song with a tinge of humour, *Jakżym pojechali, takżym przyjechali*, performed during a wedding ritual after returning from the wedding ceremony in church. Its melody and text were recorded by researchers in 1955 in the village of Olganowo (Włocławek county). Its performer was a resident of Olganowo, Stanisława Kubiak, born in 1900.

**Example No. 16. *Jakżym pojechali* (original version)<sup>203</sup>**

58.  $\text{♩} = 134 (14^*)$  Olganowo

*Jak-żym po-je-cha-li, takżym przyje-cha-li, pociyrza nie uu-mie-li, a-le ślub do-sta-li,*

*ha-le majóm pozwolo-ne, żeby w kupie spa-li, hale majóm pozwo-lo-ne, żeby w kupie spa-li*

In the publication *Polska pieśń i muzyka ludowa*, the melody was classified into the group of melodies shaped progressively. In terms of structure, it is a large musical period made up of sixteen bars, in which the symmetry of each phrase is maintained (8 bars + 8 bars). Given the presence of mazurka rhythms in most songs in Kuyavia, this melody belongs to an atypical group of Kuyavian songs. This is indicated by the 2/4 metre, which is in the vast minority in this area, and the use of polka rhythmic, in which eighth- and quarter-note values predominate. In bar five of the quotation, the rhythmic structure of the eighth-note triad occurs once. It is used to match the increased number of syllables in the third verse of the stanza. The form of the quotation is a six-syllable stanza with a repeated penultimate and final line acting as a refrain. Its versificational structure is syllabically asymmetrical with the arrangement: 6+6+7+6+8+6.

*Jakżym pojechali,*  
*takżym przyjechali,*  
*pociyrza nie uumieli,*  
*ale ślub dostali,*  
 |: *hale majóm pozwolone,*  
*żeby w kupie spali* :|

<sup>203</sup> B. Krzyżaniak, *Zwyczajje...*, op. cit., p. 281.

The content of the textual layer is maintained in the first person plural, with the bride and groom as the sender. Through a humorous approach, the text depicts the accomplishment of the nuptial phase in the church (*ale ślub dostali*), ensuring a new way of life together (*hale majóm pozwolone, żeby w kupie spali*).

The text of the folk quotation contains elements of Old Polish, e.g. *jakżym* [as we were], *takżym* [also we were] and Kujawy dialect. According to Włodzimierz Moch, a Bydgoszcz-based researcher into the region's culture, it includes the term *hale*, i.e.

a participle used to express various emotional states (admiration, acceptance, anger, opposition, doubt)<sup>204</sup>.

This word, with a similar meaning as acceptance and confirmation, can also be found in the Wielkopolska dialect and Pałucka dialect. In the word *uumieli*, the first vowel *u* is a labial element realised in the form of a reduced *ł* [łumieli]. Another element is the lack of nasality in the pronunciation of the word *majóm*, meaning have, and its realisation is consistent with the transcript. There is also an interchange in the vowel system, characteristic of the Kuyavian dialect and 16th century Polish. Thus, for example, in the word *pociyrza*, meaning pacierza, in which the general Polish *a* corresponds in this case to *o* [pociyrza] and occurring after soft consonants *y* or *i* instead of *e* [pociyrza]. The text is an example of a Kujawy dialect inflection, which also contains elements of the national and literary language.

The folk quotation that inspired Łukasz Urbaniak has a formative influence on the shaping of the piece. The composer fully preserves its metre, melic and key of G major. The piece retains the polka rhythm found in the folk quotation, to which the composer also weaves long, legato-like values in some places. The composer uses the full text of the song *Jakżym pojechali, takżym przyjechali*, which he transforms three times in subsequent fragments of the piece. The homophonic texture is preserved throughout the composition. The work begins with an eight-bar fragment constituting a kind of introduction, with the first verse of the song text used twice. In the first four-bar it appears in the female voices led in thirds, and in the next four-bar, unchanged in terms of musical material, it is transferred to the alto and tenor voices. Each four-bar phrase has two motivically homogeneous rhythmic arrangements of quarter note two eighth notes + four eighth notes. For the first four bars, the male voices form a kind of harmonic complement

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<sup>204</sup> W. Moch, entry: *Hale*, in: *Słownik gwary i kultury Kujaw*, Z. Sawaniewska-Mochowa (ed.), Bydgoszcz 2017, p. 297.

in the interval of fifths on longer rhythmic values. In the next four bars, the composer places the aforementioned accompaniment in the soprano and bass voices. From bar nine onwards, the composer makes use of the folk song quotation, placing it in the tenor voice. Its supremacy is emphasised by the highest *mezzo forte* dynamic level of all the voices. Against the background of the theme, the other voices realise harmonic accompaniment. In bars 17-26, Łukasz Urbaniak includes the refrain of the song, repeated twice in a similar manner to the quotation, however, with the use of new musical material in bars 21-26. In the first four bars, the leading theme is placed in the alto voice. The composer slightly alters the rhythm of the quotation used in the piece at this point, by modifying the quarter note with a dot and an eighth note (bar 12 of the quotation) into two quarter notes (bars 20, 42, 64 of the piece). The second part of the refrain (bars 21-26) is expanded relative to the previous musical sentences from four to six bars, due to the repetition of the words *hale majóm* (bar 22) and *pozwolone* (bar 24). Modified, through the aforementioned verbal repetitions, the theme is found in the soprano voice. The next four-bar system (bars 27-30) forms a link and is an analogous repetition of the first system of the piece (bars 1-4). In bars 31-38 the composer again carries out the theme of the song. He places the quotation this time in the soprano voice, accompanied by the alto voice leading the lower interval of the major seventh. In bars 39-48 the refrain reappears, coinciding in terms of musical material with its first display in bars 17-26. Bars 49-52 are an analogous repetition of the second system of the composition (bars 5-8). In the following passage (bars 53-60), the folk-quote theme appears for the third time, again set in tenor voice. In the remaining voices, the composer applied changes to the sound structure, differentiating this section from the first demonstration of the theme in bars 9-16. In the demonstration of the third refrain (bars 61-70), the composer applied a slight melodic-rhythmic change to the previous refrains in the last bar (male voices).

Throughout the piece, Łukasz Urbaniak uses dynamic terms separately for each of the four voices. This is dictated by the importance of a particular fragment of the musical action or the display of the theme in the voice. Throughout the piece, the dynamic planes are defined from *mezzo piano* to *forte* level. The trochaic structure of the text, almost fully coincides with the musical emphasis of the piece. In a few places, transaccentation can be observed, such as in bar two in the female and male voices, or in the soprano, tenor and bass voices in bar 17. Articulatively, the piece is characterised by a large number of accents, giving it a motoric and dance-like character.



Of the many performance problems in Łukasz Urbaniak's *Jakżym pojechali*, the realisation of a significant amount of syllabic text at a fast tempo, together with the emphasis on accents written by the composer, comes to the fore. Work on the piece in the preparatory stage should begin with mastering the text at a slower tempo until diction clarity is achieved at the target tempo. The realisation of the characteristic accents of the piece should be done through precise emphasis and clearer articulation of the accented syllable. While working on the piece, the transaccentation of some passages caused difficulties with the realisation of the rhythm written in the score. The problem was particularly evident in the soprano voice in bars 17-19, 39-41, 53-56 and 61-63.

**Example No. 17. Łukasz Urbaniak *Jakżym pojechali* (bars 17-19)**



The voice had a tendency to realise a half note with the beginning of each bar, instead of a quarter note with a dot and an eighth note coupled in the next bar. During her work with the choir, the author also noticed performance difficulties associated with the ensemble confusing the musical material due to the similarity of the different segments of the piece. Due to the lack of caesuras, pauses or clear separation of the different parts of the piece, the performance apparatus also struggled with the lack of time required for the full inspiratory phase. Progressive physiological changes in senior citizens, affect the reduced flexibility and slowed response of the respiratory muscles, resulting in a prolonged inspiratory-exhalation phase process. Due to the senior age of the choristers taking part in the presentation of the artistic work, the author of the work added one measure of pause after each chorus to separate the inner parts of the piece and to allow the singers to take a longer inhalation at this point. Singers should also be sensitised to the precise realisation of dynamic levels in the piece. The display of the folk theme must be consciously exposed, with the harmonic background playing a dynamically subordinate role. Taking this aspect into account, it is essential to indicate to the choristers the bars in which the importance and dynamic superiority of a particular voice over the others takes place. In the work, the composer often carries out the part of the male voices at a distance of a pure fifth. Particular attention should be paid to its precise tuning, affecting the intonational correctness of the piece.

In terms of conducting technique, in the piece *Jakżym pojechali* particular attention should be paid to maintaining a uniform tempo throughout. The use of a constant rhythmic pattern and the lack of agogic changes exacerbates the tendency for the performing ensemble to speed up. Clear, simple and short movements by the conductor, emphasising only the relevant accents in the piece, guarantee that the tempo remains constant. The conductor also has the task of adapting the tempo of the present piece to the diction capabilities of the choir. With this aspect in mind, during the presentation of the artistic work, the author of the work slowed down the tempo to 120 units, with the aim of dictionally precise performance and increasing the time allocated to the inspiratory phase in the senior choir.

In *Jakżym pojechali*, Łukasz Urbaniak used unconventional compositional means, realised synchronously with the musical-textual layer. Reduced levels of perceptual-motor functions in senior age, caused significant difficulties in mastering and realising the movement layer of the piece. As a result, the focus of the choristers' attention on the realisation of unconventional compositional means, caused a disruption to the correct performance of the musical-textual layer of the piece. The realisation of the movement layer also interfered with the choristers' attention to timbral, emission and diction qualities. Due to the above-mentioned problems and the desire to perform the musical-textual layer of the piece at the highest possible level, the author of the work resigned from the movement layer of the composition, which, according to Łukasz Urbaniak's notation, is an optional performance element of the piece.

### **3.6 Łukasz Urbaniak *Zagrej ty mi muzykancie***

Łukasz Urbaniak's composition *Zagrej ty mi muzykancie* was written in 2021. It is scored for four-voice mixed choir a cappella. The composer also used sonoristic elements (unconventional compositional means) in it in the form of verbal recitation, whistles and country-style squeaks. The piece consists of 45 bars. It is written in homophonic texture. The ambitus of the individual voices is arranged as follows: soprano D<sub>4</sub>-D<sub>5</sub>, alto G<sub>3</sub>-Bb<sub>4</sub>, tenor D<sub>3</sub>-H<sub>3</sub>, bass G<sub>2</sub>-E<sub>3</sub>. The interval span of the individual voices falls within their scale and is the interval of an octave in the soprano voice, a decimma in the alto voice, a sixth in the tenor and bass voices. The work's ambitus from a vertical

perspective covers two octaves and a pure fifth - from the sound of G<sub>2</sub> to D<sub>5</sub>. The composer changes the key of G major written in the Cuyahoga melody to D major.

The song is based on a Kuyavian song with an analogous title, performed, among others, during the so-called small dinner at a wedding ceremony. It belongs to a group of chants called to music, dance and a glass. As Barbara Krzyżaniak writes:

Sung in front of the band, they stimulated the musicians to take up more and more pieces to dance<sup>205</sup>.

The melody and lyrics were recorded in 1956 in Kwilno (Radziejów County). It was performed by an inhabitant of that village, Stanisława Żywocka, born in 1907. The melody together with the text can be found in the publication *Folklor Kujaw*, and the text itself in Volume 1 *Kujawy Polska pieśń i muzyka ludowa*. The text of the second stanza can be found in the article by Katarzyna Sornat *Kołbielskie przyśpiewki ludowe*<sup>206</sup>.

**Example No. 18. Zagrej ty mi muzykancie (original version)**<sup>207</sup>

71. ♩ = 150 (19\*) Kwilno

Zagrej ty mi muzykancie, dam ci pynczek strun. a - le jeszcze uu bara-na pod uogó-nyim som.

Uo ji da-na da-na dana uo ji da-na da, uo ji da-na dana dana dana da-na da.

Mu-zykancie z krzywim nosym a zagraj mi jak cie prosze, bo jak ja sie natarcu-je, to ci noska naprostu-je.

The melody is characterised by a mazurka rhythm, and because of its tempo (♩ = 150) and the accents present, it should be included in the group of so-called proper kujawiaks. On this subject, Roderick Lange writes:

<sup>205</sup> B. Krzyżaniak, *Zasady edycji części tekstowej*, in: *Polska pieśń i muzyka ludowa*, L. Bielawski (ed.), Cracow 1974, p. 24.

<sup>206</sup> K. Sornat, *Kołbielskie przyśpiewki ludowe*, [online]. Available online: <http://www.dialektologia.uw.edu.pl/index.php?11=mapa-serwisu&12=&13=&14=&15=&16=kobielszczyzna-przyspiewki> [accessed 27 July 2023].

<sup>207</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit., p. 289.

in the kujawiak the accents are placed differently, sometimes on the weak part of the bar, sometimes on both weak parts<sup>208</sup>.

It is to be presumed that it has an instrumental origin, since, as Marian Sobieski writes:

rural instrumental kujawiaks are now expanded to the form A(4+4) B(4+4) C(4+4)<sup>209</sup>.

In terms of formal structure, the piece consists of three musical sentences, each composed of eight bars. The first musical sentence is a tetrastichic stanza with syllabic arrangement 8+5+8+5. The second musical sentence is filled with interjections *uo ji dana*. The third musical sentence is filled by a second tetrastichic stanza, but with a symmetrical syllabic arrangement of 8+8+8+8. Due to the above mixed versification arrangement, the chant should be classified to the type of different chants, deviating from the characteristic Kuyavian chants. In terms of musical structure, the stanzas are built on the Ionic G major scale, while the interjective middle section is built on the pentachord a-b-c-d-e. Considering the key marks, the middle section indicates the key of G minor. The whole notation of the melody from the tonal side represents the type of quarter-second thinking, "in which the second and the quarter next to the fifth and the prima are the most important in the course of the melody"<sup>210</sup>.

The textual layer of Łukasz Urbaniak's piece fully coincides with the text of the Kuyavian chant and is as follows:

*Zagrej ty mi muzykancie,  
dam ci pynczek strun,  
ale jeszcze uu barana  
pod uogónym som.  
Uo ji dana dana dana  
uo ji dana da,  
uo ji dana dana dana  
uo ji dana da.*

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<sup>208</sup> R. Lange, *Folklor...*, op. cit., p. 55.

<sup>209</sup> M. Sobieski, *Mazur i kujawiak*, in: *Polska muzyka ludowa i jej problemy*, L. Bielawski (ed.), Cracow 1973, p. 392.

<sup>210</sup> A. Pawlak, *Folklor...*, op. cit., p. 62.

*Muzykancie z krzywym nosym*

*a zagrej mi jak cię proszę,*

*bo jak ja się natańcuje,*

*to ci noska naprostuje.*

The content of the textual layer is a request to the instrumentalist in the band to start dancing. In the first part, the speaker of the text encourages playing through payment in the form of strings for the instrument (*dam ci pynczek strun*). After the interjection part, the initial request, and the impatience caused by the lack of music, transforms into a form of playful threat (*to ci noska naprostuje*).

The song in question contains dialect elements of the Kujawy region. Characteristic vowel substitutions e.g. in the words *zagrej* i.e. *zagraj*, *pynczek* i.e. *bundle*, *nosym* i.e. *nasem*. The interjections *uo* and *uu* (*uu ram*) are realised by a labial, reduced *l* [ʎo, ʎu ram]. There is also a lenition (weakening) of nasality in the word *som* instead of *sq*.

Łukasz Urbaniak's song forms a two stanza form with a formal structure - introduction, A, link A<sub>1</sub>, coda.

**Table No. 7. Diagram of the formal structure of the piece *Zagrej ty mi muzykancie***

Part	Episode	Bars	Tempo	Metrum
	admission	1 - 8	<i>Very lively with energy and temperament</i> ♩= c. 150	3/8
A	a	9 - 16		
	b	17 - 26	<i>Tempo rubato, very tuneful</i> ♩= c. 130	
	connector	27 - 32	<i>Very lively with energy and temperament</i> ♩= c. 150	
A <sub>1</sub>	a <sup>1</sup>	33 - 40		
	coda	41 - 45		

The form of the piece *Zagrej Ty mi muzykancie* coincides with the structure of a Kuyavian chant. Parts AA<sub>1</sub> containing a folk quotation are preceded and finished by a vocal prelude composed of fifths a-d. The beginning of the piece (introduction) contains

sonoristic elements performed by the solo bass voice in the form of a whistle and recitation, in the style of a rural dialect, in an oriental rhythm with the text *Hej, muzykancie! A zagrej ty mi!* The compositional device used by Łukasz Urbaniak has the character of a call, encouraging to start dancing. This fragment is followed by a four-bar vocal overture, which by its character, rhythm and fifths structure suggests instrumental folk provenance. This kind of overtone often occurs in instrumental melodies. Marian Sobieski confirms this with the words:

The instrumental kujawiak is preceded by a four-bar introduction, played by the violinist himself in fifths or octaves<sup>211</sup>.

