

STANISLAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

Urszula Świerczyńska, MA

*Multicultural contexts in the songs of Aleksander Zarzycki, Ludomir
Michał Rogowski, Marian Sawa and Marcin Tadeusz Łukaszewski*

**Description of the artistic work
in the procedure for conferring a doctoral degree
Doctoral Supervisor: Bogna Czerwińska-Szymula, PhD.**

Gdańsk 2024

Program of artistic work

Marcin Tadeusz Łukaszewski (born 1972)

Three Songs to the Words of Katarzyna Karczmarczyk for Soprano, Violin, Cello and Piano
(2015)

1. *I Sit by the Cold Wall* [1]
2. *Somewhere Above the Blue Sky* [2]
3. *Over the Sleeping Meadows* [3]

Dorota Calk – soprano

Jakub Jakowicz – violin

Tomasz Strahl – cello

Urszula Świerczyńska – piano

Three Songs to the words of Kazimierz Wierzyński for Soprano, Saxophone and Piano (2013)

4. *Do Not Be Afraid* [4]
5. *I Hear the Time* [5]
6. *Persephone's Threshold* [6]

Dorota Calk – soprano

Alicja Wołyńczyk-Raniszewska – saxophone

Urszula Świerczyńska – piano

Ludomir Michał Rogowski (1881-1954)

Flowers to the Words of Nadežda V. Savatijević for Soprano, Violin and Piano (1950)

- 7. *Daisy* [7]
- 8. *Jasmine* [8]
- 9. *Roses* [9]

Dorota Ciałek – soprano

Jakub Jakowicz – violin

Urszula Świerczyńska – piano

Aleksander Zarzycki (1834-1895)

- 10. *Ah, How Sad I Am*, op. 13 no. 11 words by Adam Asnyk
(translated by Oleg Liepko) [10]
- 11. *You Grey Horse* op. 15 no. 1 words by Adam Asnyk [11]
- 12. *The Wind Wanders in the Fields* op. 15 no. 3 words by Adam Asnyk [12]
- 13. *Why Must the Heart* op. 33 no. 3 words by Leon Henry Kapliński
(translated by Joseph Kościelski) [13]

Dorota Ciałek – soprano

Urszula Świerczyńska – piano

Ludomir Michał Rogowski (1881-1954)

Three Poems by Yuan Tseu-Ts'ai (1920)

- 14. *Willow Blossoms* [14]
- 15. *The Moss* [15]
- 16. *Evening Scents* [16]

17. *Song to the Guardian Angel* for Soprano and Piano (1930)

(Croatian prayer)

[17]

Dorota Calk – soprano

Urszula Świerczyńska – piano

Marian Sawa (1937-2005)

Sea Triptych to the Words of Anna Chodorowska for Soprano and Piano

18. *An Hour Before Dawn*

[18]

19. *Before Sleep*

[19]

20. *At the Roadstead*

[20]

Dorota Calk – soprano

Urszula Świerczyńska – piano

Two Songs to the Words of Tera Truszkowska for Soprano and Piano

21. *Vision*

[21]

22. *Nocturne*

[22]

Dorota Calk – soprano

Urszula Świerczyńska – piano

The artistic work was recorded on July 24-25, 2023 and September 18, 2023

in Studio S2 of the Polish Radio in Warsaw on a Steinway & Sons piano

Sound Direction: Andrzej Brzoska

Piano preparation: Maciej Wota

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Introduction

The vocal chamber music of Polish composers from the second half of the 19th century to the second decade of the 21st century, although it has produced many outstanding works, still contains insufficiently explored areas, both in terms of history, especially the number of preserved works or their popularization by performers. The output is, of course, most abundantly represented by songs for voice and piano, but nevertheless includes other and innovative casts when it comes to 20th and 21st century composers. There are still no sheet music editions of many vocal and instrumental works, available only in manuscript form, and the passing of time has left its mark on them. The few works mentioned in various types of sources can now be considered lost, due to the impossibility of obtaining their sheet music materials.

In addition to the multicultural context of the identified works of Aleksander Zarzycki, Ludomir Michał Rogowski, Marian Sawa and Marcin Tadeusz Łukaszewski, which are the main subject of this description of the artistic work, available today, an attempt to reconstruct the biographies of these artists, highlighting their origins and affiliations with different cultures, as well as their educational paths, piano careers or pedagogical activities, will also be part of the presentation. The term “multiculturalism”, which is synonymous with racial, religious or ethnic diversity on the globe, is worth further elaboration. In order to investigate it, it is necessary to be aware of the genesis of individual cultures' essence, forming not only social reality, but, above all, art, which is the foundation of the functioning of both individuals and social groups.

It can be noted that in terms of world musical culture, the monumental monuments of this phenomenon are Mozarabic chant¹ and Sephardic music². On the other hand, the synthesis of Polish music traditions with Ukrainian, Lithuanian, Belorussian, Jewish and Armenian music, took place spontaneously in the Polish lands since the Middle Ages. Arguably, it may have leveled social tensions resulting from cultural diversity within the Polish-Lithuanian Commonwealth. Before the partitions of Poland, multiculturalism in its territory resulted from the "multi-ethnic" structure of the state. Karol Kurpiński (1785-1857)

¹ Mozarabic chant (other names – Mozambique, Visigothic) was a chant of the Catholic Church, cultivated from the 5th to the 11th century in Spain in areas under Muslim rule. In terms of melica, it was a synthesis of Gregorian chant with melismatic Muslim music of a prayerful nature.

² Sephardic music combined the cultural musical traditions of three religions: Jewish, Christian and Muslim, and opted for elements of court music with patriotic as well as love themes. It was created in the 4th century and was performed until the issuance of the Alhambra edict of 1492. From the 14th century, it spread throughout the countries of Europe.

had already written in the *Music and Dramatic Weekly*³, that following the Greeks – who divided songs into Lydian, Phrygian, Ionic or Doric – in our (Polish) songs it is possible to distinguish between Cracovian, Highlander, Greater Poland, Kuyavian, Ruthenian and Ukrainian songs. Thus, it should be noted that the vocal chamber music of Polish composers for centuries may have been permeated by the cultures of "fellow" countries – Slavic, as well as the Orient. These influences also appeared in Polish art and architecture. On the example of Renaissance townhouses, historic Orthodox churches and synagogues in the east of Poland, it is possible to find frescoes, as well as ornaments referring to oriental motifs. One such building, remembering the times of the Jagiellons, is the Lublin tenement house "Under the Black Eagle", where Ludomir Michał Rogowski (1881-1954) was born. The numerous relics of Warsaw's National Museum also, in a way, confirm Poles' fascination with Oriental art. The first seat of this institution was opened to the public as early as 1862. At that time, some of Aleksander Zarzycki's songs were written, inspired by borderland music⁴ and Ukrainian music, and enriched with melismatic oriental features. Probably thanks to the opportunity to commune with the art of ancient China or India, the first precursor concepts of the Art Nouveau style appeared in the works of Polish artists, among whom we can certainly mention this Lviv-born composer, which will be discussed later in this paper.

On the other hand, in view of the fact that the history of Polish Jews and Muslims could be constituted in Polish national music, it is worth mentioning that the genesis of the presence of Islam on Polish land began in the Grand Duchy of Lithuania. The first historically confirmed case of Tatar settlement on the territory of the Polish-Lithuanian Commonwealth took place in 1397⁵. Jews, on the other hand, according to available sources, had been living in Poland since the 11th century⁶. Therefore, it is difficult to separate the influence of these communities from Polish music due to the centuries-long interpenetration of many cultures in the Borderlands. Mieczysław Tomaszewski concluded:

³ K. Kurpiński, „*Music and Dramatic Weekly*”, 17 II 1821 no. 7, pp. 25-28.

⁴ Traditional borderland music in this paper refers to the culture of the former Eastern Borderlands of the Second Polish Republic, which developed from the 14th century to 1944.

⁵ History of Islam in Poland – Muslim Religious Association in Poland (mzr.pl) [accessed January 19, 2024].

⁶ Yehuda ha-Kohen, author of *Sefer ha-Dinim*, traveler and rabbi described in his chronicle such centers as Przemyśl and Kyiv where Jews resided, see T. Lewicki, *Hebrew and Arabic Sources for the History of Przemyśl*, „*Rocznik Przemyski*” 1967 vol. 11, p. 53-56.

"But the state of affairs here was special. It could be called heterogeneity or hybridity collated into a single organism (...). However, the question naturally arises: didn't growing up in the climate of this specific duality leave some traces on their work? Has it not echoed in some way? Didn't it give it some special color and character"⁷?

One of the key global centers of Orthodoxy, not far from where Marian Sawa (1937-2005) was born, was Chełm (in Lublin Province). His home village of Łopiennik Nadrzeczny is culturally linked to this city in the context of folk music, ritual (harvest festival) and calendar songs, as well as folk costumes. According to the history of Orthodoxy, the origins of Eastern Christianity in the territory of the later Chełm diocese date back to the 10th century. As early as 992, an Orthodox bishopric was established in nearby Włodzimierz Wołyński. Since then, there have been structures of Orthodox church organization there⁸. This may have influenced the fact that the idiom of Borderland music is also vividly outlined in Marian Sawa's solo songs and more well-known a *cappella* choral music.

The 20th century, which saw the work of Ludomir Michał Rogowski, Marian Sawa and contemporary composer Marcin Tadeusz Łukaszewski (b. 1972), was a time when numerous directions or styles emerged from dodecaphony, serialism, through sonorism, electroacoustic music, to minimal music and multicultural ethnic music. Each of these directions evolved, however, none became the official style of this multifaceted, as well as continuously culturally transforming era. In addition, the 20th century drew extensively on the traditions and achievements of previous centuries.

In modern times, in which Marcin Tadeusz Łukaszewski creates, due to the ease of circulation of data, there is an unlimited opportunity to draw on the experiences of other nations and cultures, while postmodern composers reject the need for originality, constant change and raising the level of difficulty. They also question the often intellectual approach to aesthetics, turning to a more traditional and accessible sense of music for a wider audience. Some combine traditional forms with modernist content, often also of an almost mystical nature (such as Arvo Pärt). This trend has been called postmodernism of reaction or neoromanticism. However, postmodernism of "resistance" opposes both tonality and the hegemony of the West, in favor of multiculturalism. Łukaszewski's works also relate to the above predilections. His vocal chamber music from 2013-2015 is further characterized

⁷ M. Tomaszewski, *Traces and echoes of the borderland idiom of the age of rapture*, text presented on April 9, 2014 at the I.J. Paderewski Academy of Music in Poznań at the international symposium *Music from the Perspective of Globalization*, in *Music Theory* no. 10, published by the K. Penderecki Academy of Music in Cracow, 2017, p. 14.

⁸ Orthodox Diocese of Lublin – Chełm (cerkiew.pl) [accessed July 11, 2022].

by eclecticism, acceptance of diversity, playing with concepts, and "compositional conventions".

Despite the time distance separating selected songs, which represent the legacy of four generations of these Polish composers, they are connected by a bridge of transmitted compositional traditions, shaped over 150 years at the Warsaw music academy. A native of the Borderlands, Aleksander Zarzycki held the position of director of the Warsaw Music Institute from 1879, carrying out an ambitious plan to bring the academy to European prominence. Biographical references about Aleksander Zarzycki in available music dictionaries confirm that he was born in Lviv on February 26, 1834. At the time, the city was located on the territory of one of the largest multinational union states of 19th-century Europe, which was Austria-Hungary. The place of birth in a multicultural context is extremely important. His birth and childhood spent there influenced his future artistic development.

A representative of the next generation, the Polish-Croatian Slavic scale composer Ludomir Michał Rogowski also graduated from the Warsaw Music Institute. At the same time, he had the opportunity to study under Zarzycki's colleagues and students. On the other hand, the student song output of Marian Sawa, who graduated from the same university, but under the name of the State Higher School of Music in Warsaw, reflects the then exploratory quest of Polish artists after the Second World War, who, despite the Iron Curtain, were listeners or co-organizers of the first editions of the "Warsaw Autumn" festival. Moreover, Sawa's innovative sound technique from the 1960s may testify to the need for liberation through multicultural art and its avant-garde. The aspirations of Zarzycki, Rogowski and Sawa are fully sustained by contemporary composer Marcin Tadeusz Łukaszewski. In addition, all these four artists are united by their virtuosity in playing the piano and other keyboard instruments such as the harmonium, pipe organ or harpsichord (in the case of Ludomir Michał Rogowski, as well as Marian Sawa). However, the most important point is that despite their mastery of instrumental performance, they did not treat the song form as secondary, but it became the foundation of their compositional development from the perspective of the full panorama of their musical output.

In recent years, some works by Ludomir Michał Rogowski (in 2018) and Aleksander Zarzycki (in 2024) have been recorded on electronic media and CDs. However, the unitary and incomplete registrations made do not show a complete picture of the vocal chamber music of these composers. I primarily came into contact with the songs of these composers as a performer at concerts. With time, I began to be fascinated by their works more and more. When looking for proposals for the program of the planned concert, I was surprised to

discover that a significant part of Zarzycki's and Rogowski's output was composed to poetry in foreign languages: German, French, Croatian, Old Slavic, and some of which I knew were performed in Polish translation. An additional difficulty was the need to independently reconstruct the manuscripts of Rogowski's works (with the exception of *the Chinese Poems*, published in 1926) and all of Marian Sawa's songs. My efforts were supported by singer Dorota Całek and the wife of the composer, who died in 2005, Marietta Kruzel-Sosnowska.

Finding information about these composers was greatly facilitated by their close relatives: granddaughter of Ludomir Michał Rogowski – Renata Acher⁹ and sister of Marian Sawa – Zofia Jankowska¹⁰. Thanks to the acquired information not yet included in available publications, I can state with certainty that the personalities of these composers went beyond the framework of the projection of their artistic individualities, created in their contemporary reality.

In addition, the geopolitical situation in the world in 2022-2024 motivated me to undertake the present topic of this paper. Deepening multinational conflicts pose a great threat to humanity. Its recognition and, at the same time, promotion of the multicultural aspect of music and world art can support dialogue against division and destruction.

⁹ Renata Acher (died 2018 in Warsaw, Poland) – English teacher, author of numerous translations into Polish of novels by Lucy Maud Montgomery (1874-1942), including: *The Historian*, *Holiday on the Old Farm*. She was an educator at the Wojciech Gerson State High School of Fine Arts in Warsaw for many years.

¹⁰ Zofia Jankowska (1948-2019) – the Krasnystaw-born half-sister of composer Marian Sawa. On the basis of her memoirs about the childhood and later years of this composer's life, numerous publications have been compiled (Marcin Tadeusz Łukaszewski, Mieczysław Demska-Trębacz).

Subject and objective of the study

The multicultural affiliation of the composers selected is a relevant topic for many reasons. The question I asked myself was whether this issue is reflected in their works, and if so, how. An issue as interesting as, for example, the poetic language of selected songs, is the expansion of the cast of vocal chamber music. Rogowski and Łukaszewski have definitely gone beyond the Romantic prototype of this form for voice with piano accompaniment by including a variety of instrumental line-ups.

The musical artwork includes compositions written to Polish, Croatian, German, French and Old Slavic poetry. It also allowed to determine whether the language of the poetry influenced the musical material of selected songs.

Methodological assumptions

To address the main issue of this description, I used a descriptive method¹¹ of analyzing a musical work, focused on musical form, compositional techniques and taking into account the specifics of vocal chamber music performance. From the memoirs, diaries and published works of the composers selected, it is possible to learn about their beliefs regarding the art of music. As the aim of this research paper is to investigate whether multicultural and intertwining artistic ideas are reflected in the works of these composers, this guided the choice of research method. Based on the information I obtained, I created biographical charts. The use of many diverse sources – in order to obtain a coherent and multithreaded narrative – determined the use of this method. The multigenerational and multicultural thread of stylistic understanding among the vocal chamber music artists selected, determined the use of this research method along with the technique of critiquing available contemporary sources.

So far, there have been no publications in Poland or the world devoted to the issue of multiculturalism in vocal-instrumental music by Polish composers. Indeed, some problems have been described, such as the vocal performance issues of Rogowski's songs, but there is still a lack of a compendium of knowledge that would expand the perception of Polish vocal chamber music from the second half of the 19th century to 2015 in more depth.

¹¹ M. Gołąb, *The dispute over the limits of cognition of a musical work*, Scientific Publishing House of the Nicolaus Copernicus University, Toruń 2012, pp. 163-165.

Part I

Historical and cultural background of the works of Aleksander Zarzycki, Ludomir Michał Rogowski, Marian Sawa and Marcin Tadeusz Łukaszewski

I.1. Life and works of Aleksander Zarzycki

*He was an exquisite pianist, a composer of great panache and a singer of heartfelt tenderness
(...) Fryderyk Chopin predicted an unprecedented artistic future for him (...)*

Janusz Mechanisz¹²

Aleksander Zarzycki was born on February 26, 1834 in Lviv¹³. The ongoing war in Ukraine and geopolitical changes make it difficult to fathom the origins of the Zarzycki family. However, it is known that the former noble village of Zarzyce (Zarzeczce) is located in the Mościska region of the Lviv region.

His first music teacher was his father, a violinist. He learned to play the piano in Lviv¹⁴, including from Joseph Christoph Kessler¹⁵. In 1856 Zarzycki graduated from the gymnasium in Sambor¹⁶, and then went to Berlin¹⁷, to begin his studies under Rudolf Viöle¹⁸, who was a student of Franz Liszt. Beginning in 1857, he began a four-year private study of composition with Napoléon Henri Reber¹⁹ in Paris²⁰, after which he went to Leipzig²¹, to continue his development in composition and piano with Carl Reinecke. At the beginning of his career, he made a name for himself mainly as a pianist. He made his

¹² J. Mechanisz, *Polish composers' post*, Second expanded edition, Polihymnia Publishing House, Lublin 2004, p. 142.

¹³ B. Chmara-Żaczekiewicz, entry: *Aleksander Zarzycki*, in *Polish Music Encyclopedia PWM*, Biographical Part, edited by E. Dziębowska, Volume XII, Polish Publishing House (PWM), Cracow 2012, pp. 332-334.

¹⁴ J. Skarbowski, *Profiles of Polish pianists. From Wincenty Lessel to Henryk Puchalski*, Volume I, Fosze Educational Publishing House, Rzeszów 1996, p. 111.

¹⁵ Joseph Christoph Kessler (1800-1872) – German pianist, composer and teacher, to whom Fryderyk Chopin dedicated 24 Preludes, op. 28.

¹⁶ B. Chmara-Żaczekiewicz, op. cit. p. 332.

¹⁷ W. Żeleński, *Aleksander Zarzycki: from personal memoirs*, in *Music, Theater and Art Echoes*, XII, Aleksander Rajchman, Warsaw 1895, p. 566.

¹⁸ Rudolf Viöle (1825-1867) – Prussian pianist and composer.

¹⁹ Napoléon Henri Reber (1807-1880) – was appointed professor of harmony at the Conservatoire de Paris in 1851, and took up the position of professor of composition there in 1862.

²⁰ F. Kęcki, *Aleksander Zarzycki – man and artist*, „Polish Music” 1935 no. 5, p. 16.

²¹ B. Chmara-Żaczekiewicz, op. cit. p. 332.

first student tour with violinist Nikodem Biernacki in 1856, at the age of twenty-two. At the time, the musicians played in such cities as Poznań, Cracow, as well as Jassy (in Romania). The next stage of his musical career was again in Paris, where he performed at the prestigious Herz Concert Hall on March 30, 1860. His concert repertoire at the time included his own works²², such as the *Piano Concerto*, op. 17, *Grande polonaise*, op. 7, as well as compositions by Fryderyk Chopin and Adolf von Henselt²³. He performed with the orchestra of the Théâtre Italien de Paris²⁴ conducted by M. Grive²⁵. Among the surviving documents from this period, one can find a review in the French newspaper *Revue et gazette musicale de Paris*. The author of the text spoke highly of Zarzycki's overall piano skills, including for "fingering proficiency, good and fast octaves, displaying freshness of playing"²⁶.

Following his successful debut in France in 1862, the pianist (and composer) embarked on another series of concerts, the first of which took place in Koblenz, Wiesbaden, Dresden and Leipzig at the Gewandhaus Concert Hall (in 1863)²⁷. Zarzycki visited Vienna (in 1863), Bonn, and Cologne (in 1864) with his repertoire²⁸. The artist turned out to be an excellent pianist, while widespread respect and adoration was also caused by the fact that he performed the entire program from memory, which was not in the canon of common stage practice at the time. As Janusz Mechanisz wrote: "Fryderyk Chopin predicted an unprecedented artistic future for him"²⁹. Analyzing the biographies of both composers, it is presumed that they probably could have met in Paris thanks to the activities of Marcelina Czartoryska³⁰.

Zarzycki included music of the 19th century masters in his concert repertoire. In addition to the aforementioned compositions by Chopin and Adolf von Henselt, he also played the 13th *Hungarian Rhapsody* and the *Spanish Rhapsody* by Franz Liszt³¹. In addition, his programs did not lack compositions by Robert Schumann, Franz Schubert, Ludwig van Beethoven or Anton Rubinstein³².

²² B. Chmara-Żaczekiewicz, op. cit. p. 332.

²³ A. von Henselt (1814-1889) – German pianist and composer, student of Jan Nepomuk Hummel.

²⁴ B. Chmara-Żaczekiewicz, op. cit. p. 332.

²⁵ J. Skarbowski, op. cit. p. 111.

²⁶ A. Botte, *Auditions musicales, Revue et gazette musicale de Paris*, XV, 1860, after J. Skarbowski, op. cit. p. 111.

²⁷ B. Chmara-Żaczekiewicz, op. cit. p. 332.

²⁸ J. Skarbowski, op. cit. p. 111.

²⁹ J. Mechanisz, op. cit. p. 142.

³⁰ Marcelina Czartoryska (1817-1894) – student of Fryderyk Chopin in Paris, patron of the arts, social activist. She traveled to Poland many times, including Lviv, where she lived from 1867 to 1870.

³¹ W. Wiślicki, *Concerto by Aleksander Zarzycki*, „Kłosy” 1868 no. 152, following J. Skarbowski, op. cit. p. 112.

³² J. Sikorski, „Musical movement”, Ivy 1866 no. 27, p. 119.

As Władysław Żeleński wrote:

"Friendly relations and communion with first-rate European talents, with Liszt, Reber, Reineck (with whom he even worked on composition), with the Rubinstein brothers and so many others, influenced the formation of a style in Zarzycki, which always remained individual"³³.

Undoubtedly, contact with such important personalities in the world of music had a direct impact on Zarzycki's development of an individual musical style, which was thus enriched by multicultural elements and motifs. It is likely that his creativity was also inspired by his travels, learning about various cultures in Germany and France³⁴.

It is also worth mentioning that Zarzycki, in addition to having the opportunity to work with world-renowned composers, also had the opportunity to meet personally with outstanding Polish poets, from whose works he chose poems to compose his songs. Beginning around 1851, for a dozen years or so, Zarzycki was a regular guest at the Milosław estate of Count Seweryn Mielżyński. The court of this aristocrat was an important center of the artistic life of Wielkopolska. Zarzycki probably shared his artistic views with the prominent writers who stayed there, such as Teofil Lenartowicz, Władysław Syrokomla and Józef Ignacy Krasiński.

Since 1866, however, Zarzycki settled permanently in Warsaw. It may come as a surprise that, standing at the threshold of his career as a pianist, he limited his concert performances at that time to devote himself primarily to his work as a composer³⁵. His first Warsaw recital did not take place until 1868. According to available sources, the pianist delighted the Warsaw audience:

"After a few years of non-existence, Aleksander Zarzycki came to us again (...) The most perfect technique, clarity, certainty, strength – these are qualities that dazzle the amazed listener, often brought into a kind of ecstasy by the virtuoso's playing"³⁶.

In many reviews of Zarzycki's concerts, one can see approval of his steady development. Critics appreciated not only this pianist's growing virtuoso skills, but also his maturing compositional style, which could be observed in the presentation of the artist's new works not only by himself. Ignacy Jan Paderewski (1860-1941) enjoyed Zarzycki's recognition and respect. The composer employed Paderewski as a teacher at the Warsaw Institute of Music. Zarzycki phrased: "*a Monsieur I. Paderewski*" he dedicated three piano miniatures to this virtuoso: *Trois Morceaux*, op. 34 (1. *Chant du printemps*, 2. *Romance*,

³³ W. Żeleński, op. cit. p. 568.

³⁴ In the 19th century, France and Germany pursued an expansive colonial policy, thus having wide access to diverse cultural influences.

³⁵ J. Skarbowski, *Profiles of Polish Pianists*. Volume 1 *From Wincenty Lessel to Henryk Puchalski*, Fosze Educational Publishing House, Rzeszów 1996, pp. 111-114.

³⁶ Ibid, p. 111.

3. *En valsant*). As is widely known, Paderewski led a rich concert life, playing not only in Europe, but also in the United States and Australia. It is worth noting that both pianists declared very similar sources of creative inspiration, and included works by the same composers in their concert repertoire – they very often performed works by Chopin and Liszt.

In 1871-1874, Zarzycki served as artistic director of the Warsaw Music Society³⁷, which he co-founded, thus playing an important role in the artistic flowering of 19th-century Warsaw. His activity was extremely important for this institution. Thanks to Zarzycki's efforts, the headquarters of this Society was established in the redoubt halls of Warsaw's Grand Theater, where the first major musical concert was held after just one month of its activity.

Beginning in 1871, the composer also initiated the creation of a mixed choir, which he conducted until 1875, and in 1872 he established a string orchestra. Two years later, Zarzycki also founded the WTM sheet music publishing house. The first work published there was a piano extract of Stanisław Moniuszko's *Crimean Sonnets*. In 1875 he was forced by the tsarist authorities to resign as director of the WTM. The entire committee of this Society also left the institution. Józef Wieniawski then became the new director of the organization.

In turn, from September 13, 1879, for almost ten years, Zarzycki served as director of the Warsaw Music Institute³⁸. The piano classes owed him the development of new teaching methods. At the time, the composer consistently sought to introduce European teaching standards, and implemented many reforms. Compulsory repertoire for students at that time became the works of Johann Sebastian Bach, as well as numerous etudes to develop performance skills, primarily playing technique (among others: Carl Czerny, Hermann Berens and Theodor Kullak, as well as Stephen Heller). In addition, Director Zarzycki taught "collective music exercises", the school orchestra and the upper piano class. In addition, he organized musical evenings in which both students and faculty could perform. Zarzycki resisted the progressive Russification of the university, by which he once again exposed himself to the tsarist authorities, intolerant of the composer's Austrian citizenship. The academic year 1887/1888 brought changes to the university's statute. A decree was introduced for the abolition of subjects taught in Polish, and the director had to be a person subordinate to the Russian authorities, holding Russian citizenship. The composer therefore resigned from his position as director of the Warsaw Institute of Music. He became director

³⁷ History of WTM – Warsaw Music Society [accessed January 12, 2024].

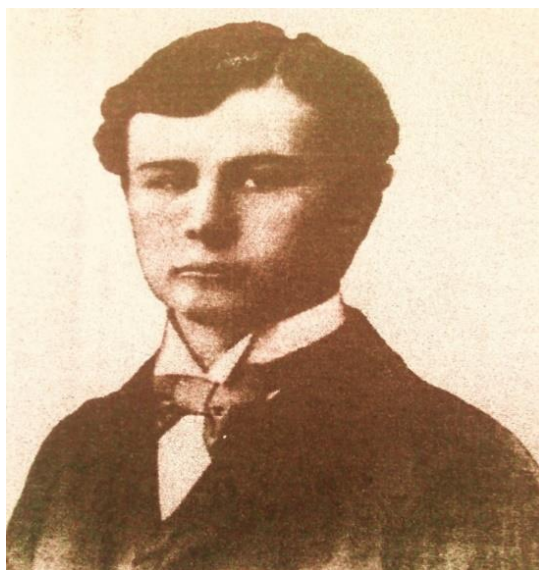
³⁸ From 1861 to 1916, the Fryderyk Chopin University of Music was called the Warsaw Institute of Music. The founder and reformer of the university's structure was Apolinary Kątski (1824-1879).

of the choir and orchestra of St. John the Baptist Cathedral in Warsaw, a position he held from 1879 to 1892.

At the same time, he was giving concerts all the time. A year before his death, he performed recitals as part of the cultural events of the Breslau Orchestra Association. He gave his last recital in front of an audience in the spring of 1895 at the Warsaw City Hall. Jan Kleczyński's review shows that Zarzycki maintained a high level of playing technique to the end and, despite his mature age, still remained a virtuoso³⁹. The great respect of critics for his pianism is further evidenced by the words of Juliusz Stattler, which can be found in his posthumous memoir:

"Although he was surpassed by a whole later host of excellent pianists who stood much higher in technique and finish, Zarzycki already possessed a great power to draw from the piano sound effects that gave an unusual shade to this instrument, and in his playing which was firm with excellent phrasing, heartily emotional, without exaltation, he marked his reasoned view of the performance side"⁴⁰.

Aleksander Zarzycki died on November 1, 1895 after a prolonged disease. He was buried at Powązki Cemetery⁴¹.



Photography 1. Aleksander Zarzycki – portrait, author unknown

³⁹ See S. Dybowski, *Dictionary of Polish Pianists*, Selene Publishing House, Warsaw 2003, p. 770.

⁴⁰ J. Stattler, *Aleksander Zarzycki*, „Music, Theater and Artistic Echo”, 1895 no. 44, pp. 517-518.

⁴¹ The tomb at Powazki Cemetery is located in the quarters under the catacombs in the row (no. 71 and 72).