In the vocal prelude of the introductory fragment, the choir executes the text synchronously. At the beginning of bar five, the composer sets the tempo of the prelude and the A section - ♩ = c. 150, the key of D major and applies the agogic term *very vividly, with energy and temperament*. In bars 6 and 7, again the composer records the realisation of the whistle by one chorister from the bass voice. From bar 9 the A section begins, lasting until bar 26, with a notated repetition of the stanza (a) and refrain (b). The composer places the Cuiavia chant in the soprano voice along with the first stanza of the text, preserving the source rhythm and melody. The vocal part of the other voices is made up of chordal verticals, different in terms of the rhythmic of the folk theme. In each of the four bars, the syncopated accompaniment rhythm has a rhythmic arrangement of: eighth note, quarter note, quarter note, quarter note, two eighth notes. The composer has retained an instrumental character in this movement, where the soprano voice can be compared to the violin part and the other accompanying voices to the part of a maryna in a folk band. In stanza (a) of movement A (bars 9-16), the composer introduces further sonoristic elements in the form of squeaks, performed by the soprano voice solo, but only at the first presentation, with no repetition. There are accents in considerable numbers in this movement, which the composer places on almost every note. Dynamically, the leading theme comes to the fore, while there are dynamic changes in the accompanying voices that emphasise the syncopated rhythm, with a lower dynamic level. The entire stanza (a), together with colour elements such as whistles and squeaks, gives the impression of liveliness and uproar accompanying a dance party. In the refrain (b) of the A section (bars 17-26), appropriate to the folk quotation, there is

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<sup>211</sup> M. Sobieski, *Mazur...*, op. cit., p. 392.

a change of mood (*tempo rubato*, *very tuneful*) and mode (D minor). It is also set in a lower dynamic level oscillating between *piano* and *mezzo piano*. In this movement, the composer introduces a change of tempo (♩ = c. 130) that is not present in the source melody. Throughout the refrain (b), folk interjections of *uo ji dana* occur in all voices. The composer placed the melody of the Kuyavian chant in the alto voice. The part of male voices is made up of chordal fifths, led by seconds in a linear plane, based on the rhythmic motif of quarter note + eighth note. The soprano voice part contains longer rhythmic values. In the linking section (bars 27-32), Łukasz Urbaniak again introduces a recitation in the style of a country dialect and allows the performance of a vocal prelude (bars 5-6), occurring earlier in the work's introduction. Part A<sub>1</sub> (bars 33-40) is based on a different text, derived from the second stanza of a Kuyavian chant, and slight melodic-rhythmic changes determined by the increased number of syllables in the second stanza, in the accompanying voices. The folk quotation is again presented by the soprano voice. Other articulatory, dynamic, sonority and harmonic elements coincide with the first movement. The piece ends with a vocal coda together with an accented shout of *hey!* on the second measure of the last bar, without a specific pitch in *forte* dynamics.

During the preparatory process of the piece, the greatest difficulty in Parts A and A<sub>1</sub> was the syncopated rhythm of the accompanying voices (alto, tenor and bass).

**Example no. 19. Łukasz Urbaniak *Zagrej ty mi muzykancie* (bars 9-12)**

The image shows a musical score for three voices: Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: "Za - grej mu - zy - kan - cie,". The score includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The lyrics are written below the notes, with hyphens indicating syllables across measures. The Alto part has a melodic line with some grace notes. The Tenor and Bass parts provide harmonic support with chordal fifths and seconds.

In these excerpts, the accompanying voices tended to perform the values on the first measure (bars 10-11) instead of the second, causing disturbances in the correct execution of the syncopated scheme. Working with the rhythmic-textual layer of the excerpt alone, without sound material and at a slower tempo, allowed the rhythmic scheme of the aforementioned excerpt to be mastered accurately. Another difficulty in the analysed movements was noticeable in the soprano voice part, whose figurative runs together

with the syllabic text sometimes caused delays in their performance. The most difficult part for choristers was section (b) of part A. In it one can notice three melodic-rhythmic planes, which required performance autonomy in each group. Repeated, fixed motifs in the male voices caused the expiratory muscles to relax, while too deep a vowel *a*, together with excessive mandibular work during its emission, made it difficult to maintain a high vocal position.

**Example no. 20. Łukasz Urbaniak *Zagrej ty mi muzykancie* (bars 17-20)**

The image shows a musical score for two voices, Tenor (T) and Bass (B). The key signature has one flat (B-flat) and the time signature is 8/8. The lyrics are: uO ji, da - na da - na da - na. The Tenor part starts with a half note on G4, followed by quarter notes on A4, Bb4, A4, G4, F4, and E4. The Bass part starts with a half note on B2, followed by quarter notes on C3, D3, E3, F3, G3, and A3. The lyrics are written below the notes, with hyphens indicating a long note.

The two errors mentioned influenced the detuning of this fragment in male voices. Exercises in combination with the vowel *u* characterised by a high mandibular position together with tactile control improved the high voice position. Attention to treating each motif separately, 'anew', gave singers an awareness of their active expiratory muscles. The cantilena part of the alto voice, based on the singing and unification of the aliquot sequence of vowels and on the broad leading of the musical phrase, which enforces the economic consumption of air, also required an increased amount of working time. Exercises of this passage based on vocalisation and extending the expiratory phase had the effect of making it singable. The rural dialect-style recitation that appeared in the link between parts A and A<sub>1</sub>, caused the choristers to become slightly distracted, resulting in an unclear start to the vocal preposition. The momentary pause in the singing, which occurs here, obliges the singers to focus their attention and to imagine the last sung note in part A, which is also the first in the vocal preposition before part A<sub>1</sub>. It is important to draw the attention of amateur choristers to the aforementioned aspect with the aim of correct intonation of this passage. Cyclical exercises to stimulate and improve the choristers' internal hearing and sound memory, for example during ensemble singing, may also be helpful.

The difficulty of realising the syncopated rhythm in the accompanying voices in parts A and A<sub>1</sub> necessitated a change in the scheme of conducting technique. Despite the same tempo in the vocal lead-in and stanzas, remaining in the movement metre scheme in parts A and A<sub>1</sub> at once, the accompanying voices realised the erroneous



syncopated rhythm prescribed by the composer. Thus, the author used the one-measure metre scheme, but in order to correctly realise the syncopated rhythm in the accompanying voices, she changed the three-measure metre scheme in parts A and A<sub>1</sub>. This change ensured that the choir realised the written rhythm correctly. Adapting the conductor's technique to the musical skills of the choir, in this case those without musical training, gives the choristers a greater sense of security in performing a passage that is more difficult for them.

### 3.7 Piotr Jańczak *Dyna*

The work *Dyna* was composed by Piotr Jańczak in 2021. It is scored for four-voice a cappella mixed choir, with small *divisi* fragments in soprano, tenor and bass voices. It consists of 97 bars. The ambitus of the individual voices is as follows: soprano G#<sub>3</sub>-F#<sup>5</sup>, alto Bb<sub>3</sub>-Bb<sub>4</sub>, tenor F#<sub>3</sub>-E<sub>4</sub>, bass F#<sub>2</sub>-C#<sub>4</sub>. The interval span of the individual voices is not always within their scale (soprano) and is the interval of a quartecyma in the soprano voice, an octave in the alto voice, a septema in the tenor voice and a duodecema in the bass voice. The ambitus of the piece from a vertical (vertical) perspective covers three octaves - from the F# to the F#<sub>5</sub>.

Piotr Jańczak's composition forms a four-movement form with the formal structure A, B, C, D, whose criterion for division is the change of tempo determined by the composer.

**Table 8. Diagram of the formal structure of the *Dyna* piece**

Part	Episode	Bars	Tempo	Metrum
A	1	1-4	<i>Allegro, allargando</i> ♩ = c. 144	3/4
	2	5-8		
	3	9-12		
	4	13-16		
	5	17-20		
	6	21-24		
	7	25-32		
	8	33-36		

B	9	37-44	<i>Moderato,</i>	
	10	45-51	<i>molto ritenuto</i> ♩ = 90	
C	11	52-55	<i>Lento,</i>	
	12	56-59	<i>molto ritenuto</i>	
	13	60-66	♩ = 70	
D	14	67-74	<i>Allegro,</i>	
	15	75-82	<i>ritenuto</i>	
	16	83-97	♩ = c. 144	

The sound material is set in a homophonic texture in the key of F sharp major. In parts B and C, the composer uses the unison key of f sharp minor. The 3/4 metre is constant throughout the course of the piece, which is also characterised by the occurrence of various variants of the rhythmic ostinato throughout most of the composition.

The song was inspired by a Kuyavian chant, which is also a dance game called dyna, and, as Aleksander Pawlak writes, "known in central and eastern Kuyavia, as well as in the area adjacent to the region, around Gostynin and Łęczycza"<sup>212</sup>. During the wedding party, the band performed a number of regional dances. One of the most interesting was the dyna, which was performed, according to Roderick Lange

When the participants were already well danced and inebriated, when the men wanted to relax and the women were still raring to dance<sup>213</sup>.

It was most often performed by the women alone, getting into groups of three. They performed the first, slower part together with small steps back and forth. The second part gradually accelerated, at which point two women from the group of three would catch each other with their arms bent at the elbow and circle each other on their own axis for two bars. Then the woman standing in the middle would let go of her grip and quickly catch the other partner doing a similar lap with her. The music sped up with each 'dyn' count. The game ended when the dancers were unable to keep up with the steps and lyrics

<sup>212</sup> A. Pawlak, *Folklor...*, op. cit., p. 124.

<sup>213</sup> R. Lange, *Dawne tańce wsi kujawskiej*, in: *Folklor Kujaw*, I. Ostrowska (ed.), Warsaw 1979, p. 115.

over the too fast tempo of the music. The three taking part in the fun spilled out in cheers and laughter. The band would slow down, allowing the dance party to begin again.<sup>214</sup>

**Example No. 21. Dyna (original version)<sup>215</sup>**



The Dyna as a chant has a three-bar rhythm, characteristic of Kuyavian dance patterns. It is based on the so-called enumerative stanza, in which a repeated two- or four-bar melody motif is typical. In the various melodic variants found by the author in the available publications, the tempo oscillates between ♩ = 120 and ♩ = 138, but this is an initial tempo that gradually increased. In his composition, Piotr Jańczak uses a stanza of a chant recorded by researchers in Włocławek in 1956. The informant was Katarzyna Józwiak, a Włocławek resident born in 1870.

*Jedna dyna, dyna, dyna, dyna,  
 Druga dyna, dyna, dyna, dyna,  
 Trzecia dyna, dyna, dyna, dyna  
 Czwarta dyna, dyna, dyna  
 Oj ji, zeszły się styry dyny,  
 Do dziewczyny, do jedyny.*

The etymology of the word dyna is not known. In the *Słownik gwary i kultury Kujaw*, the word dyna refers to a dance and a chant, without explaining its origin. However, it can be assumed that the word comes from the term 'dynać - to dance'<sup>216</sup>.

Piotr Jańczak's work Dyna begins with an ostinato contained in three voices: soprano, alto and tenor, based on a F sharp major chord with its second delays realised on the third measure in the tenor voice. The ostinato is composed of two-bar motives

<sup>214</sup> R. Lange, *Dawne...*, op. cit.

<sup>215</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit., p. 206.

<sup>216</sup> W. Moch, entry: *Dynać*, in: *Słownik gwary i kultury Kujaw*, Z. Sawaniewska-Mochowa (ed.), Bydgoszcz 2017, p. 200.

based on an eighth-note rhythm, with a constantly repeated sound, in *piano* dynamics, on the word *dyna* performed syllabically. After a further four bars, based on a three-note ostinato, the next thematic motif begins with the bass voice. The part of this voice is built from two-bar rhythmic motives - a half note and a quarter note, with quarter-second melic connections. From bar 9 onwards, a theme from a Kujawy chant is presented by the tenor voice. The delaying components of the chord are realised in this fragment by the alto voice. In bar 13, the main theme of the melody is taken over by the soprano voice, which after the next four bars is accompanied by the alto voice in the same rhythm. From the beginning of the piece, the composer employs an increasing dynamic gradation, which reaches a *forte* level in bar 20. From bar 21, a new musical idea appears. The composer marks it with a dynamic marking of *subito piano* together with a change of ostinato. It is distributed chordally between the four voices, with a new syncopated motif with a rhythmic structure of eighths, quarter notes, three eighths. In the textual layer, along with the word *dyna*, there is an additional *oj* interjection at the beginning of each bar. The four-bar ostinato increases in its dynamic level due to the written *crescendo* in bar 22, leading to another variant of musical thought. From bar 25 onwards, the composer introduces two-bar *divisi* in the individual voices, conducting a one-bar dialogue between the female and male sections. The four-bar dialogic motif changes in its harmonic structure in the next four bars. Again, a guided syncopated, chordal ostinato appears in bar 33. Its character is calmed in bar 35 by the use of the minor mode and the dynamic terms *subito piano* and *allargando* performance. The last two bars of the A section are a prelude to the B section, which is different in its artistic expression.

From bar 37 onwards, the composer introduces a change of tempo - *Moderato* ♩ = 90 and retains the unison key of f sharp minor implemented in the previous two bars. The marking *cantabile* also emphasises the singing character of this movement. The construction of the B movement is characterised by two distinct musical planes. The first is a harmonic complement for the soprano voice and takes on an accompanying function. It is realised by the alto voice and the male voices. This is another ostinato proposed by the composer in the form of chordal verticals, composed of two-bar motives with a rhythmic pattern of eighth note, two quarter notes, eighth note, with a repeated word *dyna* in *mezzo piano* dynamics. Against the background of the accompanying ostinato, a cantilena vocalisation on the vowel *a*, lyrical in its character, is conducted in the soprano voice, constituting the second musical plane of this movement. The above

structure continues until bar 44. In the next (bar 45), all voices join together in a harmonic, syncopated ostinato, familiar from the previous movement, with a characteristic two-bar dynamic undulation that is slowed down and muted in the final phase of this movement.

The calm and gentle character is intensified by the composer in the third movement *C Lento*, written in tempo  $\text{♩} = 70$ . It begins with a modification of a quotation of a Kuyavian chant led by the soprano voice, joined by the alto voice and then the male voices, expanding harmonically the initial section of this movement. From bar 56, the theme performed by the soprano voice passes to the tenor voice, against the accompaniment of the other voices. From bar 60 onwards, the composer develops the musical action, in which its rhythmic change. Characteristic of this section are the structures of eighth-note triads used in all voices. The climactic phrase is arranged in a linear progression modulating to the initial key of F sharp major. A quieting and decisive release of musical expression forms the conclusion of the C section of the composition.

From bar 67 comes the final movement of the piece in D, in which the composer returns to the tempo of the opening *Allegro*  $\text{♩} = c. 144$ . The liveliness from the first two movements of the piece is again realised in this passage through the use of an ostinato which begins the bass voice. The other voices realise chordal risers for each first measure in the bar. In the course of this movement, the composer enriches its structure by using different motivic threads in the individual voices that overlap each other. These include syncopated motives in the soprano voice (bars 83 and 84), chordal risers composed of longer rhythmic values in the other voices (bars 87 and 88), and motives composed of repeated sound in the bass voice (bars 85 and 86) and in the tenor voice (bars 89 and 90). Throughout Part D, a dynamic gradation is realised which reaches a climax in the last bar of the piece, based on the interplay of the *ojas*, with a long sounding chord in all voices.

The extreme movements of Piotr Jańczak's *Dyna* are characterised by a great deal of motoricity. Thanks to the composer's use of varied musical runs, through the variation of individual ostinato structures and thematic motifs, the piece gives the impression of diversity, possessing a great deal of spontaneity and expression, reflecting the dance character of the Kuyavian dance. Combined with the cantilena-like middle sections,

the song also has a wide emotional range throughout. This makes Piotr Jańczak's composition interesting and effective in both micro and macro-form construction.

During the preparatory stage with the choir, the author noticed some performance difficulties in Piotr Jańczak's piece. Due to the monotonously repeated sound and the *dyna* text in the individual motifs and ostinato, these passages caused a tendency among the choristers to overwork the mandible when realising the syllable *na* from the word *dyna*. The vowel *a* is characterised by a lower mandibular position than when realising the vowel *y*. The fall of the mandible in the syllable *na* ze of the word *dyna* intensified its accentuation, falling on the weak part of the bar. This caused erroneous transaccentuation, inconsistent with the trochaic structure of the word *dyna* and the pulsation of the piece. In these passages, special attention should be paid to the work of the tongue rather than the mandible. Practising these passages, together with tactile control by placing the hands directly under the chin, will sensitise choristers to intensify the work of the tongue, without excessive jaw dropping.

Due to the expansion of the harmonic layer in bars 25-32, through the division of the *divisi* in the soprano, tenor and bass voices, this passage presented performance difficulties.

**Example no. 22. Piotr Jańczak *Dyna* (bars 25-29)**

The musical score for Example no. 22, Piotr Jańczak's *Dyna* (bars 25-29), is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is G major (one sharp). The lyrics are "oj, dy - na dy - na,". The Soprano part has a melodic line with a fermata in the third measure. The Alto part has a melodic line with a fermata in the third measure. The Tenor part has a melodic line with a fermata in the third measure. The Bass part has a melodic line with a fermata in the third measure. Dynamics include *mf* and *f*.

In the wider division of voices, the choristers did not perform their melodic line based on the chordal components precisely, resulting in harmonic imbalance. In order to realise the harmonic chords correctly, the author used several ways to improve the performance of the mentioned passages. One of them was to perform this fragment separately by voices having parallel chord components at the beginning of bars, i.e. soprano I + tenor I, soprano II + tenor II + bass II, alto + bass I. The next stage of this method was to realise

the *tutti* of the chordal verticals alone, without using the rhythmic layer of the passage. The above methods will certainly help the choristers to master their vocal part and guarantee the correct and complete sound of the chordal verticals in the bars in question.

Slight difficulties arose in bars 62-65 when realising eighth-note triplets.

**Example no. 23. Piotr Jańczak *Dyna* (bars 62-65)**

The musical score for Example no. 23, Piotr Jańczak *Dyna* (bars 62-65), is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is G major (one sharp) and the time signature is 3/4. The score shows bars 62 to 65. The lyrics are: "dy - na, dy - na, dy - na, oj, dy - na, do dzie - wczy - ny, do je - dy - ny,". The score includes eighth-note triplets and a "molto rit." marking at the end. The dynamics include "f" (forte).

In particular, those rhythmic groups in which the first and second eighth notes succumbed to ligature, thus losing their pulsation, resulting in their uneven performance. In the initial stages of the passage in question, the author practised the realisation of these rhythmic structures without the ligature present, repeating the second sound. The above method provided the choristers with a sense of the full rhythmic pulsation of the eighth-note triplets, which greatly helped them in the later realisation of the triplet structures in accordance with the score.

In terms of conducting technique, the acceleration of the piece's tempo required adapting the type of manual scheme to the dance character of the piece. Despite the 3/4 metre present in the piece, which would have suggested the use of a three-measure scheme, the author changed the movement metre scheme 'at once' in the extreme parts of *Dyna*. Because of the increase in tempo, the triplet scheme had no practical effect on the performance of the composition. Rhythmic pulsation, required an emphasis on the first measure of each bar, which could be achieved more effectively in a one-measure scheme. It also did not result in the erroneous striking out of the third measure in a bar, which the author observed when initially realising the piece in a three-measure scheme. The use of the movement metre scheme 'at once', conveyed the dance-like character of the extreme

parts of the composition to a far greater extent. Some modification of the manual technique was required in the D section. In bars 75 and 79, the 'boost' of the second measure should be clearly indicated due to the rhythmically irregular motif in the soprano voice. This will guarantee performance precision in the vocal part of this voice. In all passages characterised by slowing down in the fast parts of the piece, e.g. bars 35, 36, 96, the one-measure scheme should be broken up into a three-measure scheme in order to embed the tempo and its selective realisation by the performing ensemble. The middle sections of the piece should be led with a 'on three' movement pattern reflecting their cantilena character.

### 3.8 Łukasz Urbaniak *Mój wianuszek lawendowy*

Łukasz Urbaniak's piece *Mój wianuszek lawendowy* was written in 2021. It is scored for four-voice mixed a cappella choir, with *divisi* appearing in all voices. It consists of 81 bars. The ambitus of the individual voices in the piece is as follows: soprano D<sub>4</sub>-E<sub>5</sub>, alto A<sub>3</sub>-B<sub>4</sub>, tenor D<sub>3</sub>-G<sub>4</sub>, bass G<sub>2</sub>-Bb<sub>3</sub>. The interval span of the individual voices is the interval of the major nona in the soprano and alto voices, the pure undecima in the tenor voice and the minor decima in the bass voice. The work's ambitus from a vertical perspective covers two octaves and a major sextet - from the sound of G<sub>2</sub> to E<sub>5</sub>. The composer sets the piece in a fixed 4/4 metre and the key of d minor.

The formal structure of the piece consists of nine movements and a coda. Each movement consists of symmetrical, eight-bar musical sentences in which two four-bar musical phrases can be delineated.

**Table 9. Diagram of the formal structure of the work *Mój wianuszek lawendowy***

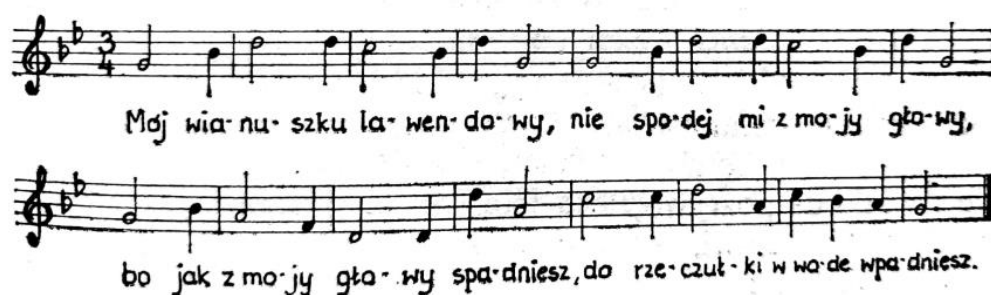
Part	Bars	Tempo	Metrum
A	1-8	$\text{♩} = \text{c. } 75$ <i>Semplice e scorendo</i>	4/4
B	9-16		
C	17-24		
D	25-32		
A <sub>1</sub>	33-40		
E	41-48	<i>Amarevole</i>	
D	49-56		



A <sub>2</sub>	57-64	<i>Semplice e scorendo</i>	
F	65-72		
Coda	73-81		

Łukasz Urbaniak was inspired to create the piece by a Kuyavian pre-dawn song with a coinciding title.

**Example No. 24. *Mój wianuszek lawendowy* (original version)<sup>217</sup>**



Researcher of Kuyavian wedding traditions Ryszard Kukier writes:

From ancient times in Kuyavia there was an overlap between the ranges of the two main wedding songs O jabłonceczce and O wianku, which were particularly dominant in Kuyavian wedding rituals<sup>218</sup>.

The song variant in the example above, comes from the repertoire of the *Spod Kowala* band - one of the oldest and best known folk bands in Kuyavia. The above song melody has an AABC structure. It consists of two eight-bar musical sentences, and in each of them two musical phrases can be distinguished. The first musical phrase of the song (bars 1-8) has a circular structure, and the second (bars 9-16) has a wavy structure. The song is set in the key of G minor and in 3/4 metre. It has a stabilised rhythm with half- and quarter-note values and a predominant rhythmic motif ♩ + ♩. The above notation of the melody of the Kujawy song is not a literal quotation in the work of Łukasz Urbaniak. He applies numerous changes to the melodic and metrorhythmic structure of the quotation for the purpose of creating his compositional idea. Its similarity can be seen above all in relation to the folk melos, which became for the composer the keynote of the macroform. The character of the song becomes the formative factor of Łukasz Urbaniak's piece.

<sup>217</sup> L. Stankiewicz, W. Tomaszewski, op. cit., p. 35.

<sup>218</sup> R. Kukier, *Ludowe...*, op. cit., p. 182.

The textual structure of the composition is based on the three stanzas of the Cuyahoga song from example no. 24.

1. *Mój wianuszek lawendowy  
nie spodej my z mojej głowy,  
bo jak z mojej głowy spadniesz,  
do rzeczulki w wodę wpadniesz.*
2. *Tam w gaiku słowik nuci,  
już ci Maryś sie nie wróci,  
nie wróci sie, oj, paniństwo,  
bo zabrało je małżyństwo.*
3. *Nie wróci ci sie, oj, nie wróci,  
dyć ci wrócić sie nie może.  
dwa serca sóm już złónczone  
da ji klucz rzócony w morze.*

The content of the song about the garland carries a heavy load of nostalgia for a bygone period of maidenhood. In the first stanza, the speaker of the content is the bride, asking the garland (a symbol of maidenhood) to remain on her head. The poetic allegory occurring in the first stanza (*w wodę wpadniesz*) signifies the irretrievable loss of the bride's garland. In the second and third stanzas, the speaker in substance addresses the bride, stating that her period of maidenhood has been forever taken away by marriage. In the third stanza, again the speaker emphasises the loss of maidenhood by comparing the marriage relationship to two hearts forever locked together. The impossibility of returning to the maidenhood period symbolises the disposal of the key in the deep sea.

The textual layer of the song contains several elements characteristic of the Kuyavian dialect. It contains a significant number of words characterised by vowel-swapping, e.g. *małżyństwo* - małżeństwo, *spodej* - spadaj, *my* - mi, *złónczone* - złączone. As the linguist and regionalist Maria Pająkowska writes: "the nasal vowel *ę* in the rhyme definitely loses its nasal character, hence in the notation *e*"<sup>219</sup>. This principle can be found

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<sup>219</sup> Maria Pająkowska, *Nota wydawcy*, in: *Folklor muzyczny Kujaw wschodnich w repertuarze kapeli "Spod Kowala"*, L. Stankiewicz, W. Tomaszewski, Bydgoszcz 1985, p. 11.

in the above text in the word *sie* - się. The word *dyć* occurring in the second verse of the third stanza means, as Włodzimierz Moch writes: "yes, indeed, after all"<sup>220</sup>.

The beginning of the piece *Mój wianuszek lawendowy* by Łukasz Urbaniak is a fragment set in homophonic texture, exposing the main theme of the composition. Its gentleness, simplicity and fluidity of performance are emphasised by the composer with the terms *semplice e scorendo* and a low dynamic level. In textual structure, the main theme presented in part A is based on two verses of the first stanza of a Kuyavian song.

One of Łukasz Urbaniak's characteristic compositional procedures in *Mój wianuszek lawendowy* is to conduct the entire leading melody between individual choral voices. In order to distinguish it, the composer writes the melody with smaller rhythmic values (eighths). In bars 9-12 of the B section, the leading melody is presented by the alto voice, followed by the soprano voice. In the next musical phrase of this part (bars 13-16), the theme is carried out in the voice of bass I and soprano.

Part C begins with a polyphonising passage using the second stanza of the text of a Kuyavian song. The leading theme is presented by the soprano voices, joined by the alto voices in a delay of one measure, creating a harmonic fill for the leading voice. In bars 19 and 20, the leading theme shifts to the tenor voice, accompanied by the bass voice through bourdon notes. The section in bars 21-24 echoes the thought from the beginning of the C movement, but expanded in terms of harmonic structure. The last bar of movement C, through the *crescendo* used, initiates the culmination of the first three movements of the piece, which the composer carries out in movement D (bars 25-32). As in the preceding movements, the leading theme is distributed here between two voices. It is presented by the soprano voice I, followed by the bass voice I. Movement D is calmed in its artistic expression by the *ritenuto* and *decrescendo* terms used in bar 32.

The A<sub>1</sub> section repeats the opening thought of the piece. In particular, the second four-bar phrase (bars 37-40) is structurally developed through the figuration of the leading theme in the soprano voice and notes in higher tessitura in the individual voices. The use of an increase in dynamic level over the course of these bars develops the musical action of the piece, bringing it to a climax.

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<sup>220</sup> W. Moch, entry: *Dyć*, in: *Słownik gwary i kultury Kujaw*, Z. Sawaniewska-Mochowa (ed.), Bydgoszcz 2017, p. 198.

Movement E (bars 41-48) is the culmination of Łukasz Urbaniak's composition, and its textual structure incorporates the third stanza of the Kujawy song. At the beginning of the E section, the composer places a performance term - tenderly (*amarevole*), but the *forte* dynamics used and the vertically wider interval range together with the division of voices emphasise the depth of the culminating phrase and the words *nie wróci się*, which are a kind of sense of content stemming from the text of the Kujawy song. From bar 45 begins a passage that builds in tension, emphasised by a progression of single-bar motives that lead to the return of the musical thought from the D section.

The D section compact in bars 49-56 is structurally unchanged from its first presentation in bars 25-32.

In bars 57-64, the composer includes an A<sub>2</sub> movement based on the opening fragment of the piece, altered in terms of harmonic structure. Its colour changes due to the use of a fragmentary major mode (bars 61-62).

From movement F (bars 65-72) onwards, there is a gradual calming of the work's action. The low dynamic level and single-bar thematic motifs carried out in individual voices enhance the impression of a dying character of the composition. In parts F and c, one can notice the characteristic two-note descending motives of constant rhythm ( ♪ + ♪. ), used by Łukasz Urbaniak, which evoke similarities to cloying calls.

The coda (73-81), which features the final display of the title symbol - *mój wianuszek lawendowy* - in the textual layer, includes a double slowing down of the tempo (bars 78 and 79), dynamic muting and chords with delays. By implementing the aforementioned elements, the composer ultimately calms the gentle musical narrative.

In terms of performance problems, the piece presents some difficulties for the performing ensemble. The composition is characterised by extended, long musical phrases. The composer uses longer rhythmic values in the piece, and little rhythmic mobility is evident only in the leitmotifs. The melodic parts of the other voices that form the harmonic plane are built from longer rhythmic values. Combined with the predominance of a low dynamic level in the piece, the above aspects result in a tendency to decrease the activity of the breath support, which intensifies the detuning towards the end of the musical phrases as a result. Work on the piece will focus on maintaining

phrasal tension and working towards their internal climaxes. The choristers' awareness of the development and tension of each successive sound (particularly in the accompanying voices), is an essential performance element of the piece in question. Inextricably linked with the building of phrasal tension in Łukasz Urbaniak's composition are their dynamic undulations. The piece becomes interesting in terms of the potency of the musical phrases when the choristers realise the gradual dynamic rise and fall prescribed by the composer.

Another distinctive feature of the piece *Mój wianuszek lawendowy* is the distribution of a given theme between the different voices. The choir should be sensitised to the appropriate derivation of the emerging themes and leitmotifs. It is worth pointing out to the choristers that these can easily be found in the score because of their rhythmic construction, using finer rhythmic values in relation to the accompanying voices.

Aspects of conducting technique follow directly from the performance problems described above. The conductor's main task during the preparatory stage is to select an appropriate tempo of the piece for the choir's capabilities in the context of the performance problems discussed. The piece in question, which, due to its long musical phrases and the predominance of longer rhythmic values, has in itself a quiet internal energy, should not be performed too slowly. A tempo that is too slow may intensify the settling of energy tension in the piece. Adapting an appropriate tempo will smooth out the colloquiality of the long musical phrases characteristic of Łukasz Urbaniak's compositions. Also in the manual technique one should use fluidity of gestures with simultaneous maintenance of tension of consecutive musical phrases with their dynamic escalation. The conductor should also aim to accurately indicate to the appropriate vocal voices the derivation of the themes and leitmotifs in the course of the entire composition.