I.2. Between east and west – at the meeting point of cultures, biographical sketch of Ludomir Michał Rogowski

*His music was full of soul and heart. His favorite singer was Dora Trojanovic. He always accompanied her on the piano. Together they performed at concerts (...) It was a great pleasure to listen to her warm soprano with Maestro Rogowski's discreet accompaniment*⁴²

Marija de Grazio⁴³

Ludomir Michał Rogowski was born on October 3, 1881 in Lublin⁴⁴. The early awakening of his musical passion was probably influenced by the repertoire performed by his closest relatives at family concerts. "My mother played mostly Chopin, and with my father playing the violin quite well – Wieniawski, Lada⁴⁵, Moniuszko"⁴⁶ – the composer recalled. Rogowski taught himself how to read sheet music and tried to compose from the age of seven.

He received his education at the Warsaw Institute of Music, from which he graduated in 1906. He studied music composition under Zygmunt Noskowski and Roman Statkowski⁴⁷. The master who developed his conducting skills was Emil Młynarski⁴⁸. On the other hand, he studied piano playing with the then director of the Warsaw Music Institute, Antoni Wawrzyniec Grudziński⁴⁹, Stanisław Judycki⁵⁰, and Tomasz Brzezicki⁵¹. It was a great honor for Rogowski to receive the position of second conductor of the "Echo" Singing Society in Warsaw already during his studies.

After graduating from Warsaw in 1906, Rogowski went to Leipzig and continued his studies there, and traveled around Europe to supplement his knowledge and musical skills. Rogowski's next master, through whom he became an adept at the Royal Conservatory in Leipzig, Hugo Riemann, was one of the most prominent theorists, as well as music

⁴² U. Dzierżawska-Bukowska, *Rogowski on Dubrovnik, Dubrovnikans on Rogowski*, Durieux Dubrovnik 2019, pp. 116-118.

⁴³ Marija de Grazio – the doyenne of pianism in Dubrovnik.

⁴⁴ The exact place of birth of Ludomir Michał Rogowski is the tenement „Under the Black Eagle” located in the Old Town on Bramowa Street 2.

⁴⁵ Kazimierz Ładowski (1824-1871) – nicknamed „Łada”, Polish violinist and composer. In 1845-1848 he studied violin and composition at the Paris Conservatory of Music.

⁴⁶ E. Wójtowicz, *Ludomir Michał Rogowski, Profile of life and work*, published by the Academy of Music in Cracow, Cracow 2009, p. 15.

⁴⁷ Roman Statkowski (1859-1925) – Polish composer and lawyer. He was a student of Władysław Żeleński. Beginning in 1905, he taught music history and instrumentation at the Music Institute in Warsaw.

⁴⁸ Emil Młynarski (1870-1935) – co-founder and director of the Warsaw Philharmonic in 1901-1905.

⁴⁹ Antoni Wawrzyniec Grudziński (1875-1929) – Polish pianist and composer.

⁵⁰ Stanisław Judycki (1856-1926) – Polish pianist, teacher, professor at the Warsaw Institute of Music.

⁵¹ Tomasz Brzezicki (1846-1916) – graduate and professor at the Warsaw Institute of Music.

educators over the past centuries⁵². Ludomir Michał Rogowski also honed his conducting skills with Artur Nikisch.

From 1908 to 1911, Rogowski stayed with his family (wife Ludwika and daughter Slava) in Vilnius. At that time he ran a music school for organists and founded the Vilnius Symphony Orchestra, which he directed for two years. He first traveled to Paris in 1911 to study singing under Jan Reszke⁵³, one of the world's most distinguished tenor singers of Polish origin. After a year of private study, he returned to Warsaw, taking up positions as orchestra conductor and music director at the Modern Theater.

A manifestation of Rogowski's multicultural interests during this period was his drawing of creative ideas from the sources of Belarusian folk music, which was probably influenced by his friendship with Ivan Łuckiewicz⁵⁴. Rogowski then composed the first anthem of Belarus and developed folk songs of that nation in a version for 4-voice choir. In addition, his passion for Belarusian music inspired him to write the *Belarusian Suite*, which was first performed by the Vilnius Philharmonic Orchestra on November 25, 1910, under the composer's baton.

Rogowski shared a sincere friendship with Ludomir Różycki. During their vacation together in Palanga, Lithuania, Rogowski composed many piano miniatures inspired by Polish folklore. Palanga was at that time a very well-known health resort and a highly regarded resort in Polish artistic circles⁵⁵.

Even before the outbreak of the Second World War, on July 22, 1914, Rogowski left again with his family for Paris, where he gave concerts in the salons of aristocratic and wealthy circles. He returned to the capital of liberated Poland seven years later, taking positions as artistic director and conductor. He worked with the Teatr Mały, the Teatr Polski, the Teatr Rozmaitości and the Wojciech Bogusławski Theater. A valuable initiative at the time was Rogowski's founding of the Society for the Promotion of Music in Poland, which organized Sunday mornings for young people and evenings of chamber music in the Pompeian Room of the European Hotel.

⁵² Hugo Riemann was the author of the acclaimed publication *Musiklexikon*. In addition, more than a dozen music textbooks have come out from under his pen.

⁵³ Jan Reszke (1850-1925) chose as his students the most outstanding vocalists from around the world, promising to further their international careers. Among them were: Adelina Patti (1843-1919), Leo Slezak (1873-1943), Nellie Melba (1861-1931).

⁵⁴ I. Łuckiewicz (1881-1919) was the first initiator of the Belarusian national movement, in Vilna he was the publisher of journals and publications in the Belarusian language, including *Nasza Niwa*.

⁵⁵ Palanga, also known as the „Baltic Zakopane”, was often visited by Stanisław Witkiewicz, Lucjan Rydel, Tadeusz Miciński, Leon Wyczółkowski. Villas built in Palanga were given names from Henryk Sienkiewicz's *Trilogy*. Palanga's wooden buildings have been preserved until modern times, and an Amber Museum has been established in the palace of the Tyszkiewicz family (founders of the resort).

Rogowski was very positively received by Warsaw critics⁵⁶. Commentators on cultural life closely followed the development of his career. They noticed a change in the style of his chamber and piano works, which were performed at a composer's concert held in the concert hall of the European Hotel on December 5, 1925. It was then premiered by Polish pianist Lucyna Robowska⁵⁷. Rogowski's composition written in exile – *Polish Suite* for violin and piano – was heard for the first time then. Music critic Karol Stromenger considered this work as a breakthrough for this composer's work. In the Morning Courier of December 6, 1925, Stromenger wrote:

"In the *Polish Suite* for violin and piano – recently written, the revolution ended, the regime came. After exoticisms, puzzling musical epigrams, is the *Polish Suite* with music. Admittedly, the simplicity of its style sometimes borders on the sympathetic nature of some wreath of folk songs, the process of creative stylization did not weave into this wreath of high artistry, but *Krakowiak* or *Zbójnicki* are written with simplicity and verve, they make a sympathetic impression on the listener precisely because of the feeling that the revolution is already over in Rogowski's case and seems – happily liquidated"⁵⁸.

One of the fruits of Rogowski's "campaign" for Polish music was the establishment in June 1925 at the Warsaw Music Society – the Section of Contemporary Polish Composers, of which he became a member of the board. His associates at the time were: Stanisław Niewiadomski, Ludomir Różycki and Adam Wieniawski.

After concerts in Prague and Belgrade, Rogowski settled permanently in Dubrovnik (as of December 18, 1926). From there he left only for concerts in Belgrade and Warsaw in 1935 and 1938. During his last stay in the capital of free Poland, he received a state award for lifetime achievement in music, as well as a pension, which he received until September 1, 1939. He was visited by many friends in Croatia: general Stefan Hubicki, Władysława Maciesza and Melchior Wańkowicz, who met Rogowski during the first cruise of the "Batory" in 1936. In addition to leading choirs and giving concerts with the Dubrovnik orchestra, Rogowski primarily created. He perfected his individual compositional technique, based on the so-called natural sound system. He sought to link his works to the aesthetics of impressionism and Eastern culture. He also wrote occult stories and had a passion for philosophy. However, it was old Slavic culture and folk songs that became his main inspiration. Rogowski then composed works that created not only a musical symbol of Dubrovnik, but of many countries of the former Yugoslavia, such as the oratorio *The Miracle of St. Blażej*, to words by Ivo Vojnović, and the opera *Prince Marko*, whose

⁵⁶ J. Iwaszkiewicz, *Literary news*, „Music. Last Concerts”, 1924 no. 49, p. 5.

⁵⁷ Lucyna Robowska (1876-1957) was a juror at Warsaw's Third Fryderyk Chopin International Piano Competition in 1937 and a promoter of Polish music. She was a member of the Society of Friends of the Chopin House and the Fryderyk Chopin Institute.

⁵⁸ K. Stromenger, „Kurier Poranny”, December 6, 1925, no. 631, in E. Wojtowicz, op. cit. p. 327.

libretto was written by Ilya Golenishchev-Kutuzov. Rogowski's active artistic activity in Dubrovnik is also reflected in numerous publications in the press. The periodical *Narodna svijest* reports at the time:

"On December 9, 1931, Rogowski [performed – author's note] in a triple role: composer, conductor and pianist (...) every point of the program was interesting. The maestro elaborated the songs in various ways and managed to achieve the effect even by applying the most bizarre elements of modernity (...) In addition to the songs, 3 instrumental pieces were performed, which belong to the category of excellent chamber music. Dvorak's *Dumki* for trio with maestro Rogowski at the piano and Wieniawski's compositions were played with true perfection"⁵⁹.

Reading the Dubrovnik press, we further learn that Rogowski was awarded a laurel wreath by the *Sloga* Choir ("Narodna svijest" 23.12.1931). During a ceremony related to the history of the city of Dubrovnik, the choir and string orchestra performed a composition specially written for them by Rogowski. The popularity of this composer in Croatia is also evidenced by a newspaper article dated March 1, 1933. The newspaper *Narodna svijest* informs readers that on March 2 Radio Warsaw will broadcast L.M. Rogowski's composition *From the Gardens of Al-Rashid*, and on March 5 Radio Belgrade will be able to listen to his opera, *The Prince Marko*. From the second half of the 1940s, Rogowski's compositions began to appear steadily in the Dubrovnik Philharmonic's concert programs⁶⁰. Pieces such as *Dubrovnik Impressions*, *Flashes on the Sea*, and *Pagan Visions* can be found in many programs. Rogowski's music was combined with works by renowned Croatian composers, including Vatroslav Lisiński⁶¹, Ivan Zajac⁶², Jakoc Gotovać⁶³. In contrast, the first monographic concert consisting exclusively of Rogowski's compositions was organized in 1947 to commemorate the twentieth anniversary of his stay (in Dubrovnik).

Ludomir Michał Rogowski, a Pole and Dubrovnik resident, died alone in the former St. James Monastery on March 13, 1954. He was buried with honors and universal respect. The grave was funded by the composer's friends Zofia and Jarosław Kamiński of Toronto. Rogowski bequeathed his entire musical and literary output to the City of Dubrovnik (Historical Archive of Dubrovnik) by testament. His granddaughter Renata Acher recalled that due to the political situation at the time, the family could not go to the funeral. She inherited only small mementos containing oriental, mainly Chinese details. Among them was a pencil

⁵⁹ U. Dzierżawska-Bukowska, *Narodnaya svijest*, dated December 9, 1931, časopis katalog, in *Rogovsky on Dubrovnik, Dubrovnikans on Rogovsky*, second expanded edition, ed. eadem, Durieux Zagreb 2019, p. 93.

⁶⁰ The Dubrovnik Philharmonic Archive has programs and posters in its collection. However, no other documentation of the institution's pre-war (pre-Second World War) activities preserved.

⁶¹ Vatroslav Lisiński (1819-1854).

⁶² Ivan Zajc (1832-1914).

⁶³ Jakoc Gotovać (1895-1982).

containing an engraved sentence in Chinese. Many years later it was translated into Polish. The contents of this quote read: "I miss my family very much"⁶⁴.

Rogowski wrote of artists that they "spread light". He saw man as a "superman", which was linked to the philosophy of Friedrich Nietzsche, as a daredevil who shatters tradition. He stressed that only

"the great, momentous content of works makes their creators masters. An artist should have a diverse, multicultural and rich experience. The more his works are his own, the more his work contains immortal elements"⁶⁵.

In the film "Far from Poland" by Leszek Platta we find the opinions of people who personally knew Ludomir Michał Rogowski. They mention this composer in words: dignified, smiling, honest, calm, noble, visionary, thinker, the first musical pen. On the 117th anniversary of Rogowski's birth, Vido Bogdanović, then mayor of Dubrovnik, unveiled a commemorative plaque dedicated to the composer. On the other hand, on the occasion of the 100th anniversary of Ludomir Michał Rogowski's birth, the first chamber concert *in memoriam* organized by the Lublin Philharmonic took place, and a commemorative plaque founded by the Society of Lublin Lovers was erected on the old town house "Under the Black Eagle" on October 3, 1981. Ludomir Michał Rogowski is the patron of one of the streets of the "Moniuszko" estate in his hometown. The picture of European musical life in the first half of the 20th century should not be devoid of this outstanding and colorful figure.

⁶⁴ Interview with Renata Acher on December 21, 2017, Warsaw.

⁶⁵ L.M. Rogowski, op. cit. p. 40.



Photography 2. Ludomir Michał Rogowski in 1905 (private archive of Urszula Dzierżawska-Bukowska)

I.3. Marian Sawa – poet of improvisation

*Where do I get my ideas from?
Words, sometimes one word, sound,
instrument, choir – everything⁶⁶*
Marian Sawa

Marian Sawa was born on January 12, 1937 in Krasnystaw in the Lublin region. The composer's family resided in nearby Łopiennik. His father worked there as an organist at St. Bartholomew's Church. When the boy was just a few years old, his mother, Marianna Sawa, died. He was raised by his grandparents and an aunt. As the composer's sister Zofia Jankowska recalled:

"Our family home was filled with music and it resounded from time immemorial... there was a piano, two harmoniums, clarinet, cornet and violin. Whoever wanted to, would go up to the instrument and play (...). We had plenty of books at home, sheet music, children's magazines and no attention was paid to the presence of music, because it was everywhere. After all, when there is music in the house from morning to evening, it is not so enjoyed. It is like daily bread, and no one wonders that all that makes voices, some sound, is music precisely"⁶⁷.

Despite his interest in playing an instrument (as a child he improvised very often on the piano) and Marian's many artistic talents, his father initially wanted his son to "learn" a profession other than his own. However, this plan failed. After graduating from elementary school, the future composer began studying at the Mechanical Technical School in Krasnystaw, nevertheless he longed for the piano and learning music so much that his father placed him at the Salesian Organist School in Przemyśl⁶⁸, whose history dated back to the times of old Galicia. On one of his visits to this school came Felix Rączkowski⁶⁹. The student who appeared before him at the time was Marian Sawa. This renowned teacher, convinced of the talented boy's musical abilities, set up a one-man organ class for him at the Jozef Elsner Secondary Music School in Warsaw and prepared him for studies at the State Higher School of Music in Warsaw (PWSM – now the Fryderyk Chopin

⁶⁶ See M.T. Łukaszewski, *Humility towards the beauty of the art of sounds. On the work of Marian Sawa*, in *Poet of the organ from Krasnystaw*, ed. M. Demska-Trębacz, Chopin University Press, Warsaw 2017, p. 18.

⁶⁷ Z. Jankowska, *Memories of our home*, in *Studies on the life and work of Marian Sawa*, edited by M.T. Łukaszewski, Musica Sacra Nova 2011, no. 5, p. 587.

⁶⁸ M. Wacholc, *The Activities of the Secondary Organist School in Przemyśl and Its Significance in the Musical Education of Marian Sawa*, ed. by M.T. Łukaszewski, Musica Sacra Nova, Warsaw 2011, p. 37.

⁶⁹ Feliks Rączkowski (1906-1989) – organist and composer, graduate of the Salesian Organist School in Przemyśl and the Warsaw Conservatory of Music in the organ class of Bronisław Rutkowski and composition under Kazimierz Sikorski. From 1937, he was a lecturer at this university (now the Fryderyk Chopin University of Music). He was vice-dean of the Instrumental Department of the State Higher School of Music in Warsaw (1958-1968).

University of Music). From the first year of his studies, Marian Sawa was a recognized virtuoso and improviser. He performed at numerous concerts. He also substituted as organist for his master Rączkowski, who, in addition to his active teaching activities at the university, worked at Warsaw's Holy Cross Church. At the time, Sawa decided to begin a second course of study – composition – at the Warsaw Academy of Music. He studied in Piotr Perkowski's class⁷⁰ and in Kazimierz Sikorski's class⁷¹ at the Department of Theory, Composition and Conducting. He completed his studies with honors.

As recalled by Marian Sawa's wife, Marietta Kruzel-Sosnowska⁷².

"He was interested in everything related to art. He was very sensitive to color, light and the emotional expression of painting. He was particularly fond of printmaking and drawing. Leaving samples of his artistic expression: self-portrait, portraits of loved ones, his wife and father-in-law. He also showed a great interest in poetry, the musicality of the poetic text, which was the basis for categorizing the poem as a vocal work, as he wrote in the stanza: I would like to enclose the words in notes (...) and the notes to flesh out"⁷³.

He gave expression to this in his mature works. In addition to a variety of folk music from the Lublin region and the old environs of Lviv⁷⁴ he was also inspired by the music of Podhale. Podhale motifs can be seen not only in Sawa's *Góroliki* for string quartet, but the composer's piano and choral works also contain them.

As of September 1968, Sawa took a job as a teacher of piano improvisation (in the Rhythmics section) at the Józef Elsner Secondary Music School in Warsaw. He also became a teacher at the Karol Szymanowski High School of Music in Warsaw⁷⁵. The 1970s marked the beginning of Sawa's professional activities as a university lecturer. Meanwhile, five years later, he began teaching harmony, improvisation and counterpoint at the State Higher School of Music in Warsaw.

⁷⁰ Piotr Perkowski (1901-1990) – born in Oweczaczy in the Borderlands, was a student of Karol Szymanowski and Ignacy Jan Paderewski. He graduated from the Warsaw Institute of Music in Roman Statkowski's composition class. Subsequently, he studied composition in Paris under Albert Roussel (his graduates included Eric Satie and Elgar Varesé). In 1930-1939 Perkowski was vice-president of the Polish section of the International Society for Contemporary Music and the Pomeranian Music Society in Toruń.

⁷¹ Kazimierz Sikorski (1895-1986) – Polish composer and theorist.

⁷² Marietta Kruzel-Sosnowska – first wife of composer Marian Sawa. Concert organist, teacher and music theorist. In 1911-1919, she studied composition under Felicjan Szopski at the Higher School of Music at the Warsaw Music Society and musicology under Adolf Chybiński at the Jan Kazimierz University in Lviv. In 1925, she received a scholarship from the Ministry of Religious Denominations and Public Enlightenment, thanks to which she began his studies in Paris with Nadia Boulanger.

⁷³ M. Kruzel-Sosnowska, M. Demska-Trębacz, *Humility towards the beauty of sound art*, Chopin University Press, Warsaw 2017, p. 25.

⁷⁴ The region's multicultural influences are determined by its geographic location.

⁷⁵ K. Szymanowski State Music School Complex no. 4 in Warsaw.

According to the memoirs of Sawa's students ⁷⁶, he did not rely exclusively on Kazimierz Sikorski's textbooks in his college-level harmony classes. He also did not always use functional harmony. He avoided the phrase "harmonization of melodies" and instead proposed the name "elaboration". His lessons were creative and resembled composition. He did not restrict students in terms of sound selection outside the tonal system. In his first classes, he offered each of them to write any miniature.

A very important place in Marian Sawa's activities were his recitals and concerts. He performed as a soloist at festivals in Kamień Pomorski, Leżajsk, Cracow, Łódź and Białystok. Gradually, however, as a result of stage fright limiting him, he gave up his career as a virtuoso. He opted for chamber music. Sawa improvised on the pipe organ or piano between pieces (successive parts of them), creating peculiar and original interludes. In this way he modeled the sound layer of the compositions, created their moodiness. His masterly skills gave the interludes a virtuoso and mystical status at the same time. He performed with choirs such as: "Poznań Nightingales", "Cantores Minores Wratislavienses", and the National Philharmonic. On the other hand, among the numerous orchestras with which Sawa worked, the most notable are: Orchestra of the Wrocław Philharmonic, the National Philharmonic, the Grand Theater and the Warsaw Chamber Opera, as well as the Dramatic Theater in Warsaw. He accompanied on stage renowned soloists such as Jerzy Artysz, Bernard Ładysz, Wiesław Ochman, Jadwiga Rappé, Krystyna Szostek-Radkowa, as well as stage celebrities: Jerzy Połomski, Paulos Raptis or Irena Santor.

In 1969, Sawa was the winner of the Young People's Circle Competition of the Polish Composers' Relationship for his symphonic work *Assemblage*. He was also offered a scholarship to continue his studies under Nadia Boulanger in Paris, the booming center of world musical culture at the end of the 1970s.

The artist won numerous awards and honors during this time, including: Second Degree Award of the Minister of Education (1979), Gold Cross of Merit decoration (1985), Third Prize at the PZCHiO Composition Competition (1987). He has composed more than a hundred songs for voice and piano for the youngest performers. The best known are *Colorful Crayons*, and *Our Polish ABCs*. The song *Conversation with the Rain* brought him the Second Prize (1983) of the Radio and Television Committee. Based on the themes of Zygmunt Noskowski's songs from the *Songbook for Children*, he composed *Winter Songbook*. The piece is composed of 9 miniatures for two voices with piano, interspersed with

⁷⁶ Danuta Warząchowska – interview on October 16, 2023, Ewa Zaroń-Kakietek – interview on April 2, 2015.

dances in a multicultural style. In addition, he created arrangements developed for theaters, radio and television.

Among the vocal and instrumental ensembles performing Sawa's works are: National Philharmonic Choir, Schola Cantorum Gedanensis, Camerata Silesia, Pueri Cantores Tarnoviensis or Warsaw Choral Ensemble. His works are also popularized by choirs around the world: in Brazil, Denmark, the USA and France. The composer's pipe organ music also arouses the interest of performers in Germany, France, Finland, Brazil, Italy, Spain and the United States of America. Sawa's work, with the exception of his vocal chamber music, has been recorded by numerous artists for such labels as Acte Préalable, DUX, Megavox, MTJ, Musica Sacra Edition, Polonia Records, Polskie Nagrania, and Polskie Nagrania Edition.

Marian Sawa was known for sparingly noting performance cues. In his songs there are mainly dynamic terms. Very rarely did Sawa mark the pedaling of the piano part. Scores were sometimes chaotically notated, even carelessly, but at the same time some manuscripts contain notation precisely ordered by the composer – lashes and canopies are calligraphed with the greatest care. The frequent abandonment or avoidance of performance terms in the works depended on his practice and subsequent interpretations. Sawa probably noticed that the specifics of the instrument, the acoustics or the audience's reaction or even the air temperature affected the resonance and reception of the pieces. The sparse markings left room and doubt as to whether the performance measures used were appropriate and adequate. However, this was not due to the composer's lack of attention to the appropriate performance style for a given musical form. On the contrary, he was very detailed in providing comments to ensure that the individual performances of his works were in accordance with his intention and creative vision. As Jan Bokszczanin notes⁷⁷:

"Working with the composer on his works was very difficult, because the piece written in the notes was like an initial version of the work. Many times the professor wanted to change something during lessons or recordings"⁷⁸.

⁷⁷ Jan Bokszczanin (born 1974). In 2000, he graduated from the Fryderyk Chopin Academy of Music in Warsaw under the direction of Joachim Grubich. A long-time friend and student of Marian Sawa. In later years, he was a doctoral scholar at the University of North Texas (US), where he studied under prominent teacher, Prof. Jesse E. Eschbach. He has given concerts in most countries in Europe, Russia, Asia and the United States. Performed organ recitals in such prestigious venues as Notre Dame de Paris Cathedral, Freiberg Cathedral, Bruges Cathedral, University Chappell in Glasgow. Recorded more than twenty CDs of organ music for renowned record labels.

⁷⁸ Interview with Jan Bokszczanin on January 17, 2012.

Marietta Kruzel-Sosnowska, on the other hand, recalls:

"Most of Sawa's compositions do not contain performance instructions. It is important to ensure that these works are performed emotionally, that they appeal to listeners with their expression. They are not just sounds arranged into some kind of whole, but contain a certain emotional charge, dynamism, drama. Showing these qualities is the key to the performance of the entire work"⁷⁹.

By recording Sawa's songs for voice and piano for the first time, the above implications have emboldened us to adopt an attitude of co-creating a musical work. Of course, it is inherent in any interpretation, and with the composer's parsimonious indications and the lack of references to accepted performances of these works, the performers' intuition becomes even more of an element that creates the final shape of the work.

Marian Sawa had a great affection for the sea. He was passionate about the unique beauty of the Baltic landscape. He had "his" places in Władysławowo, Jurata, Jastrzębia Góra, where he felt best. He was able to travel for hours by train from Warsaw to the sea to walk on the beach, and then return to his professional duties in the capital.

Sawa died on April 27, 2005 in Warsaw. The solemn funeral was held on May 5 at the Basilica of the Holy Cross in Warsaw. During the funeral his last work *Missa Claromontana* was performed, which was sung in tribute to Marian Sawa by the UKSW Choir under the direction of Rev. Prof. Kazimierz Szymonik. The composer is buried in the Bródnow Cemetery in Warsaw (section 47 C).

Marian Sawa left many memories, interviews in which he discussed his work:

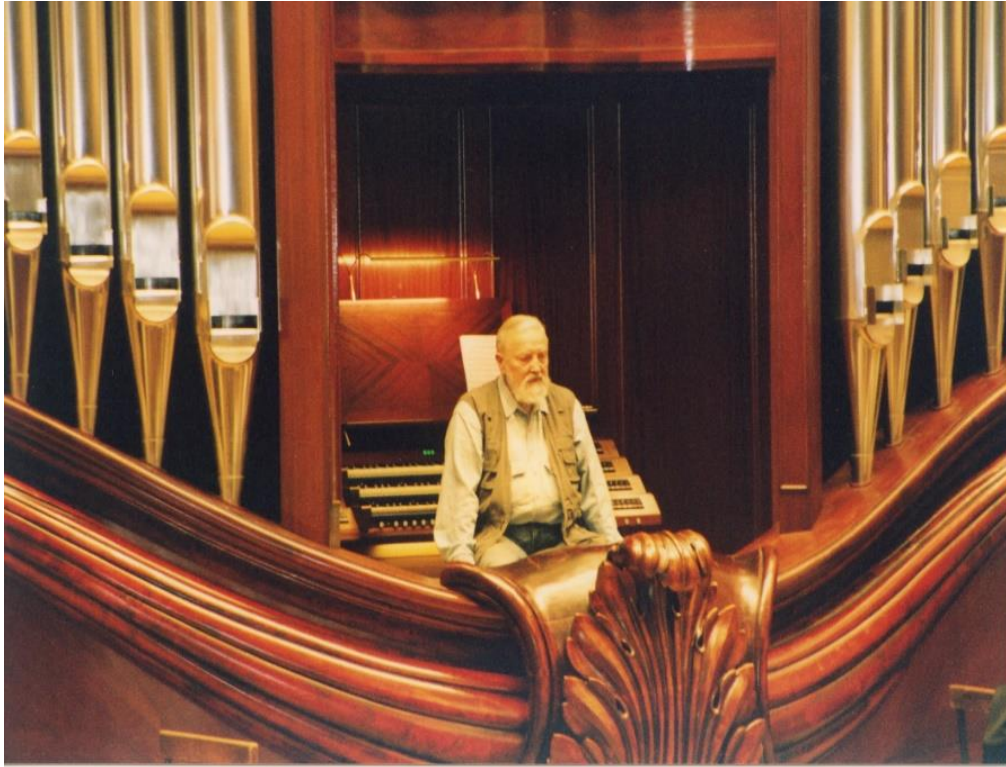
"When composing any piece of music, you have to hear it in your imagination on the instrument for which it is intended...the form doesn't interest me...I'm interested in the content. The form is the element that only restrains me. It is, in fact, secondary. The most important moment in the creative process is the conception of the first motif, phrase or theme"⁸⁰.

The composer is the patron of the Warsaw Secondary Music School⁸¹, as well as the Marian Sawa National Pipe Organ Competition in Warsaw. From 2010 to 2019, the Marian Sawa Society, along with the Center for Artistic Education, became the organizer of the Marian Sawa National Workshop on the Interpretation of Pipe organ, Piano, Harpsichord, Violin and Chamber Music, held in Częstochowa and Bielsko-Biała. As his graduates (Jan Bokszczanin and Danuta Warząchowska) remember him – Sawa was a very calm, good man, you could never hear a bad word from him about another person.

⁷⁹ M. Kruzel-Sosnowska – interviewed on July 1, 2018.

⁸⁰ M. Wacholc, *Marian Sawa – composer, organist, teacher* [in:] *Studies on the work of Marian Sawa* edited by Marcin Tadeusz Łukaszewski, Musica Sacra Nova, Warsaw 2011, p. 30.

⁸¹ Complex of State Music Schools no. 1 in Warsaw – the Marian Sawa Secondary Music School.



Photography 3. Marian Sawa at the pipe organ after one of the concerts at the National Philharmonic Hall

I.4. Marcin Tadeusz Łukaszewski – virtuoso composer

The concert opened with a bravura performance by Marcin Łukaszewski (...)

*The octave runners sounded particularly well,
evoking associations with the pianism of Messiaen and Ligeti*⁸²

Łukasz Borowicz

Marcin Tadeusz Łukaszewski was born on November 20, 1972 in Częstochowa. Being a small child, he had the opportunity to watch his father, composer Wojciech Łukaszewski⁸³ at work, so from the beginning he embarked on the path of artistic development as a pianist and composer. These two greatest passions of his cannot be separated.