### **3.9 Łukasz Urbaniak *A żebyś ty chmielu***

Łukasz Urbaniak's piece *A żebyś ty chmielu* was written in 2021. It is scored for six-voice female choir a cappella, with solo fragments in each voice. The composer indicates where the solo part ends by using the abbreviation *ord.* (*ordinario*). The composition consists of 123 bars. The ambitus of the individual voices in the piece is as follows: soprano I C<sub>4</sub>-A<sub>5</sub>, soprano II C<sub>4</sub>-E<sub>5</sub>, soprano III C<sub>4</sub>-D<sub>5</sub>, alto I G<sub>3</sub>-G<sub>4</sub>, alto II G<sub>3</sub>-F<sub>4</sub>, alto III G<sub>3</sub>-D<sub>4</sub>. The interval span of the individual voices is the interval of the major

tercdecma in soprano voice I, the major decima in soprano voice II, the major nona in soprano voice III, the octave in alto voice I, the minor septma in alto voice II and the pure fifth in alto voice III. The ambitus of the piece from a vertical perspective covers two octaves and a major second - from the sound of G<sub>3</sub> to A<sub>5</sub>. The metre of the piece is fixed - 3/4. Łukasz Urbaniak sets the piece in the key of D minor and homophonic texture.

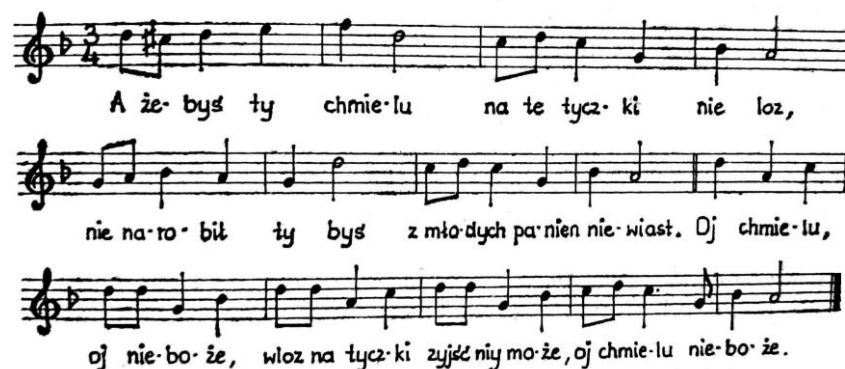
The form of the piece consists of three movements and a coda, which the composer determines each time by an agogic statement.

**Table No. 10. Diagram of the formal structure of the work *A żebyś ty chmielu***

Part	Episode	Bars	Tempo	Metrum
A	a	1-8	♩ = c. 80	3/4
	b	9-16	Tenderly, with simplicity in tempo rubato	
	a <sup>1</sup>	17-24	With a gentle boost	
	b <sup>1</sup>	25-32	With greater energy, intensifying	
	c	33-42	With compassion, lamenting	
A <sub>1</sub>	a <sup>2</sup>	43-50	♩ = c. 80 Tenderly, with simplicity in tempo rubato	
	b <sup>2</sup>	51-58	With greater energy, intensifying	
	c <sup>1</sup>	59-66	With compassion, lamenting	
	c	67-72		
A <sub>2</sub>	a <sup>3</sup>	73-80	♩ = c. 80	
	b <sup>3</sup>	81-88	Tenderly, with simplicity, at a rubato tempo	
	a <sup>4</sup>	89-96	With a gentle boost	
	a <sup>5</sup>	97-104		
	a <sup>6</sup>	105-112		
Coda		113-123	♩ = c. 80, ♩ = c. 75, ♩ = c. 70 Gradually getting quieter, slowly dying down	

Łukasz Urbaniak's piece is based on a Kuyavian wedding melody with a coinciding title.

**Example No. 25. *A żebyś ty chmielu* (original version)<sup>221</sup>**



The above ritual song was performed at the climax of the ceremony - placing a cap on the bride's head - confirming her membership in the group of married women. According to many researchers, it is considered to be the oldest ritual song in Poland. It was recorded in various melodic and textual variants by the oldest ethnographers, including Oskar Kolberg and Zygmunt Głogier. The former recorded this song in all regions of Poland. The hop theme was also the subject of research by the Polish musicologist and ethnomusicologist Jan Stęszewski. He included his reflections on this subject in the article *Chmiel: szkic problematyki etnomuzycznej* (*Hops: a sketch of ethnomusical issues*), published in the journal *Muzyka* (No. 1, 1965). This ancient folk song also became the subject of a famous improvisation by Fryderyk Chopin in Vienna in 1892. The eminent Polish composer and pianist also incorporated this melody into his Nocturne in B flat minor, Op. 9, No. 1. The exact time of the song's composition is unknown, and determining its pedigree has been a repeated discourse among ethnomusicologists. Some scholars trace its origins back to pagan times, before the Baptism of Poland. Later research indicates that the song probably originated in the late 15th century in Greater Poland, from where it emigrated to the rest of Poland. There are two variants of the incipit of the song about hops: *Oj chmielu, chmielu ty bujne ziele* (*Oj hops, hops you lush herb*) and *A żebyś ty chmielu na te tyczki nie laźł*. The song's prototype is based on anhemitonic pentatonics, which was present in many wedding

<sup>221</sup> L. Stankiewicz, W. Tomaszewski, op. cit., p. 36.

reception melodies in Poland, called by the Polish ethnomusicologist Jadwiga Bobrowska the "hop modus"<sup>222</sup>. Regional melodic variants of the song expand its initial melody, extending its scales as well. Taking into account the fact, mentioned in the previous chapters, that narrow-band melodies have not been recorded in the Kuyavia region, it can be concluded that the hops song is an influx. However, it has become an indispensable element of the wedding reception, becoming a permanent part of the Kuyavian repertoire of wedding songs.<sup>223</sup>

The textual layer of Łukasz Urbaniak's piece incorporates two stanzas of a Kuyavian wedding song.

*1. A żebyś ty chmielu  
na te tyczki nie loz,  
nie narobił ty byś  
z młodych panien niewiast.  
Oj chmielu, oj nieboże,  
włoz na tyczki, zyjść niy może,  
oj chmielu nieboże.*

*2. Uoj chmiylu, chmiylu,  
drobne ziarynka,  
nie byńdzie bez ciebie  
piwo, gorzółka.  
Uoj chmiylu, uoj nieboże,  
włoz na tyczki, zyjść niy może,  
uoj chmiylu nieboże.*

The first stanza of the text comes from a variant of the song recorded by the founders of the band *Spod Kowala* - Leon Stankiewicz and Włodzimierz Tomaszewski. The second stanza comes from a variant of the song recorded by researchers in 1956 in Pocieryn

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<sup>222</sup> J. Bobrowska, op. cit., p. 305.

<sup>223</sup> M. Kruszeńska-Pulcyn, *Chmiel*, [online]. Available online: <https://spiewajmypolske.pl/utwory/chmiel/> [Accessed: 6 September 2023].



(Radziejów County). It was performed by a local resident, Maria Woźniak, born in 1894.<sup>224</sup>

The song *A żebyś ty chmielu* can be divided into two distinct parts - text and refrain. The former is most often constructed of four six-syllable verses (the first stanza above) or, somewhat less frequently, five-syllable or mixed verses (the second stanza above). Versificational variation characterises the refrain of the song. In the case of the above variants, the versification structure of the refrain is composed of 7 + 8 + 6 syllables.<sup>225</sup>

The content of the textual layer is a kind of invocation. The hop is treated in the song as a living being addressed by the speaker of the text. She also applies to him terms usually directed at people and animals - *niebożę* ('a being - human or animal - which evokes pity or compassion in the speaker because of the situation in which he finds himself'<sup>226</sup>). The symbolism of the hop was extremely broad and magical for the rural population. It was treated with special honour not only because of the possibility of making liquor with it, but hops were regarded as a symbol of the male element and reproductive power. As the Polish ethnographer Remigiusz Hanaj writes:

the symbolism of the plant seems timeless and clear - hop shoots with heart-shaped leaves, clockwise entwining the pole up to several metres up. It is, after all, nothing less than an image of an act of love, spread out in its permanence over many years, but annually renewed and reborn like the nature of which we are a part<sup>227</sup>.

Hop cones were sprinkled on the bride and groom after the wedding ceremony as a sign of their wish for numerous offspring.<sup>228</sup>

By juxtaposing two stanzas from different variants, written at distant points in time, in the textual plane of the work, it is possible to observe the changes occurring in the Kuyavian dialect in favour of the national language. The contemporary Polish language is characterised by the first stanza, which contains few characteristics of the Kuyavian dialect. The second stanza contains numerous elements of Kujawy speech, such as vowel

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<sup>224</sup> R. Lange, B. Krzyżaniak, A. Pawlak, op. cit.

<sup>225</sup> A. Pawlak, *Folklor...*, op. cit.

<sup>226</sup> P. Żmigrodzki, entry: *Niebożę*, in: *Wielki Słownik Języka Polskiego*, [online]. Available online: <https://wsjp.pl/haslo/podglad/111576/nieboze> [accessed 7 September 2023].

<sup>227</sup> R. Hanaj, *Oj, ty chmielu, czyli felieton etnobotaniczny*, [online]. Available online: <https://www.polskieradio.pl/377/7415/Artykul/2370310,Oj-ty-chmielu-czyli-felieton-etnobotaniczny> [accessed 7 September 2023].

<sup>228</sup> Ibid.

substitutions (e.g. *chmiylu* - *chmielu*, *ziarynka* - *ziarenka*, *gorzołka* - *gorzałka*) or the realisation of the vowel *u* in the onset as *ł* (*uoj* - *łoj*).<sup>229</sup>

The micro-form for Łukasz Urbaniak in *A żebyś ty chmielu* consists of three parts of a Kujawy song melody, which become the individual themes of the composition. In the course of the entire form of the piece, the composer subjects them to thematic work and motivic weaving. The shaping of the musical material on the basis of similarity characterises the macro-form structure of the piece.

Theme a:



Theme b:



Refrain c:



The composer changes the melodic construction of the first theme, abandoning the minor second between the first and second notes in favour of a major second.

Certain characteristic structural features can be found in Łukasz Urbaniak's work. In the course of the entire form, the composer repeatedly applies the division of the theme in individual voices. The initial fragment of the theme, presented by a given voice, passes in the further course of the section through successive voice sections. Against the background of the main theme, the other voices form its harmonic complement, the structure of which is built on chordal verticals based mostly on the rhythmic

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<sup>229</sup> M. Pajkowska, op. cit.

construction ♩. + ♩. together with a syncopated treatment of the text. Each time the leading theme is built from finer rhythmic values relative to the accompaniment plane.

The piece by Łukasz Urbaniak begins with a demonstration of the theme realised by soprano voices I and II, which according to the specification should be performed tenderly, with simplicity, in tempo rubato and agogic specification ♩. = c. 80 Subsequent sections of the theme are presented every two bars in other voices (alto I and II and soprano III). In section b, the second main theme is presented by alto voice I (bars 9-12), followed by alto voice II (bars 13-16). Sections a and b are kept at a low dynamic level, emphasising the quiet character of the piece.

A gentle revival occurs in the section a<sup>1</sup> (bars 17-24), in which again the main theme is presented by individual voices. Through the use of a wider sonic ambitus in the accompanying voices, the dynamics of this section are increased, emphasised by the composer's *crescendo* markings.

The motivic energy gradually increases in section b<sup>1</sup> (bars 25-32), which intensifies expressively throughout, preparing the musical action for the next section of the piece.

The micro-form structure of section c (bars 33-42) is the refrain of a Kuyavian wedding song. It is led by the 1st and 2nd soprano voices, together with complementary accompaniment by the other voices, whose two-bar motives are emphasised by undulating dynamics from *mezzo forte* to *mezzo piano* (bars 33-36) and then from *mezzo piano* to *piano* (bars 37-40). This episode is marked by its lamenting character.

The sections a<sup>2</sup> (bars 43-50) and b<sup>2</sup> (bars 51-58) of the A<sub>1</sub> movement are a musical reminiscence of the first two sections of the piece. They change in terms of textual and harmonic layers. The last two bars of section b<sup>2</sup> (bars 57-58), through the performance of *tutti* simultaneous chordal verticals together with increased dynamics, bring the piece to a climax.

Section c<sup>1</sup> (bars 59-66) is the culmination of the entire composition *A żebyś ty chmielu*. This is the only fragment of the piece in which Łukasz Urbaniak uses *forte* dynamics. He also used three musical plans in it. The first is the refrain of the Kujawy song, presented by the second and third soprano voices. The second musical plane is

a kind of counterpoint to the main melody, performed by the 1st alto voice. The third plane consists of synchronous chordal risers performed by the other voices. The climax is followed by a calming of its character from the c section (bars 67-72), whose musical structure coincides with the c section in bars 37-42.

From bar 73 begins the A<sub>2</sub> movement (bars 73-112), whose sections a<sup>3</sup>, b<sup>3</sup> and a<sup>4</sup> are successive runs of thematic work on the musical material from the first sections of the piece. In the next section a<sup>5</sup> (bars 97-104), the composer introduces a certain thematic variation. This is characterised by eighth-note ascending progressions, against a background of chordal verticals in the other voices. These lead to a re-performance of theme I in episode a<sup>6</sup> (bars 105-112).

The piece concludes with an extended coda (bars 113-123), which can be divided into three internal sections. Each is defined by a slower tempo that eventually calms the musical narrative of the piece until it slowly dies down.

In Łukasz Urbaniak's composition *A żeby ty chmielu* one can notice certain performance problems. The similarity of the individual sections of the form, the continuity of their course with the use of rhythmic devices devoid of contrasts, a low dynamic level and numerous slowing down and rubato, are conducive to the deepening of the mood and continuity, creating a singing and calm narrative flow. However, this often caused the performing ensemble to settle the tempo and energy of the piece, leading to monotony and inertia. The aforementioned difficulties also led to intonation errors. It is essential to realise the successive episodes as evocative of musical thought, treating them with renewed energy each time, particularly at the moments of return to tempo.

Łukasz Urbaniak's composition is characterised by a wealth of dynamic degrees. In a given fragment of the piece, the dynamics may differ in individual voices. Sometimes the dynamic differences are carried out over the space of a single bar, or even a single measure, as shown in the fragment of the piece below.

**Example no. 26. Łukasz Urbaniak *A żebyś ty chmielu* (bars 91-95)**

The musical score consists of six staves, labeled S I, S II, S III, A I, A II, and A III. Each staff contains a melodic line with lyrics in Polish. Dynamic markings and hairpins are used to indicate changes in volume. For example, S I starts with a *mf* marking, followed by a decrescendo hairpin to *mp*, and then another decrescendo to *p*. S II and S III have *mp* markings. A I and A II have *p* markings. A III has *mp* markings. The lyrics are: S I: dro - bne zia - ryn - ka, nie byń - dzie bez cie - ; S II: drob - ne, nie byń - dzie go - ; S III: drob - ne, nie byń - dzie go - ; A I: dro bne, nie byń - dzie bez cie - bie pi wo - ; A II: dro - bne zia - ryn - ka, nie byń - dzie pi - wo, go - ; A III: dro bne zia - ryn - ka, nie byń - dzie pi wo, go - .

This compositional idea in terms of dynamics requires the choristers to be fully autonomous in creating the dynamic plans of their voices, which together influence the inner energy of the piece. Attention to the realisation of undulating dynamics in the piece will contribute to counteracting the tendency towards monotony.

It is also extremely important to keep the sound of the different musical planes in the piece in the right proportion. Sometimes some themes or fragments of themes were less audible due to being set in the middle and low tessitura in the alto voices in particular. The performing ensemble should be made aware that each time the main theme takes precedence over the voices forming the harmonic background. An additional element affecting the exposition of the themes is their diction clarity. The intensity of the volume of the individual themes will be increased by the penetration of the text.

In terms of conducting technique, the piece requires the leading themes, which have an overarching role in the work, to be brought out by gesture. The conductor's gesture should be adequate to the smooth and calm character of the composition, however, a slightly more dynamic movement should be used at moments of returning to the tempo. In order to counteract monotony and the settling of internal energy, the conductor should take care to return to the initial tempo of the piece in its successive sections. Any slowing down or rubato in the piece should also be characterised by extreme manual precision.

### 3.10 Michał Gozdek *Puo cóżeś mnie, matuś moja*

The piece *Puo cóżeś mnie, matuś moja* by Michał Gozdek was written in 2021. It is scored for four-voice mixed choir a cappella, with *divisi* fragments in all voices. It consists of 100 bars. The ambitus of the individual voices in the piece is as follows: soprano Eb<sub>4</sub>-Gb<sub>5</sub>, alto Bb<sub>3</sub>-C<sub>5</sub>, tenor Db<sub>3</sub>-G<sub>4</sub>, bass Gb<sub>2</sub>-Bb<sub>3</sub>. The interval span of the individual voices is the interval of the minor decimma in the soprano voice, the major nona in the alto voice, the augmented undecma in the tenor voice and the major decima in the bass voice. The ambitus of the piece from a vertical (vertical) perspective covers three octaves - from the sound of Gb<sub>2</sub> to Gb<sub>5</sub>. The composer uses 3/4 metre throughout the piece. The initial key of g minor changes several times as the piece progresses. Michał Gozdek performs tonal evolutions through numerous alterations and extended modulations.