From 1979 to 1991 Marcin Tadeusz Łukaszewski was a student at the Marcin Józef Żebrowski Music School Complex in Częstochowa. He studied in the piano class of Zofia Miller and in the flute class of Bogumiła Tęcza. In 1989-1991 he supplemented his flute studies with Elżbieta Dastyk-Szwarc. Gaining practice with the wind instrument developed in the young composer the ability to feel and naturally lead a musical phrase with his breath. He began his piano studies in 1991 at the Fryderyk Chopin Academy of Music in Warsaw under Bronisława Kawalla, Jan Ekier and then Edward Wolanin. At that time, he trained as a chamber musician in the class of Bogna Halacz-Weinbaum. He graduated with honors from the Instrumental Department in 1996.

He recalls his education at the Fryderyk Chopin Academy of Music in Warsaw this way:

"During the period of my studies, I acquired a solid knowledge, primarily in piano. To Bronisława Kawalla, who was my main piano teacher, I owe the workshop, aesthetic formation and discipline. These qualities are useful to me today in my own teaching work"⁸⁴.

Discussing the successive stages of Łukaszewski's musical education (after completing his piano studies), one can observe an intentionality towards music theory. Like many other Polish composers, he also began the first steps of his musical education with the piano, while later, he expanded his musical horizons as a theorist and composer. In later years of his life, he abandoned regular concertizing in favor of composing and perfecting the performance

⁸² Ł. Borowicz, *Concert by the AMFC Composition Chair*, „Music Movement” 2002 no. 12, p. 3.

⁸³ Wojciech Łukaszewski (1936-1978) – Polish composer and pianist. Graduate of the State Higher School of Music in Warsaw (composition class of Tadeusz Szeligowski and Tadeusz Paciorkiewicz). He completed his composition studies in 1966-1967 under Nadia Boulanger at the Paris Conservatory.

⁸⁴ Interview with Marcin Tadeusz Łukaszewski dated December 30, 2022.

of 20th and 21st century piano music. As a virtuoso pianist at the time, he performed sporadically, but with carefully selected, as well as sophisticated repertoire (such as works by Johannes Brahms, among others). Łukaszewski also continued his studies as a student at the two-year Postgraduate Program in Contemporary Music Performance in Szabolcs Esztényi's piano class and the two-year Postgraduate Program in Music Theory at his Alma Mater.

About the beginnings of his compositional path, Łukaszewski says:

"I was initially involved in composition (...) as an autodidact. Before beginning my studies, I had small compositional attempts to my credit, including *Fantasia for piano and orchestra*, which I wrote under the direction of Bolesław Ocias. During the period of my studies, I consulted my works with Marian Borkowski, Marian Sawa, my brother also gave me advice (...). It wasn't until 2012-2014 that I attended postgraduate studies in composition at the UMFC in Marian Borkowski's class"⁸⁵.

A further stage of Łukaszewski's artistic and at the same time scientific development was the awarding of a doctoral degree in the discipline of art sciences at the AMFC in 2005 (supervisor Marek Podhajski), while he received a postdoctoral degree from the UMFC in the discipline of Composition and Music Theory in 2014, and the title of professor of musical arts conferred by the President of the Republic of Poland in 2021.

Marcin Tadeusz Łukaszewski is the recipient of numerous honorable mentions and awards in composition competitions. Among other awards, he received: first degree honorable mention for *I like modern music* in the Henryk Mikołaj Górecki Open Composition Competition "Mikołajowe Granie" in Rydułtowy (2011), second prize in the W. Landowska in Warsaw for *Action Cembalo for harpsichord* (2010), 3rd prize in the 1st National Composition Competition "Pro Organo" for *Exegi monumentum* for pipe organ (2006), in addition he won the "Mater Verbi" award (2003), 2nd prize (1st not awarded) in the F. Nowowiejski Composition Competition in Warsaw for *Prologue and Fugue* for pipe organ (1996) and the Bronze Honorary Badge of the PZChO⁸⁶.

Marcin Tadeusz Łukaszewski's compositional output is extremely diverse. His oeuvre includes orchestral, chamber, vocal-instrumental, choral and solo compositions inspired by American music and Eastern culture, which will be discussed in Part II of this paper.

His phonographic output is impressive and places Łukaszewski among the top contemporary Polish pianists. Here one can find a number of albums by such authors as *XXth Century Polish Piano Music* (Acte Préalable AP0016, 1999), *Franciszek Lessel – Piano*

⁸⁵ K. Szafran, Interview with the composer dated May 6, 2018, Marian cult in the choral works of Marcin Tadeusz Łukaszewski (...), Stanisław Moniuszko Academy of Music in Gdańsk.

⁸⁶ See M.T. Łukaszewski, *Biography*, www.marcinlukaszewski.eu [accessed December 2, 2022].

Works (Acte Préalable 0022/0023, 1999), *Piotr Perkowski – Piano Works* (Acte Préalable AP 0072, 2002), *Marian Sawa – Piano Works* (Musica Sacra Edition MSE 005/06, 2006). The two-CD album with Lessel's works received a nomination for the "Fryderyk '99" Award in 2000, while the album with Perkowski's works was honored with the "Fryderyk 2002" Award in the "solo music" category in 2003. In turn, the album, which recorded Marcin Tadeusz Łukaszewski's *Piano Etudes* (performed by Radosław Sobczak) DUX 1538, received a nomination for the Fryderyk Award in the solo recital category in 2020. In 2021, the album *Stanisław Moniuszko Complete Piano Works*, published by *Chopin University Press* and recorded by Łukaszewski, received the Fryderyk 2021 award in the category of "recording Polish music and solo recital", representing the first collection of Moniuszko's 50 solo piano compositions in the history of phonography. In addition, the album *Ignacy Jan Paderewski. Songs*, featuring Łukaszewski, which was released by Chopin University Press, received the Fryderyk Chopin 2022 award in the Chamber Music-Duets Album of the Year category⁸⁷.

Marcin Tadeusz Łukaszewski is also a very committed and recognized educator. Undoubtedly, his circle of friends and close acquaintances who played an important role in his professional life was larger than presented here. It is worth mentioning the composer's parents. His father, Wojciech Łukaszewski, worked as a teacher at the State Higher School of Music in Warsaw and the Marcin Józef Żebrowski State Music School of the First and Second Degree in Częstochowa, of which he was director (1971-1978). The composer's mother, Maria Łukaszewska, is also a teacher with many years of experience. After graduating from the State Higher School of Music in Warsaw, she taught theoretical subjects⁸⁸. The family environment probably guided his choice of professional path, despite his numerous successes as a composer and pianist, he placed pedagogy first.

In 2011, Łukaszewski joined the Fryderyk Chopin University of Music in Warsaw, since 2015. – as a professor at this university. He has also served as head of the Department of Music Education, and since 2020 he has been head of the Department of Theory at the Faculty of Composition and Theory of Music at the UMFC in Warsaw. He has conducted various workshops, including: Marian Sawa's Pipe organ, Piano and Harpsichord Music Interpretation Workshops (Częstochowa 2010, 2012, 2014, 2016) and workshops

⁸⁷ R. Majewski, *Forgotten Polish Music. One can sink into it without rest*, (wyborcza.pl) [accessed June 12, 2022].

⁸⁸ Maria Łukaszewska – born in Gorlice (Lesser Poland Voivodeship). Since the 1960s, she has worked as a teacher of theoretical subjects at the Marcin Józef Żebrowski State Music School of the First and Second Degree in Częstochowa and at the Karol Szymanowski State Music School Complex no. 4 in Warsaw.

on Marian Sawa's music for students of the Instrumental and Pedagogical Department of the UMFC in Białystok (2013).

Łukaszewski's concert activity is based primarily on vocal chamber music and solo playing. He has performed at festivals such as the Warsaw Autumn International Festival of Contemporary Art (2004, 2022), the Laboratorium International Festival of Contemporary Art in Warsaw (2004, 2006, 2009), the *Musica Moderna* Festival in Łódź (2006, 2007), the 13th Silesian Days of Contemporary Music in Katowice (2008), as well as concert series: *All Piano Works of J. Brahms* (Warsaw 1997), *Live Edition of All Piano Works of F. Chopin* (Warsaw-Białystok 1999). On the 160th anniversary of Ignacy Jan Paderewski's birth (2020), together with singer Anna Mikołajczyk-Niewiedział, he performed all the composer's songs for the first time (UMFC concert hall in Warsaw).

On February 23, 2015, by the decision of the Minister of Culture and National Heritage, Małgorzata Omilanowska, Łukaszewski received an honorary badge of *Merit for Polish Culture*. At the time, he was recognized for writing a book, "Guide to Piano Music". He dedicated this publishing position to his mother. As Łukaszewski notes:

"Writing the Guide coincided with my scientific interests, which stem directly from my activity as a pianist. I have devoted a number of publications (papers and books) to the issues of works for piano. I also took into account significantly Polish artists of the 20th and 21st centuries, among them representatives of the younger generation, such as Mikołaj Górecki, Paweł Łukaszewski, Paweł Mykietyn, Aleksander Nowak, Maciej Zieliński"⁸⁹.

Among students of music universities in Poland, as well as abroad, Marcin Tadeusz Łukaszewski's textbook is very popular: "How to write a thesis on music? A guide for music students and doctoral candidates". This book contains issues related to the writing of scientific papers, taking into account, first of all, specific issues for music performance. In addition, he is the author of 30 vocal exercises for Latin proverbs "Cantate dicta".

Marcin Tadeusz Łukaszewski is a concert pianist and an extremely productive composer, open to the world, inspired by different cultures and art. He creates numerous works for a variety of compositions. His works have been performed in such countries as China, South Korea, the USA, Slovakia and Italy. Recently, his concert repertoire has focused on works for solo piano by Ignacy Jan Paderewski, Franciszek Lessel and Marian Borkowski.

⁸⁹ M.T. Łukaszewski, interview dated December 30, 2022.



Photography 4. Marcin Tadeusz Łukaszewski, D. Śnieg (2018)

Part II

Vocal chamber music by Aleksander Zarzycki, Ludomir Michał Rogowski, Marian Sawa and Marcin Tadeusz Łukaszewski – characteristics of works with emphasis on multicultural aspects

II.1. Epigone and precursor – Aleksander Zarzycki

Aleksander Zarzycki's legacy of vocal chamber music is impressive. Composing for voice and piano was not a secondary activity for him, but was actually crucial in the formation of his musical language. During my research and scholarly search, I found that he created a total of 62 songs. As of 2023, I have found 56 songs, some of which remain lost⁹⁰. I would further like to point out that my search for the missing scores of these forgotten six works was also unsuccessful in Zarzycki's hometown, despite numerous efforts. The resources of the National Library of the M. Lysenko Academy of Music in Lviv until 2022 did not contain scores of songs or others of his works. It is likely that the composer's vocal and instrumental music was not performed in Lviv after the Second World War.

An important role in the artistic development of Aleksander Zarzycki was played by the culture of the pre-partition Borderlands, where various nationalities intersected: Poles, Lithuanians, Belarusians, Jews, Armenians, Tatars, Ukrainians and Germans. As a resident of Lviv, he was also able to interact with Orthodox church music from an early age. He probably had the opportunity to learn about native folklore, which combined various cultural traditions. Memories of forgotten borderland music can be found in surviving songbooks. Familiarizing oneself with the musical examples⁹¹ – which are the unique contents of the volumes of Oskar Kolberg's *Complete Works*: in volume 36 *Volhynia*, volume 47 *Podolia*, in 31 *Pokucie*, as well as 52 *Belarus-Pole* – turned out to be extremely important when conducting the present research. In addition, collection no. 15 from the *Library of Regional Songs* edited by Karol Hławiczka, published in Katowice (1937), became an equally valuable source. After studying these materials, one can conclude that the musical phrase, omnipresent in the vocal chamber music of composers from the former Eastern Borderlands, contains similarities between Ukrainian melodies and Polish national music.

⁹⁰ One of Aleksander Zarzycki's lost songs is *Zwiegesang* op. 22 no. 1 to words by Robert Reinick, first published in Berlin in 1882 by the Reis & Reinick Publishing House.

⁹¹ Examples primarily include Eastern Slavic folk melodies, dance forms and Ukrainian dumkas.

Mieczysław Tomaszewski took a closer look at its most important features. As he noted: "The predominance of persistence in a certain mood – over striving"⁹². The author stated that in the music of the Slavs of Central and Eastern Europe there is a significant predominance of even over odd meter; the rhythm and pulse of the *dumka* and *dumka*, over the rhythm of the polonaise, mazur, oberek or kujawiak. In addition, according to him, the definite dominance of the minor mode is noticeable. He also mentioned the dominant role of the deep register, as well as the darkened tone color. Describing the expressiveness of Borderland music, Tomaszewski also wrote that he noticed the predominance of a longing, nostalgic, melancholy character over a joyful, cheerful one. The aforementioned songbook from 1937 contains musical examples that confirm and at the same time develop Tomaszewski's theses. Slow rhythms come to the fore. The vast majority of folk melodies from the region are set in even meter. There is a parallelism of national Ukrainian dances such as *hopak* or *arkan* to highland music in terms of rhythm and sound language. On the other hand, the words of the songs are written in Polish and Ukrainian. Thus, we can see through this that not only the music, but also the two languages in the area interpenetrated each other.

Characterizing Aleksandr Zarzycki's song output from the moment he learned the score at the piano keyboard, one can find his individual compositional ideas. However, the prevailing trends in the development of contemporary European music at the time were not without significance for him. Nonetheless, Zarzycki's predisposition to use short rhythm changes and interpretive markings that define the rhythmic and pedagogical side of his songs is evident. Very often there is *poco ritenuto*, which, holding back the melody, affects the variability of the musical character of individual fragments and whole sections of a given song. For this composer, as well as numerous composers of the second half of the 19th century, the model of the solo song genre was the achievements of the German masters, headed by Franz Schubert. Their examples also show inclinations to folk music.

In terms of the development of piano texture in Zarzycki's works, it seems that the works of the German composer, who was his teacher-pianist 10 years his senior, Carl Reinecke, may have played an important role. He enjoyed a reputation not only as a composer of piano music, but also of chamber music, operas and musical tales. In his works he was strongly inspired by the style of Mendelssohn, Brahms and also Liszt⁹³.

⁹² M. Tomaszewski, *Traces and echoes of the borderland idiom in Polish music of the „age of exultation”*, „Teoria Muzyki” 2017 vol. 10, p. 27.

⁹³ R. Sietz, Grove Music, <https://www-1oxfordmusiconline-1com> [accessed May 18, 2023].

Zarzycki owed much to his mentor. He expressed this by dedicating one of his most beautiful pieces for piano to him⁹⁴.

Polish language versions of foreign poems were probably more attractive and comprehensible to a Polish audience – and thus became the poetic basis for the lyric. In Zarzycki's repertoire of solo songs with piano accompaniment, one can see the then-prevalent practice of composing them originally to a Polish text and then creating an alternative German-language version of it. Nevertheless, six of Zarzycki's songs are based on the original (German) versions of the poems, being pieces from the collections *Drei deutsche Lieder* op. 11 and *Drei Lieder* op. 22.

These activities probably served to popularize Polish song and poetry in Germany and internationally. Polish artists after the fall of the January Uprising were able to publish their works in German outlets. In Polish lands this was often impossible due to repression.



Photography 5. A. Zarzycki, *Drei Lieder*, op. 11 no. 2

⁹⁴ Barcarolle in B major, op. 5, Breitkopf & Härtel, Leipzig 1865.

Characterizing Zarzycki's song output legacy is a research process that requires time and persistence. Studies of this composer's vocal and instrumental works, (including piano), allow us to note that his sound language matured with successive opuses. They were published irregularly, developed in several countries and languages (e.g. German or Old Slavic), even during the composer's lifetime, which confirms the thesis regarding the multicultural style of his vocal-instrumental works.

Zarzycki used innovative solutions to enrich the harmony, much more extensively than was previously practiced in the piano part (he used altered fourths, sixths, septim and non-chords, also with a major septim). His chord combinations and the modulatory inflections that occur are often surprising. Zarzycki nevertheless does not stray too far from the tonal center, as is the case with artists of the next generation after him, such as Mieczysław Karłowicz or Karol Szymanowski, however, the evolution of the piano texture and the interval shaping of the melodic line of the solo voice are very unusual. The stylistic similarity between Zarzycki and the composers of Young Poland is determined primarily by the idea they share of reevaluating the musical language of the turn of the 19th and 20th centuries. One can risk saying that these aspirations in Polish vocal chamber music may have been initiated by Zarzycki.

When interpreting songs by this artist, I made a comparative analysis of which vocal and instrumental pieces sound better on an 1840 Erard than on a modern piano. The results of the research may yield a surprising answer. On the old instrument, the dense, schromatized texture, where the evolution of Zarzycki's sound technique took place in the first place, does not sound as good as on a modern piano model with an integrated metal structure. Repetitions of multiple notes and sudden changes of dynamics in very short passages of individual pieces create peculiar, almost unnatural proportions. Thus, the search for a new language of his compositional technique may have run parallel to the discovery of the sound of a piano with a built-in metal plate. The songs I have chosen were probably already composed on a modern piano, such as *Warum auf's neu* op. 33 no. 3. In contrast, the historic *Erard* instrument of 1840 allowed the instrument to achieve a noble and beautiful timbre in other works by this composer, such as *Serenade* op. 13 no. 1 and *The Yearning Singer* op. 14 no. 13. Given the above statement, I chose not to record these songs on a modern piano, omitting them from the repertoire of this artistic work.

In summary, the influence of Zarzycki's vocal chamber music on the work of composers of the next generation was probably significant. Describing his selected songs,

I noticed inspiration from Ukrainian and borderland music. It can even be said that Ukrainian composers such as Denys Sichynsky⁹⁵, Stanyslav Liudkevych⁹⁶, Vasyl Barvinsky⁹⁷, Stefania Turkewich⁹⁸ became stylistic continuators of his works. This applies mostly to the expressive aspect, specifically to the type of expression, characterized by the synthesis of many cultures. East Slavic connotations, Western influences and, most importantly, the search for a new musical language distinguish not only Zarzycki's song output, but also the Polish and Ukrainian solo songwriters who followed him.

⁹⁵ Denys Sichynsky (1865-1909) – studied piano under Władysław Wszelaczyński in Ternopil, and later with Karol Mikuli. His first songs for voice and piano date from the 1890s. Stylistically, Sichynsky's music is late Romantic, reflecting the melos of Ukrainian folk songs.

⁹⁶ Stanyslav Liudkevych (1879-1979) – student of Mieczysław Sołtys at the Lviv Conservatory during his studies. He attended the lectures of Hugo Riemann in Leipzig. Despite being a 20th century composer, Liudkevych retained a post-Romantic palette of compositional means.

⁹⁷ Vasyl Barvinsky (1888-1963) – studied at the Lviv Conservatory, and from 1908 to 1914 was a student of Vítězslav Novák in Prague. In 1948, Barvinsky was exiled to a labor camp. The surviving art songs represent the composer's post-Romantic style.

⁹⁸ Stefania Turkewich (1898-1977) – studied under Adolf Chybiński at the University of Lviv and the University of Vienna. In 1925, she left for Berlin, where she studied with Arnold Schönberg. From 1935 to 1939 she taught harmony and piano at the Lysenko Institute in Lviv, and from 1940 to 1944, she taught at the Lviv State Conservatory. Her compositions are stylistically modern, while drawing on Ukrainian folk songs.

***Ah, How Sad I Am* op. 13 no. 11**

Cast	soprano, piano
Date and place of creation	ca. 1863
Author of the text	Adam Asnyk
Multicultural aspect	melika was taken from Ukrainian music, Old Slavic language
Ambitus of voice	$e^1 - g^2$
First edition	1871 Gustav Sennewald Publishing House

Table 1. A. Zarzycki, *Ah, How Sad I Am!*

Ah, How Sad I am!

Ахъ, какъ мнѣ грустно

(text of A. Asnyk's poem) (text of the song – translated by O.Liepko)

*Ah, how sad I am! How sad I am,
My angel left me
Into a distant world gone,
And in vain I call on him to return me
The flower of dreams taken away.
Ah, how sad I am! How sad I am,
Shadow surrounds me already,
a grim grave shadow
My heart is still breaking and despairing

Looking for bright breaths, bright breaths
But in vain silences his fears
And in vain the past accuses the profligate
An invisible hand is already weighing over
Ah, how sad I am!*

*Ах, как мне грустно, как мнѣ грустно!
меня он покинул, умчался в дальний край.
Я жду, я день и ночь мечтаю
вернуть мой прежний рай
прежний рай.
Ах, как мне грустно, как мнѣ грустно!
в душе так безотрадно, сменился тьмою
сменился тьмою свет,
а сердце ждёт с мучительной тоскою

блаженства прошлых лет, прошлых лет.
Но тщетно всё, и слёзы и волненья
наш краткий миг любви и счастья
не возвратит нам снова провиденье.
О, какъ мнѣ грустно, как мне грустно,
о, как мне грустно, грустно!*

The song *Ah, How Sad I Am!* is one of the examples of love lyric in Zarzycki's work. Asnyk's poem speaks of unrequited love – everything the poet sees and hears is just a dream.

The words evoke the image of lonely despair of the lyrical hero. The work was translated into Old Slavic while the composer was still alive. Given Zarzycki's background (born in Lviv) and the honorable attitude of the Ukrainian people during the January Uprising in 1863, it is likely that the song may have been originally composed to the already translated⁹⁹ poetry of Adam Asnyk, poet and insurgent. The author of the translation is unknown¹⁰⁰. This multi-verse, one-paragraph, rhyming poem by Asnyk comes from the volume *Public and Poets*. It seems to belong to the circle of Romantic lyricism, although it was written in the era of "non-poetic times". In style, it alludes to the lyricism of Kamil Cyprian Norwid and Kresy-born Juliusz Słowacki. The composer masterfully conveyed the overtones of this poetry, preserving the prosody of each line of the poem. After an in-depth analysis of both the text and the melody, the division into two parts of AA¹ is clear.

Ach, jak mi smutno!

(El...y)

Aleksander Zarzycki

Example 1. A. Zarzycki, *Ah, How Sad I Am!*, op. 13 no. 11, bars 1-8

⁹⁹ Ukrainian language in the 19th century was specified by the nomenclature „Malorussian”, an interview with Natalia Revakovich on February 7, 2024.

¹⁰⁰ Research has shown that it is an Old Russian language from the 18th century. The modern literary Ukrainian language was formed after independence between 1991 and 2022, and was resurrected after Tsarist and Soviet Russification.

The wide dynamic amplitude persistently emphasizes the text of *Ah How Sad I Am*. This passage exemplifies Zarzycki's compositional artistry and his profound interpretation of Asnyk's poetry. At the moment when the voice "hears" the sounds of the piano still, the music freezes, just like the lyrical hero, listening to the angel. The third, repeating like an echo, strives for a minor, full of resignation tonic chord. The polyphony, the dynamic and agogic richness, and the variation in the way the sound is produced inspire the performers.

Using this song as an example, the Borderland stylization reveals its multicultural face in the sound technique, referring harmonically to Orthodox church music. The melodic line and the dense chordal piano texture of the theme motif begin to move away from the main key, through the addition of extraneous tones: a sixth and then a fifth to a minor subdominant. At the same time, the composer introduces descendent second steps in the following chords.

Example 2. A. Zarzycki, *Ah, How Sad I Am!*, op. 13 no. 11, bars 17- 24

The repetitions of each of them intensify the expressiveness with a tragic tinge, as well as the decadent climax of this piece. The Art Nouveau style is further symbolized by chordal consonances (e.g., bars 6, 17, 21), which descend chromatically throughout the bar. Analogous examples of the use of similar sound material were not common at the time. Thus, for the time, Zarzycki used innovative or even avant-garde solutions.

Example 3. D. Sichinsky, *My despair*; bars 21-22

The melodic line of the solo voice of Zarzycki's song *Aх, как мне грустно* has Ukrainian inclinations through expressiveness, as well as an extreme change in dynamics, rarely used by composers of the time, but characteristic of Ukrainian composers, as exemplified in the song *My despair* by Sichinsky, for example. Like Zarzycki, he used a dense chordal texture for the piano, reflecting the poetic imagery of the piece with dramatic overtones. Avoiding simple diatonic progressions, he leaned toward numerous chromatic-saturated melodic runs and modulations.

You Grey Horse op. 15 no. 1

Cast	soprano, piano
Date of creation	ca. 1870
Author of the text	Adam Asnyk
Multicultural aspect	Ukrainian music
Ambitus of voice	$cis^1 - fis^2$
First edition	1870 Gustav Sennewald Publishing House

Table 2. A. Zarzycki, *You Grey Horse*

You Grey Horse

You grey horse, you grey horse!
Why are you so pensive?
You don't know my way, you don't know my way?
To my beloved.

My darling left us,
Without uttering a word;
If you don't find your way to her,
We perish to die.

You grey horse, you grey horse,
It'll be hard for you,
We'll chase away the wind that blows
We won't rest in the rush.

You grey horse, you grey horse,
It's heavier on my heart –
For it has already lost hope,
It doesn't know why!

This piece comes from the collection *Five Songs for One Voice* with Piano Accompaniment, op. 15¹⁰¹. The words of the poem express the pain of losing a loved one: "My beloved has cast us off without uttering a word, if we don't find our way to her we will perish ready". This is a philosophical lyric, and the main theme of the work is both love and reminiscence of life.

¹⁰¹ Three composers, Aleksander Zarzycki, Stanisław Niewiadomski and Ignacy Jan Paderewski, created songs for solo voice with piano accompaniment to Adam Asnyk's poem *Grey Horse*.

The song is characterized by a mood of cheerful approval of the change in the state of the soul. This is emphasized by the choice of the light key of E major. Its formal structure reflects the construction of a poem with a strophic arrangement. The song is bracketed by a six-bar introduction and a five-bar postlude of the piano part. The importance and role of the instrumental introduction is not limited to the presentation of the thematic motif, but also affects the poetic image of the work. The characteristic rhythm (a sixteenth-note pause, a sixteenth-note and an eighth-note) is carried out consistently almost to the end of the piano introduction and imitates the horse's gallop.

Siwy koniu...

Alexander Zarzycki, Op. 15

Allegro assai.

Meno mosso.

a tempo

Si - wy ko - niu, si - wy ko - niu! coś tak za - du - ma - ny?
Si - wy ko - niu, si - wy ko - niu! cię - żko to - bie bę - dzie,

Example 4. A. Zarzycki, *You Grey Horse*, op. 15 no. 1, bars 1-10

In the piano there is a steady motoricity expressed in quarter note pulsation, counterpointing with the solo voice. The text about the fragility of human life is reflected in the instrument's gentle syncopations and pauses, interrupting the beautiful melodic line. Despite the development of the phrase, the voice rises higher and higher, the bass part of the left hand reaches lower and lower, and the dynamics remain unchanged, a kind of reference to the aforementioned Ukrainian music.

The middle section begins with a change of key to unison and a slowing down of the rhythm. The vocal voice phrase has a ballad-like moodiness. The composer accomplishes this not only graphically but also through the movement of the melodic line.

It is worth noting that there is an alliance of *dumka* and *krakowiak*. The *dumka*'s rhythmic and melic features are contained in the voice part, while the syncopations that characterize the Polish national dance, the *krakowiak*, are performed by the instrument. The dance character and structure of the piece allow us to perceive a form of Ukrainian *dumka*, with stylings of the *krakowiak* (kept in even rhythm). The accentuation of the strong and weak parts of the bars, resulting from the verbal text, often goes beyond the typical context of Polish vocal-instrumental music. The musical phrases were shaped by Zarzycki from repeated values and rhythmic structures (less varied than in Polish vocal chamber music of the period).

Poco piu lento

21 *rit.* do mej u - ko - cha - nej. Mo - ja mi - ła nas rzu - ci - ła nie wy - rze - klszy
nie spo - cznie - my w pę - dzie. Si - wy ko - niu, si - wy ko - niu, się - żej se - rcu

Tempo I

26 *rit.* sło - wa, nie wy - rze - klszy sło - wa; jak nie znaj - dziem do niej dro - gi
me - mu, cię - żej se - rcu me - mu bo stra - ci - ło już na - dzie - ję,

Example 5. A. Zarzycki, *You Grey Horse*, op. 15 no. 1, bars 21-30

The ethnic music of the former Borderlands also manifests itself through harmonic "thickening", resulting from the synthesis of modal scales and the major-minor system or the predominance of minor key. This effect essentially alludes to the richness of the multi-voiced melodies of Orthodox church singing and its tradition, in which the choir replaces the pipe organ. Individual voices, as well as the entire sound structure, are thus treated instrumentally. The folklore music of old Volhynia contained numerous influences of Orthodox church work, which can also be heard in the song *You Grey Horse*. This song has

a borderland idiom, analogous to Ukrainian ethnic creativity, which is expressed through tonal parallelisms of the sound material.

By introducing borderland stylization in the rhythmic and melodic layers, Zarzycki used repetitions of one-bar motifs that emphasize the meaning of Asnyk's text, while also alluding to Ukrainian folk music. On the other hand, by lengthening the second measure of bars, he gave the character of a *krakowiak* through syncopation. In the piano part – in addition to the characteristics inherent in Zarzycki's vocal chamber music, such as the construction of a poetic and musical image that often goes beyond the limiting framework of the poem – there is an exquisite, sophisticated color scheme. The work evokes an association with painting – it is like a sublime watercolor.

Dumka, like forms of Ukrainian and borderland music (e.g., hums), evolved, including in relationship to historical developments. The January Uprising and its fall affected the shape of vocal and instrumental music, including Borderland music. Folk stylings were then expanded to include march rhythms.



Photography 6. *Songs of the Ukrainian People*, for piano, collected by P. Leonard, vols. 1-16

The arrangements of hums for voice and piano, as well as various transcriptions of Ukrainian melodies or dances, became an inspiring repertoire for the performers of the so-called salon concerts of the time (which Zarzycki promoted in Warsaw)¹⁰². This unique character, as well as the individual way of shaping the musical phrase of Zarzycki's song *Grey horse* op. 15 no. 1, foreshadowed well in advance the apogee of drawing creative ideas from Ukrainian music of his successors, such as Zygmunt Noskowski.

¹⁰² Examples of the above forms include Ukrainian dances and songs by Polish composers such as Piotr Leonard, Józef Witwicki and Michał Zawadzki, who compiled, among others: 2 *shumkas*, 45 *chabarashka* (чабарашки), 12 *dumkas*, 4 Zaporizhzhia marches, 2 rhapsodies, polkas, and Ukrainian songs.

The Wind Wanders in the Fields op. 15 no. 3

Cast	soprano, piano
Date of creation	ca. 1870
Author of the text	Adam Asnyk
Multicultural aspect	Ukrainian music
Ambitus of voice	$dis^1 - fis^2$
First edition	1870 Gustav Sennewald Publishing House

Table 3. A. Zarzycki, *The Wind Wanders in the Fields*

The Wind Wanders in the Fields

*The wind wanders in the fields,
Doesn't know which way to blow;
Wanders in wild pain
My heart weary.*

*Snow lies in the dense forest,
And covers the blood trail:
There my wedding bed,
There my lover pale!*

*Awaits for me so long!
In vain I ask the way:
The road dark, far away,
So far I cannot find my way!*

*Black night surrounds the world,
Deaf, creepy and dark!
Someone cries, someone despairs,
By me, or over me*

*It was said to be a poor
Insane girl
Across the field alone one
She's wailing her griefs.*

*But I don't know who it is?
Because it's so dark, like the grave;
When I see the bloody signs,
Then I'll remember her!*

The poem *The Wind Wanders in the Fields* from 1870, for which Zarzycki wrote one of his most beautiful songs on the subject of mourning. The lyrical subject is a dead young man in the bosom of the forest. In the era of Polish positivism, this symbol was identified with the dead insurgent. The poem consists of six four-verse stanzas (the rhymes bind every second line of the poem). The means of expression used by the poet, however, were taken from Romantic symbolism. The line "deaf, dreadful, dark, but I don't know who it is", may bring to mind such ballads as *Lilies* or *Świtezianka*, as well as the drama *Dziady* by Mickiewicz.

Błąka się wicher w polu...

Aleksander Zarzycki

Alla breve - Allegro.

Śpiew

Fortepian

p

sempre legato ed espress.

5 *p*

Błą - ka się wi-cher w po - lu, nie wie w któ - rą wiać stro - nę,

Example 6. Aleksander Zarzycki, *The Wind Wanders in the Fields*, op. 15 no. 3, bars 1-9

The recurring quarter note motif evokes restlessness, indecision. As the expressive tension develops, the melodic line of the vocal voice and the instrument intertwine in mutual dialogue, repeating a persistent musical thought, but when the melody rises in the piano part, the voice lowers its amplitude, creating the impression of a sonic maze. The thematic motif,

which refers to the Ukrainian kolomyjka¹⁰³, on the one hand becomes a folk stylization, on the other – thanks to the composer's solution – sounds unusual.

Since ancient times, there has existed in the Borderlands and Ukraine the music of simple folk, attached to their tradition, dating back even to pre-Christian times. In Ukrainian folk music, which Zarzycki could listen to, this archaicism was preserved by the mourning songs "hołosinnie" (laments). This was mostly vocal music, but also instrumental and vocal-instrumental. Often limited by a small ambitus, it is nevertheless characterized by a great diversity, depending on the region. Stylistically, it can be divided into music of mountainous regions (especially Hutsul) and plain regions (e.g. Polesie).

As Roman Rewakowicz wrote:

"Speaking of folk music, it is impossible not to mention a musical practice typical only of Ukraine, namely the tradition of bagpipers, folk rhapsodies. Since the 16th century, in melorecitative musical forms – dumas – they narrated the hard Cossack fate, the tragedies of war, but also the heroes of Cossack times, accompanying themselves on the bagpipe, bandura or hurdy-gurdy. With the disappearance of the Cossacks in the 19th century, bagpipers mixed with beggar-lyricists, thus continuing this rhapsodic tradition"¹⁰⁴.

The next links of the song on the words: "I've been waiting for me for so long" and "But I don't know who it is" lose the clarity of the melodic line. The composer used a color "blurring" effect through *diadochokinesis*¹⁰⁵, between the upper plan of the piano and the soprano. The alternating movement, which has its roots in Liszt's virtuoso piano work as *tremolando*, was thus transformed here by Zarzycki and transferred to vocal-instrumental music.

¹⁰³ Kolomyja is derived from the name of the Ukrainian town of Kolomyja, located on the Prut River, which from the 14th to the 18th century was in the territory of the then Republic of Poland. For a long period in its history, Kolomyja was repeatedly destroyed: either by Tatars, Cossacks or Moldavian troops, and since it was a relatively large center, its history was quite widely known. The name kolomyja gave rise to the name of a folk dance in even meter and fast rhythm. The dance is also popular in Romania and Moldova. The term is used to describe the national Ukrainian lyrical song.

¹⁰⁴ R. Revakovich, *Musical Culture of Ukraine. Historical outline presenting the formation of the musical culture of Ukraine from the time of Kyiv Rus to today*, Musical Culture of Ukraine – Pro Musica Viva Foundation (pmv.org.pl) [accessed May 18, 2024].

¹⁰⁵ Diadochokinesis – an alternating technique. The term was introduced to music theory by Marcin Tadeusz Łukaszewski.



Example 7. A. Zarzycki, *The Wind Wanders in the Fields*, op. 15 no. 3, bars 63-67

It is worth noting that thanks to the folklore of the Carpathian highlanders, Hungarian music has for many centuries intermingled with Ukrainian and various varieties of music cultivated in the Borderlands.

"Lisztian" idea of interdisciplinary treatment of arts Zarzycki became acquainted with during his stay in Paris, when he played his debut recital there in 1860. In the first half of the 19th century, when he was maturing artistically, composers were looking for means of expression that would enable them to convey the content of a poetic image. The development of harmony played a key role at the time. The accumulation of dissonant polyphony, the autonomy of these structures contributed to the progressive destabilization of tonality and the functional system. The influence of this innovative thinking can be seen in Zarzycki's song *The Wind Wanders in the Fields*.

The appearance of *poco ritenuto* (bars 24-27, 64-67), followed by the return of pulsating monotony, further allows this song by Zarzycki to be classified into the trend of *impressive*¹⁰⁶ songs by Polish composers. The piano interlude (bars 35-44) contains characteristic chordal consonances such as a minor non-subdominant without a third, supported by a quarter (*a-h-d-f*) and a minor septimal subdominant (*c-f-a-d*), as illustrated by example no. 8.

¹⁰⁶ *Impressive* songs were created for lyric with impressionistic functions, their artistry consists in evoking emotions in the audience through music and poetic text.

35

gc!

40

gc!

gc!

gc!

Example 8. A. Zarzycki, *The Wind Wanders in the Fields*, op. 15 no. 3, bars 35-44

As there is a slight departure from the means of the major-minor system over the longer passages of Zarzycki's vocal-instrumental works, the number of structures that can be unambiguously assigned a specific harmonic function also decreases proportionally. This confirms that from the perspective of his contemporaries, he was an innovator, making bold compositional experiments.

Why Must the Heart op. 33 no. 3

Cast	soprano, piano
Date and place of creation	1890
Author of the text	L. Kapliński (German translation – J. Kościelski)
Multicultural aspect	German music, German language
Ambitus of voice	d^1 – g^2
First edition	1900 G. Sennewald, F. Hofmeister Leipzig-Warsaw

Table 4. A. Zarzycki, *Why Must the Heart*

Why Must the Heart

*Why must the heart tear and bleed
 And why does it suffer after every disappointment?
 After all, life will not leave so much of a mark
 As in the autumn sky a key of cranes
 As on the lake waves smart boats
 Oh don't look to the stars,
 Don't look up
 As you struck your heart with lusts and pride
 And you'll not reach for the stars in heaven azure*

*Instead look to the graves, where the field roses
 Ranunkeln*

*Dew over those who rested quietly
 When the angel of death with his forehead pale
 The gloomy rustling of thy wings I shall hear
 When will the angel of death
 The gloomy rustling of thy wings I shall hear
 And when will I follow your footsteps free
 Where thou gavest the life-stricken with venom
 eringen*

The highest good, the silence of oblivion

Warum auf's neu muss stets das Herz erbeben

*Warum auf's neu muss stets das Herz erbeben.
 und warum blutet es nach jedem Weh?
 Weit tief're Spuren lässt, als unser Leben
 der Wander rögel Zug, die südwärts streben
 der Kahn zurück auf stillem, glattem See
 Schau'nicht hin auf,
 wo sterne glitzernd funkeln
 vor Sehnsuchtwirst vergebens du vergeh'n
 den Glanz der Sterne wirst du nicht
 verdunkeln*

nach Grübern schau'wo Rosen und

*als stille Wächter deiner Todten steh'n
 Lass, Todesengeln rauschen deine Schwingen
 zu geben mir ein sicheres Geleit.*

*Lass, Todesengeln rauschen
 zu geben mir ein sicheres Geleit.
 wann wirst du endlich mir Erlösung bringen
 wann wird mein Herz, mein müdes Herz
 das aller höchste Glück Vergessenheit*

The song *Why Must the Heart*, by Zarzycki, retains an aura of unearthly mystery throughout the form of the piece. It is heightened by the minor key of C minor. There is a narrative in the piano and solo voice parts that hints at ambiguous consonances, as if wondering what else wonderful things might happen.

„Warum auf's neu muss stets das Herz erbeben.“

A. Zarzycki, Op. 33.

Moderato.

Głos.

Fortepjan.

Po - cóż się ser - ce roz -
Wa - rum auf's neu muss stets das

dzie - ra i krwa - wi, i cze - mu cier - pi po ka - żdym za - wo - dzie?
Herz - er - be - ben, und wa - rum blu - tet es nach je - dem Weh?

Example 9. A. Zarzycki, *Warum auf's neu muss stets das Herz erbeben* op. 33 no. 3, bars 1-8 (first edition – G. Sennwald, F. Hofmeister Leipzig–Warsaw 1900)

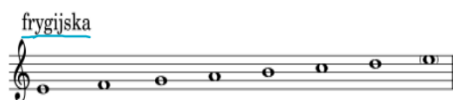
Comparing with Zarzycki's earlier songs, the piano texture changes markedly from the first bars of this piece. Attention is drawn to the chords (in an extensive arrangement). Their ambitus becomes much richer in terms of sound and construction. Like other songs by this composer (not only those maintained in the Borderland stylization), the larger interval leap of the solo voice (by an interval of an octave or a sixth) is intertwined with second derivations. In addition, one can notice Zarzycki's tendency to use momentary changes of rhythm, as well as interpretive markings that define the rhythmic and pedagogical side of the song. *Poco ritenuto*, slows down the melodic line and influences the variability of the musical character of individual passages. The restrained, hesitant narrative of this song is further emphasized by the appropriately chosen rhythmic, imitating the step of a walking man (quarter note and eighth note processions). Thus, in this song there was not only an evolution of the composer's melics, harmony, rhythm or sound technique. The most important for Zarzycki and at the same time innovative technical means present here allow this piece to be considered an instrumental miniature built according to an intricate construction.

In turn, the numerous deviations from the cantilena creation of the vocal part present and highlight the declamatory links of this vocal-instrumental work, which can be classified in the recomposed type¹⁰⁷.

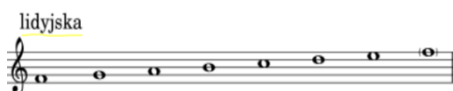
The decisive experience for the formation of Zarzycki's unique sound language was a historical event that left an indelible mark on many Poles and their lives – the January Uprising. A radical breakthrough occurred then, not only in terms of his compositional technique or the language in which the poetic text was written, but also in terms of the dynamics of the development of the piano texture. He thus took the song form to a completely new dimension, expanding the harmony and enriching it with original sound qualities. He expanded the range of used piano registers previously characteristic of solo music. Along with melody, harmony became one of the most important formative elements, as well as the main expressor of emotion and expression. The composer also used diatonic, modal derivations, alluding to the austere, Orthodox church narrative and cantilena of Ukrainian borderland folk songs. Modal scales, derived from the tradition of Orthodox church singing, play an important role in this song by Zarzycki, in addition to the major-minor system. Often occurring here are the Aeolian scale (as suggested by the *b* sound in the key of C minor, i.e. the absence of a "leading" sound to the minor tonic) and Phrygian (from the *d*¹ sound– bar 16) and Lydian (augmented quarto – "Lydian" in the key of E-flat major, bars 18-20), as well as modulations, as illustrated by the following musical examples.



Example 10. Aeolian scale



Example 11. Phrygian scale



Example 12. Lydian scale

¹⁰⁷ Scientific term derived from a term in German – *durchkomponiertes lied*.

The image shows a musical score for a song by A. Zarzycki. It consists of two systems of music. The first system (bars 15-21) features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with a tempo marking of 'a tempo' and a dynamic marking of 'mp'. The piano accompaniment is in G major and 3/4 time, with a tempo marking of 'a tempo' and a dynamic marking of 'pp'. The lyrics are in German and Polish. The second system (bars 22-28) continues the vocal line and piano accompaniment. The vocal line has a 'cresc.' marking. The piano accompaniment has a 'cresc.' marking. The lyrics are in German and Polish.

Example 13. A. Zarzycki, *Warum auf's neu muss stets das Herz erbeben* op. 33 no. 3, bars 15-21 (first edition – G. Sennewald, F. Hofmeister Leipzig–Warsaw 1900)

The multiculturalism of Zarzycki's songs is also expressed through his gradual departure from syllabic sounding poetry. This is probably why his contemporaries occasionally criticized Zarzycki's songs for improperly used counterpoint or errors related to the accentuation¹⁰⁸ and prosody of the verbal text¹⁰⁹. The composer's borderland origin was not without significance. As Oskar Kolberg noted:

"The people here speak the Malorussian language, although this language is not completely pure, as in Malorussia proper (Poltava, Chernihiv, and part of Kyiv governorates), due to the admixture of a lot of Polish or polonized words"¹¹⁰.

Despite the passage of time, residents of southeastern Poland use numerous phrases borrowed from Ukrainian. Zarzycki's song *Why Must the Heart* is therefore an example of Zarzycki's intuition and sense of the prosody of the German language, despite the reference in the musical layer to Ukrainian and borderland music. No doubt this was greatly influenced by the peculiarities of multicultural Galicia, which was his homeland. From the perspective

¹⁰⁸ W. Późniak, *Solo Song following Moniuszko*, in *From the History of Polish Musical Culture. From Enlightenment to Young Poland*, edited by A. Nowak-Romanowicz, Volume II, Polish Publishing House (PWM), Cracow 1966, p. 452.

¹⁰⁹ Eastern accent, which appears to this day in Poland, most often in the Lublin and Podlasie regions by lengthening vowels with an accent similar to Ukrainian and Belarusian and Lithuanian.

¹¹⁰ O. Kolberg, *Complete Works*, Volume 47 *Podole*, Polish Folklore Society, Poznań 1994, p. 17.

of the perception of today's folklore, song form, as well as inspiration, the borderland vocal and instrumental tradition may seem different, "eastern" and intriguing in many aspects. Zarzycki, a Polish Lviv native, created not only an individual sound language, but also an original compositional technique, predating the next generation of Polish and Ukrainian composers of this musical form.

Although inclinations to Ukrainian music can be found in only a few of this composer's songs, they nevertheless play a key role in the multicultural dimension of European vocal chamber music of the 19th century, and especially that close to modernism. They reveal the full panorama of the legacy of Polish composers living at the time, that the post-Revolutionary echoes evoke the ideas of the Romantic era framed by modern musical language. Using the example of the above-described songs – "saturated" with multicultural symbols both in the poetic layer and in the musical material – Zarzycki consolidated the interconnectedness of Ukrainian and Polish national-liberation issues, which were particularly outlined during the January Uprising of 1863. The event covered not only the Volhynian borderland with Galicia, i.e. Zarzycki's hometown, but also the central lands of Ukraine¹¹¹, and Ukrainians took part in the fighting¹¹².

The songs in question include frequent use of chromaticism for the time. Although Zarzycki did not stray so far from the tonal center, his evolution of piano texture and interval shaping of the melodic line of the solo voice is very innovative. The idea of reevaluating the musical language of the turn of the 20th century was important to him. Zarzycki's song output influenced the next generations of European composers and taught them respect for the national traditions of Ukrainian and Polish music in their multicultural face.

¹¹¹ „Kijevskiye Vedomosti” 1863 no. 31, p. 329.

¹¹² The census of participants in the January Uprising in Ukraine has been available to researchers at the Museum of the 10th Pavilion of the Warsaw Citadel since January 1993.

II.2. Ludomir Michał Rogowski – a multicultural artist

Using the Lublin-born artist's work as an example, one can see how borderland played a key role from his childhood and first compositional attempts. Old Slavic melodies were sung to him by his Belarusian hubby. Ludomir Michał Rogowski also sought inspiration in Ukrainian folk music, as evidenced by the titles of many of his "youthful" works, such as: *Fragment from a Ukrainian Rhapsody* for violin and piano (1901) with a dedication *to Dear Daddy (Dominik Rogowski) by the author*; or *Ukrainka suite* for oboe, clarinet and string quartet. Thus, his childhood may have influenced the development of the "East Slavic idiom" of his individual compositional technique. It is worth mentioning that Orthodox culture in the city of the composer's birth has continued there for centuries and is constantly developing. Lublin's Orthodox church – the Orthodox Cathedral of the Transfiguration – welcomes interested people (representatives of other faiths) to join the Orthodox choir to gain vocal practice. Rogowski has probably heard Orthodox choirs both in Lublin and in the Dubrovnik Orthodox Church, drawing inspiration when creating music with religious themes.

Although Lublin was annexed to the Russian partition and Lviv was part of the Austro-Hungarian Empire, centuries of common tradition, history and resurgent patriotic aspirations after the tragic fall of the January Uprising, constituted a multicultural community in the area. The composer also referred to borderland music even when he was already in exile.

As Rogowski wrote:

"For a year and a half I was the conductor of the Serbian *Sloga* choir. Working with them, I learned about Orthodox church music and subsequently wrote powerful compositions for them. I also wrote a lot of music for the Catholic Church. I enjoy writing religious music, especially for choirs. I write it for texts. I try to get deep into them and the garment of the music is created around the words. I would also love to write for Mohammedans and Jews, but those don't have choirs or instrumental ensembles"¹¹³.

Of the numerous works in which Rogowski was inspired by borderland music, the most notable are *the Panichida Requiem* (written after the assassination of King Aleksander I of Yugoslavia in 1934) and his works that are *Pjesma Anđele Čuvaru* from 1930 (dedicated to Croatian singer Dora Trojanović) and *Opijelo*, a mournful Orthodox service for mixed choir. *The Panichida Requiem* was recorded through

¹¹³ U. Dzierżawska-Bukowska, *Rogowski on Dubrovnik, Dubrovnikans on Rogowski*, Durieux Zagreb 2019, p. 25.

a CD release by Acte Préalable (2000) alongside choral music by composer Romuald Twardowski¹¹⁴.

Studying at the Warsaw Institute of Music, under Zygmunt Noskowski (a patriot and January Uprising insurgent), influenced the formation of Rogowski's ideas about the necessity of creating a national art, whose first task is to show the distinct features of the Polish nation, but in a multicultural context. Among the works created at that time (during his studies) are mainly chamber and vocal-instrumental works such as *Kujawiak and Idyll, Sounds of hometowns, Polonaise* for male choir. In turn, in the following periods of his work, he isolated himself from his youthful concepts, not giving them more importance, but constituting a preparatory stage towards mature works, through which he expressed himself with his own compositional technique.

Ludomir Michał Rogowski's several-year stay in France deserves special attention, primarily because it was then that a fundamental turn in his compositional style and a transformation of his musical language took place. The transformation of style was accompanied by theoretical reflection, expressed in the pages of the work *Essai sur les principes de la musique future* (1918), published in Polish as *Music of the Future* (1922), which is one of the first systematic proposals for new sound concepts, the only such position of Polish theoretical-musical literature of the first decades of the 20th century. The composer initially stayed near Paris (villa in Virofley) and the "Temple of Friendship" at his disposal (1914-1918), then near Nice (Villefranche-sur-Mer), where he created a number of works through the freshness of his multicultural inspirations, delving into the mysticism of the East. Meetings with artists gathered around the "La Rotonde" café on Paris' Boulevard Montparnasse also provided a powerful impetus for his creative explorations. He had the opportunity to meet prominent representatives of Symbolism, Cubism and Futurism such as Pablo Picasso and Marcel Duchamp. The newly created works of the time are characterized by the first attempts at tonal experimentation, as indicated by the abandonment of key marks and the replacement of tonic by tonal centers. Although the principles of the major-minor system remained strongly present, whole-tone and pentatonic scales appeared in the melodic. This demonstrates Rogowski's proper recognition of the main revolutionary tendencies, even the transformation of compositional techniques of the first decades of the 20th century. The change in the aesthetics of his music clearly appeared especially after he settled

¹¹⁴ Romuald Twardowski (1930-2024) worked as organist of Vilnius churches after the Second World War from 1946 to 1950. Rogowski founded the first organist school in the city in 1908 on the initiative of Józef Montwiła, and also composed the bugle call for Vilnius Cathedral.

on the French Riviera. At that time he composed *Three Chinese Poems* for middle voice and piano. The author of their poetic text was the Chinese poet *Yuan Tseu Ts'ai*, who lived in the years (1716-1797). It is worth noting that French music at the time was particularly influenced by the World Expositions held in Paris (1889, 1900). There one could see the achievements of world industry and science, as well as meet representatives of oriental peoples coming from colonized countries. During the 1889 exhibition, Claude Debussy first heard Indochinese *gamelan* music, which became a very important source for him to draw innovative ideas. Debussy's harmonics with sonoristic values were then created, which inspired many composers, among them the first Polish composer was Rogowski¹¹⁵.

Rogowski transplanted his fascination with the culture of the Far East into his own work, consistently pursuing his innovative postulates and artistic ideas. How fascinated he was by these cultures can be seen in his memoirs: "I welcome what is brought from different parts of the world, and above all from tribes foreign to our culture"¹¹⁶. Referring to Buddhism, the composer emphasized: "the great momentous content of works makes their creators masters (...) a work of art must grow out of the spirit. The artist should have a diverse and rich experience"¹¹⁷.

The full penetration of sound construction exclusively by whole-tone material is the result of European composers' consideration of the distinctiveness of its aesthetics. Many composers of the 20th century came to such a conclusion, and Rogowski's participation is further evidence of his undertaking of innovative stylistic tendencies. As the composer's granddaughter Renata Acher claimed, "It was often said that my grandfather dreamed of traveling to China and India, as well as South America, which his brother Władysław visited for scientific purposes"¹¹⁸. This is also evidenced by his creative inspiration from nature around the Adriatic Sea. Rogowski wanted to move his music stylistically away from the "cold North" in favor of the "hot South". Dubrovnik, where he devoted himself to vocal chamber music as a composer and pianist-performer, was founded by an ancient Indo-European people from Illyrian times. The city was also part of the Byzantine Empire. Each of these cultures, as in the history of Dubrovnik, has left its indelible mark on Rogowski's vocal and instrumental works.

¹¹⁵ Ludomir Michał Rogowski probably met Claude Debussy in person, as suggested by his 1924 article in the "Kurier Polski". In 1916, thanks to Countess de Bearn, *Bibelots chinois* and some of Rogowski's songs were performed for the first time, along with the Sonata for Flute, Viola and Harp by Debussy, who was present at the rehearsals, but did not participate due to disease. Quoted in E. Wójtowicz, *Ludomir Michał Rogowski, Profile of Life and Creativity*, published by the Academy of Music in Cracow, Cracow 2009, p. 44.

¹¹⁶ L.M. Rogowski, *Music of the Future*, Lublin 1922, pp. 31-32.

¹¹⁷ Idem, op. cit. p. 32.

¹¹⁸ Interview with Renata Acher on April 12, 2017.

***Flowers to the Words of Nadežda V. Savatijević for Soprano, Violin, and Piano*¹¹⁹ (1950)**

In the current of Rogowski's programmatic works, two main sources of inspiration can be distinguished: the first is fascination with nature, the second is the circle of legends and myths, and even fairy tales of various nations. They were always born from a personal experience of nature or a deep experience of the qualities of a particular place, landscape and climate. His feeling of nature was not limited to admiration of the coastal landscape or lush southern vegetation, but had a deeper character, with a pantheistic tinge. The nature of the Adriatic became the direct impulse for him to write his song cycle *Three Flowers* in 1950, four years before his death in Dubrovnik, far from Poland.

Cast	soprano, violin and piano
Date and place of creation	1950, Dubrovnik
Author of the text	Nadežda V. Savatijević
Layout of the collection, ambitus of voice	I <i>Daisy</i> , $a-g^2$ II <i>Jasmine</i> , $a-f^2$ III <i>Roses</i> , d^1-eis^2
First edition	This cycle was not released until 2024

Table 5. L.M. Rogowski, *Flowers to the Words of Nadežda V. Savatijević*

¹¹⁹ *Tri Cvijeta* – the title of a cycle of three poems by Nadežda V. Savatijević.

Daisy

*Only scraps remain in the memory
Joys of the first meeting
Everything else is gone into oblivion
I'm waiting for the day to rise
I will decorate the path with white daisies
After which you will come to me
And dark days without sunshine
I will turn into joyful days
With a cheerful smile I will cover the pain
Of long waiting, of hope
From the sky I will remove the stars
All the stars
With them I will adorn my sorrow
Happy and smiling and happy
I will go out to meet you*

Krasuljak

*Ostala mi je usjećanju somojoš
rumena radosti prvog susreta
Sve drugoskrio je zaborav
Čekam da svanc dan
Bijelim krasuljkom okitiću
stazu kojom ćeš mi doći
A mroczne dni bez słońca
pretvoritiću u dane radosti
Veselim osmjehom prikriću sav bol
dugog čekamja, nadanja
Sa neba ću poskidati zvezde sve
Zvezde
njima ću odjenuti svoju tugul
Pa ja cuti vesela, nasmijana i sretna
Poći u sretanje*

In all three pieces included in this triptych, the content of the songs is integral to the love theme of all Croatian poems in this collection. The first text chosen by the composer speaks of the removal of all the stars from the sky as a symbol of meeting the beloved. From the first bars, the drama of the music reflects the life experiences of the lyrical heroine.

TRI CVIJETA / TRZY KWIATY

za glas, violinu i klavir / na głos, skrzypce i fortepian

1

Nadiežda V. Savatijevič

Ludomir Michał Rogowski
(Dubrownik 1950)

1. Krasuljak

Andante

Canto

Violino

Pianoforte

mf

Example 14. L.M. Rogowski, *Daisy*, bars 1-6

The intuitiveness of the narrative flow of *Daisy's* song is noticeable. It is not even stopped by the composer's rather numerous use of accents and arches, found in both the violin and piano parts. They have a punctuation task – separating sentences, or musical phrases into parts, while at the same time causing the prosody of the vocal voice's expression to become clearer and at the same time more transparent.

In the first part (bars 1-18), which has a recitative character, the soprano solo voice is in the foreground. The introduction maintains an aura of mystery, which is heightened by the minor key of C minor. The melancholic, sorrowful motif of the piano part (bar 8), on which the violin part that follows (bars 10-12) is based, provides a counterpoint to the recitative-like introduction. It is cantilena-like and mournful, evoking the sound fabric robe of Rogowski's music with this theme, in which he was inspired by Orthodox church music, such as the *Panichida Requiem* and *Opijelo*, a Croatian funeral mass. In a characteristic manner for Croatian national music, the polyphony conducted here is based on a unified rhythmic structure.

7

skrio je za-bo-rav će-kam da sva - ne dan.

mf

13

Bije-lim kra-sul-jkom o - ki - ti - ću sta - zu ko-jom ćeš mi do-ći.

f

Example 15. L.M. Rogowski, *Daisy*, bars 7-17

The violin part, on the other hand, manifests itself from bar 17 with a change of key to major (G major) and an increase in the role of the motor factor of the next B section (bars 19-31) – we note the punctuated rhythm and condensed processions of sixteenth-note groups. The material of this factor in the further course of this movement introduces a dance element¹²⁰. Its apogee is found from the 27th to 29th bars.

23

Ve - se-lim os - mje-hom pri-kri-ću sav bol du - gog če - ka-nja, du - gog na - da -

f

27

-nja o

f

3/4

Example 16. L.M. Rogowski, *Daisy*, bars 23-31

¹²⁰ Croatian traditional dances are among the few in the world in which dancers sing while dancing. This is especially true in Slavonia, the eastern part of Croatia. They are included in Unesco's list of intangible heritage. The lindo dance, on the other hand, is performed, among others, during the annual celebration of St. Blažej (Croatian: Festa Sv. Vlaha, zaštitnik Dubrovnik), the patron saint of the city of Dubrovnik. The wedding dance is initiated by the kolovoda and the lindo, the instrumentalist plays a three-stringed instrument called lijerica, derived from the Byzantine lyre, a prototype of the violin.

In this song, the violin plays an equal role along with the voice. Rogowski treated the soprano like an instrument, while creating the violin part vocally. The full chromatic runs, the diverging directions of their narration, and the "tortuous path" of the piano part of the right hand all symbolize the life journey of the lyrical heroine.

The final cell (C bars 32-47) only seemingly relegates the violin to the background. This instrument continues to play a superior role to the piano, which supports with its sound material the last phrase, which is also the climax of the piece. With this mature composition, one can see that harmony for Rogowski was not only a determinant of the formation of the content of the musical language, but also his compass in the entire creative process. The composer introduced numerous modulations into the form of the song, changing the tonality of the connectors and side themes. These modifications added a new dimension to the work's color scheme.