The form of the piece is made up of five parts marked by the composer with letters of the alphabet and coda, which designate the successive stanzas of the Kuyavian chant.

**Table No. 11. Diagram of the formal structure of the piece *Puo cóżeś mnie, matuś moja***

Part	Bars	Tempo	Metrum
A	1-20	<i>Andante,</i> <i>dolce espressivo</i> ♩=70-75	3/4
B	21-38		
C	39-53		
D	54-73	<i>Presto,</i> ♩. = 82	
E	74-91		
Coda	92-100		

Michał Gozdek was inspired to create the song by a Kuyavian post-dinner song. It was also sometimes performed during weddings during the so-called transfer, i.e. the symbolic moving of the bride from her family home to her husband.<sup>230</sup>

<sup>230</sup> B. Krzyżaniak, *Zwyczajje...*, op. cit.

Example No. 27. *Puo cóżeś mnie matuś moja* (original version)<sup>231</sup>

Poco rubato  $\text{♩} = 142$

P<sup>o</sup> có - żeś mnie ma - tuś mo - ja za mąż wy - da - ła  
kie - dym ja sie w gos - p<sup>o</sup> - dar - stwie nie ro - ze - zna - ła

w gos - p<sup>o</sup> - dar - stwie trze - ba ro - bić ma - tu - ła mo - ja.  
a ja lu - bie ła - dnie ch<sup>o</sup> - dzić

Example No. 28. *Czemu żeś mnie moja matuś* (original version)<sup>232</sup>

Tęsknie, żalownie

Cze - mu żeś mnie mo - ja ma - tuś za mąż wy - da - ła, W go - spo - dar - stwie  
Bo - m się jesz - cze w go - spo - dar - stwie nie roz - po - zna - ła.

trze - ba ro - bić, a jo lu - bie ła - dnie ch<sup>o</sup> - dzić, ma - tu - ła mo - ja

The composer used the musical material from example no. 28 in his piece, but the textual structure of the piece comes from the song in example no. 27.

The melody of the song has an AABBA<sub>1</sub> structure. As Aleksander Pawlak writes:

In this ensemble, we have a circular rhythmic structure involving the repetition of the first or first and second rhythmic segments at the end of the stanza, with the middle section contrasted<sup>233</sup>.

In his piece, Michał Gozdek uses the text of a Kuyavian folk song from one of the source variants, recorded by researchers in 1955 in Kłóbka (Włocławek County). Its performer was local resident Marianna Woźniak, born in 1889<sup>234</sup>. The composer included all the stanzas of the Kujawy chant in his piece.

*1. Puo cóżeś mnie, matuś moja, za mąż wydała  
kiedym ja się w gospuodarstwie nie rozeznała,  
w gospuodarstwie trzeba robić,*

<sup>231</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit., p. 48.

<sup>232</sup> L. Stankiewicz, W. Tomaszewski, op. cit., p. 12.

<sup>233</sup> A. Pawlak, *Zasady...*, op. cit., p. 10.

<sup>234</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit.

*a ja lubie ładnie chuodzić,*

*matulu moja.*

*2. Dobrze było uu matuli w uokienku stojić,*

*co niedziela, co świonteczuo, to się ustroić,*

*a ja teraz robić musze,*

*mało kiedy ustroje się,*

*matulu moja.*

*3. Nie było to, matuś moja, słuchać muzyki,*

*chłopcy grali i śpiewali żeby słowiki,*

*a teraz mie już nie grajóm,*

*dzieci na mnie jeś wołajóm,*

*matulu moja.*

*4. Nie wiycie wy, matuś moja, co za przyczyna,*

*nie uużyje nic dobrygó za mynżym żóna,*

*tylkuo smutków, zły niedoli,*

*uod kłopotów głowa buoli*

*matulu moja*

*5. Już uodjeżdżam, matuś moja, z domu twojygo,*

*nie zabyram nic uod ciebie swygo własnygo*

*już uodjyżdżam, nie żałuje,*

*za wychuowanie dziynkuje*

*matuli swoji.*

Each of the five stanzas is a pentastich with an asymmetrical versification structure of 13+13+8+8+5. The content of the textual layer is a statement in the first person singular, whose sender is the bride. In the individual stanzas, she recalls with longing the passing period of carefree maidenhood, comparing it to a future life full of duties and hardships. In its message, the content of the song is an allusion to a new, married life path. In the last of the stanzas, the bride says goodbye to her family home, thanking her mother for raising her.



In the textual layer, there is a large number of examples of the dialect substitution of the vowel *u* for the consonant *ł*, e.g. in the words *puo* [płɔ], *gospuodarstwie* [gospłodarstwo], *uod* [łɔd], *uodjyżdżam* [łɔdjyżdżam] and lenition (weakening) of nasality in the rhyme, e.g. in the words *grajóm*, *wołajóm*. There are also numerous examples of vowel substitution in the text, e.g. in the words *mynżym* (meaning husband), *żóna* (meaning wife), *własnygo* (meaning own).

The piece *Puo còżeś mnie, matuś moja* by Michał Gozdek begins with a fragment in polyphonic texture. The display of a theme taken from a Kuyavian folk song is presented by the soprano voice in *piano* dynamics and *dolce espressivo* character. To the lyrical leading melody, from bar 4, the tenor voice joins, whose melodic line is built on second derivations. In bars 5-8, a fixed bourdon tonic sound is placed by the composer in the bass voice. From bar 9 onwards, the voices are led in a homophonic texture in *pianissimo* dynamics. The composer entrusted the main theme to the soprano voice, then transferred it from bar 13 to the bass voice. Movement A ends with a threefold repetition of the words *matulu moja*, through a dialogue between the soprano, alto and tenor voices and the bass voice.

Part B contains the textual material of the second stanza of the Kuyavian song. The initial calm character of the piece undergoes a gradual development in this part. Through the use of an increased dynamic level, a wider sound ambitus and a few-bar modulation, the composer conducts successive thematic thoughts in Part B, culminating in a dialogue between the soprano and tenor voices in single-bar motives with an arching and descending melodic structure (bars 31-34). Part B concludes with a double repetition of the words *matulu moja* in the bass and soprano voices, until the tonicising *f* sound dies out in all voices.

The beginning of Movement C, based on the key of F minor and *forte* dynamics, contains the third stanza of a Kuyavian song. Broad-sounding chordal risers, together with successive modulations, make Part C characterised by a fullness of sound. Subsequent embedded and energetic motives lead to an abrupt change of character in the D section.

From bar 54 begins the expressive and dance-like D movement, performed by male voices only. The composer changes the previous tempo of the movement, setting it

at  $\text{♩} = 82$  and its character by using the term *energico e marcato*. The Oberkowa movement in D begins with a bass voice with a repeated rhythmic arrangement  $\text{♩} + \text{♩}$  in the interval of a pure fifth, which is based on the words *matuś moja*. From bar 58 onwards, the main theme, together with the text of the fourth stanza, is placed by Michał Gozdek in the tenor voice, based on the accompaniment of the bass voice, reminiscent of an instrumental character of folk provenance. The repetitive, motoric and expressive character emphasised by musical accentuation fully captures the dancing energy of the D section.

Movement E represents an evolution of the compositional thought initiated in the previous movement. From bar 74 onwards, the structure of this movement is built from two distinct musical planes. One is the musical-rhythmic layer embedded in the male voices. Octave-quaver syncopated chordal pitches, together with repeated rhythm and text in the tenor and bass voices, form the basis of the harmonic structure of the E section, reflecting the dance-like image of the oberek. The second plane is located in the female voices. The composer conducts a leading melody between the soprano and alto voices using the last stanza of the kujawski song.

The final section of the piece is a coda beginning at bar 92. The composer achieves dynamic and harmonic gradation by introducing successive voices in single-note delays, ending the piece with a strong emphasis on the last two eighth-note values based on a B major chord without thirds.

From a performance point of view, Michał Gozdek's composition is characterised by two main problems. The composition is characterised by the extreme nature of the individual movements, which require the ensemble to perform differently. Sections A and B are characterised by a great deal of rowdy tunefulness and cantilena-like treatment of individual phrases and musical themes combined with a low dynamic level. Due to the use of numerous alterations and extended modulations in these movements, the first three parts of the piece require particular attention to intonation and the alignment of individual chords. Part C, which is the climax of the piece, requires the performing ensemble to play a wide range of consecutive chordal verticals. Parts D, E and coda are characterised by a dance-like swirling oberek. In them, attention should be paid to the correct accentuation of repeated fifth and octave-quint consonances in the male section. Michał Gozdek uses

articulatory markings with particular precision in those sections that fully reflect the dynamised and motoric convention of the oberek. The following example shows a two-bar motif in the male voices forming an ostinato in the E section.

**Example no. 29. Michał Gozdek *Puo cóżeś mnie matuś moja* (bars 74-75)**



In accordance with the composer's intention, in the two-bar ostinato motives, the first measure should be emphasised each time, together with a short sound on the *tuś* syllable and the embedded *ja* syllable. While working on the piece, the articulation used by the composer caused the *tuś* syllable to be knocked out of the first bar, which also led to a delay of the *mo* syllable in the next bar. The intensified accent on the first measure reduced the impression of the *tuś* syllable being knocked out. In the movement under discussion, the male section's attention should also be drawn to the rhythmic inversion in bars 84 and 91.

In Part E, the difficulties in the female section were caused by bars 86-90. The example below shows a section of the song with dialogic motifs in the female voices, with the quarter notes that needed to be shortened marked.

**Example no. 30. Michał Gozdek *Puo cóżeś mnie matuś moja* (bars 87-90)**



The dialogic sections carried out between the alto and soprano voices caused a tempo disturbance due to the lengthening of the first measure. In order to be agogically correct,

the last quarter note of a given motif falling on the first measure in a bar should be shortened. This will allow the female voices to realise evenly the new motif starting from the second measure in the bar.

The musical construction and character of the individual movements in *Puo cóżeś mnie matuś moja*, also imply problems in terms of manual technique. Despite the metric continuity preserved throughout the piece (3/4 metre), the parts embedded in the oberek character should be performed using the metric scheme "at once". The conductor's expressive and decisive gestures 'at once' will release the dancing energy and emphasis of the first measure in each bar in these movements. In the A, B and C movements, use the 'on three' metrical scheme.

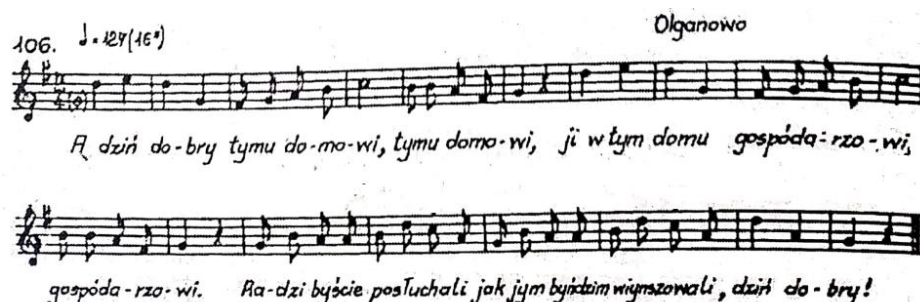
### **3.11 Marcin Kopczyński *A dzień dobry tymu domowi***

Marcin Kopczyński's composition *A dzień dobry tymu domowi* was written in 2020. It is scored for four-voice mixed choir a cappella. It consists of 87 bars, using homophonic texture. It is characterised by successive polymetry and a variety of dynamic and agogic levels. The rhythmic structure is dominated by quarter note and eighth note values. The composer determines the tempo with the designation *allegro con brio, energico*. The ambitus of the individual voices in the piece is as follows: soprano D<sub>4</sub>-E<sub>5</sub>, alto B<sub>3</sub>-G<sub>4</sub>, tenor F<sub>3</sub>-E<sub>4</sub>, bass G<sub>2</sub>-B<sub>3</sub>. The interval span of the individual voices is within their scale and is the interval of a nona in the soprano voice, a sixth in the alto voice, a septema in the tenor voice and a decima in the bass voice. The ambitus of the piece from a vertical (vertical) perspective covers two octaves and a major sextet - from the sound of G<sub>2</sub> to E<sub>5</sub>. The sound material is set in the key of G major and, in terms of harmonic construction, tonic-subdominant combinations predominate in the piece.

The song *A dzień dobry tymu domowi* was based on a folk song with a similar title performed at the end of the first day of a wedding during the wedding guests' and the band's rounds through the whole village, playing and singing under the windows of the houses. It therefore belongs to the group of songs called *Na dzień dobry* in Kuyavia. The song in question, in melodic and textual variants, has been recorded by many researchers in various localities, including Brześć (Inowrocław county), Dobiegniewo,

Olganowo, Rakutowo and Smólsk (Włocławek county) and Witów (Radziejów county).<sup>235</sup>

**Example No. 31. *A dzień dobry tymu domowi* (original version)<sup>236</sup>**



The melody of the song, written in 2/4 metre, is classified into the type with AAB rhythmic structure. Aleksander Pawlak writes in his publication:

"In this ensemble we have a circular rhythmic structure, consisting of the repetition of the first [...] rhythmic segment [...]"<sup>237</sup>.

In publications on the Kuyavian wedding repertoire, one can find a number of melodic variants of the song *A dzień dobry tymu domowi*, whose tempo oscillates between ♩ = 100 and ♩ = 127. The sound material of the melody is based on the G major diatonic scale.

The original version of the song *A dzień dobry tymu domowi* has several stanzas with stanzas of asymmetrical versification structure. The first two verses have a nine-syllable structure, while the third and fourth have an eight-syllable structure. The stanza ends with a three-syllable call *good morning*. In his composition, Marcin Kopczyński uses only the first stanza of the song, the text of which is as follows.

*A dzień dobry |: tymu domowi :|*  
*ji w tym domu |: gospodarzowi, :|*  
*radzi byćcie posłuchali,*  
*jak jym byńdziym winszowali,*  
*dzień dobry.*

<sup>235</sup> B. Krzyżaniak, A. Pawlak, J. Lisakowski, op. cit.

<sup>236</sup> B. Krzyżaniak, *Zwyczaj...*, op. cit., p. 316.

<sup>237</sup> A. Pawlak, *Zasady...*, op. cit., p. 10.

The textual structure of the stanza is modified by the composer for the construction of the song. The textual content of the song includes a welcome and a salute to the wedding house and its hosts, namely the bride and groom and their parents. The content also carries congratulations on the occasion of the marriage.

The very title of the song contains words from the Kuyavian dialect. The dialect word *dziń* (in some variants *dziyń*) appears instead of the word *dzień*, which appears in the contemporary language. According to Zofia Sawaniewska-Mochowa, there are examples in Kujawy pronunciation where "vowels are articulated as intermediate sounds depending on the proximity of other sounds"<sup>238</sup>. In the case of the word *dziń*, the vowel *e* after soft consonants has been reduced to the realisation of *i* or *iy*. The dialect examples found in the text also include the expression *jym byńdziym*, i.e. im będziemy. In the text we can also find a term from Old Polish: *radzi byście* - "as a term for a judgment willingly, eagerly, of one's own free will to do something, ready to do something"<sup>239</sup> and the word *winszować* meaning congratulate.

Marcin Kopczyński's composition creates a quasi-roundabout form with the formal structure a, b, a<sup>1</sup>, c, link, d, b<sup>1</sup>, a<sup>2</sup>, coda.

**Table No. 12. Diagram of the formal structure of the work *A dziń dobry temu domowi***

Episode	Bars	Tempo	Metrum
Refrain a	1-18	<i>Allegro con brio, poco rall.</i>	4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 6/4, 4/4
couplet b	19-26	<i>a tempo, semplice</i>	6/4
Referen a <sup>1</sup>	27-41	<i>con vigore, poco rall.</i>	4/4, 2/4, 4/4, 2/4, 4/4, 6/4, 4/4
Kuplet c	42-56	<i>a tempo, poco rall.</i>	4/4, 6/4
Connector	57-60	<i>a tempo, giocoso, poco rall.</i>	4/4
Kuplet d	61-67	<i>Maestoso, espressivo, cantabile, poco rall.</i>	5/4, 4/4, 3/4, 4/4, 3/4, 4/4
Kuplet b <sup>1</sup>	68-71	<i>a tempo, semplice</i>	6/4
Refrain a <sup>2</sup>	72-84	<i>con vigore, poco rall. molto allargando</i>	4/4, 2/4, 4/4, 6/4, 4/4, 6/4
Coda	85-87	<i>Vivace, poco rall.</i>	4/4

<sup>238</sup> Z. Sawaniewska-Mochowa, op. cit., p. 30.

<sup>239</sup> B. Sieradzka-Baziur, entry: *Rad*, in: *Słownik pojęciowy języka staropolskiego*, [online]. Available online: <https://spjs.ijp.pan.pl/haslo/index/13800> [accessed 22 July 2023].

The Kuyavian folk song, which inspired Marcin Kopczyński to create the piece, is not used in its full form. The composer modifies its sound material significantly for the needs of his piece. Comparing it with the score, one can see that from the second bar of the piece, the composer develops its melodic variations. The composition takes the form of a quasi-rondo, with distinct couplets and refrains that vary in length. It begins with a demonstration of the refrain in polyphonic texture. Its theme is presented by the soprano voice, joined at irregular delays by the alto and tenor voices. From the entry of the bass voice in bar 10, there is a homophonic demonstration of the refrain, whose high *fortissimo* dynamic level is subdued over the course of several bars until it is released in bar 18 in *pianissimo* dynamics, foreshadowing the next movement.

The first couplet begins at bar 19, where the composer also inscribes a return to the opening tempo (*allegro con brio*). The movement in question is characterised by a dialogue of melodic-rhythmic motifs between the male and female voice sections. In the soprano and alto voice, the motifs consist of a rhythmic structure based on four quarter notes and a half note, while in the tenor and bass voice they consist of four eighth notes and a half note. The first couplet is characterised by a lower dynamic level than the chorus, but the dynamic gradation is carried throughout until the next demonstration of the chorus in bar 27.

A *fortissimo* dynamic with its abrupt changes and the performance term *con vigore* characterise the next refrain presented in bars 27-41. Again from bar 36 the composer introduces a *decrescendo* lasting until the end of the refrain with a release in bar 41.

At bar 42 the second couplet begins, consisting of two episodes of virtually identical structure, based on the text of the *radzi byście posłuchali*. The first episode consists of 7 bars, while the second consists of 8 bars. In each, the composer introduces a dialogue of voice sections alternating with syncopated passages in terms of rhythm and text. As in couplet one, the dynamics are conducted at lower dynamic levels. It increases in bar 56, leading to the climax of the piece in bar 57.

The next four-bar fragment (bars 57-60) in eighth notes with the text *jak im byńdzim winszowali* is a short link and a prelude to the *Maestoso* section in bar 61. Its expressiveness and songfulness is emphasised by the composer's performance markings in bar 63. This fragment is a seven-bar exclaim *Good morning* in each bar.

In bar 68, the composer introduces a four-bar thematic motif familiar from the first couplet and there is a return of the initial tempo of the piece *allegro con brio*. The final demonstration of the chorus (bars 72-84) ends with a decisive slowing down (*molto allargando*) and muting (*pianissimo*). An abrupt change in character, tempo and dynamics with respect to the previous bar occurs in the coda, which the composer included in the last three bars of the piece. Realised in a *vivace tempo in fortissimo* dynamics, it emphasises the final expressiveness of the work *A dzień dobry tymu domowi* by Marcin Kopczyński.

Thanks to the strict diatonic and uncomplicated harmonic connections, the composition in question did not cause the choristers any difficulties in the process of reading the sound material. From the very beginning of the preparation process, special attention should be paid to emphasising the strong parts of the bars, which form the correct accentuation of the words, e.g. A dzień do-bry. Slight difficulties in the course of the piece appeared in couplets one and two, caused by the performers' failure to hold the half-note values occurring in them. The following example shows an excerpt from the song with the values of the half notes in the individual voices marked.

**Example no. 32. Marcin Kopczyński *A dzień dobry tymu domowi* (bars 19-21)**

The musical score excerpt shows four vocal staves and a piano accompaniment staff. The tempo is marked 'a tempo' and the style is 'semplice'. The dynamics are marked 'p' (piano) for the vocal parts and 'mp' (mezzo-piano) for the piano accompaniment. The lyrics are: 'A dzień do bry A dzień do bry A dzień do - ty-mu do-mo-wi ty-mu do-mo-wi gos-po-da-rzo-wi gos-po-da-rzo-wi'. Dashed boxes highlight the half-note values in the vocal parts, which are the longest rhythmic values in the piece.

These longest rhythmic values in the piece provide the harmonic background for the responding voice in the dialogue in these passages. Choristers should be sensitised not to shorten the half-note values that occur.

The foreground of the performance aspect of Marcin Kopczyński's composition is the dynamic element. The planes of sound volume used by the composer, their differentiation and accumulation, translate into the energy of the entire work. Due to



the motivic similarities of the form, the lack of realisation by the performing ensemble of the distinct dynamic changes written in the score will make it monotonous and monotonous. Working on the accuracy of the realisation of the dynamics present in the piece is one of the most important aspects during its preparation process. It ensures that the composition has variety and a joyful and lively tone. Particularly at moments of silence, sometimes over the space of a few bars of individual phrases, attention should be paid to the activity of the choristers, so that the *decrecendo* does not lead to a drop in the energy of the performers.

In terms of manual technique, the author has used a movement metre scheme of two, despite the quarter-note metric unit written into the bars. The above method will ensure that the main measures in the bar are emphasised, which will translate into the correct prosody of the words and the impression of lightness of the musical phrases. Special attention should also be paid to manual slowing down movements and preparing for a new tempo. The precision of the conductor's technique in slowing down and returning to tempo will translate into an even performance of these passages by the choristers.

## Chapter IV

# THE IMPORTANCE OF THE CONDUCTOR'S ROLE IN THE PREPARATION OF KUYAVIAN FOLK SONGS

The preparation of an artistic work such as the concert entitled *Kujawskie weselne pieśni weselne* (*Kuyavian Wedding Songs*) consisted of many stages, during which the conductor's role as musician, organiser and main creator was significant and multifaceted. This required a choirmaster with many musical and extra-musical predispositions that would influence the high level of the entire event.

Due to the desire to enrich the choral literature related to the themes of Kuyavian folk music and to expand the repertoire in this area, the author of this work undertook collaboration with composers associated with the Kuyavian region. The main goal was for them to create new artistic arrangements of folk songs on the mentioned topics. In order to realise the previously described idea, the initial task of the thesis author was to conceptualise the artistic work. This stage required the conductor to search and find Kuyavian wedding melodies in the available ethnomusicological literature, which were then to be artistically developed by the composers. The review of publications in the field of Kuyavian folk music assumed the selection of as many source variants of Kuyavian songs as possible, which were performed by the Kuyavians during the stages of the wedding rite. From the rich wedding repertoire, the author of the work tried to select those songs which were the most well-known in the area and the most frequently performed. The acquisition of numerous melodic and textual variants of a given wedding song guaranteed composers greater opportunities for artistic inspiration. The variant variety of Kuyavian source melodies available in ethnomusicological publications gave composers a broader vision of their artistic creation. Of the many folk melodies that make up an artistic work, composers simultaneously used themes, motifs or texts from different field variants of a given song. This contributed to showcasing the richness and diversity of variant Kuyavian wedding songs in the works.

The next stage was to provide the composers with information about the performing ensembles taking part in the concert. When creating their studies, the composers were already aware of which ensemble and which type of choir they were

preparing works for. The author of the work provided the composers with all the information concerning the personnel and voice composition of the individual choirs, their vocal, musical and technical abilities and skills. This ensured that the compositional means used in the works were selected to match the capabilities and musical sophistication of the performers taking part in the artistic work.

The artistic development of Kuyavian wedding songs, also required the composers to become familiar with the characteristics of the folk music of the Kuyavian region. To this end, the author prepared and provided a list of the most important information concerning Kuyavian folk music. These included, above all, such elements as: metrorhythmics, agogics, scales, articulation, classification and construction of songs, funkiness, performance and their character. She also included information on the specificity of the Kuyavian dialect and the wedding ritual of the Kuyavians (description of the various stages, meaning, symbolism and functionality of wedding songs). In the author's opinion, the preparation of the aforementioned list made it easier for composers to reflect the character and spirit of Kuyavian folk music in the pieces they composed.

The next stage was a preliminary analysis of the scores in order to understand the musical material they contained. This stage was marked by the author's direct consultations with each of the composers. Some pieces required minor editorial or purely musical corrections in order to adapt their musical material to the performance capabilities of the ensemble. For the author of the thesis, this stage also made it possible to get to know the composer's idea and vision for a given piece. The composer's feelings about the piece he composed influenced the thesis author, facilitating her understanding of his artistic conception. In her opinion, this ensured that she had a subjective feeling for the principles of organising the musical material of the individual pieces, which translated into the interpretative overtones of the individual compositions.

This was followed by the choirmaster's task of working with the scores before preparing the pieces with the performing ensembles. Analysing each composition in terms of the musical material it contains and the texture present, the means of compositional techniques, the textual layer and the individual elements of the musical work is a mandatory task for the conductor before working with the performers. A thorough analysis of the score will help to spot passages that require special attention during rehearsals. It will also be helpful for the choirmaster to master each voice part in the

individual pieces and to become familiar with their harmonic layer by means of the instrument, which will contribute to correcting any errors that arise during rehearsals with the choir. The conductor's preparation for working with ensembles should also take place in terms of manual technique. Prior familiarisation of the choirmaster with the scores and their mastery from the aspect of conducting technique will have a more favourable effect on obtaining the intended effects from the performers. In order to accelerate the pace of work and the effectiveness of each choral rehearsal, the conductor should also plan the scope of his activities. The conception and plan of each rehearsal, will contribute to their meaningfulness and allow to focus on those elements and problems that need to be mastered and practised. All the above-mentioned aspects will contribute greatly to the faster preparation of the works by the performing ensembles.

The next stage referred to working on new pieces with individual choirs. Four choral ensembles took part in the concert, which was a presentation of the artistic work: *Canto* youth choir of the Czesław Niemen Music School Complex in Włocławek, *Akolada* chamber choir at the Bydgoszcz Higher School in Bydgoszcz, the female ensemble of the Feliks Nowowiejski Chamber Choir of the Music Academy in Bydgoszcz and the *Lutnia Nova* choir of the town of Aleksandrów Kujawski. The author of the work engaged the above-mentioned ensembles because of their artistic activities in the Kujawy region. The choice of performers was also dictated by the desire to create new works on the themes of Kuyavian folk music for various performance ensembles and levels of difficulty. A conductor undertaking this type of work must be aware of the great responsibility of creating and presenting a work in such a way that its authentic value is shown. The occurrence of various performance problems has been linked to a number of factors: one of them is the level of the ensemble with which the conductor is working, which determines the time spent working on reading the work, and the content of the comments directed towards the performers, which help to solve the aforementioned problems. Each of the choirs taking part in the preparation of Kuyavian folk songs was characterised by a different level of performance, musical and vocal preparation and the average age of the choristers. The above-mentioned aspects determined the choice of methods, style and pace of work at rehearsals adapted to the individual ensemble. The conductor's task is to skilfully select these methods so that they become effective and understandable for each ensemble. Using a language that is appropriate and understandable to the particular choir, different for amateurs and semi-professionals,

youth, students, adults and seniors, has certainly contributed to the choir members' quicker mastery of the musical material and the enforcement of significant musical, vocal and interpretive issues in the pieces. Working with four ensembles of varying performance levels, presents the conductor with an exceptionally difficult task. In order to facilitate the mastery of the musical material, the author of the work also made voice recordings of the individual vocal parts in all the pieces. With this method, the choristers were able to assimilate their vocal parts outside of the rehearsal time. For many choristers who were not proficient in reading notes by voice or with an instrument, the didactic recordings improved their mastery of the vocal part. The information described in this paragraph formed the substance of the conductor's tasks during the preparation of an artistic work.

The final stage for the realisation of the concert that made up the artistic work was its organisation and coordination. The problems that arose at this stage were not related to the musical aspects, but became extremely significant in terms of the preparation of the artistic undertaking. At this stage, the author of the work faced many difficulties in raising funds, promoting the event, preparing the concert programme and spoken word for the speaker, scheduling an acoustic rehearsal for each ensemble, preparing the concert hall, providing the choristers with off-stage facilities, etc. The above-mentioned issues have also become a very important link in the conductor's activities and work in the preparation of an artistic work.

Bearing in mind all the aspects mentioned above, it can be concluded that the conductor's role in the work of preparing an artistic work is interdisciplinary and multidirectional. His or her work begins with the preparation of the initial conception of the artistic work, through cooperation with composers, work on the musical material with the choir, up to the final artistic performance of the individual compositions during the concert. This requires a high level of commitment from the conductor and the possession of important, also extra-musical, abilities and skills, such as: time and scope planning, organisational and coordination predispositions, accuracy, meticulousness and organisation. The conductor's range of musical and extra-musical skills will certainly have a positive effect on the final result of the artistic work.

## Completion

Kujawy, as one of Poland's regions, is characterised by the autonomy and distinctiveness of its own folklore. The folk culture of the area's inhabitants, its history, costume, dialect, dance and rituals constitute the country's tradition and legacy. The music of the Kujawy region is also extremely characteristic and significant for Polish culture. Its superficial simplicity, exploring a wealth of musical artistry, expressive variety and emotional breadth, is one of the pillars of Polish folk music. Among the abundant repertoire of Kuyavian songs, melodies related to the theme of wedding rituals play a dominant role. Their depiction and development provided the motivation for the creation of the artistic work which is the subject of this description.

The author of this work proposed the creation of new artistic arrangements for a cappella choirs, by composers associated with the region of Kuyavia, and performed them with choral ensembles artistically active in the area. This has contributed to the development, cultivation and popularisation of choral literature on Kuyavian folk songs by those associated with the region.

Each of the created artistic arrangements of Kuyavian wedding songs for a cappella choir is characterised by the ingenuity and creative inventiveness of the composer. For each of them, the Kuyavian folk melodies and their textual layer have become an inspiration for the creation of artistic visions. In each of the pieces, the unique musical language of the respective composer can be found. Through the use of individual means of composing technique while preserving the aesthetics of Kuyavian folk music, the composers have given the pieces a distinctive dimension. A peculiar and different compositional language and style can be discerned in each of them. The compositions are also characterised by diversity in terms of their character, emotionality and inner energy. All of the above-mentioned elements make these studies characterised by an innovative approach to folk music. Due to their different levels of difficulty and their suitability for various performance ensembles, the compositions make an interesting repertoire proposal, enriching the choral literature on folk music.

The author of the work presented a number of aspects related to its conception in the description of the artistic work. In the included chapters, she included information on the importance of folklore for Polish culture, history and ethnography of the Kuyavia region, characteristics of its culture and music. She also referred to the etymology

and origins of the ritual and the specificity of the Kuyavian wedding rituals. She also made a formal analysis of the artistic arrangements of Kuyavian wedding songs in terms of their musical structure, the elements of the musical work, the means of compositional technique used, folk quotations and their textual layer. The author of the study also described various performance and manual technique problems. She also indicated the importance of the conductor's role and his tasks in the preparation of the artistic work, which consisted of artistic arrangements of Kuyavian wedding songs for a cappella choirs.

The author's aim was also to arouse interest in Kuyavian folk music among performers active in centres across the country. It has been realised, as some of the pieces constituting the artistic work of this description have entered the repertoire of other choirs. An example is the composition *Dyna* by Piotr Jańczak, which was performed by the Wejherowo mixed choir *Cantores Veiherovienses* and the choir of the Faculty of Conducting, Jazz, Church Music and Music Education of the Feliks Nowowiejski Music Academy in Bydgoszcz.

The active manifestation of one's regional identity takes place through participation and action in its culture. It should be borne in mind that one of the tasks of contemporary artists, musicians and composers is to constantly cultivate and promote Polish folk music, which is a cultural value and national heritage, for as the Polish composer, conductor and pedagogue Stanisław Kazuro wrote:

A folk song is the song of the soul and heart of a people, the song of the land where they live [...]. A folk song is the infinite story of the life, love, suffering and joys of the people who created it; it is a book in which the people record their past and present, as if the history of their being. A folk song - it is a living creation, built from the blood of a throbbing heart.<sup>240</sup>

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<sup>240</sup> S. Kazuro, *Polska pieśń ludowa i jej znaczenie dla kultury narodowej*, Warsaw 1925, p. 15.