38

tu - - gu. Pa ja ću ti ve - se - la, nas - mi - ja - na i

mf

43

sre - - tna po - ći u sre - ta - nje.

f

Example 17. L.M. Rogowski, *Daisy*, bars 38-47

The *Daisy* song is a unique composition, not only because of its eclectic polystylistic quality, referring to Balkan dance music and Polish violin music at the same time. This is because it combines Rogowski's most important issues, being a song freed from rigid compositional rules and at the same time a Croatian, innovative form of vocal chamber music.

Jasmine

*The scent of jasmine fills my soul
And anguish makes this impotence
Will I be in power
Will I be in power
Resist the torments of this night
When jasmine blooms
Trembles,
Oh my soul trembles
And I kiss
Delicate jasmine petals
I love you darling
I think of you*

Jasmin

*Miris jasmína opija moju dušu čežnjom
I stvara boljku od ove nemoci
Doli ću moći,
Dali cu moći
Da preživim ove noći
Kad jasmine cvate
Treperi,
treperi moja duša
od čežnje
Jasminove cvjetove nježne
Ja ljubim dragi
I mislim na tebe*

The symbolism of the Jasmine flower plays a huge role in many cultures. It very often expresses purity, innocence – in India it is a "gift of God", and it is also the "national flower" of Pakistan. Rogowski was of the opinion that the source of the Slavic character of our music is folk art. He emphasized the special qualities of ancient – ancient song and its links to Eastern culture. He claimed that the true culture, reaching the greatest depths of our spirit, is an ancient tradition, which can be placed somewhere around Persia¹²¹. It should be mentioned that Pakistan borders not only with Persia's heir – Iran – but also with Rogowski's beloved cradles of Eastern culture, such as China and India. The correlation of the national music of these countries and Croatian poetry is manifested in this triptych through the expression of the feelings of the lyrical subject. The content of the confessions of a loving person, which the song *Jasmine* contains, may have inspired Rogowski to choose this particular poem¹²².

¹²¹ L.M. Rogowski, *Music of the Future. Sketches and Notes on Aesthetics*, Lublin 1922, p. 45, see A. Poszowski, *The Sound Technique of Ludomir Michał Rogowski*, published by the State Higher School of Music in Gdańsk, Special Works 6, Gdańsk 1974, p. 96.

¹²² A great influence on Pakistani literature and poetry is significantly influenced by the motifs of flowers and the beauty of nature. Poets such as Allama Iqbal and Faiz Ahmed Faiz also wrote about these themes in the context of Islamic philosophy and spirituality. Their poetic phrases are characterized by musicality. In addition, Pakistan is home to important multicultural religious sites of various faiths, such as Christianity and Buddhism, which may have inspired this composer.

2. Jasmin

Andantino

Canto

Violino

Pianoforte

Mi-ris jas-mi-na o-pi-ja mo - ju du - šu će-žnjom i stva-ra bol - jku

Example 18. L.M. Rogowski, *Jasmine*, bars 1-6

The musical material was strictly subordinated to the poetic text; this is formally reflected in the two-part structure of this 38-bar song, according to the scheme: A (bars 1-16) and B (bars 18-38). The first link – in the mood of anticipation and sorrow with which the stanzas of the poem are filled – translates in Rogowski's case into giving the violin a leading role in the *Andantino* rhythm. This procedure reinforces the sensation of the "blurring" of the bar line and obliges the singer to avoid accentuating the strong part of the bar, thus giving the impression of the phrase floating. This evokes a sensual feeling – the ethereal aroma of flowers.

A characteristic feature of the song, moreover, is the cadential suspensions of the vocal part, reminiscent of a kind of operatic recitative. In this way, the composer mirrors the questions asked by the lyrical subject and full of anxiety with a reassuring answer that follows.

The formative material is nostalgic violin phrases composed of rising and falling groups of eighth notes.

Example 19. L.M. Rogowski, *Jasmine*, bars 7-21

Their evaluation, on the other hand, takes place mainly through harmonic transformations, both in the later part and the *Lento* ending. However, in order to balance and preserve the axis of support, the piano chords in the B section order the pulsation with a quarter note step.

The episode initially has the form of a dialogue between the violin part and the piano's upper plan. Then it leads to a monologue of the violin (bars 23-25). This time the singer's phrase is emotionally "shouted" with the words: "Treperi, treperi moja duša" – "trembles, oh trembles my soul". The piano, on the other hand, emphasizes the drama of the poetic word with dissonant chords, imitating a lost man unable to control his feelings. However, the soprano's theme manages to break out of the vicious circle (bars 29). This may represent Rogowski's inspiration for the national music of Pakistan, especially the *Qawwali* form¹²³, performed in Sufi temples.

¹²³ *Qawwali* a genre of music associated with mystical Islamic Sufism. The term comes from the Arabic قول („qawwal”) – promise. Its most important element is loud singing, full of ornamentation and chorally repeated phrases. The main role in the ensemble is played by the cantor, who is accompanied by choristers and instrumentalists who usually play the harmonium and tabla.

22

Tre-pe-ri, tre-pe - ri mo-ja du - ša od če - žnje

29

jas - mi - no - ve cvje-to - ve nje - žne ja lju - bim dra - - gi,

Example 20. L.M. Rogowski, *Jasmine*, bars 22-32

On the other hand, the second fragment of the B section, through the chords of the piano, carries the sound material to the major key (B major, bar 31), which is the climax of this piece. It illustrates the happy memories of a love infatuation and the still smoldering hope of a future reunion of fates. The song uses simple musical means to create a coherent composition. The soothing piano narration reflects the content of the poem's words. The short *Lento*, which is the ending of this artful and at the same time full of Slavic lyricism composition, contains a surprise effect: the last words freeze on the first measure of the bar, along with the sound of a fading violin and piano chord.

Lento

33 *mf*

ja lju - bim dra - gi i mi - - slim na te - be.

p

mf

Example 21. L.M. Rogowski, *Jasmine*, bars 33-38

The violin and piano parts play a role in this piece that enhances the expressiveness of the text, through harmonic successions and textural structure. The harsh, simple melody of the last section creates an atmosphere of melancholy, longing, so characteristic of Croatian love lyric. After the dancing narrative of the previous song, frequent short motifs – depending on the poetic text, as well as the harmony – also take on a painful tinge.

Roses

*Last night I picked all the roses
And sent to my love
And when this morning
Before the new day woke up
I walked through my garden
I walked through the garden of mine
It was full of flowers
Full of rose flowers
Then I picked them
All the roses from the garden
And sent to my love, my love*

Ruže

*Sinoć sam pokidala sve ruže u vrtu
I poslala dragome
Kad sam jutros morning
Dok još nije d an osvano
Prošetala kroz vrt my
Prošetala kroz my vrt
Vrt je bio sav u cvijeću
Sav u cvijeću ružinom
Onda pokidala them himself
Sve ruže u vrtu
I poslala dragome, dragome*

The last song of the triptych *Flowers* is further testimony that vocal chamber music was the foundation of Rogowski's musical work.

The musical score for 'Roses' by L.M. Rogowski, bars 1-5, is presented for Canto, Violino, and Pianoforte. The tempo is marked 'Andante semplicissimo' and the mood is 'rall.' with a 'mf' dynamic. The Canto part has the lyrics 'Si-noć sam po-ki-da-la'. The Violino part is mostly silent. The Pianoforte part features a complex harmonic structure with chromaticisms.

Example 22. L.M. Rogowski, *Roses*, bars 1-5

In accordance with the principle of correlation of the plane of work and all its elements, throughout the song the composer applies the rule of balance of movement, directing the voices mostly in opposite directions. The minor chromaticisms of the violin part that "muddy" the tonal plane, testify to the dilemmas of the lyrical heroine. The modulation from the initial key of E major to the final key of G major illustrates her further wandering. The harmonic structure created by this compositional procedure highlights the first tetrachord

of the aforementioned multicultural Slavic scale¹²⁴ Rogowski (bars 6-7) and the absence of a tonal center.

6

sve ru-že u vr-tu i pos-la-la dra-go-me.

mf

12

Kad sam ju-tros ra-no dok još ni-je dan o-sva-no pro-še-ta-la kroz vrt moj, pro-še-ta-la kroz vrt moj.

p

rall.

Example 23. L.M. Rogowski, *Roses*, bars 6-15

As Antoni Poszowski notes, analyzing his piano works from this period of his career:

"Rogowski, aiming to change the tonal material and reaching for the Slavonic scale in this case, was aware of the tonal consequences of this step. His assumption that not all of these scales have a subdominant and a dominant, or we find them in a complete harmonic dependence on the tonic, different from the previous one, this new characteristic makes it impossible to frame the new musical work in terms of tonality"¹²⁵.

¹²⁴ „Rogowski's 'Slavic scale' was the result of a synthesis of Lydian, whole-tone, Highlander and Oriental elements: the Lydian scale and also whole-tone/ *c-d-e-fis*, Highlander scale and Jewish scale modus/ *fis-g-a-b-c*.

¹²⁵ A. Poszowski, *Ludomir Michał Rogowski's Sound Technique*, S. Moniuszko Academy of Music in Gdańsk 1974, p. 103.

16 **Lento** **Andante tranquillo**

vr̃t je bio sav u cvije-ću sav u cvije-ću ru-ži-nom.

20 **mf**

Onda sam je po - ki - da - la sve ru - že u vr - tu

f **mf** **p**

Example 24. L.M. Rogowski, *Roses*, bars 16-22

Thus (ex. 24) begins the second part of the song, containing new thematic material, but also by chromaticization of the sound structure, tending towards the Slavic scale (bars 16-19). The lyricism and beauty of this violin theme forces the piano to accompany quietly. From the literary text, part A, which is characteristic of Croatian love-themed lyricism, we can't deduce whether this is a further journey of the lyrical heroine, or just a reminiscence of the state before the important moment – breaking off all the roses for the beloved.

In terms of interpretation, the last phrase of the vocal part (the words "i paslala dragome, dragome" – "and I sent to my love, my love") is repeated, as confirmation, with the chords of the piano. Along with the double notes of the violin part, it can symbolize the falling rose petals and the power of true love of the lyrical heroine.

In addition, it should be noted that inside the chords of the piano in the parts of both hands there are hidden voices leading their own melodic line, which is similar to Rogowski's arrangements of Balkan choral music. After all, things calm down, and two-note notes appear in the violin part, the beauty of which one would like to compare with the themes of solo concertos for this instrument or symphonic works by late Romantic composers, and which can be described as a love theme.

The atmospheric nature of the *Roses* song, as well as its musical language, confirm Rogowski's key view, claiming the origin of the Slavs from the Pto-Indo-European community. He may have been inspired by the discoveries of historical linguistics, which had been developing since the 19th century, and comparative studies of European languages. This composer was not isolated in seeing hope for the revival of art through a turn to Eastern culture¹²⁶.

¹²⁶ A. Chybiński, *East and West in music*, „Music”, 1929 no. 1, pp. 18-20 and ibid. no. 2, p. 74-78.

Three Poems by Yuan TseuTs'ai

In Rogowski's vocal chamber music, the Orient initially manifested itself only through the use of passages referring to the pentatonic scale. The evolution of his sound technique made a revolutionary transformation, moving further away from the major-minor system than the Polish and French composers of his generation.

Cast	Voice and piano
Date and place of creation	IV 1920, Villafranca
Author of the text	Yuan TseuTs'ai
First performance	Nina Grudzińska – soprano Lucyna Robowska – piano December 5, 1925, concert hall of the Hotel Europejski in Warsaw
Layout of the collection, ambitus of voice	I <i>Andante</i> (<i>Willow Blossoms</i>), f^1-f^2 II <i>Allegretto</i> (<i>The Moss</i>), e^1-f^2 III <i>Andantino</i> (<i>Evening Scents</i>), d^1-fis^2
First edition	1926, Gebethner & Wolf, Warsaw
Multicultural aspect	Text in French, Chinese poetry, scales – pentatonic

Table 6. L.M. Rogowski, *Three Poems by Yuan TseuTs'ai*

Willow Blossoms

*Willow flowers are similar
To snowflakes
Like these aspirations of none
Have no definite
They do not deliberate where finally
Blind fate will give them rest
Lightly flow behind the wind,
That chase them*

Les Fleurs de Saule

*Les fleurs du saule sont semblables
aux flocons de neige
Comme eux elles n'ont point
d'intention arrêté
Elles ne se saucient pas de savoir
où elles se reposeront
Elles suivent seulement le vent
qui les entraînés*

This poem, like the entire triptych, was composed to poetry in Chinese from the 18th century, written by the poet Yuan-Tseu-Ts'ai. The lyric was translated into music only by Rogowski, who was fascinated by Eastern culture. The form of the piece is variationist and was based on a single, ever-repeating motif.



Example 25. L.M. Rogowski, *Willow Blossoms*, bars 1-15

In the introduction – a piano prelude – Rogowski makes characteristic use of pentatonic, tonic and subdominant 2nd notes, namely C major and D minor. Initially, he creates an impression of continuous movement. The motif appearing here, with each successive repetition, moves away from the tonal center. The upper plan of the piano moves in majestic second steps along the whole-tone scale (motifs based on pentatonics, will return in the 26th, 27th and 28th bars of this composition). The equation for this scale used by the composer is the form shown below (example 26), whereby he made an enharmonic substitution of the 4th st. from *fis*¹ sound to *ges*¹.



Example 26. Whole-tone scale

The sound field of this composition is far from the major-minor system. Only from bar 16 onward, along with the theme, does the voice enter and utter what the piano sang about earlier. It is noteworthy how Rogowski weaves the melodic line of the vocal part into the texture of the piano.

10
Les fleurs du saule sont sem-bla-bles aus flo-cons de nei -

16
mf

21
ge. Comme eux, el-les n'ont point d'in-ten-tion ar-rê-tée

Example 27. L.M. Rogowski, *Willow Blossoms*, bars 16-25

One can notice from the first poem of this cycle the equality of performers. The piano prelude constitutes an independent formative link over the course of as many as 16 bars of this 42-bar poem. In contrast, the following link of Part A exposes only the vocal part. The first part of the theme (bars 16-19) is led by the singer, while the second part is supported by the instrumental chords (bars 20-25), which are a repetition of a fragment of the introduction (bars 1-6). The depth of the experience is explained by the limited ambitus of the motifs, and their eternity by the persistent repetition in the piano part (one can speak of the use of anaphora here). The gentleness of the fragment of the poem, describing the flowers ("sont semblables aux flocons de neige" – "they are similar to snowflakes"), gives a bright color to the music, which the composer emphasizes with a motif based on the Aeolian scale (vol. 21). Rogowski makes the sounds of Eastern and Western music coexist along and intermingle. Traditional Chinese music, like this piece, has a strong relationship with the religion of Buddhism, as well as its followers' vision of the universe. Individual sounds

are assigned rules-orders, corresponding to the sides of the world, seasons, colors, planets or emotions. Rogowski followed a similar approach. The sound garment is woven from the very first bar with compositional solutions analogous to Chinese music. The opening chord of the piano's right hand suggests the key of E minor (without the thirds component), while e^3 sound of the upper plan probably symbolizes spring here – this sound is called *e* (jiao – spring) in ancient Chinese music. The left hand, on the other hand, is based on the consonance c^1 - g^1 - c^2 , which may be a direct reference to the meaning of the sound c^1 for this Eastern culture¹²⁷, that is, *c* (gong-heaven).

With the arrival of the A¹ movement (vol. 26), there is a progressive development of the "willow blossoms" motif in the piano part and then the vocal voice, until the next vocal phrase begins on the words ("Elles ne se saucient, pas de savoir où elles se reposeront" – "They do not meditate where, at last blind fate will give them rest"), after which the expressive side of the piece takes on a triumphant character. The motif of "willow blossoms" becomes dominant for the entire A¹ section. Since the preparation of the climax (vol. 32), we do not find onomatopoeic fidelity to the text and emphasis on words with such a strong message as in "Elles suivent seulement *le vent qui les entraînés*" – "Lightly flow behind the wind that chase them"¹²⁸.

Drawing on the symbolism of the Chinese and Polish willow tree and flowers, it is distinguished not only by its appearance, but also by its vitality or adaptability to the environment. It does not easily wither but is resistant to harsh weather conditions. In the Chinese literature referred to here by Rogowski, the willow appears earliest in the Shījīng 诗经 Book of Songs¹²⁹, written between the 11th and 7th centuries BC. In addition, the willow in Chinese culture is regarded as a mysterious force that brings good. As Jiahao Zou writes about it: "It is a revered sacred tree of rebirth". The Chinese word 'willow' consists of two characters 柳树(liǔshù), the first 柳(liǔ) is pronounced similar to the character 留(liú), meaning "to stay"¹³⁰. Because it blooms in spring, it has long been a sign of the season in Chinese culture.

¹²⁷ 3000 BC Chinese Emperor Huang Di is believed to have invented writing and Chinese music, organized according to numbers. He is considered the creator of an entire system of music, related to philosophy, based on 12 *lǚ* – 12 semitones, which formed five basic degrees – pentatonics.

¹²⁸ The word „żenie” comes from the Polish translation of the poem *Le Fleurs de Saule*, which was included in the first edition of this triptych by L.M. Rogowski (Gebethner and Wolff publishing house 1926). „Żenąć” means „to chase”, see *Żenąć* – W. Doroszewski's Great Dictionary of PWN [accessed July 21, 2024].

¹²⁹ X. Liu, *Qiǎnxī gǔdiǎn shīcí zhōng „liǔ” de yìxiàng* (浅析古典诗词中 „柳”的意象 *Analysis of Willow Image in Classical Poetry*, „Xiàndài yǔwén” 现代语文 [Contemporary Sinology] 2017 no. 7, p. 49.

¹³⁰ J. Zou, *Comparison of willow and lily symbolism in Chinese and Polish culture against the background of the theory of the linguistic image of the world*, Gdansk East Asian Studies 2023 journal 23, pp. 84-103.

The next link of this piece is subordinated to one goal, one emotion-triumphant victory. Then this structure "scatters" into atoms, or runs of sixteenth notes, illustrating the delicate willow blossoms. Gradually the movement dies down, creating an impression of atrophy and unification. After a while, however, the musical thought recedes back into the lower register (E flat major vol. 38). Only the words "qui les entraînés" provoke the voice to go beyond the thematic scheme – the vocal line "jumps" by a sixth, after which the piano passage strives towards a harmonic solution in the key of A-flat major. The composer resolves the cadence by ending the vocal phrase on a held note, and also closes it in the simplest way. He also alludes to Chinese music, creating a feeling of "suspension", "waiting" here. The piano ends the narrative led by the voice.

Example 28. L.M. Rogowski, *Willow Blossoms*, bars 35-42

And in this case the instrument elaborates what the poem did not say. After tumultuous double notes, it seems to confirm the belief of the lyrical subject in the imminent end of suffering. Rogowski used various types of horizontal structures here: traditional broad melodicism, autonomous sound complexes resembling phrases with selective elements, as well as Chinese figurative-ornamental melodicism as a structure with pure sonoristic meaning. "Exquisite" colors and sound of the piece seem to most accurately reflect the text of the poem. Rogowski, like Debussy, used the new harmonics not for the mere connections between chords, but for their original sound, especially in the case of parallel chords. He also intuited the infinite possibilities of shaping musical material, giving special importance to creative intuition.

The Moss

*Where the sun's ray
Will not tear through the thicket of herbs
In the dawn of spring moss
Will not fail to emerge
Moss flowers are tiny
Like grains of rice
Nevertheless, they bloom
like great peonies*

La mousse

*Là où les rayons soliel
ne parviennent jamais
Au vent printemps la mousse
ne manque point d'apparaître
Ses fleurs sont aussi petites
que des grains de riz
Mais néanmoins elles s'ouvrent
à L'imitation pivoines*

The musical interpretation of this lyric reflects the Buddhist sacredness of the words "where a sunbeam will not tear through the thicket of herbs" contained in the poetry. Once again, Rogowski draws from the text of this Chinese poetry. It can be assumed that this is an affirmation of spring, sunshine, full of inner balance. Not coincidentally, the pulsating *tremolo* introduces a sense of Buddhist bliss, evoking hopeful reflections that run throughout the song. Ascetic, modest chords (bars 5-8) form a procession of "pure" triads of keys based on the degrees of the Doric scale, as well as their dominants. The composer discreetly evokes the image of Orthodox chant. The stylistic touch, alluding to Slavic music, was masterfully woven by Rogowski into the almost impressionistic "rippling" texture of the piano.



Example 29. L.M. Rogowski, *The Moss*, bars 1-6

Through the aforementioned *tremolo*, the composer avoids too much "angularity" in the phrase. Another shift of emphasis from the strong part of the bar to the weak part, he also applied in this poem through eighth-note chords. These syncopations break the regularity of the narrative. The pulsating rhythm introduces a dance character, but it is not a dance from the ancient Chinese past, but rather just a memory of it.

The joyful motif, which is supported by the following sound material, continues the first movement through the suggestion of modal scales: the Aeolian and Lydian, as well as through second chord combinations, parades of fourths and fifths. It recalls the compositional techniques of the French Impressionists. The rhythmic are now based on static configurations of eighth-note steps without the use of *tremolo*. The beginning of this motif in the pianist's left hand reinforces the dance character at the same time (vol. 11).

The musical score is for a piece titled "The Moss" by L.M. Rogowski, specifically bars 7-13. It is written in French and includes a vocal line and a piano accompaniment. The tempo is marked "Tranquillo". The first system (bars 7-10) shows the vocal line with lyrics "Là où les rayons du sol -" and the piano accompaniment. The second system (bars 10-13) shows the vocal line with lyrics "eil ne par-vien-nent ja-mais, Au vert prin-temps, la mous-se ne man-que point" and the piano accompaniment. The score is written in a standard musical notation with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment.

Example 30. L.M. Rogowski, *The Moss*, bars 7-13

The moss symbolism in this piece is linked to Chinese *wabi-sabi* philosophy and culture. After the influence of Buddhist artistic influences from China, it eventually evolved into an Asian aesthetic ideal. They are expressed by two Chinese kanji characters: wabi 侘 means "despondency" and sabi 寂 "loneliness". The plant that embodied the sense of beauty here was moss. Growing slowly, thanks to the fresh colors of its flowers, it had been a perfect part of this culture since the Middle Ages. It then became a key element of Chinese and Japanese gardens¹³¹.

¹³¹ The most famous moss garden dating back to the 14th century is located at Saiho-ji Temple in Kyoto. Moss in Japan is a counterbalance to cherry blossoms, the short lives of which, only a few days old, are associated with death. In contrast, moss symbolizes longevity and tranquility.

Bars 15-18 are a repetition of the initial theme (bars 1-4), and also begin the second part of the poem. Through the foreground recitative of the voice (bars 19-21), the role of the motor factor is reduced. Starting with the words: "moss flowers are tiny, like grains of rice" the chords can be divided into separate voices illustrating with sound the tiny moss flowers and the grains of rice symbolizing happiness.

Example 31. L.M. Rogowski, *The Moss*, bars 14-20

In this poem, created on the basis of ancient Chinese music intertwined with French impressionism, a kind of "permanent" chromatic progressiveness is noticeable, concerning both individual motifs and phrases. It enhances the feeling of the climactic intensity of the work's finale. This seemingly overly emphatic dissonance (bar 28) was probably the composer's intentional move away from tonality, and not just a color treatment or a reference to the music of the French Impressionists.

Example 32. L.M. Rogowski, *La musse*, bars 28-29 (first edition – Gebethner and Wolff 1926)

Using the example of the poem *La mousse* as an example, one can see what path Rogowski's evolution of means of expression and search for new sound material began. This resulted from his opinion that:

"we should find living music based on others ranges, music left over from ancient times, when mankind struggled with the difficulties of many ranks of sound. This sound source is (...) folk songs and the ancient music of the eastern peoples"¹³².

Thanks to his achievements in this area, he became a Polish impressionist *sensu stricto*, being a composer faithful to the roots of the French style.

¹³² L. Rogowski, *Music of the Future*, op. cit. pp. 33, 35, 36, 38.

Evening Scents

*Sitting quietly on the coast
Of the western stream
As the bright sun leans down to rest
The evening blast of spring
Brings me in his arms
Such a strange fullness
Aromas that I can't guess
From which flowers what fragrance flows*

Les Parfums Du Soir

*Tranquillement assis sur le bord
du ruisseau occidental à son déclin
Lorsque le brillant soleil est à son declin
la brise du printemps
M'apporte dans son souffle
un tel mélange de parfums
Que je ne puis discerner de quelles
fleurs ceux-ci proviennent*

The most distinctive in terms of Rogowski's use of the whole-tone scale is Part III of *the Andantino* from *Three Chinese Poems*. The piano part features all degrees of the heptatonic scale¹³³ *c* (gong – sky), *d* (shang – mankind), *e* (jiao – spring), *fi*s (bianzhi – summer), *g* (zhi – earth), *a* (yu – autumn), *h* (biangong – winter). The harmonic outline is shaped according to the fifth chord succession. This two-part song is another example of Rogowski's compositional synthesis of cultures. The poem and music are filled with longing for love and the homeland. The quarter-note meter brings the music into a melancholy character.

The form of this composition is very clear. All the links, each of which contains two motifs, are preceded by their introduction by the piano. Rogowski thus created a clear construction of the song form, based on instrumental forms: prelude, interlude and postlude. One can observe here the phenomenon of "densification" of the musical material, compounded also in the sphere of expressiveness of the poem. Different in terms of the sound material used is the passage from the 19th to the 26th bar, which modulates from the key of C sharp minor to C major. The rhythm of this formative link, on the other hand, is a stylization of the Polish national dance – the polonaise. A wealth of expressive means introduces a majestic expressiveness to convey the full character of this final piano prelude fragment.

¹³³ By introducing additional sounds (*bianzhi* or *pian* and *biangong* or *pian kung*) into the pentatonic scale to form a semitone interval with *zhi* (whether) and *gong* (*kung*) sounds, the Chinese heptatonic scale was created.



Example 33. L.M. Rogowski, *Les Parfums Du Soir*; bars 19- 32 (first edition – Gebethner and Wolff 1926)

Unlike the piano part, whose theme begins with static chords, the vocal part halts its narrative by repeating the g^1 sound (like a constantly recurring thought). The singing then briefly takes over the phrase, as if tentatively, during the cadence, when the instrument adds to the question. Taking over the background role, the voice "sings" the piano's first motif, variably more "circling" around it than floating. It could not be otherwise, for the words speak of resting on the coast, probably referring to Buddhist meditation ("Tranquillement assis sur le bord du ruisseau occidental à son déclin" – "I sit quietly on the coast of the western stream"). These changes may symbolize the passing of time – the happy day we remember is getting farther and farther away from us, lost in the scents of "paradise" flowers. Along with the text of the poem ("un tel mélange de parfums Que je ne puis discerner de quelles fleurs ceux-ci proviennent" – "such a strange fullness of aromas that I can't guess from which flowers what scent flows"), although it reaches back to the compositional means of the first link, the voice leads the full version of the theme when the piano seems to only accompany it for a moment.

Example 34. L.M. Rogowski, *Evening Scents*, bars 46-54

Further describing Rogowski's poem *Evening Scents*, it is worth noting the innovative aspect of this composition. It is probably one of the first works of European vocal chamber music where we encounter the phenomenon of diffusion of voice and piano, and at the same time testifies to the multicultural dimension of Rogowski's work. Based on the analysis of the piece, it can be concluded that in this poem the voice plays a secondary role, and the instrument is the foreground. The aforementioned prelude (bars 1-26) could become a separate composition for piano, analogous in performance and musical language to the preludes that make up his *Propos sérieux et plaisants* cycle. The thematic thought of each piece, for here we are referring to these miniatures, like the first link of the poem *Les Parfums Du Soir*; forms the framework of a movement different in expression.

To sum up, Rogowski alluded to Chinese culture in this poem through the use of pentatonic and whole-tone material. Thus, we have grounds to count him among the trend that crystallized a multicultural musical language in the first half of the 20th century.

Andantino tranquillo

mf

6

11

16

rall.

Example 35. L.M. Rogowski, *Evening Scents*, bars 1- 18

Rogowski was also inspired by Claude Debussy's song cycle for voice and piano, *Cinq poèmes de Charles Baudelaire* (L 64), to poems taken from Charles Baudelaire's *Les Fleurs du mal*, which was composed in March 1889. The French composer's aesthetic views at the time were dominated by a worship of beauty. He was interested in "otherness", everything that deviated from the "norm", mediocrity. Debussy's most characteristic compositional means – sudden harmonic turns, the use of pentatonics, the introduction of parallel chords and multi-layered texture – served to color the sound, as well as the richness of the musical language.

ô poi-son! Et tes pieds s'endor-maient dans mes mains — frater-nel — les, La nuit s'épaissit, sait ain-si qu'une cloi-son

pp tendre *pp* *p* *più dim.* *pp* *sempre dolcissimo* *Poco a poco animato e crescendo*

D. & F. 6103

Example 36. C. Debussy, *La Balcon*, *Cinq poèmes de Charles Baudelaire*, bars 73-82

For both Rogowski and Debussy, the polyphony was a structure that fundamentally organized musical language as a whole form. The predilection for parallel chords stemmed in these artists from thinking in sonoristic categories. Chordal structures shaped in this way significantly affect the course of the melodic line. Rogowski, referring to Debussy, used various types of horizontal structures in his works: traditional broad melodicism, rotating melodic structures with expressive rhythm and a dance-like, cheerful character.

Song to the Guardian Angel

Cast	voice and piano
Date and place of creation	September 11, 1930, Dubrovnik
Author of the text	anonymous author, prayer
Multicultural aspect	Croatian music, Orthodox music
Ambitus of voice	d^1-g^2
First edition	piece was not released – manuscript

Table 7. L.M. Rogowski, *Song to the Guardian Angel*

Song to the Guardian Angel

My holy angel

Sent by God

Guard me, protect me, watch over me

Over everything I do at every moment

Over everything I do at every moment

Guide me through hardships deliver me from evil

And guide my heart towards the springs of love

And guide my heart towards the springs of love

Angel...