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<https://www.polskieradio.pl/377/7415/Artykul/2370310,Oj-ty-chmielu-czyli-felieton-etnobotaniczny> [accessed 7 September 2023].

## Annexes

### 1. List of works inspired by Kuyavian folk music in the choral works of Polish composers

Beciński Piotr, *Kujawskie pieśni ludowe* for mixed choir, 2021.

Bojakowski Paweł, *Kujawiak* for mixed choir, 1993.

Cwojdzński Andrzej, *Suite of popular folk songs* for school choirs of 2 and 3 voices, soprano solo, cello and piano accompaniment op. 58 (part VII Kujawiak), 1998.

Daniłowska B.[n.n.], *Kapela - kujawiak* for male choir, year n.n..

Dąbrowski Florian, *Kuyavian Humoresque* for mixed choir, 1954.

Dąbrowski Florian, *Suita kujawska* for soprano, 3-voice children's choir and small symphony orchestra to folk texts, 1946.

Dobrzański Tadeusz, *Trzy pieśni* for mixed a cappella choir (part III Oberek kujawski), 1961.

Drażkowski W.[n.n.], *Fugetta on Chłopek ci ja chłopek* for mixed choir and tenor solo, 1938;.

Drażkowski W.[n.n.], *Jechol chłop do młyna* for mixed choir, 1938.

Hławiczka Karol, *Kujawy*. Songs for 1, 2 or 3 voices from the collection of Mrs Idalia Pulawska, 1936.

Hundziak Andrzej, *Suita kujawska* for 3 choirs, 1985.

Jurdziński Kazimierz, *Trzy pieśni kujawskie* for mixed choir, 1937.

Klukowski Józef, *Graj kapelo*: krakowskie, kujawskie, kurpiowskie melodies and dances for mixed choir with band, 1961.

Konior Franciszek, *Śpiewnik chórów ludowych* (Part VI Kujawiak), 1926.

Koszewski Andrzej, *Trzy tańce polskie* for female or children's choir a cappella (part II Kujawiak), 1993.

Krzyński Mieczysław, *Życzenia żniwne*, song a la kujawiak for 4-voice mixed choir a cappella, 1977.

Lasocki Karol Józef, *Oj, świeci miesiąc* – kujawiak for mixed choir, 1947.

Mayzner Tadeusz, *Kujawiak* for mixed choir, 1938.

Michalski Andrzej, *A witajcie, witajcie*: kujawski suite, stylised folk songs and dances for odeon orchestra, choir and dance ensemble, 2016.

Mielczarek F.[n.n.], *Kujawiak* for male choir, 1938.

Moczyński Zygmunt, *Od Włocławka do Kruszwicy* – kujawiak for male choir, 1948.

Noskowski Zygmunt, *Kujawiak* – folk melody for a cappella male choir, 1952.

Noskowski Zygmunt, *Pieśni wybrane* for a cappella male choir (part XIII Kujawiak), 1981.

Noskowski Zygmunt, *Rozmowy* – kujawska humoreska for a cappella male choir, 1952.

Nowowiejski Feliks, *Kujawiak* – Slavonic Folk Scene for 4-voice mixed choir with orchestra, 1912.

Nowowiejski Feliks, *Kujawiak in G major* for 4-voice mixed choir with piano, 1952.

Nowowiejski Feliks, *Kujawiak* for mixed choir and orchestra, 1977.

Nowowiejski Feliks, *Kujawiak op. 18* for choir and orchestra, 1952.

Nowowiejski Feliks, *Malowanki ludowe, Polskie wesele*: a ballet-opera in 1 act, 6 images with prologue for solo baritone, 4-voice mixed choir and symphony orchestra (part II Zalecanki i kujawiak; part IV Pastereczka i 2 kujawiaki; part IX. Wiwat na Kujawach), 1925.

Nowowiejski Feliks, *Oberek D-dur*, song from Kujawy for mixed choir a cappella, 1977.

Nowowiejski Feliks, *Rozpleciony warkocz* – a Kuyavian folk song for male choir, 1924.

- Pancerzyński Stanisław, *Kujawiak* for mixed choir, year n. n.
- Pfeiffer Irena, *Jadę ja drogą* – kujawiak for male choir, 1963.
- Pfeiffer Irena, *Oj kołyszże się* – kuyavian folk song na 4-voice a cappella female choir.
- Pfeiffer Irena, *The Kuyavian Wedding* – folk suite for tenor, baritone and male choir, 1963-64.
- Poniecki Edward, *Na gody* - kujawiak for mixed choir, 1949.
- Poradowski Stefan Bolesław, *Dyli, dyli*, variations on a folk theme from Kujawy for 4-voice mixed choir, 1946.
- Poradowski Stefan Bolesław, *Kujawiak* for male choir a cappella op. 18 no. 3, 1935.
- Późniak Włodzimierz, *Kujawiak* for male choir, 1943.
- Renik A.[n.n.], *Kujawiak* for mixed choir, year n.n.
- Riemer Bohdan, *Cztery dyny*, 1980.
- Rybacki Feliks, *Łatwe chóry męskie*, 10 folk songs for 4-voice male chorus a cappella, (part VIII Kujawiak), 1947.
- Ryling Franciszek, *Śpiewnik swojski: 30 polskich pieśni ludzki na 3-głosowy chór mieszany a cappella* (*Czerwone jabłuszko* z Kujaw; *Jak się zeszły cztery dyny* z Kujaw), 1973.
- Ryling Franciszek, *Z całego kraju* - regional songbook for 3-voice mixed choir a cappella, (part XXV *Kiedy będzie słońce* z Kujaw, part 26 *Siedzi dudek* z Kujaw), 1966.
- Sikorski Kazimierz, *Pójdiesz Ty* – Kuyavian folk melody for 4-voice mixed choir a cappella, 1948.
- Sykulski Jacek, *Czerwone jabłuszko* for mixed choir, 2014.
- Sykulski Jacek, *Rytm Świata* – choral suite (part 5 Kujawiak), 2016.
- Szczepański Marian, *Hej Ty Wisło* for mixed choir, 2021.

Świder Józef, *Alla polacca*, Polish rhythms and melodies: Polonaise, Kujawiak-oberek, Krakowiak for 4-voice female or children's choir, 1986.

Walerian Styś, *Chłop se jestem* – kujawiak for male choir, 1936.

Wiechowicz Stanisław, *Kujawiak - ballad Miesiączku świeć w okno moje* for 8-voice mixed choir, 1944.

Wiechowicz Stanisław, *Kujawiak - Ballad* for mixed choir, 1949.

Wiechowicz Stanisław, *Pod borem sosna* – kujawiak G for mixed choir and symphony orchestra, 1952.

Wiechowicz Stanisław, *Uważ mamó raz* – kujawiak for 1 or 2 female voices with accompaniment, 1947.

Wiechowicz Stanisław, *Uważ mamó raz* – kujawiak for female choir, piano and percussion, 1961.

Wieczorek Jan Michał, *Pieśń o burmistrzance* : on the motives of a folk song from Kujawy for 4-voice mixed choir a capella and solo tenor, 1949.

Woźny Michał, *Suita kujawska* for solo and mixed choir a cappella, 1955.

Żukowski Otton Mieczysław, *Hejnał* – a selection of songs for 4 male voices (part LXXVIII Kujawiak).



## 2. Biographical notes of composers of artistic arrangements of Kuyavian wedding songs for a cappella choir

### Aleksandra Brejza

She graduated from the State Music School of the 1st and 2nd degree in Inowrocław, in the piano class of Alojzy Drzewiecki. Graduate of the Faculty of Composition and Theory of Music at the Feliks Nowowiejski Academy of Music in Bydgoszcz, in the composition class of Franciszek Woźniak. Lecturer at her home university. She teaches composition, 20th century composition techniques, composition propaedeutics and arranging. She received scholarships from the Minister of Culture and Art (1998) and the Polish Composers' Union (1989). She participated in the International Composition Courses in Szombathely, Hungary (1992). She was the grand prize winner of the First Academic Fugue Competition, organised by the Academy of Music in Bydgoszcz (1986). She was twice awarded a distinction in the T. Baird National Competition for Young Composers of the Polish Composers' Union: for String Quartet (1989) and *Ultimum moriena* for large symphony orchestra (1993). She received first prize at the International Composition Competition *Pomorski Siew St. Adalbert* in Gdansk for *Canticles* for mixed choir (1996). She was a finalist in the International Composition Competition The London Prize, organised by the London Chamber Choir (2000), and was awarded 2nd prize in the National Psalmodic Competition in Katowice (2002). Aleksandra Brejza's major compositions include: *Ode by Horace* for solo voices, choir and orchestra (1987); *En avance* for large symphony orchestra (1988); *Canticles* for mixed choir (1993); *Ultimum moriena* for large symphony orchestra (1993); *Continuum* for string orchestra (1994); *Musica sphaerae* for choir and percussion (1995); *Psalmus 95* for children's choir, mixed choir and orchestra (1997); *Hommage a Bela Bartók* for string quartet (1998); *Psalm 95 for mixed choir* (2002); *Psalm 110* for mixed choir (2002); *Lacrimosa* for choir and string orchestra (2003); *De profundis* for mixed choir with organ (2004); *Stabat Mater* for mixed choir and strings (2005); *Stocheia* for string orchestra (2006); *Hommage a nous* for piano (2006); *Maiandros* for flute and tape (2007); *Requiem* for soprano, baritone, choir and orchestra (2008-2009).

## Szymon Godziemba-Trytek

He graduated with honours from the second degree composition studies in the class of Marian Borkowski and studies in the specialisation of music theory at the Feliks Nowowiejski Academy of Music in Bydgoszcz. In 2019, he obtained the degree of Doctor of Musical Arts in the specialisation of composition at the Fryderyk Chopin University of Music in Warsaw. Graduate of the Postgraduate Studies in Choirmaster and Voice Emission at his home university (diploma with distinction). Lecturer at his alma mater in the Department of Composition, Music Theory and Sound Direction. He also lectured on Choral Composition and Choral Music of the 20th and 21st centuries at the Postgraduate Studies in Choral Music and Voice Emission at the Music Academy in Bydgoszcz. Currently, Szymon Godziemba-Trytek holds the position of Dean of the Faculty of Composition, Music Theory and Sound Direction at the Academy of Music in Bydgoszcz. During the 2016/2017 artistic season, he was composer-in-residence at the Polish Radio Choir in Cracow. Szymon Godziemba-Trytek is the winner of awards and distinctions in national and international composition competitions, including.: 1st prize at the XII International Composer Competition *Musica Sacra Nova 2016* in Cambridge for *Beatus vir* for mixed choir a cappella (2016), 1st prize at the international composition competition *EACC12* Choral Composition Award in Graz for *Beati* for mixed choir a cappella (2012), 1st prize at the *Fides et Ratio* National Composition Competition for *Salomon* for choir and organ (2009), 1st prize at the 5th National Composition Competition for Choral Passion Song for *O vos omnes* for mixed choir a cappella (2012). Szymon Godziemba-Trytek's compositions have been included in the repertoires of many festivals, including Warsaw Autumn, Poznań Spring, Sacrum non Profanum, Gaude Mater, Legnica Cantat, Europäisches Festival für zeitgenössische geistliche Musik, International Choral Festival Missoula, Cork International Choral Festival. His compositions have been performed in Poland and abroad, including Armenia, Austria, Spain, Ireland, Lithuania, Germany, Russia, Ukraine, USA, UK and Italy. Szymon Godziemba-Trytek's compositions have been published by national and international publishing houses, such as: Polskie Wydawnictwo Muzyczne, Wydawnictwo Akademii Muzycznej im. Feliksa Nowowiejskiego, Schott Music in Mainz, Helbling Verlag in Innsbruck and Carus-Verlag in Stuttgart. Winner of prizes and artistic scholarships such as: Scholarship of the Minister of Science and Higher Education for Outstanding Young Scientists (2017-2019), Award of the Minister of Culture

and National Heritage for Outstanding Achievements in Artistic Creation (2012), Scholarship of the Minister of Science and Higher Education for Outstanding Achievements (2012), Scholarship of the Mayor of the City of Bydgoszcz (2013).

### **Michał Gozdek**

Graduate of the Feliks Nowowiejski Academy of Music in Bydgoszcz in four specialisations: classical piano in Wiesława Skrzypek-Ronowska's class, symphonic conducting in Wojciech Michniewski's class, choral conducting in Mariusz Kończal's class, and conducting jazz bands and popular music in Andrzej Zubek's class. Leader of the jazz ensemble *Michał Gozdek Trio*. The band's first album, *Let's do it*, with his own arrangements, was released in March 2021. Michał Gozdek also collaborates with bands such as the *Alan Balcerowski Quintet* and the *Eljazz Big Band*. As a pianist, he performs jazz and classical repertoire. Conductor and founder of the *Re-kontra* Female Vocal Ensemble. Michał Gozdek has performed at home and abroad, e.g. in Spain, Slovenia, France, Great Britain, Lithuania, Switzerland, Germany, the USA, South Korea and Japan. Michael Gozdek's major compositions include: *Alleluia* for female choir, *Ave Maria* for mixed choir, *Kyrie* for mixed choir, *Gloria* for mixed choir, *Pater Noster* for female choir, *Gloria* for female choir.

### **Marcin Gumiela**

He graduated with honours from the Faculty of Composition, Music Theory and Sound Direction at the Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland, in the composition class of Marek Jasiński and Zbigniew Bargielski, and in music theory (2006). In March 2011 he completed his doctoral studies at the Fryderyk Chopin University of Music in Warsaw. He lectures at his home university's Department of Composition, Music Theory and Sound Direction and at the Artur Rubinstein State Music School Complex in Bydgoszcz. His compositions have been performed in Poland and abroad, including Italy, Germany, France, Slovakia, Ukraine, Belarus and the United States. They were also included in the programmes of prestigious music festivals such as: Warsaw Autumn, International Days of Music by Cracow Composers, Sacrum Non Profanum in Trzemeszno, Dialogues in Minsk. In 2005, he won First Prize at the

International Competition for Composers held on the occasion of the 30th anniversary of the Academy of Music in Bydgoszcz, as well as an award from the Young People's Circle of the Polish Composers' Union for his String Quartet, which was performed the following year during the Warsaw Autumn by the *Camerata Quartet*. In 2005, he was a scholarship holder of the *Socrates/Erasmus* programme at the Academy of Arts in Banská Bystrica. In the same year, his music was recorded for Katarina Misikova's film *Le parkour*. In 2007, he was included in the four-year programme of care for young composers by the European Krzysztof Penderecki Music Centre. In 2009/2010 he participated in the international *FABREC* project, collaborating with the Sorano theatre in Toulouse (France). In July 2008, the first CD *Young Composers in Homage to Frederic Chopin* was released by DUX, featuring Marcin Gumiela's composition *Le impressioni Fiorentini* for cello and piano. His monographic album *Sacred Works on the DUX label* was released in March 2011, recorded and interpreted by Marcin Nałecz-Niesiołowski and the Podlasie Philharmonic Opera Choir and Orchestra. Marcin Gumiela's major compositions include: *Litany of Loretto to the Blessed Virgin Mary* for soprano, tenor, mixed choir and orchestra (2000); *Not how, but why* to the words of Fr. Jan Twardowski for 8-voice vocal ensemble and great drum (2002); *Laudate Dominum* for two mixed choirs and male vocal ensemble (2005); *Stabat Mater* for mixed choir (2006); *Oscillations of the Neutrinos I-IV* for improvising instruments and electronics (2010-2011); *Musical tales for children*, a musical play to poems by Julian Tuwim (2013); *Score for animal voices* for mixed choir (2015); *Symphony of Time* for solo cello, choirs, orchestra and electronic media (2022).