Amen

Pjesma Anđele Čuvaru

Anđele moj sveti

od Boga postavljen

čuvaj, brani, radi,

sve smoje svaki tren

sve smoje svaki tren

Ti vodi me kroz nevolje od zala izbavi,

A moje srđce upravi k' izrazu ljubavi

A moje srđce upravi k' izrazu ljubavi

Anđele...

Amen

Pjesma Anđele Čuvaru's religious-themed song raises very important issues for this composer. Rogowski often expressed his belief in the moral responsibility of the artist's actions in the aforementioned publications. The thematic motif in the piano part (bars 1-2), full of mysticism and bringing solace to the soul, is similar to the theme of his *First Prelude – Canon for Piano* (1916). The music reminds us that he was a believer and mystic not only as an adult, but also as a young artist who was given the opportunity to be among the artists of the Parisian avant-garde of the 20th century. The text of this piece was partly taken from a Croatian prayer with the same title.

ANDELE MOJ SVETI

Ludomir Michal Rogowski
(Dubrovnik, 11.09.1930)

Lento

Canto

mf

An - de-le moj sve - ti od Bo-ga pos-ta -

Harmonium

mf

6

f

vljen, ču - vaj, bra - ni, ra - di, sve smo - je sva - ki

Example 37. L.M. Rogowski, *Song to the Guardian Angel*, bars 1-9

The composer makes the text "lighter", moving it, as it were, beyond the bar line, faithfully rendering the prosody of the Croatian language. The solemn character of this song is emphasized by the numerous accents marked by the composer.

The instrumental part of this piece, which was originally composed for the harmonium, however, in our performance sounds on the piano, which allows both to maintain the appropriate color scheme for a work of a religious nature and does not take away the naturalness of the vocal line. Fisharmonium was originally constructed in France (since 1810), but the basis for its creation was already the Chinese 笙 - sheng mouth harmonium from around 3000 BC, (it was classified in the group of reed aerophones). This prototype is composed of a dozen reed pipes with reeds, as well as a wooden air tank. Beginning in the 1830s, the harmonium-fisharmonium was popularized in Germany, France and the United States. The Boston-based company Mason & Hamlin¹³⁴ began producing harmoniums (suction system), characterized by a softer, pipe organ-like sound, in addition to pianos and pianos exported to Europe from 1861. Rogowski had the opportunity to learn about harmoniums in Germany, France and Dubrovnik.

¹³⁴ Mason & Hamlin Piano Company – Proudly Made in the USA • Mason & Hamlin Piano Company (masonhamlin.com).

As the cultural attaché of the Embassy of the Republic of Croatia stated: "Fisharmonies were not a very popular instrument during Rogowski's activities. However, they were found in some parishes and bourgeois homes. The composer was able to practice on the harmoniums by giving lessons as a singing tutor and playing teacher. Fisharmoniums replaced not only pianos but also pipe organs for Dubrovnik residents for pedagogical purposes"¹³⁵.

24

u - pra - vi k'iz - ra - zu lju - ba - vi.

28 *mf*

An - de - le moj sve - ti od Bo - ga pos - ta - vljen, ču - vaj,

Example 38. L.M. Rogowski, *Song to the Guardian Angel*, bars 24-31

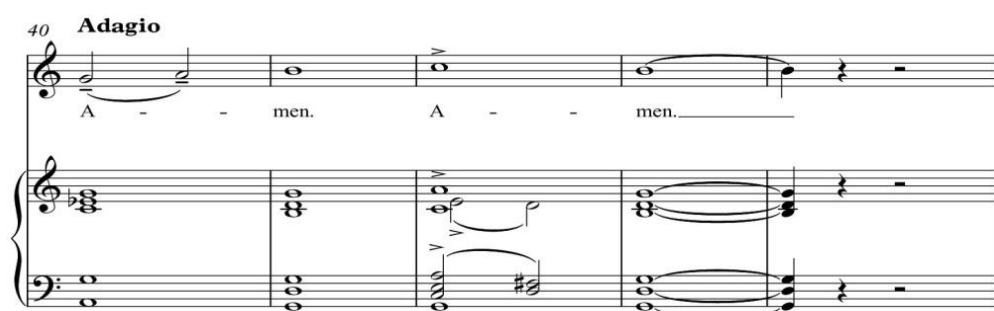
All the voices of this piece unfold, moving seamlessly from one phrase to the next. Even when in the vocal part the last syllables of the verses are finished on a long note, the calm and restrained quarter note steps of the piano do not stop.

Rogowski's religious music are works still being discovered. They have not been cataloged and are still waiting to be recorded. *Song to the Guardian Angel* piece is related to the vocal tradition and the cult of angels in the Orthodox Church. The song is characterized by an "inner" expression that, despite its restraint, affects the listener. The vocal emission, as well as the close relationship between rhythm and text, enable the audience to merge with the spiritual space of inner contemplation. Orthodox church music, to which Rogowski referred, represents a millennia-old and multicultural tradition. Using this song as an example, the composer synthesized Balkan Orthodox church music and the Orthodox music of the Slavs of Central Europe. According to Tamara Grykowska-Treszczotko:

¹³⁵ Interview with Ursula Dzierżawska-Bukowska dated September 29, 2024.

"In the performance of Orthodox music, there was restraint, balance, inner harmony, calmness, a hypnotic way of concentrating attention. Slight agogic fluctuations create a more lively rhythm. Particularly important are the pauses, which are varied in church music"¹³⁶.

Analyzing *Song to the Guardian Angel* we can see the aforementioned multicultural stylings of Orthodox music applied by him, which is also well visible among the numerous choral works. This makes this work unique and occupies a special place in the European literature of religious music.



Example 39. L.M. Rogowski, *Song to the Guardian Angel*, bars 40-44

The mystical cadenza of momentous character that ends this song reinforces the key of G major. The polyphony, rhythmic and agogic characteristics impose a variation in the way the sound of the individual fragments of this song is produced, while at the same time maintaining clarity of form, as well as the simplicity of all motifs. I found the associations with Orthodox church music inspiring. Such musical impressions, as if repainting the flickering of a candle during a service, may be the keys to finding the appropriate timbre of the instrument. Keeping in mind the peculiarity of Rogowski's use of the Croatian language, it is worth paying special attention to the words: "from God postavljen", which translates as "appointed by God". Their second meaning is "sent by God", which seems more appropriate, as it creates the emotional narrative of the prayer.

In the fall of 2022, thanks to the efforts of the *attaché* of the Embassy of the Republic of Croatia in Poland and Slavist Urszula Dzierżawska-Bukowska, I received numerous manuscripts of Rogowski's Dubrovnik works. Analyzing these manuscripts, I realized, on the one hand, the vast legacy of this composer's religious themes, and on the other hand, the important place that Orthodox sacred music occupied in his multicultural activities in exile.

¹³⁶ T. Grykowska-Treszczotko, *Stylish performance of Orthodox church music*, „Festival Gazette”, Hajnówka 1997, p. 3.

II.3. Between tradition and avant-garde. The novelty of Marian Sawa's songs

Marian Sawa's solo songs for voice and piano were not recorded before 2024 and did not live to be published. Therefore, during the rehearsals for the concerts, as well as the scientific conference¹³⁷ together with singer Dorota Ciałek, we used only manuscripts. Jan Węcowski¹³⁸, writing about Sawa's choral and chamber works, noted: "it is original and easily recognizable. Its specific atmosphere is created by the sound of his compositions"¹³⁹. He stresses that harmony – next to melody – becomes the most important creative element in the works of this composer. It is also the main exponent of emotion and expression. Sawa used bold elements of modern vocal technique, such as *glissandos*, *parlanda*, *whispers*, *murmurs*, as well as dissonant consonances.

He was a sensitive artist who was not only fascinated by poetry, but also wrote poems. He wrote his first song for soprano with piano accompaniment, *The Nearness of the Beloved* (1962), to words by Wolfgang Goethe. However, his interest in love lyricism and the culture of the Orient inspired the then young composer to create more vocal and instrumental works. As he began his artistic journey, Sawa modeled his work on Debussy's vocal chamber music, it was also at this time that he was inspired by Szymanowski's impressionist-oriental period. It remains an unexplained mystery, however, whether Sawa was familiar with his *Four Songs to the Words of Rabindranath Tagore* and *Songs of the Muezzin the Mad*. He undoubtedly had the soul of a romantic, which he used to express creative intentions seen in the beauty of sounds. As Marietta Kruzel-Sosnowska recalls:

"You can't hear in these songs that Sawa, as an active organist, playing for many years during liturgies at the Garrison Church in Warsaw, brought up on strict rules of harmony (...) had to make a great effort to break away from these rules. The calling songs exemplify the search for his own creative path, and at the same time are mature, expressive compositions"¹⁴⁰.

¹³⁷ Scientific and artistic conference "Pulchritudo multiplex est". On the work of Marian Sawa on the 10th anniversary of his death, Warsaw April 26-27, 2015.

¹³⁸ Jan Węcowski - composer, organist and musicologist. He was a long-time collaborator of Marian Sawa during the realization of numerous phonographic projects (such as Verition) and composition assignments (choral works). Polish composers such as Marian Sawa, Romuald Twardowski and Marian Borkowski wrote music to his literary texts. In addition, he translated poetry for these authors from Italian, French and Latin languages.

¹³⁹ J. Węcowski, *Marian Sawa choral works a cappella*, 2nd Composer Symposium at the F. Chopin Academy of Music in Warsaw, December 15, 2000, in: *Studies on the work of Marian Sawa*, ed. M.T. Łukaszewski, Musica Sacra Edition, Warsaw 2011, p. 371.

¹⁴⁰ M. Kruzel-Sosnowska, *The expressiveness of Marian Sawa's early songs for soprano and piano. Humility towards the beauty of the art of sounds*, Chopin University Press, Warsaw 2017, p. 279.

Songs to words by Anna Chodorowska and *Songs* by Sawa to words by Teresa Truszkowska were performed for the first time at the concert hall of the Fryderyk Chopin University of Music in Warsaw on April 26, 2015¹⁴¹. When Sawa composed these works (probably in 1966-1968)¹⁴², he was already a well-known pipe organ improviser. He had won awards as an instrumentalist. His compositional output at the time was already represented by a number of pipe organ works, which thanks to Feliks Rączkowski were published by PAX¹⁴³ in the early 1960s.

The vocal chamber music of this composer, complemented by a unique kaleidoscope of dodecaphony, is original and does not allow itself to be fully classified. Sawa's song output, moreover, can testify to an attempt to maintain artistic independence in the face of undemocratic conditions of socialist realist pressure. Dodecaphony functions as a regressive form through seemingly veiled and non-serialized structures. However, its second aspect is the synthesis of dodecaphony with oriental scales. An example of the realization of these compositional solutions is Sawa's *Sea Triptych*. These works were written to the words of Anna Chodorowska, a peer of Teresa Truszkowska, who lived in Świnoujście for many years. They were found by the composer's family among Sawa's various manuscripts and sketches. He did not sign them with his name, although, according to Marietta Kruzel-Sosnowska, they certainly came out of his hand. The songs were signed by Sawa with the pseudonym "Asofi". One can bring the hypothesis that Sawa created them in order to participate in a composition competition. After consulting with Marietta Kruzel-Sosnowska and Marcin Łukaszewski, I received a key clue that the lyrics of these songs may be contained in the Almanac of Pomeranian Poets¹⁴⁴. In this poetry, I found the poems that inspired Sawa. Here are the titles of the songs: *An Hour Before Dawn*, *Before Sleep* and *At the Roadstead*.

A characteristic feature of Sawa's dodecaphony, as exemplified by the *Sea Triptych*, is also the limitation of the number of its transpositions. The selection of intervals by which the series is transposed applies to both full projections of dodecaphonic series and their cuts (for example, in the song *Before Sleep*). This further demonstrates the relationship between "Savovian" dodecaphony and opposition to the old order of the major-minor system. The expressiveness of the songs of *the Sea Triptych*, is an aspect discovered naturally during my work with singer Dorota Ciałek. However, given Sawa's sparing use of performance terms,

¹⁴¹ The premiere was given by Dorota Ciałek – soprano, Urszula Świerczyńska – piano.

¹⁴² M. Sawa did not include the exact dates of songs in the manuscripts.

¹⁴³ PAX Publishing Institute, operating in Warsaw since 1949.

¹⁴⁴ A. Chodorowska, in Almanac of Pomeranian Poets, Gdynia 1964, p. 54-55.

it is primarily due to the nature of the vocal part's melodic line and the impressionistic meanderings of the piano texture.

Until modern times, it has not been explained why Sawa did not create a full cycle of five songs, analogous to the poetic collection *Circle of Silence* by Truszkowska. He composed music for only two poems: *Vision* and *Nocturne*. Marietta Kruzel-Sosnowska notes that:

"the expressiveness of the solo part is emphasized by its fusion with the metrics of poems, despite the fact that the conduct of melodic line is predominantly based on dissonant leaps. The harmonic layer of both songs is strongly differentiated, but it is always based on emancipated chordal structures and the absence of a tonal center"¹⁴⁵.

The songs are varied in mood. Echoes of the impressionist period of Karol Szymanowski's work and references to oriental scales can be seen in them.

It should be stated that the innovative disposition of sound technique in the songs *Vision* and *Nocturne* for soprano and piano means that Sawa created a sonic link between two worlds – the sound languages of the West and oriental scales. Thus, he can be placed among the moderate dodecaphonists of the 20th century. As I mentioned earlier, for the free artist that Sawa was, the search for "himself" became natural in the development of his creative path. This was done in conjunction with a strong sense of the need to develop European art and an open attitude to other cultures and various genres of music (including improvised music).

¹⁴⁵ M. Kruzel-Sosnowska, op. cit. p. 272.

*Sea Triptych*¹⁴⁶ to the Words of Anna Chodorowska for Soprano and Piano

The evolution of Sawa's musical language from the 1960s primarily accomplished the elimination of dominant-tonic tensions. Second and quarter chords become more frequent. Rhythm has a variety of markings, changing meter in sections of short motives and single bars. Accents, on the other hand, are freely distributed. These transformations shaped the melody of the song towards pitch series of twelve notes over the increasingly longer sections of the songs of this triptych.

Cast	Voice and piano
Date and place of creation	ca 1966 Warsaw
Author of the text	Anna Beata Chodorowska
First performance (performers date, place)	Dorota Całek – soprano, Urszula Świerczyńska – piano April 26, 2015 at the Concert Hall of the Fryderyk Chopin University of Music in Warsaw
Multicultural aspect	oriental scales, dodecaphony
Layout of the collection, ambitus of voice	1. <i>An Hour Before Dawn</i> c^1-g^2 2. <i>Before Sleep</i> c^1-fis^2 3. <i>At the Roadstead</i> c^1-a^2
First edition	songs have not been released

Table 8. M. Sawa, *Sea Triptych to the Words of Anna Chodorowska*

An Hour Before Dawn

Hour

Before dawn

Dying lights

Sleeping ships at the waterfront

Lazy procrastination

Of the sun

Departing night

Waning

Regret of failure

The smile of water

Beckoning glare

Welcoming the day

¹⁴⁶ *Sea Triptych to the Words of Anna Chodorowska* is the formal title created by Marietta Kruzel-Sosnowska and Aleksander Jan Szopa. The manuscript contains only the titles of the songs.

This song is a miniature, consisting of 42 bars, kept in the *Andantino* tempo. The structure of the piece is symmetrical, in two parts. Both parts – both piano and soprano – are based on homogeneously shaped motifs. The emancipation of dissonances confirms Sawa's fascination with dodecaphonic technique.

TRYPTYK MORSKI

Anna Chodorowska (1925-1995)

Marian Sawa (1937-2005)

1. Godzina przed świtem

Andantino

The musical score is written for soprano and piano. It is in 8/8 time and marked 'Andantino'. The key signature has one sharp (F#). The score consists of two systems. The first system shows the vocal line (soprano) and the piano accompaniment. The piano part features a complex, rhythmic motif in the left hand, while the right hand has a more melodic line. The second system continues the piece, with the vocal line entering in bar 5. The tempo is marked 'Andantino'.

Example 40. M. Sawa, *An Hour Before Dawn*, bars 1-7

It brings a sense of serenity. Through the broad singability of the two performance parts, it brings the beauty of this vocal-instrumental chamber music to full view. The melody creates figurations with oriental characteristics. From the very first bar of this song, the piano part evokes a mysterious mood. Sawa opened up to the pianist the challenge of minimalist

expression and sound painting at the highest performance level. In terms of the compositional means used, he was an absolute innovator, as illustrated by example no. 41.

The image displays a musical score for Example 41, consisting of two systems of music. The first system covers bars 11 to 14, and the second system covers bars 15 to 18. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features lyrics in Polish: 'mie - ra - ja - ce świa - tła. śpia-ce' in the first system and 'sta - tki przy. na - brze - zu. Le -' in the second system. The piano accompaniment is characterized by undulating eighth notes in the left hand and more complex rhythmic figures in the right hand, including groups of eighth notes and quarter notes. The score is written in 8/8 time and includes various musical notations such as accidentals, ties, and dynamic markings.

Example 41. M. Sawa, *An Hour Before Dawn*, bars 11-18

As a result of Sawa's use of dodecaphony, his compositional experiments allowed him to synthesize the key structural points of the song. The lower plan of the thematic motif is expressed through undulating eighth notes veiled with chromaticism and crowned with an interval of fifths. Groups of eighth notes – micromotives of sound – as series remaining in tertian relations with each other, were colored by intervals of the major seventh, which is closely related to the whole-tone series of the solo voice part (*c-d-e-fis, g-a-h-cis* bars 14-16). The tone series was created here as a result of the modification of the vertical juxtaposition of the three-note cells of the lower plan. The group of the first structure supported by the material of this serial basic figure remains in close relationship with the group of the second thematic motif through common interval cells (thirds and fifths). The accented rhythmic values of the piano's right hand – imitating the dying lights – undergo a diminution into quarter notes towards chords, which have been complemented by consonant fifths.

The B cell (from vol. 27) in the piano part also contains an original sonic tissue, woven with *arpeggios* and trills aiming for an expressive climax (vol. 35).

The musical score is divided into two systems. The first system, starting at bar 25, is marked '[animato]'. The vocal line (treble clef) has the lyrics 'sta- bnq-ca za-lem po - ra - žki.' and includes a trill. The piano part (bass clef) features arpeggiated chords and triplets, with a dynamic marking of *mp*. The second system, starting at bar 29, has the vocal line with the lyrics 'U-śmiech wo - dy za-'. The piano part continues with arpeggios and includes a trill marked '8va' and a dynamic marking of *f*. The score uses various time signatures (6/8, 12/8, 9/8) and includes complex harmonic structures with arpeggios and trills.

Example 42. M. Sawa, *An Hour Before Dawn*, bars 25-33

The same transpositions as a pacemaker of coherence of form are also found in this part of the song. Although tertial relations dominate horizontal diastematics, they are not the key to interpreting the harmonic layer. This is because most of the structures are built by the composer through vertical treatment of groups of components of the sound series.

Example 43. M. Sawa, *An Hour Before Dawn*, bars 34-41

In addition, there is a structural regularity, consisting in the quarter-quarter formation of chord structures between the various formative links of this piece.

The question arises, do maritime themes and dodecaphony account for the multicultural manifestations of this Sawa song? The composer also referred to the tradition of the Lviv school (Polish-Armenian-Ukrainian), in the "spirit" of which he was educated as a young man¹⁴⁷, combining dodecaphony with moving on the fringes of atonality, while emancipating chromatic successions. Similar solutions were used by Tadeusz Majerski (who spent and created all his life in Lviv) and Andrzej Nikodemowicz (who came from Lviv). Sawa's dodecaphony was therefore not born "out of nothing", he could have modeled on composers older than himself. The chromatic thematic constructions present in his improvisations, created at earlier stages of his creative path, may also be considered a source of scale variety. The origins of the use of this technique can be traced back to his school days and the Salesian Organist School, whose history grew out of the former Galician¹⁴⁸. Learning significantly influenced the future work of Marian Sawa. It was

¹⁴⁷ Sawa was initially educated at the Salesian Organist School in Przemyśl, which after the Second World War took over the traditions of Lviv's Polish school of composition and improvisation.

¹⁴⁸ In 1917, Fr. Augustyn Piechura – a graduate of the Vienna Conservatory – began working at the Przemyśl school. Thanks to his studies at this university, he became acquainted with the achievements of a group of composers active from 1905 to 1936 in Vienna, such as A. Webern, A. Berg and H. Eisler, H.E. Apostel, H. Jelinek, R. Leibowitz, also the Pole J. Koffler.

culturally linked to the tradition of improvisation and performance with the Lviv school. It was this period of the composer's life that was probably the most decisive and at the same time shaped his artistic personality.

Before Sleep

Young city
Ran towards the sea
With stiffness
Trees
Cutting through
Spit of blue

Naked
Disturbed by wet
Wind
Masts
Performing
The last dance

Deprived of white
Dresses – sails
Bent their necks
Resisting
Necessity
Of winter sleep

The song *Before Sleep* is the shortest of the three Marian Sawa compositions discussed. In this song, the melodic line of the soprano is carried out mainly with quartal and septal leaps, separated by seconds. Occasionally, thirds and tritones appear. The sound technique of the A and A¹ part is based on one common pattern, but not all motives of the song in question are shaped on the grounds of the dodecaphonic model.

2. Przed snem...

Andantino

Mto - de

6
mia - sto wy - bieg - to ku mo - rzu szty - wno - ścią

8va 8va

Example 44. M. Sawa, *Before Sleep*, bars 1-9

The function aiming at the tonic is fulfilled by *the coda* of the piano part, showing at the same time the characteristics of serial structure. There are consistent three – and four-voice vertical arrangements of sounds, formed over the center – the lowest sound of the lower plan. The piano part imitates short waves that seem to run out to sea, only to return to shore a moment later.

14 **più mosso**

Na - gie, nie-po-ko-jo - ne___ mo-krym wia trem ma - szty od-pra-wia - ty_

19 **Andantino**

___ o - sta - tni___ ta- niec. Po-zba - wio- ne___ bia-tych

Example 45. M. Sawa, *Before Sleep*, bars 14-23

A characteristic feature of Sawa's dodecaphony, as exemplified by the song *Before the dream*, is also the limitation of the number of transpositions of twelve-tone series forms.

The consonances occurring here, show Sawa's innovative modification of serial basic forms. The selection of intervals through which the series is transposed is free and involves only sections of dodecaphonic ranks (bars 15-16 and 19-20).

The nature of the melodic line of the vocal part of the song *Before the dream*, framed by a long phrase and variable meter, allows one to find the character of "borderlandness". This expression is strengthened by the relationship between the text and the music obviously inspired by the word. Anyway, moodiness is the basic feature of the song *Before the dream*. It is embraced both by the performers realizing the musical text of the song, and by the audience, left impressed after listening to it. Due to the partial absence of agogic and dynamic markings, it becomes interesting to strive for the best possible interpretive solutions¹⁴⁹.

¹⁴⁹ For example, inspiration can be drawn from the many interpretations of vocal music performed at the *Andrzej Nikodemowicz International Festival Time and Sound* in Lublin.

24

su - kien za - gli po-chy-la - ty szy - je o - pie - ra - jac się

28 **rit. . . a tempo**
ko-nie-czno- ści zi-mo-we - go snu.

Example 46. M. Sawa, *Before Sleep*, bars 24-32

This search is all the more valuable because there are no previous performances or interpretive patterns, and the performers are the first to have the opportunity to translate the score into the colorful sonic richness of Sawa's vocal chamber music from the 1960s.

At the Roadstead

*They seemed lost
Only talked with lights
The fog took away their courage
Waited*

*They were locking into existence
That behind a screen of milk
All your longings in the word Earth*

*On sand devoid of color
In feeling and shape dressed
It rushed out towards them
Crying out*

*Seagulls embarrassed
Restrained silence.*

The song *At the Roadstead* is the longest of the lyric written for Chodorowska's poetry. It has a three-part ABA¹ structure. The meter undergoes various changes and is also the formative foundation of this composition. Characteristic here is the repetition of the initial phrase, in higher and higher, by one second small, successive notes. In addition, the basis of the form is the *arpeggio* chords, containing the interval of the major nona and tritone, creating a preponderance of dissonances that, along with the voice, "weave" this innovative musical language. It should also be noted that only in this piece do whole instrumental phrases appear, realizing in unison the sounds of the vocal part's melodic line.

The song begins with a mysterious *arpeggio* of the piano, with discreet *ppp* dynamics, reflects the sea waves.



Example 47. M. Sawa, *At the Roadstead*, bars 1-4

The composer initially marked with arrows (down or up) the direction of performing the *arpeggio* chords very precisely, but in bar 7 these terms end. This raises the question – how should they be performed? Perhaps continue the principle applied earlier of one chord in the ascending direction and the other in the descending direction.

8

Example 48. M. Sawa, *At the Roadstead* bars 8-14

The individual components of each marked chord according to the rules of *arpeggio* playing are not performed simultaneously, but are attached sequentially, over short intervals, from the lowest to the highest. As Marietta Kruzel-Sosnowska¹⁵⁰ stated during the consultation, it should be performed in reverse order if the marking of the wavy arrow

¹⁵⁰ Interview with M. Kruzel-Sosnowska dated March 11, 2015.

is missing. The duration of *the arpeggio*, on the other hand, depends on the rhythm and expression of the song and is an individual choice of the performer. In doing so, it should be remembered that the interpretation should imitate the harp or other instruments with a similar sound, which can be found in many cultures, such as Chinese¹⁵¹ and Celtic¹⁵².

Sawa's vocal chamber music from the 1960s had a significant influence on the style and aesthetics of other composers. While creating his songs, he was probably aware of more than just the technical application of dodecaphony. The use of staggered septimal tetrachord: *c-es-as-h* of the soprano part and the repetition of this structure in the constructions of the A and A¹ extreme parts. Sawa was also inspired by the then fashionable American impressionistic and "jazzy" compositional trends.

23

Za-my - ka - ty w so - bie ist - nie - nia, kto-re za pa-ra-wa-nem

30

z mle- ka wszy-stkie swo-je tę - skno-ty w sto - wie Zie - mia.

ff

Example 49. M. Sawa, *At the Roadstead*, bars 23-36

¹⁵¹ Konghou is a Chinese plucked string instrument. In ancient China, the term konghou referred to various musical instruments, such as the zither. The shu-konghou is an upright and angular harp, and the fengshou konghou is the term used to describe a bowed harp.

¹⁵² Celtic harp is a type of this instrument, dating back to around the 10th century from Scotland and Ireland.

From the recollections of his family (his sister Zofia Jankowska and her daughter Paulina), it appears that he was able to improvise exquisitely in various musical styles, including the jazz style. He again referred to jazz in his compositional output in 1975, writing a virtuosic *Prelude stylized* for solo piano. Thus, he retained his autonomy from tonal harmony, solving sound problems by using chordal structures individual to the piece. The recalled song exemplifies Sawa's search for his own creative path, while also being a mature and innovative composition. The choice of adequate articulation, analogous to jazz music but supported by classical singing technique, is suggested by the texture itself, which adds to the multicultural value of this composition. A number of jazzy contrasts have been inscribed by the composer – whether by differentiating the different sections of this song or by changes in harmonics, rhythmic, melodic, confronted motives with chords, thickened and simple textures, as well as flows of figuration and the suspension of motives by sounds with longer values.

37 **Commodo**

Na pia - sku po - zba - wio - nym ko - lo - ru u - czu - cie i

ad libitum

42 **più mosso**

kształt u - bra - ne wy - ry - wa - ło się ku nim wo - ła - nie.

ff

Example 50. M. Sawa, *At the Roadstead*, bars 37-48

Thus, the evolution of compositional technique, as exemplified by Sawa's vocal chamber music from this period, is not so much to increase its range of influence for the entire oeuvre, but to establish an increasingly sophisticated and innovative style, which also refers to jazz music in the aspects mentioned above.

Two Songs to the Words of Tera Truszkowska for Soprano and Piano

Marian Sawa's Songs to Words by Teresa Truszkowska is his third attempt at his compositional powers in vocal chamber music. When writing *Vision* and *Nocturne*, Sawa chose poems by the fledgling, undiscovered poet Teresa Truszkowska, a debuting author of numerous publications at the time. Among them, the key role of her literary output was occupied by essays and lyric¹⁵³. Sawa, on the other hand, in the 1960s, was already an established improviser and chamber musician. He carefully selected poetry for composition.

Although the songs *Vision* and *Nocturne* have been awaiting their premiere for more than forty years for unexplained reasons, a volume of Truszkowska's poems has survived¹⁵⁴ in the composer's own archive, discovered after his death. Sawa's handwritten notes do not contain performance terms, but testify to his emotional attitude to poetry and multicultural inspirations derived from the text (underlining and annotated sketches).

Cast	Voice and piano
Date and place of creation	ca 1967 Warsaw
Author of the text	Teresa Truszkowska
First performance (performers, date, place)	Dorota Całek – soprano, Urszula Świerczyńska – piano, April 26, 2015 at the Concert Hall Fryderyk Chopin University of Music in Warsaw
Multicultural aspect	klezmer music, oriental scales
Layout of the collection, ambitus of voice	1. <i>Vision</i> , $h-fis^2$ 2. <i>Nocturne</i> , $a-b^2$
First edition	songs have not been released

Table 9. M. Sawa, *Two Songs to the Words of Tera Truszkowska*

¹⁵³ T. Truszkowska made her debut in 1962 in the pages of Tygodnik Literacki, her works have been published in Czech, Hungarian, Romanian, Greek, German and English.

¹⁵⁴ T. Truszkowska, *Circle of Silence*, Artistic and Graphic Publishing House, Cracow 1963, *Vision* p. 35, *Nocturne* p. 51.

Vision

*I will give you the first vision of water
Clear as a spring undisturbed
Where the birds of dawn echoed
With the closeness of its feathers and the tranquility*

*I will open the song of the lakes to the depths
As far as reflections of light on the bottom
And no one will panic this hour
Which is the negative of shadows*

*And no one will touch that moisture
Which to the heart purifies us
And the day will herald the fullness
Before it opens again to the night.*

(Text of the second of Teresa Truszkowska's poems, which was included in the volume *Circle of Silence*)

The tessitura of the song's vocal part indicates a high soprano or countertenor voice. The motif of the song *Vision* is formed by two-bar phrases. The beginning emerges as if "from nothing", from the *pianissimo* dynamics of the piano's middle register. Ending the narrative, the *pianissimo* fades away as well. The repeated motif of the instrument part is a simple rhythmic structure, yet harmonically complex. Sawa creates the entire form by starting from the interval of the major septema through the interval of the major and minor nona.

The first words are sung on repeated notes and dissonances. One gets the impression of the voice floating above the piano part. The voice in this song was treated by the composer as an instrument, additionally realizing the verbal text.

WIZJA

Teresa Truszkowska (1925-1992)

Marian Sawa (1937-2005)
1968

pp

OD-dam Ci pierw-szą wi-zję wo - dy

ppp

5

czy - stą jak źró - dło nie-wzru-szo - ną, gdzie pta-ki świ-tu się od

Example 51. M. Sawa, *Vision*, bars 1-8

With the flow of the narrative of this song, its harmony thickens and the dynamic range increases. Also noteworthy is the ideal construction of the form of the composition, i.e. its division into three parts. The repeated intervals imitate the dripping of water from this mysterious spring. This impression is heightened by each successive phrase. The musical narrative, while imitating "water", does not contain anxiety, fear, uncertainty, only the unshakable certainty that "no one will panic this hour". In the song *Vision* there is an interesting sound effect in the vocal part, reminiscent of the realization of a *glissando* on the clarinet or violin (bars 16-18). The piano follows the voice, creating a condensed timbre.

16 *p*
je - zior do głę - bi aż do re - fle - ksów świa - tła na dnie

19 *mf*
i nikt nie spto - szy tej go - dzi - ny, któ - ra jest ne - ga - ty - wem

22
cie - - - ni.

Example 52. M. Sawa, *Vision*, bars 16-24

Sawa references Jewish klezmer music through *glissandos*. They imitate shimmering reflections of light in water. In addition, the middle section contains characteristic motifs based on thirds. The transformation of this material, both horizontally and vertically, is carried out by the piano, in terms of harmonics and texture – through figurative mobility, as well as chromaticization (bars 19-24).

One can see how this excellent improviser, which Sawa certainly was, used an imitative technique. Pulsating like a beating heart, the voice counterpointing the piano part, introduces another thought, supported by a fixed note in the bass register. The bass supports like a column the whole architecture and at the same time fills the sound space of all the piano registers (bars 25, 27, 29, 32, 34, 36-37).

Example 53. M. Sawa, *Vision*, bars 29-37

The composer has thus achieved the impression of a wealth of planes and lines, "swirling" and overlapping in mutual dependence, horizontal as well as vertical relationship. Sawa characteristically paints through music something about which the text of the poem is silent, but contains a poetic image – all these sounds resound through dissonances. Interval consonances sounding discordant, become as if "covered up" by the vocal part, freely "flowing". He referred to the ancient Slavic culture, when the future and destiny were read from pure springs, hidden deep in the heart of the forests and wildernesses, whose robe once covered Europe. The song is the quintessence of Sawa's original style, filled with a variety of multicultural influences, which matured with his creative development.

Until 2015, the song *Vision* was not included in Marcin Tadeusz Łukaszewski's orderly list of Sawa's compositions, which is included in the *Composers' Almanac of the Fryderyk Chopin Academy of Music in Warsaw*. The manuscript was accidentally found by the composer's first wife, Marietta Kruzel-Sosnowska, only in 2012 (seven years after Sawa's death).

Nocturne

Oh the night tell me where did you go
 My voice is lost somewhere in the darkness
 Over the ruby mountains you wande
 And hides you amongst other nights
 The wind has already flown, oozing with dew
 What will happen no more
 And the fog hovered airless
 And shines pale with the old dew

Oh the night tell me where did you go
 Like an orbit your lonely
 The run has captured and embraced
 Like lightning's cool flame
 All brightened and melted
 Oh the night tell me where did you go
 Somewhere
 Gone

(Text of the fifth of Teresa Truszkowska's poems, which was included in the volume *Circle of Silence*)

Nocturne is an expansive and expressively varied song. Lyrical, reflective fragments, realized in the *piano* or *pianissimo* dynamics of the initial and final part, are adjacent to dynamic, dramatic phrases up to *ff*, as well as an *ad libitum* recitative fragment. The texture of the piano part becomes increasingly saturated and complicated over the course of the piece, conveying the anxiety of the poem's lyrical subject.

NOKTURN

Teresa Truszkowska (1925-1992)

Marian Sawa (1937-2005)
 1968

The musical score for 'Nocturne' by Marian Sawa, bars 1-8, is presented in two systems. The first system shows the initial piano accompaniment in 18/8 time, with a vocal line that is silent for the first four bars. The second system begins at bar 5, where the vocal line enters with the lyrics 'no - cy po - wiedz gdzieś o -'. The piano accompaniment continues with its characteristic patterns. The score is written for voice and piano, with a key signature of one flat (B-flat).

Example 54. M. Sawa, *Nocturne*, bars 1-8

In the song *Nocturne*, the composer combines music with poetry through the illustration of the piano part. The sound imitation is very clear. Already at the beginning of the piece, Sawa creates a mood of nocturnal mystery with the colors of the instrument's sound. Its long cantilena phrase, decorated with polyrhythmic details, refers to the form of a piano nocturne. It is noteworthy that this song is one of the few in European music to be titled with the proper name of another "non-vocal" musical form, which is the nocturne.

The B link of this song has a subtle and enigmatic character.

Example 55. M. Sawa, *Nocturne*, bars 24-26

The passages form an architecture imitating "garlands" and are based on scales unusual for European music. In this part of the piece one can notice Sawa's use of the modus¹⁵⁵ of the Ashkenazi *Ahav Raba* – *Great Love*, called *frejgish*. This scale also has a distinctly Arabic tone, and is used by the Muezzins. This makes the *Ahawa Raba* often compared to the Middle Eastern makam¹⁵⁶ *Hijaz* (Yiddish *Horowitz*). The 4th degree alteration simultaneously recalls Sawa's use of the modus *Mi Sheberach* – *the One who blesses*, sometimes called the Doric alter scale. It has also become characteristic of Slavic music, due to its widespread use in Ukrainian melodies (*d-e-f-gis-a-h-c-d*).

¹⁵⁵ Ashkenazic modus found in medieval music.

¹⁵⁶ Term *makam* is used to describe a melodic pattern in traditional Arabic music that includes quarter tones and numerous modulations.



Example 56. *Ahawa Raba* Scale¹⁵⁷



Example 57. *Mi Szeberach* scale¹⁵⁸

Example 58. M. Sawa, *Nocturne*, bar 23

The multicultural idiom here is thus a synthesis of Jewish, Arab and Ukrainian and borderland musical traditions¹⁵⁹.

In the vocal part, on the other hand, by lowering the 2nd degree (sound *es*¹ t. 27), a slice of the Ashkenazi modus is outlined, repeated progressively by the next phrase a minor second higher. Using a "garland" piano figuration, Sawa has unconventionally woven this sound garment. In bars 27 and 29, the composer used a slice of the Ashkenazi modus *Ahava Raba* (*es*¹-*d*¹-*c*¹-*h*, the sound *c*¹ contains the piano part), and the motifs from bars 28 and 30 are based on the same sound material modulated a second higher. Moreover, in bars 28 and 30 there is a dissonance in the mutual relationship of the vocal part and the piano. Nevertheless, the sonic richness caused by the chromatic saturation of this passage does not cause disharmony. The sound tissue creates the impression of an interpenetrating, almost consonant

¹⁵⁷ Example compiled from S. Jakubczyk, *Klezmer music retrospective understanding attempt*, „Quarterly of Young Musicologists of the Jagiellonian University”, 2008 no. 2, pp. 10-33.

¹⁵⁸ Ibid.

¹⁵⁹ According to Mieczysław Tomaszewski, examples of ethnic music were found in Oskar Kolberg's pre-war collections in Polish and, for example, in the collection *Ukrainski Narodni Liryczni Pisni*, Ukrainian Academy of Sciences RSR, Kiev 1960. In the case of works in Polish (with Ukrainian language influences), these are melodies from Podolia, e.g. Dumka „Yesterday była nedilońka, ny ni ponedilok” maintained in the key of G minor with fourth degree alteration. In the Ukrainian version, the same song has a different text and title: „Oдна гора високaja a drugaja niska”. This confirms the multicultural aspect of borderland music, see M. Tomaszewski, *Traces and echoes of the borderland idiom in the Polish music of the „age of exultation”*, „Teoria Muzyki” 2017 vol. 10, p. 17.

whole. On the other hand, the frequent modulations and elaborate chromaticism of the melodic line in this part of the song *Nocturne*, may suggest the sound of quarter tones and the composer's subconscious desire to go beyond the framework of the tempered system.

Example 59. M. Sawa, *Nocturne*, bars 27-30

Another feature of klezmer music, common to this part of Sawa's *Nocturne* song, is the articulation of ornamental figurations and runs. It is worth noting that the influence of the vocal voice on klezmer music was marked in the tradition of its performance as ornament – *krechc*, which literally translated as "sigh". The motifs interwoven here, striving narratively toward the next link in the work, may refer to *dreidel* (Yiddish: *to twist*; also used to denote ornaments in klezmer music and typically used by violinists and clarinetists to create a lamenting effect). On the other hand, *gliczn* (Yiddish for *slippery*), the equivalent of *glissando* is often introduced by violinists who slide their finger along a string, from the lowest to the highest note (e.g., the song *Vision* of Sawa). On the other hand, with the figurative introduction of the next link, Sawa began with the introduction of a *fughetta* (bar. 38). Incorporating elements of polyphonic form into the construction of a work for voice and piano was no challenge for this pipe organ virtuoso.

36

39

41

Wiatr już prze-le - ciał

spły - nął ro - sę te - go co wię - cej się nie sta - nie.

Example 60. M. Sawa, *Nocturne*, bars 36-43

One senses a polymetric disequilibrium, even though a stable quarter note pulsation dominates this space. This creates the impression of a grotesque and neoclassical take on the thematic motif of this *fughetta*.

The *Cody* manuscript of the Sawa piece contains the term *ad libitum*. It echoes the musical material of the theme again, this time in *ppp* dynamics, signifying whispering in the partner's ear. From the 80th bar, there is a sudden motivic and tonal breakdown, which adds to the mystery. The composer suspends the vocal part on the word "departed". This creates an impression of uncertainty contained in the text as to whether everything that happened was a dream or waking.

Treating *Two Songs to Words* by Teresa Truszkowska as a cycle, it is a diptych imbued with the idiom of the Orient. The harmonic layer is strongly differentiated, but is always based on emancipated dissonant structures devoid of a tonal center. In my opinion, the influence of the impressionist period of Karol Szymanowski's work can also be seen

in the songs. Sawa, like Szymanowski, showed considerable interest in impressionism and Eastern cultures. He treated texture as a palette of sounds full of colors and hues, reflecting a sensualist aesthetic of sound.

57

wi - sta na po - wie - trzu i

10

60

bla - do świe-ci da-wną ro - sq.

mf

9

16

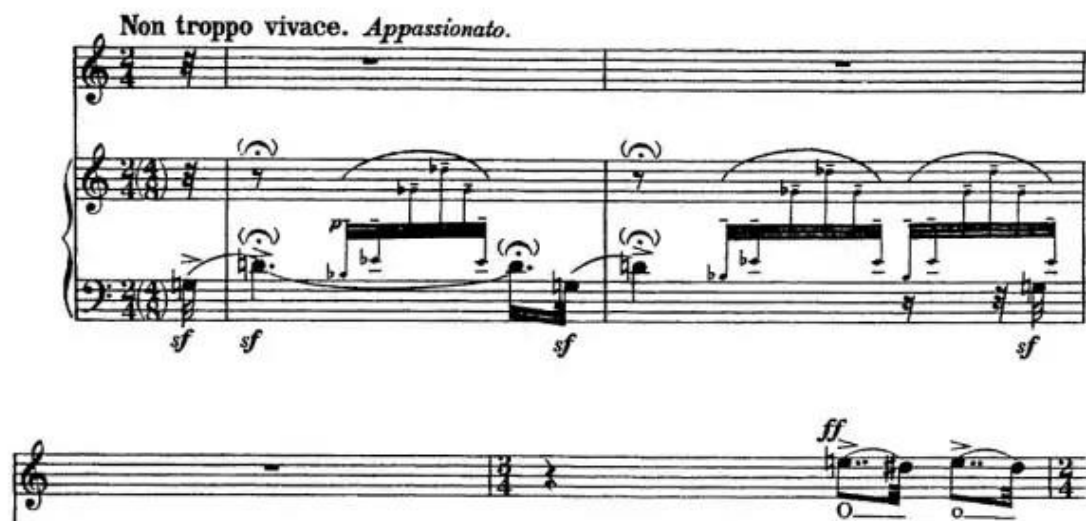
ppp

Example 61. M. Sawa, *Nocturne*, bars 57-63

Orientalization of the musical layer in these songs by Sawa also concerns intervals (set: semitone – minor third, augmented seconds), melodic formulas (descending motifs) and rhythmic formulas (dance rhythms), as well as modes of performance (ornamentation, melismas). The composer's inventiveness lies not only in the implementation of oriental elements into a novel sonic aesthetic far removed from the major-minor system. His innovations, like Szymanowski's experiments of 1918¹⁶⁰, are the fruit of a search for an original musical language. This makes the vocal chamber music of both these composers multicultural. Both Sawa's and Szymanowski's songs exhibit atonality, which gave their vocal and instrumental works an avant-garde character.

¹⁶⁰ K. Szymanowski, *Four Songs*, Op. 41, *Songs of the Muezzin the Mad*, op. 42.

VI.



Example 62. K. Szymanowski, *Songs of the Muezzin the Mad*, op. 42 VI *You Have Gone into the Desert*, bars 1-2

The multicultural idiom of their work became a need to renew the musical language and recreate the indigenous phantasmagoric exoticism. Not without significance are the prevailing trends in the development of their contemporary music and specific stylistics. For Polish composers of the 20th century, the geopolitical situation of the time was also a huge source of inspiration. Musicians through sounds and words, whether poetry or prose, expressed their opposition to the injustice of dictatorship. The process of attrition of two forces in Sawa's vocal and instrumental works: atonality liberated from the rigid rules of the major-minor system and the use of an innovative, "oriental" and at the same time "borderland" sound language characterizes the above-mentioned songs. Such formative significance of atonality, with the activating role of oriental scales, indicates the affinity of vocal chamber music of the two artists mentioned above. Although the creation of Sawa's and Szymanowski's compositions is separated by almost half a century, the harmonics are based on the same concepts – the use of progressions and chromaticism as an essential element, destabilizing the major-minor system. There is a convergence between Sawa and Szymanowski, not only musically, but also spiritually, as multiculturalism in this case becomes a symbol of avant-garde and progress in art.

Au - - - - - gen ge - fun - - - - - den.

avviv. *poco cresc.* *rit.* *avviv.* *rit.*

poco meno Sie sind die

p dolce *rallent.*

Meno mosso. dolciss. assai

pp Wie - - - - - ge des Mor - - - - - gens, sie sind das

m.d. *pp dolciss.* *m.s.* *pp*

Example 63. K. Szymanowski, *Four Songs*, op. 41 I *Mein Herz*, bars 11-17

Nonetheless, Sawa's vocal chamber music moved forward with meandering ideas of his own compositional ideas, directed towards the path of transformations of the sound coat and musical layer of the entire work. The multicultural aspect of his songs can show the panorama of Polish vocal chamber music from a much broader perspective than before.

II.4. From performance to self-creation. Songs of Marcin Tadeusz Łukaszewski

According to the composer himself, singing in the choir allowed him to learn about vocal texture and technique, and inspired him to take up his own work as a composer. The turn of the 20th and 21st centuries marked the beginning of a new artistic path for him. The mature works of Marcin Tadeusz Łukaszewski are sound material based on atonal or bitonal shaping. In his later works (written after 2012), moreover, he used clashes of harmonic structures with tonal provenience, but treated in afunctional manner.

Łukaszewski's songs have post-Romantic and post-classical inclinations. They refer to the kind of East Slavic expressiveness and mood that characterizes most of this composer's vocal and instrumental works. In the recorded artistic work entitled *Three Songs* to words by Kazimierz Wierzyński, the poetic text chosen by the composer shaped the entire form of the work. Łukaszewski dedicated these songs to the memory of his friend's late father, Ryszard Swebodziński. He illustrated three poems from the volume *Sen mara* (1969) according to a meticulously planned creative concept. The first song is written to the words of the lyric that begins the above part – *Do Not Be Afraid*. The second was composed as an inspiration for the lyrics of the twenty-ninth poem – *I Hear the Time*. The triptych culminates with a song taken from the fourth poetic work of this collection – with the mythical, metaphorical title *Persephone's Threshold*. The above cycle for soprano, saxophone and piano is grounded in a modern style, but does not completely cut itself off from tradition. On the other hand, reaching back to Indian culture, Marcin Tadeusz Łukaszewski, in his cycle of *Three Songs* to words by Katarzyna Karczmarczyk, relied on music theory from the ancient book of the *Vedas*, as American composer John Cage did. In the above songs, he achieved the effect of acoustic aliasing of "melting", i.e. synthetic sound aliquots of the piano part along with string instruments and vocal voice. He also referred to the work of Aron Copland¹⁶¹ through a sonic idiom characterized by economy of means of expression, cameralization of cast and transparency of texture. In addition, incorporating universal classical qualities, while drawing from his own cultural background, with a preponderance of diatonic, free chordal combinations and centric harmonics.

This kind of creative experience is, one might say, a typical thread in the artistic maturation of Łukaszewski's compositional technique. The originality of his inspiration by the Orient does not consist, unlike similar interests of other composers, in a direct adoption

¹⁶¹ See Z. Skowron, *New American Music*, Musica Iagellonica, Cracow 1995, p. 87.

of the sound models there, such as scales or rhythms. For him, spiritual elements are primarily important. From this area they are also at the basis of his artistic and compositional worldview. What connects the works of Cage and Łukaszewski is not only the connection of music with the senses or emotions, but with the readiness to search for a new sound of the piano. The preparation of the instrument by these composers thus became the result of inspiration from Buddhism and Eastern culture. Cage used all sorts of subjects that he placed in the sound box, such as pieces of rubber pushed between the strings, hammers equipped with pins or even a wooden spoon protruding from inside the instrument at an odd angle. This American composer used such means to achieve not only a wide range of sound colors, but also a dimension of multicultural stylizations¹⁶². As in the example of selected songs by Łukaszewski, each gesture of the pianist in Cage's works paints an emotion, using a palette of inspiration drawn from the Indian tradition, which reflects: heroism, eroticism, delight, sorrow, fear, anger and peace. When composing, Cage often made surprising decisions about pitch, rhythm and timbre, while maintaining the overarching, holistic continuity of the piece's form. Łukaszewski used a similar key in both the creation of *Three Songs to Words* by Kazimierz Wierzyński¹⁶³, and *Three Songs to Words* by Katarzyna Karczmarczyk¹⁶⁴. On the other hand, the culmination of innovative compositional ideas in Łukaszewski's vocal chamber music is a color scheme with an element of Hindu meditative music. Thanks to this inspiration, an original idea of this composer is the introduction for the first time to the piano texture (from the perspective of the overall chamber and solo literature) of playing with a double plectron in the octave, with the right and left hand simultaneously on the strings of the instrument. With this, Łukaszewski opens a new chapter not only in terms of articulation, sound, playing technique, but most importantly in understanding the 21st century piano, an instrument on which this composer, living today, is himself a virtuoso. The idiom of the Orient, moreover, is expressed here by the often extreme dynamic differences and the sound of the prepared piano. Through the cast (soprano, prepared piano, violin and cello) and the use of these unconventional means of expression, this contemporary composer has invoked Indian musical traditions. Despite the dark, decadent subject matter of the poetic word, the prepared piano imitates the sound of stringed

¹⁶² Multicultural contexts can be found first of all in *The Book of Music* (1944) and then in John Cage's *Sonatas and Interludes* (1948). These works evoke a sound world that is variously tranquil, memorable, percussive and surreal.

¹⁶³ Kazimierz Wierzyński (1894-1969) – Polish essayist, poet and prose writer. He was born in Drohobych and died in exile in London.

¹⁶⁴ Katarzyna Karczmarczyk (born 1974 in Sokolka) – graduated in English philology from the Higher School of Pedagogy of the Common Knowledge Society in Warsaw. The work of this poet refers to the works of Zbigniew Herbert, Halina Poświatowska, Emily Dickinson and Robert Frost.

instruments from India, such as the sitar, as well as the beating of a clock, symbolizing the striking of the hour of death and the transformation of the soul. The piano not only has a color or supporting role for the solo voice, but some of the song's formative links are independent instrumental passages along with the violin and cello.

Łukaszewski's treatment of the solo voice was also unconventional. The technique of *parlando quasi sprechgesang* does not appear often in Polish music literature. Nevertheless, the composer referred directly to the tradition of German music. In 1912, Arnold Schönberg used this technique when composing his song-poem cycle *Pierrot lunaire* to a text by Albert Giraud. The source of the expression of "Pierrot lunaire" is a vocal style between speech and singing. *Sprechgesang* is a dramatic recitation on given approximate pitches and a certain rhythm. The use of an unconventional vocal technique, a departure from the traditional treatment of the voice, thus became an interesting compositional endeavor by Łukaszewski, exposing the sonoristic element, referring to the avant-garde and innovative German music of the 20th century. Marcin Tadeusz Łukaszewski's work is also characterized by eclecticism of thought in terms of the individual shaping of his musical language, as well as the poetry he chose for vocal chamber music. The value of lyricism present in his works, private life and other genres of work is the synthetic fusion of reflections with an evocative, timeless, multicultural expression.

Three Songs to the Words of Katarzyna Karczmarczyk for Soprano, Violin, Cello and Piano

The triptych by Marcin Tadeusz Łukaszewski was created at the request of singer Dorota Całek. According to the original suggestion of pianist Anna Mikolon, it was supposed to refer, in terms of expression, to Dmitri Shostakovich's song cycle entitled *Seven Poems* by *Aleksander Blok* for soprano and piano trio, op. 127 (1967), as both compositions were planned to be performed during one chamber concert at the Sopot Museum – Sierakowski Manor (2015). This is what happened and the premiere was performed by Dorota Całek – soprano, Anna Mikolon – piano and *Duo Sopot*: Malgorzata Skorupa – violin and Anna Sawicka – cello.

The composer musically illustrated Katarzyna Karczmarczyk's poems. He chose lyric poems, which are the author's personal reflections, full of humility and regret. It is worth noting what their main idea is – a dying lyrical hero describes his journey of transition from earthly to eternal life. In the first part of this cycle – *I'm Sitting against a Cold Wall* – he is pervaded by panicky fear, the solace of which is "not feeling myself". The second song, titled *Somewhere above the blue sky*, contains numerous metaphors for death, such as: "angels dreaming of human life". In contrast, the third song, *Above the Sleeping Meadows*, depicts the lyric subject's soul moving toward another world, "on the other side", and its longing is symbolized by: "bent branches resembling paralyzed hands".

Łukaszewski masterfully creates the mood of the poems, where sincere grief is combined with memories full of nostalgia, reflecting the lyrical *sacrum* of the words. In this song cycle, it is the instrumental parts that are the main transmitter of the images of the poetic compositions, even though most often the voice accompanies the instruments and not vice versa. This is related to another important feature of Łukaszewski's musical language, namely the diffusion of vocal and instrumental thinking. He treats the human voice as an instrument. The artfully conducted vocal line becomes one of the voices of polyphony, interweaving the violin, cello and piano parts. On the other hand, in order to achieve a unique timbral color, the composer included the following notes and guidelines for performers in the score:

- *Sulle corde con bacchetta di timpani* – play with a *timpani* baton (or marimba baton), striking directly in the direction of the given sound (one baton needed);
- *Pizzicato sulle corde con plettro* – play directly on the strings, jerking the strings with a plectrum from the guitar on the indicated notes. Before performing, the markings of the indicated notes can be prepared to be glued on the attenuators;
- In the soprano part, notes marked with a cross (x) indicate different types of recitation;

- *Recitare liberamente* – free recitation based on the given rhythm. Possible rhythmic modifications at the discretion of the performer;
- *Parlando quasi sprechgesang* – melorecitation in a given rhythm, the intonation of which should develop based on approximate tone. However, it is about modulated melorecitation, not singing. Possible modifications, depending on the decision of the performer;
- *Sussurando* – recitation in a whisper.

Cast	soprano, violin, cello and prepared piano
Date and place of creation	2015 Warsaw
Author of the text	Katarzyna Karczmarczyk
Layout of the collection, ambitus of voice	I <i>I Sit by the Cold Wall</i> des^1-g^2 II <i>Somewhere Above the Blue Sky</i> e^1-a^2 III <i>Over the Sleeping Meadows</i> f^1-a^2
Multicultural aspect	The idiom of the Orient, American music
First edition	<i>Ars musica</i> 2015

Table 10. M.T. Łukaszewski, *Three songs to words by Katarzyna Karczmarczyk*

I Sit by the Cold Wall

I sit by the cold wall
Waiting for the verdict of nonexistence
Panicky fear evolved
Into a soothing ability to not feel myself
While tears have transformed into cold dew
On a thin web, which is sipped by a night butterfly
I sit by the cold wall
Waiting for the verdict of nonexistence

Rhythmic variation is not a parameter of particular importance for Łukaszewski in this song during the process of organizing the sound material (perhaps only with the exception of the middle link of the piano part). A narrative based on quarter-note movement is definitely dominant, revealing the creativity of this composer's imagination. There are exceptionally frequent changes of meter, acting as an amplification of expressive tension. In the first link, repetitive rhythmic patterns also gain importance as formulas that "drive" the narrative flow of the piece.

The form of this composition is very clear – two-part (each part contains two links) creating a clear structure: A (ab) A¹ (a¹b¹). The A movement seems restrained both in terms of expression and at the same time free in terms of motivic correspondence between instruments. Thanks to this, one can hear how masterfully Łukaszewski expresses strong feelings through the simplicity of the musical arsenal of means of expression – often by half-voice, discrete dynamics, modest means.

The key role of agogics, its variability or connection to the expressive side, is evidenced by the precision and strict specification, through very numerous compositional notes relating to rhythm changes.

ca 3' 30"

Trzy pieśni

na sopran, skrzypce, wiolonczelę i fortepian

I Siedzę przy zimnej ścianie

muz. Marcin Tadeusz Łukaszewski, 2015
sł. Katarzyna Karczmarczyk, 1994

♩ = 54 *Lugubre, con dolore*

♩ = 54 *Lugubre, con dolore*

Example 64. M.T. Łukaszewski, *I Sit by the Cold Wall*, bars 1-8

The apparent conflict of binary and ternary meter here symbolizes the dance of life with death. Discrete accents in articulation add subtlety and transience to this dance. The piano's sound layer manifests a predilection for dissonance – octaves with a major seventh (bars 1-4) or "parallelisms" such as the addition of a minor seventh to a chord in a sweeping pattern.

2 15 *fff* *mf parlando (quasi Schprechgesang)* *rit.*

S strach prze-ro-dził się w ko-ją - cą zdol-ność nie-od-czu-wa-nia

vi *ff*

vc *ff* *f* *ff* *p*

pf *ff* *ppp*

8th 8th

Example 65. M.T. Łukaszewski, *I Sit by the Cold Wall*, bars 15-18

In addition, the composer used ligatures on dissonant consonance. The key is not obliging for Łukaszewski. What is characteristic of this song, modifications of the harmonic layer play a formative role here. The notes of the soprano part, marked with a cross (x), define the mentioned *parlando (quasi Sprechgesang)*. The voice corresponds to the beautiful cello theme that dominates this part, illustrating the journey of the soul. Most of Marcin Tadeusz Łukaszewski's songs contain an element of lyricism, but on this example one can especially empathize with all the performers.

From the 25th bar of the piano part, there is an innovative playing with a double plectrum (probably for the first time in world music literature), that is, with the right and left hand simultaneously. By illustrating the poetic text with sounds: "on the thin web that the night butterfly sips" (bars 24-28), the motif may suggest that the performer assume a flexible posture at the instrument, as for meditation, and that he visualize the web that hangs between him and the piano strings in the sound box. The realization of this link should, according to the composer, be done with an unforced, free gesture. It is especially difficult to maintain this "unforcedness" by following all the voices of the score.

♩ = 48
24 - **pp** *sussurando, ma bene espressivo* **rit.** 3

S
na cien-kiej pa-ję - czy-nie któ-rą spi-ja noc-ny mo-tyl

vn
ord. pizz. **mf**

vc
pizz. **mf**

pf
♩ = 48
pizz. sulle corde con plectro **f** pizz. sulle corde con plectro **rit.** pizz. sulle corde con plectro

Ped.

Example 66. M.T. Łukaszewski, *I Sit by the Cold Wall*, bars 24-28

In addition to the "cobweb" motif, the ticking clock motif appears here. The first – is an eighth-note march (bars 41-42), *g-a-h-a*, in the violin, cello and piano parts (octaves).