### **Piotr Jańczak**

A graduate of the Academy of Music in Bydgoszcz at the Faculty of Choral Conducting and Music Education in Janusz Stanecki's conducting class and Postgraduate Choirmaster's Study. He is the founder and conductor of the following choirs: Inter-School Choir *Canto*, Polish Male Choir and Wyrzysk Choir *Canto*. Together with his ensembles, he has won a number of awards at international and national choral competitions. Many of Piotr Jańczak's compositions have been recognised as compulsory works at national and international choral competitions, including those held in Venice,

Rome, Bonn, Riva del Garda, Helsingborg and Neuchatel. In 2009, he was awarded the degree of Doctor of Musical Art in the artistic discipline of conducting. Lecturer at the Feliks Nowowiejski Academy of Music in Bydgoszcz. In 2016 he obtained the degree of Doctor of Musical Arts in the artistic discipline of conducting. He is the recipient of many awards and distinctions, including: Personality of the Year 2018 of the Pilski Powiat, Special Award for the Best Conductor of the 4th All-Polish St. John Bosco Choir Competition in Aleksandrów Kujawski (2015), Bronze Cross of Merit (2012), Distinction for Conductor of the XXXI International Festival of Orthodox Music Hajnówka 2012 in Białystok, Award for the Best Conductor of the 4th All-Polish St. John Bosco Choir Competition in Aleksandrów Kujawski (2015). He was also awarded the Wacław z Szamotuł Award (2010), the Medal of Honour from the Minister of Culture and National Heritage for Services to *Polish Culture* (2009), the Medal of the Commission of National Education (2005) and the Award of Merit for the Development of the Culture of Greater Poland (2003). Piotr Jańczak's most important compositions include: *Libera me* for mixed choir, *Kyrie* for mixed choir, *De profundis clamavi* for mixed choir, *Pater Noster* for mixed choir, *Ave Maris Stella* for mixed choir, *Miserere* for mixed choir.

### **Marcin Kopczyński**

Graduate of the Feliks Nowowiejski Academy of Music in Bydgoszcz in the field of composition in the class of Franciszek Woźniak and music theory. In 2010 he obtained the title of Doctor of Arts in composition and theory of music. Currently he is a lecturer at his alma mater and an accompanist at the State Music School in Inowrocław. Winner of many awards and distinctions, including: Scholarship of the Minister of Culture and Art (1996, 1997), Prize of the President of Inowrocław for his piece for chamber orchestra *Vivax* (1997), Prize of the Rector of the Feliks Nowowiejski Academy of Music in Bydgoszcz, artistic scholarship of the President of Inowrocław, Diploma of the Minister of Culture and National Heritage for special contribution to the development of artistic education (2013). His works have been performed in Poland and abroad, including: Germany, Spain, Hungary, Lithuania and Ukraine. Compositions have been included in the repertoire of such performers as: Polish Chamber Choir *Schola Cantorum Gedanensis*, Polish Radio Choir in Cracow, *Amadeus* Orchestra, Lviv Philharmonic

Orchestra, Krzysztof Meisinger. Works were premiered, among others: during the International Festival of Sacred Music *Gaude Mater* in Częstochowa. In 2008, the first monographic album with the composer's works - *Strumień myśli* - was released. Three years later the second album - *One man, a few shadows* - was released. Marcin Kopczyński also gives concerts as a pianist. He has premiered and recorded his own compositions for piano many times. Marcin Kopczyński's major works include: *Lacrimosa* for soprano and piano (1990); *In Te Domine speravi* for 8-voice choir (1996); *Fatamorgana* for mixed choir (2000), *Kyrie, Sanctus, Agnus Dei* for mixed choir (2004); *Tota pulchra es Maria* for choir or for soprano and piano (2004); Symphony *Ellipse* (2001-2006).

### **Łukasz Urbaniak**

Graduate of the Feliks Nowowiejski Academy of Music's Department of Composition, Music Theory and Sound Direction in Marek Jasiński's composition class. Currently, he is a tutor for the Ensemble and Ballet Studio of Opera Nova in Bydgoszcz, as well as the manager and pedagogue of the Musical Creativity Studio he founded in Bydgoszcz. Łukasz Urbaniak is also active as an organiser, initiating and co-organising numerous competitions, composition workshops and academic sessions. His works have been performed many times in Poland and abroad, e.g. in Denmark, Germany, Great Britain, Spain, Italy, Lithuania and the United States. Several compositions have been recorded on CDs and DVDs. The album *Prayer*, containing his composition *Agnus Dei*, was nominated for the Fryderyk Phonographic Academy Award in 2013. He has received numerous awards and honours for his compositional work, including.: 1st prize in the 1st National Composition Competition for Choral Passion Song in Bydgoszcz (2004), two 1st prizes in the National Composition Competition in Legnica (2008), an award in the *Fides et Ratio National Composition Competition* in Toruń (2009), 2nd prize in the *Musica Sacra* International Composition Competition in Częstochowa (2009, 2011), 1st prize, President of the City of Poznań Award and *Poznań Chamber Choir Resident Composer Award* during the *Opus 966* National Composition Competition for his composition *A Patre Unigenite* (2013), as well as a distinction in the *Gianni Bergamo Classic Music Award* international composition competition in Switzerland (2013). Honoured for his artistic and organisational activities

with a scholarship from the Mayor of Bydgoszcz (2008) and a bronze medal for Merit to Culture Gloria Artis (2015). Łukasz Urbaniak's major compositions include: *De profundis* for mixed choir, *Crucem tuam* for mixed choir, *Ubi caritas* for mixed choir, *Missa in memoriam beati Georgii Popiełuszko* for mixed choir and small symphony orchestra, *Missa in honorem Sancti Adalberti* for mixed choir, brass quintet, timpani and 966 faithful.

### **3. Notes of the performing groups taking part in the concert titled *Kuyavian Wedding Songs***

#### ***Canto* youth choir of the Czesław Niemen Music School Complex in Włocławek**

The youth choir *Canto* of the Czesław Niemen Music School Complex in Włocławek began its activity in 1991. Since its inception, its conductor has been Marian Szczepański. The ensemble is very active in competitions and concerts in Poland and abroad. It has performed in Spain, Bulgaria, Macedonia, Lithuania and Greece, among others. The choir has won the highest honours at the most prestigious national and international choral competitions. The choir's major successes include: Gold band and 1st place in the youth choir category at the 15th Pomeranian Lent Song Festival in Kielno (2023), Grand Prix at the 8th National Christmas Carols and Pastorals Competition in Chełmno (2023), Gold Diploma at the 22nd National Choir Festival *Cantio Lodziensis* in Łódź (2020), Gold Diploma, Third Place and Prize of the Director of the Legnica Cultural Centre at the XXXXIX All-Polish Choir Tournament *Legnica Cantat* in Legnica (2018), Grand Prix at the XXVIII International Festival of Religious Music named after Fr. Rev. Stanisław Ormiński in Rumia (2016), Grand Prix at the Ohrid International Choral Festival in Macedonia (2015), Grand Prix at the XXII All-Polish Festival of Songs of the Sea in Wejherowo (2015).

#### **Chamber Choir *Akolada* at the Bydgoszcz School of Higher Education in Bydgoszcz**

The *Akolada* chamber choir, operating at the Bydgoszcz University of Arts and Sciences, was established in 2002 in response to a need for a group of friends to make music together. Its co-founder and conductor since its inception is Renata Szerafin-Wójtowicz. Since 2007, the choir has been working under the patronage of the University of Bydgoszcz. The ensemble has premiered many works by Polish composers, such as: Marcin Gumiela, Łukasz Urbaniak, Magdalena Cynk, Piotr Salaber, Michał Gozdek. The choir has given concerts with such ensembles as the Toruń Symphony Orchestra, the Pomeranian Philharmonic Orchestra, the Baltic Philharmonic Orchestra, the *Capella Bydgostiensis* chamber orchestra and the Baroque Orchestra of Bydgoszcz. The choir gives concerts at home and abroad, including in: Switzerland, Spain, Denmark, Germany,



Bulgaria, Lithuania and Italy. Chamber Choir Akolada is the winner of prestigious awards at international and national competitions in Poland and abroad, which include: 1st place in the 11th *Canco Mediterranea* International Festival and Choir Competition in Spain (2022), Grand Prix, Gold Diploma in the mixed choir category and Best Conductor Award in the 4th *Cantantes Lubliniensis* International Festival of Choral Music in Lublin (2019), Grand Prix, Gold Diploma in the academic choir category and Special Award of the JM Rector of the Academy of Music in Bydgoszcz in the 8th National Passion Song Competition in Bydgoszcz (2017), Gold Diploma and Best Conductor Award at the *Queen of the Adriatic Sea Choral Festival and Competition* in Italy (2014), Gold Diploma at the 1st *Per Musicam ad Astra* International Choral Competition in Toruń (2013), Grand Prix, Special Award for Best Performance of a Contemporary Work and Special Award for Best Performance of an Early Music Work and Best Conductor Award at the 10th Feliks Nowowiejski International Festival of Choral Music in Bydgoszcz (2017). Feliks Nowowiejski in Barczewo (2011).

### **Female ensemble of the Chamber Choir of the Feliks Nowowiejski Academy of Music in Bydgoszcz**

The Feliks Nowowiejski Chamber Choir of the Academy of Music in Bydgoszcz was founded in 1986. The founder and conductor of the ensemble in the years 1986-2020 was Janusz Stanecki, and in the field of voice emission, in the years 2002-2020, Elżbieta Wtorkowska worked with the choir. Currently, the conductor is Magdalena Filipaska, the conductor's assistant is Justyna Narewska, and in the area of voice emission Dorota Nowak cooperates with the ensemble. Members of the choir are students and graduates of the Academy of Music in Bydgoszcz. Since the beginning of its activity, the Chamber Choir has been giving active concerts in Poland and abroad. The ensemble has given concerts, among others, in Italy, Japan, South Korea, the USA, Argentina, Russia, Greece, Ireland, Spain, Austria, Bulgaria, Macedonia and Switzerland. The choir has also recorded music for the theatre play *Judasek* by Piotr Salaber, the computer game *The Witcher 2: Assassins of Kings* and the film *Emily*. The choir has won many prestigious awards at national and international choral competitions, which include: Grand Prix of the *Andrea Del Verrocchio* International Choral Festival in Florence (2023), Gold Diploma in the XXXIV International Religious Music Competition named after Rev. S. Ormiński

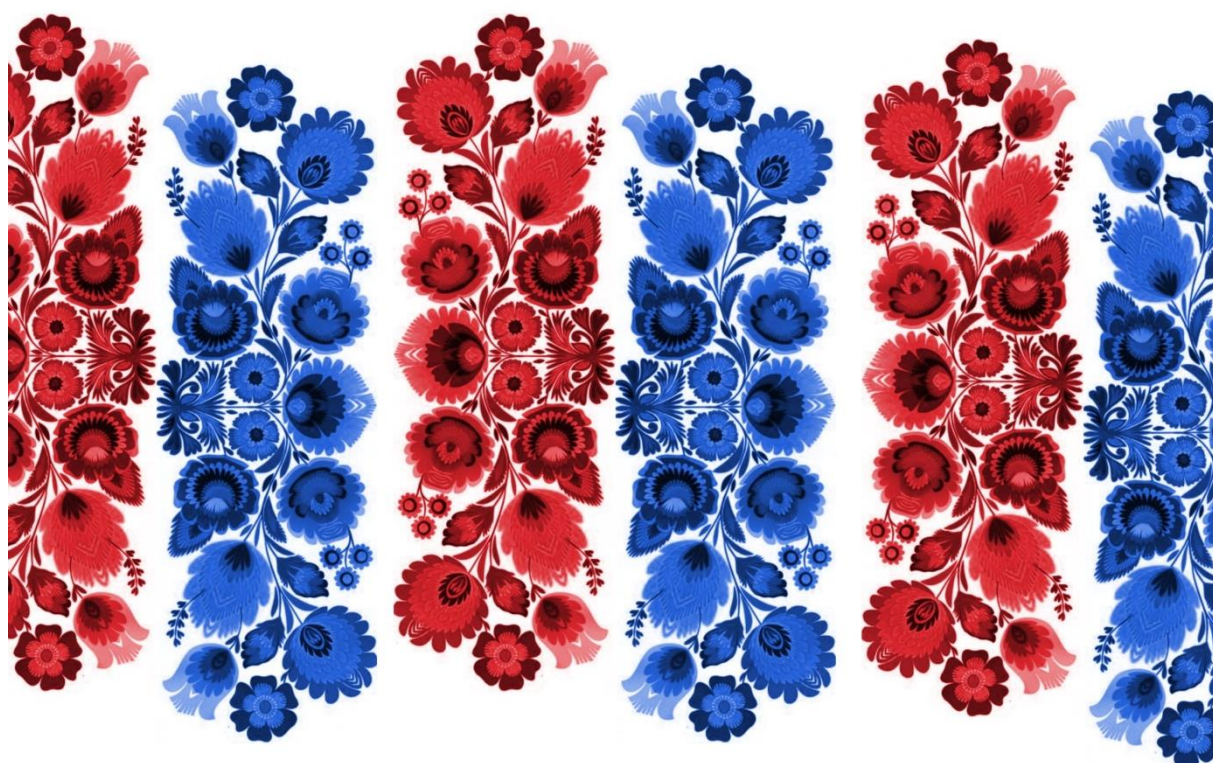
in Rumi (2022), Grand Prix of the International Sacred Music Festival in Szczecin (2020), 1st place in the Mixed Choirs category, 3rd place in the Folk Music category in the International Choral Competition in Busan, South Korea (2018), Grand Prix of the International Choral Music Festival in Ohrid, Macedonia (2017), Grand Prix of the Feliks Nowowiejski International Choral Music Festival in Florence (2017). Feliks Nowowiejski in Barczewo (2017), Grand Prix of the *Legnica Cantat* National Choir Tournament (2006). The choir also collaborates with such ensembles as the Pomeranian Philharmonic Symphony Orchestra, the *Capella Bydgosiensis* chamber orchestra and the Toruń Symphony Orchestra.

### ***Lutnia Nova* Choir of Aleksandrów Kujawski**

The *Lutnia Nova* Choir was established in 2013 and is a continuation of the Lutnia Singing Society, which was active in the first half of the 20th century, cultivating its tradition of ensemble music-making in the Aleksandrów Kujawski area. The choir's first conductor was Czesław Grajewski, a position held by Kaja Potrzebska since 2015. The *Lutnia Nova* choir is a group of friends who share a passion for choral singing. Over the 10 years of its activity, the ensemble has realised several dozen concerts. Its singing adds splendour to city, local and church celebrations. It takes part in provincial, national and international reviews, competitions and festivals. From the beginning of its activity it has been a member of the Polish Association of Choirs and Orchestras. The *Lutnia Nova* choir operates at the Marian Szafrński Municipal Cultural Centre in Aleksandrów Kujawski. The choir's successes include: Golden diploma and award for the best conductor in the Voivodeship Choir Competition for the Cup of the Marshal of the Kujawsko-Pomorskie Voivodeship in Bydgoszcz (2022), Golden band in the 1st National Choir Festival of Patriotic Song *Musica Patriae* in Poznań (2022), 2nd place and special award for the best performance of a work by Stanisław Moniuszko in the 4th Choir Review for the Crystal Angel of the Mayor of Toruń (2019), 1st place, special award for the performance of a work by the Choirs and the award for the best conductor of the competition in the 2nd All-Polish *Avis Cantores* Festival in Gostynin (2019), 2nd place and special award for the best performance of a work by a foreign composer in the International Musical Contest of Seniors in Szczecin (2017), Silver diploma in the 1st *Cantu Gaudeamus* International Choral Competition in Białystok

(2016), Grand Prix Award and Best Conductor Award of the competition in the 1st All-Poland 50+ Choral Festival in Wejherowo (2016). The *Lutnia Nova* Choir was honoured with the Aleksandrów County Board Award for achievements in artistic creativity (2016).

#### 4. Promotional poster



# KUJAWSKIE PIEŚNI WESELNE

Wystąpią:  
Chór Młodzieżowy Canto ZSM im. Cz. Niemena we Włocławku  
Chór Kameralny Akolada przy Bydgoskiej Szkole Wyższej  
Chór Lutnia Nova miasta Aleksandrów Kujawski  
Zespół Żeński Chóru Kameralnego AMFN w Bydgoszczy

Słowo: Maciej Gogółkiewicz  
Dyrygent: Kaja Potrzebska

W programie prawykonania utworów:  
A. Brejzy, Sz. Godziemby-Trytka, M. Gozdka, M. Gumieł,  
P. Jańczaka, M. Kopczyńskiego, Ł. Urbaniaka

**18 czerwca 2022 godz. 18:30**

Dom Polski, ul. Grodzka 1 w Bydgoszczy

Wstęp wolny

Koncert w ramach postępowania doktorskiego mgr Kai Potrzebskiej