36 ♩ = 54 **mp** **mf**

S
Sie - dzę przy zim-nej ścia - nie cze-ka -

v
senza vibrato **ppp**

vc
pizz. **mf**

pf
♩ = 54
mf (sulle tasti) **mp** **pp**

Ped. (Pedale alla fine della linea soprano)

Example 67. M.T. Łukaszewski, *I Sit by the Cold Wall*, bars 36-42

The "clock" motif is further developed by the violin and cello (bars 51-53), crowning this composition. The hour will strike in the next song of this cycle through the use of *sulle corde con bacchetta di timpani* and articulation, thus emphasizing the overarching role of the subconscious in Łukaszewski's vocal chamber music.

Somewhere Above the Blue Sky

*Somewhere above the blue sky,
Flowers bloom in the color of joy,
And happiness incomprehensible pours out of their cups
The unpronounceable sentences written on the green leaves,
Rushing streams of thought,
Carve sharp stones,
Dust from the wings of a butterfly,
Hovers over the heads of the saints,
Gilded edges of clouds,
Dormant Angels dreaming of human life,
With their faces nestled in rose petals.
They breathe peacefully*

The next song of this triptych contains a revealing color palette of instrumental parts, characteristic of Marcin Tadeusz Łukaszewski's vocal chamber music. From the very first bar of the piece, the composer aims for a climax, also using an innovative sound. Playing *Sulle corde con bacchetta di timpani* on the piano with the left hand and *Pizzicato sulle corde con plettro* with the right hand in the space of a single phrase is undoubtedly an unconventional and difficult performance challenge for the pianist. The song is closed formally through a scheme, combining seriality with an element of reprise (ABCA¹DA²). The first link is distinguished by the aforementioned unusual texture and articulation. However, Łukaszewski, despite numerous performance impediments, leads the interpreters almost "by the hand", precisely defining the means of expression, as well as the course of the narrative. A broadly flowing phrase paints the aimless journey of the poem's lyrical hero. At the beginning there are two main motifs, which with each succeeding phrase experience a variation transformation.

II Gdzieś ponad błękitem nieba

muz. Marcin Tadeusz Łukaszewski, 2015
śl. Katarzyna Karczmarczyk, 1994

Violin

Violoncello

Pianoforte

$\text{♩} = 48$

pizz.

mf

pizz.

mf

pizz. sulle corde con plectro ▽

p Sulle corde con bacchetta di timpani

mf

mf

8^{va}

Ped. sempre

9

S

vn

vc

pf

mf

p Sulle corde con bacchetta di timpani

mf

▽ pizz. sulle corde con plectro

8^{va}

Ped. sempre

Example 68. M.T. Łukaszewski, *Somewhere Above the Blue Sky*, bars 1- 17

The first part of the song is an intricately woven link, filled with regular, monotonous movement of eighth notes, introducing calmness, stability. It was reinforced by a feeling of symmetry, resulting from the strict subordination of the entire sound garment to the rhythm and regularity in the instrumental parts. Is it the Buddhist mantra *OM*, symbolizing the unity of the universe, or the clock of fate striking the last hour? Each viewer can find their own answer here. The impression of this pure vibration created by the vibration of a string, belonging to the lowest sound of the piano scale, causes an unprecedented acoustic effect. With each successive phrase, the interval range of the melodic line of the piano's right hand – operating with a single plectrum (*con plectro*, *pizz. sulle corde*) realized jointly with the violin and cello – expands. The procedure of "melting" or mutual "wrapping"

of the timbre of these instruments creates an unusual mood of safety, concentration, meditation and even "floating upwards" along with the sound of this trio. The *parlando quasi Sprechgesang* of the vocal part can be considered a multicultural element here. Depending on the part of the song, it has a variety of tasks, enriching the color scheme while building a poetic image.

43 $\text{♩} = 54$

S *molto drammaticamente, ma ben cantabile*
f *mp* 3
 nie-od - ga-dnio- ne____ wy ro - ki____ za-pi-

vn *f* *mp* *f* *mp*
arco *V*

vc *f* *mp* *f* *mp*
V

pf $\text{♩} = 54$
f *mp*
Re0

48 *mp* *ff*
 S sa - ne____ na zie-lo-nych liś - ciach____

vn *mp* *f*
V

vc *mp* *f*
V

pf *mp*
Re0

Example 69. M.T. Łukaszewski, *Somewhere Above the Blue Sky*, bars 43-52

The expression, the drama of the following monumental and broad chords of the piano intensify with the effect of obtaining apparent quarter tones, and the sound material becomes dominated in this passage by clusters, gradually thickening the texture of this instrument (bars 43-56). It can be noted that on the third measure (bars 48 and 50) there are triads, consisting of octaves and an added major seventh. Considering the subject matter of the poem and Łukaszewski's religious works, these triads may symbolize the Holy Trinity – the most important symbol of Christianity.

The timbral effect of quarter tones is also a reference to ancient Indian music, which from ancient times was based on seven-foot scales. In this tradition, the octave was divided into twelve quarter tones known as *śruti*. Individual tones had a different number of quarter tones, e.g. *c* sound – 4 *śruti*, *d* sound – 3 *śruti*, *e* sound – 2 *śruti*, *f* sound – 4 *śruti*, *g* sound – 4 *śruti*, *a* sound – 3 *śruti*, *h* sound – 2 *śruti*. Łukaszewski thus referred here to the theory of music from the Book of Vedas (1500-500 BC), one of the oldest theological works of Hinduism, a source of knowledge of the world of humans and gods at the time. Followers of the religion consider the Vedas to have existed since Vedic revelation, that is, hearing them and transposing them into linguistic form. On the other hand, they were written down around the 8th century BC in Sanskrit, the Vedic language, which is one of the world's oldest surviving written monuments. *Śruti* means "revelation", literally "that which is heard". As already mentioned, Aron Copland also referred to these traditions.

Over the course of the next formative link in this song, the music takes on a marching and triumphant character, thus in a way alluding to Dmitri Shostakovich's vocal chamber music, as requested by the composer by the musicians commissioning this work.

Example 70. M.T. Łukaszewski, *Somewhere Above the Blue Sky*, bars 100-105

Further on (bars 107-119), the composer intricately "weaves" three short motives in the violin and cello parts, which are supported by the sounding of the bass string of the prepared piano. All the voices develop, moving seamlessly from one phrase to the next, until the final expiration of the *all niente* sound.

106 **pp** $\text{♩} = 48$

S od-dy-cha-ją spo-koj-nie

vn pizz. **f**

vc pizz. **f**

pf $\text{♩} = 48$ **p** sulle corde con bacchetta di timpani

112 rit.

vn pizz. **mp**

vc pizz. **mp**

pf rit. **ppp**

(8) all niente

Example 71. M.T. Łukaszewski, *Somewhere Above the Blue Sky*, bars 106-119

The repetition of short motifs (referring to the *minimal music* trend of American composers) has the character not only of a solemn procession, but also of tormenting thoughts. At first it gives the impression of treading in a no-win situation, taking on an almost painful tinge. However, getting to know Łukaszewski's work more closely, I realized that the song in a way also reflects his worldview – it is a praise of life, and at the same time a symbol of rebirth after the tragedy he experienced.

Over the Sleeping Meadows

Over the sleeping meadows
A thick veil of fog stretches out
Trees bend unnaturally bent branches
Resembling paralyzed hands from behind a cloud
With difficulty a streak shines through
Of cold moonlight
Messenger of the night

The lyricism and expressive climate of this five-page song, *Over Sleepy Meadows*, immediately enchant. The piano part begins its expressive tension. This instrument "sustains" the sounding chords of the other performers, but, above all, also the melodic line of the voice, corresponding with it. It is a consequence, so that after each melodic initiative in one performing part, the other continues its thought. Łukaszewski's reference to D. Shostakovich's *Seven Romances*, op. 127, can be seen in the example of this song.

Musical score for *Over the Sleeping Meadows* by M.T. Łukaszewski, bars 1-7. The score is for Soprano, Violino, Violoncello, and Pianoforte. The tempo is marked $\text{♩} = 54$ Lugubre, misterioso. The Soprano part begins with the lyrics "Nad śpią-cy - mi łą - ka - mi". The Pianoforte part features a complex harmonic texture with sustained chords and moving lines. Dynamics include *pp*, *mf*, *p*, and *f*. The score includes performance instructions like "(con Ped.)" and "Ped.".

Example 72. M.T. Łukaszewski, *Over the Sleeping Meadows*, bars 1-7

2. Gamajun, der Prophetenvogel / Гамаюн, птица вещая /
Gamayun, the Bird of Prophecy *)

Adagio (♩ = 66)

Soprano

Piano

ff

f

mf

Sea...

На гла - дях бес - ко - неч - ных во - да, за -
Am A - bend, wenn die Son - ne sinkt und

Example 73. D. Shostakovich, *Gamayun, Bird of Prophecy*, from *Seven Romances*, op. 127 bars 1-6

The compositional means used here show complexity, for in addition to the most obvious "additions" by the partnering parts, we also find elements of polyphonic technique. In the vocal part, on longer rhythmic values, the creator lengthens the last syllable of the word and the vowels ending the arches. The hexadecimal passages swirl, like ever-recurring thoughts and feelings, but are equally illustrative of tree branches bending unnaturally.

The sound material of the second section of the song, despite its simplicity, is astonishing in its richness of color. Throughout this section, we encounter the aeolian scale¹⁶⁵ (as illustrated by musical example no. 74) without any coloration, unlike the other coefficients of the formal structure of this song, where Łukaszewski uses chromaticism. It supports the poetic imagery on the words: "resembling paralyzed hands from behind a cloud".

¹⁶⁵ The Aeolian scale is also called the "natural" or major variation of the minor scale, in which semitones occur between levels: II-III and VII-VIII. Its multicultural aspect is evidenced by the naming of this scale, which originated in Greek mythology. From a historical perspective, the scale was probably related to the Aeolian dialect of the Greek language, which originated in ancient Aeolia. This land was initially under Persian rule (from 480 BC it also belonged to Athens, and in 334 BC the territory of Aeolia was occupied by Alexander the Great). Nowadays, the Aeolian scale is considered to be the so-called Ecclesiastical scale, developed in the Middle Ages. In addition, the Aeolian scale is one of the jazz scales.

25 *mp* *mf* *f* *mf* 3

S
przy-po-mi-na-ją - ce spa-ra-li-žo-wa - ne dło - nie zza chmu-ry

vn *pizz.* *mf*

vc *pizz.* *mf*

pf *p* *sempre legato*

Example 74. M.T. Łukaszewski, *Over the Sleeping Meadows*, bars 25-28

Łukaszewski also referred to the chamber music of Alfred Schnittke, which also shows a strong influence of Shostakovich's works. This German-Russian-Jewish composer took up serial technique (e.g., *Music for Piano and Chamber Orchestra* 1964), but soon became dissatisfied with what he called "maturation rituals involving serial self-indulgence". He created a new style, dubbed "polystylism", which juxtaposed and combined music of various ancient and contemporary styles, a characteristic of the *Three Songs* described here¹⁶⁶.

It should be noted that Łukaszewski has created his own variety of polystylism, which, through both consistency of sound material and texture, ensures the ordering of all its stylistically diverse fragments according to the rules he has defined, with the American roots mentioned earlier. His individual polystylistic concept thus includes a tendency to integrate disparate stylistic elements into a unified aesthetic structure of music. Elements of different cultures combine and along create a new quality, which is primarily an eclectic synthesis of 20th century American music with the sound technique and texture of Shostakovich's works. Meanwhile, the playing of a double plectrum on the piano strings is a reference

¹⁶⁶ Schnittke continued to develop his polystylist technique in such chamber works as *Piano Quintet* (1972-1976), an epitaph in memory of his late mother, and *Piano Quartet* (1988).

to the music and theological philosophy of the East. *The sprechgesang* in the vocal part, on the other hand, manifests relationships with German music.

The final section of the song *Over the Sleeping Meadows* by Łukaszewski brings reassurance. One would like to compare the beauty of this section of the song to Shostakovich's symphonic music. The music elaborates what the poet did not say in the poem. In conclusion, it is worth noting Marcin Łukaszewski's multifaceted compositional intuition, and multicultural influences allow us to find the final creative statement closest to him.

Three Songs to the Words of Kazimierz Wierzyński for Soprano, Saxophone and Piano

Cast	soprano, saxophone and piano
Date and place of creation	2013 Warsaw
Author of the text	Kazimierz Wierzyński
Layout of the collection, ambitus of voice	I <i>Do Not Be Afraid</i> $b-a^2$ II <i>I Hear the Time</i> es^1-as^2 III <i>Persephone's Threshold</i> $h-ges^2$
Multicultural aspect	American music, Oriental music
First edition	songs have not been released

Table 11. M.T. Łukaszewski, *Three songs to the Words of Kazimierz Wierzyński*

Do Not Be Afraid

Do not be afraid, open the door,

Enter my dream,

You will not awaken me:

I'm floating on the great river,

From shore to shore my hands,

Hearts on the dark bottom

Do not be afraid, open the door,

Enter the room,

You will not awaken me:

I'm awake, searching in the dark for the shores

Which I held in my hand,

Some ground on some bottom

Trzy pieśni

na sopran, saksofon sopranowy i fortepian

I. Nie lękaj się

muz. Marcin Tadeusz Łukaszewski (2013/2014)
sł. Kazimierz Wierzyński, z tomu *Sen mara* (1969)

$\text{♩} = 54$ Grave, pesante, lugubre

Soprano

Saxofono sopranowy

Pianoforte

dolce e cantabile

p *mf* *p* *f*

$\text{♩} = 54$ Grave, pesante, lugubre

fff *mp* *ppp* *ppp* *mf*

8^{va}
Ped.

Example 75. M.T. Łukaszewski, *Do Not Be Afraid*, bars 1-6

This work is dominated by an overriding value that escapes theoretical definitions, which is the sublime allusiveness of the artistic message. The essential role of the first link is played by the timbre of the piano and saxophone, full of sophisticated painterliness, nuance, elegance. This intensifies the current of introverted religious music, deeply rooted in Łukaszewski's work. The features of the voice's melodic line are mainly strong relationships between the poetic text and the musical layer, respect for the rhythmic nature of the words, equivalence of the voice and saxophone parts, large interval leaps or delicate triplet ornaments. This brings about the effect of the sublime sound color of this piece. Marcin Tadeusz Łukaszewski has extensive theoretical knowledge of word-music relationships, thanks to which he implements the strictest rules of correct prosody.

The formal structure of this song corresponds to the conventional division of the poetic text. It is worth quoting Marcin Tadeusz Łukaszewski's statement from our dress rehearsal before the composition concert at the Fryderyk Chopin University of Music in Warsaw in the spring of 2014: "everything should sound beautiful, deep, above all the chords". At the time, the remark about delicate but embedded *touché* was helpful.

Persistent repetition and rhythmic "determination" lead toward postmodernism, linking stylistically with the music of American composers. The entire first movement is characterized by a high degree of consistency in terms of creation, based on a few fundamental ideas, processed through expressive differentiation, which may indicate inspiration from the repetitive music of Philip Glass. The accents appearing here in the piano part (bar 13) – imitate the steps of entering a room (of impending death).

2

11 *f* *mp* *ppp* *p*

S Wejdz w mój sen, Nie zbu-dzisz mnie: Ply-nę po wiel-kiej rze -

sxf s *mf* *p* *p*

pf *mf* *p* *ff* *accel.*

8vb Ped. 8vb Ped.

Example 76. M.T. Łukaszewski, *Do Not Be Afraid*, bars 11-14

The sixteenth-note motifs (bars 21, 34, 41, 43-45), on the other hand, evoke associations with Baroque *chaconne* motifs, while constituting a recurring *ostinato*. Worth special mention is the way the composer ends the A section and begins the next A¹ (bar 22) by anticipating the chordal motif from the work's introduction, but a second higher. This music, like the form of the *chaconne*, affects the psyche of the viewer, reminding us of the situation when a dear memory appears unexpectedly in our mind, and after a while we cannot free ourselves from it, persistently thinking only about it.

rit. a tempo ♩ = 63 Con moto, drammatico 3

20 *mf* *p*

S *mf* *p*

Ser-ce na ciem-nym dnie.---

sxf s *mf* *p* *p* *mf* *p*

rit. a tempo ♩ = 63 Con moto, drammatico

8^{va} *pp* *p* *ppp*

pf *pp* *p* *ppp*

8^{va} *pp* *p* *ppp*

Red. _____

Example 77. M.T. Łukaszewski, *Do Not Be Afraid*, bars 20-24

The significance of the figurative sixteenth-note motif (bar 21) in the piano part, can be understood in several ways. The first that comes to mind is the "liveliness" of the ornaments of Eastern music and the resulting color and character of the figure as a vibrating background. At the same time, the movement of the sixteenths indicates a connection to the Romantic element, and the textural density serves to emphasize the Oriental character, highlighted by the composer with this repetitive Arabic-Spanish motif. Finally, these sixteenth notes can be understood as a symbol of fading earthly life. This interpretive clue is confirmed by the fact that the piano and saxophone also initiate the next link of the piece in *piano* dynamics and without any additional markings other than general indications for this movement. On the other hand, the degree of complication of the next link and at the same time its wobbliness, as well as a kind of "conflict" of chords with sixteenth-note motifs, can be interpreted as an expression of minimalist American influences on Łukaszewski's song output.

Example 78. M.T. Łukaszewski, *Do Not Be Afraid*, bars 34-37

Further on, the piano in *ppp* dynamics presents again the sixteenth-note motif of "fading life". The main role of the composer was assigned to the vocal voice and saxophone, forming this climax and with their sound design fully reflecting the poetic text: "I'm awake, looking for the Shores in the dark".

The piano motifs of the final passage persistently repeat. Eventually it is left alone, and the intrusive sixteenth-note runs, bounded by the fermata, "whirl" in the same way without change. It brings to mind a meditating man. The narrative-stopping chord preceding the sixteenth notes sets the course of the waves of the flowing river of death, also recalling the majestic chords of the introduction. The degradation of dynamics is an important, perhaps even the most important means of expression in this passage, heightening the performance expression.

In an act of resignation, the saxophone and voice fall silent. The finale of the piece, which is a piano *coda*, evokes associations with the repetitive¹⁶⁷ American music of the 20th century.

¹⁶⁷ Aspirations of the creators of this branch of American minimalism, which in the 1960s used repetition of small motifs, or rhythmic-melodic-harmonic patterns, created the so-called repetitive music and permanently changed the musical culture of the late 20th century and early 21st century.

42 **Allargando**

S

sxf s

Allargando

pf

fff

ppp

8^{va}

Example 79. M.T. Łukaszewski, *Do Not Be Afraid*, bars 42-45

One gets the impression that the contrast of simplicity and strong "disharmony", the composer even uses with relish, as if these experiments were an end in themselves. The chordal blocks are interesting, intensifying the increasingly strong impact of multitone percussions of dissonance. When considering the expressive side, it is worth noting the richness and detail of the interpretive cues in both this piece and the rest of the cycle.

I Hear the Time

Marcin Tadeusz Łukaszewski, song lyrics

(fragments of Kazimierz Wierzyński's poem selected by the composer)

*Only at night I hear the time,
I ask where it's chasing me
Through so much of the world, so many cities, (...)
And so much is my word
And beyond it,
Already the real time, (...)
In vain I ask,
It does not chase me,
Waits quietly, (...)
And if what I hear,
It's only in my ears,
A hollow hum*

The work *I Hear the Time* is also a song-epitaph, just like the first part of this triptych. Kazimierz Wierzyński's volume of poetry *Sen mara* was written just a few days before the poet's death. The text of the song specifically evokes the life experience of the author, who may have anticipated his death, referring in this poem to the transcendence of passing time, his soul and existence. The composer musically illustrated only selected lines of the poem. The tranquil and ballad-like nature of the work allows us to assume that the lyrical hero nevertheless believes that he will find happiness one day, which is in line with Buddhist philosophy and the belief in life after death. The formative links of the song are separated by short motifs of piano and saxophone parts. From the very beginning, its texture is characterized by rich polyphony. Through frequent changes of meter and rhythmic accents shifted by a quarter note, the composer creates the impression of the "disappearance" of the bar line. Similar to the use of long processions in the previous song, this created the impression of a "never-ending phrase". This effect is sustained by continuous harmonic modulations.

2 rit. - - - a tempo

8

S

Tyl-ko w no - cy sly - szę czas,

sxf s

mf p (p) mf p

pf

pp

Ped.

Example 80. M.T. Łukaszewski, *I Hear the Time*, bars 8-10

The vocally and instrumentally extended B movement (bars 16-23) accumulates a whole group of features testifying to this composer's thorough, in-depth approach to the sound matter of the composition. Its most important feature is the extensive use of polyphonic techniques, which are the primary means of texture and expression for this contemporary composer. Other technical means used include unusual solutions within the harmonics, abrupt phrases, strong chromaticization of the vocal part along with large interval leaps, as well as the use of agogic changes as an influence of polyphonic structures. Thematic coherence is observed both in the space of initiatory instrumental motifs, preceding the dissonant entrances of the soprano, and in the rhythmic layer and interval structure.

Analyzing the song *I Hear the Time* further, one can once again conclude that the synthesis of song form with polyphonization technique attributes this composer to artists seeking original solutions. Interval relationships also coexist in the last part of the work. With individual tendencies of chordal successions, "catapulting" the sound fabric to tonally distant musical motifs, Łukaszewski not only gives expression to his innovative needs, but also enriches the entire sound design of this composition. Moreover, both instruments, especially the piano, are concerned with a considerable degree of textural complication, originating in chromaticism and color aspects associated with the use of register variation. Łukaszewski could be among the moderate traditionalists – he is a citizen, a Polish composer, however, in the song *I hear the time* he referred again to the aesthetics of American music at

the turn of the 20th and 21st centuries. Changes in meter and the natural dynamic gradation of the saxophone give the melodic line characteristics of the postmodern trend. However, Melika slightly alludes to jazz ballads. The linear melodic-rhythmic constructions from which this song is built seem to be free and free from modern compositional techniques. However, I wouldn't call the harmony "shaky" or "fading". It does not lose its focus, which is palpable throughout, with reference to African-American musical traditions. "Wavy" musical motifs, characteristic of American saxophone music, in the song *I Hear the Time* permeate the voice and piano parts from the very first notes, lifting the audience and performers towards the mantra of "meditative bliss" and the natural beauty of color. The sound technique of Łukaszewski's saxophone music also pays homage once again to American composer Philip Glass. This contemporary artist, like Łukaszewski's father, studied composition in Paris with the famous Nadia Boulanger, through whom he became enthralled with Indian music and shaped his vision of minimalist music. Glass became a Buddhist, and went several steps further as a composer of saxophone pieces. He rejected the improvisational rhythmic nature of jazz music, very often changing the meter in most of his compositions for the instrument. Łukaszewski does the same. His repetitive miniatures feature minor modifications of individual phrases and motifs. The very frequent changes of meter and the introduction of irregular rhythmic groups imitate the ornamentation of Oriental music, but are not a direct quotation taken from the root ethnic works. They present an individual composer's concept. There are no key marks, but fragments of modal scales such as Aeolian, Lydian or Doric can be distinguished, as well as links using pentatonics.

However, looking for characteristics of the form of Łukaszewski's songs, one should point out first of all the stanzaic structure (monothematic). The tendency to synthesize the sound material, consists in the return of the theme of the first part in the last part. The composer, using this procedure, integrates the entire form and uses similar motivic or thematic material in all parts of the song.

Example 81. M.T. Łukaszewski, *I Hear the Time*, bars 22-23

In terms of the relationship between the performing parts, the dialogic and polyphonizing factor also dominates. The instruments along with the vocal voice interact in at least two ways: "dialectically" – horizontally, i.e. in a relationship of mutual dialogues following each other, and vertically (example 81).

Example 82. M.T. Łukaszewski, *I Hear the Time*, bars 26-28

Wrapping up the song, the composer places only a fermata instead of a full-sounding major key chord on the strong part of the bar, which is joined by the gradually fading sounds of the saxophone, stepping in an ascending direction on the steps of the jazz scale¹⁶⁸. The narrative gradually dies down. The term *morendo* completes this musical picture of eternal departure.

¹⁶⁸ The seven-step jazz scale – harmonic minor.

Persephone's Threshold

*Do not disintegrate in my hands,
Beloved,
My word
Which descends into darkness
And comes out into light,
I wait for thee
Rescue of mine,
I look to thee
Hope of mine
I live by thee
Clock of mine,
I seek divination in thee
Dream of mine,
I make thee real
Mythology of mine,
Beloved,
Do not disintegrate in my hands*

The triptych closes with the song *Persephone's Threshold*. It seems that nothing more can be expressed about this Wierzyński poem than Łukaszewski has done through music. As the most reflective poetic piece of the entire collection, it prompts philosophical and metaphysical considerations. To whom is addressed the warning: "Don't disintegrate in my hands"? Perhaps the poet is concerned with stopping temporality before it passes irrevocably into the world of the dead? Łukaszewski's music comes to the rescue. The beginning of the song is a piano introduction expressed in heavy, multi-chordal chords. The composer used integrating elements such as the tonal center of the entire coefficient, material similarities between its motifs, specific harmonic language and gradation of expressive tension. The introduction consists of four bars in meter $\frac{5}{4}$. This metre in rhythm *Grave*, *Pesante* and the rhythm of this song imitate the slow step of a suffering man.

III. Próg Persefony

muz. Marcin Tadeusz Łukaszewski (2013/2014)
sł. Kazimierz Wierzyński, z tomu *Sen mara* (1969)

Grave, pesante ♩ = 48

Soprano

Saxofono soprano

Pianoforte

Example 83. M.T. Łukaszewski, *Persephone's Threshold*, bars 1-4

In further bars (bars 9-14), in all parts Łukaszewski juxtaposed trios with calmly progressive eighth notes. The melody of the vocal voice and saxophone simultaneously emphasizes the dark as well as dramatic character of this song. The piece as a whole exhibits imaginative, varied and fluctuating organization of sound material, especially agogics, harmonics, and texture. Most interesting is the timbral coloration and expression of the composition's expression at the moment of remembering the beloved "Beloved". This is one of the most beautiful moments of the song, as illustrated by the following example.

♩ = 54 *A piacere, molto drammatico*

S

sxf s

pf

Example 84. M.T. Łukaszewski, *Persephone's Threshold*, bars 5-8

The title of Wierzyński's poem and this piece refers to Greek mythology. Persephone¹⁶⁹ was the wife of Hades and protector of the souls of the dead. Her threshold is associated with the symbolism of departure to the underworld.

The next part of the song begins with a change in the overall character by dramatically changing the rhythmic pulsation to "triplet", through the choice of rhythmic values, as well as the use of rhythm *Molto tranquillo, sostenuto quarter note = 60*. In the sphere of carried expressive load, this passage is one of the most moving emotions by its unique mood, beauty achieved by simple means.

Example 85. M.T. Łukaszewski, *Persephone's Threshold*, bars 12-15

It surprises with its incidentality, as if the composer wanted to lift himself spiritually towards transcendental meditation or prayer. The passage suggests that the song *Persephone's Threshold* has the most multicultural influences in the multicolored kaleidoscope of this triptych. This conclusion first came to mind during a conversation with the composer. When asked why he wove this musical idea using a recurring motif, he replied that it was an intended effect. He initially had various ideas to shape the middle section of this piece, but he wanted to reflect with sounds the state of mind of a man praying the rosary or praying on a prayer rope. This conclusion indicates the many relationships between his music and the religion not only professed by this artist, but also with the traditions and culture of Buddhism and Islam. The prayer cord has been used for many centuries in the performance

¹⁶⁹ In the ruins of preserved Greek temples, Persephone is depicted as the ruler of the underworld.

of prayers of a cyclic nature, in which there is a repeated repetition of its passage. Although Orthodox Christians pray on *chotki*¹⁷⁰ – woolen knots – Buddhists count off mantras while meditating on *mali* beads¹⁷¹, and followers of the Prophet Mahomed recite *tasbih*¹⁷², the idea is the same. It is worth noting that among Sufis, adherents of a faction of Muslim mysticism, other variants of the name "Muslim rosary" are often used, such as *subha*¹⁷³ or *misbaha*¹⁷⁴ during prayers of the nature of a litany, as it helps during the repeated pronunciation of the 99 names of God and other prayer formulas, most often through exclamations, as well as apostrophes. Łukaszewski's reference to this multicultural tradition is clear. The aforementioned Buddhist *mala*, on the other hand, helps achieve concentration and the bliss of "awakening" during meditation. This convention again alludes to the repetitive music style of American composers such as Steve Reich and the aforementioned Philip Glass.

Example 86. M.T. Łukaszewski, *Persephone's Threshold*, bars 16-19

¹⁷⁰ *Chotches* consist of 100 knots divided into 4 parts of 25 knots each, which are separated from each other by a separator in the form of a bead that serves an aesthetic function. The ends of the cord, the so-called lace, are connected to each other and decorated with a cross.

¹⁷¹ *Mala* is used by Buddhists to recite 108 times one of the mystical formulas that define the virtues of the enlightened Buddha. While reciting these invocations, the praying person makes prostrations. It helps to recite mantras while meditating.

¹⁷² *Tasbih* consists of 33 beads or three parts of 33 beads each. They are most often made of gemstones and colored glass.

¹⁷³ *Subha* is made similarly to *tasbih*, but with wooden beads or plastic. Some factions of Islam prohibit its use.

¹⁷⁴ *Misbaha* of Sufi monks consists of as many as 100 or 200 beads so that they can achieve unity with the divine absolute during prayer.

Only the words "I make you real" provoke the voice to "go" beyond this scheme, the vocal line "jumps" a minor sixth downward, followed by a pause. The composer peculiarly creates the impression of "suspension" and "waiting", further the saxophone ends the narrative, led for so long by the vocal part. The repetitive meditation of this movement is unexpectedly interrupted in the 29th bar on the words "mythology my". This interrupted mantra of sounds is rounded off by *ritenuto* and *piano* dynamics, after which the saxophone solo begins. Playing a formative role, it separates the middle section from the final passage. The piano is silent before the "inwardly agitated" chords of the epilogue. Above all, it reflects the moment when the lyrical hero stopped in his journey. Only the last musical thought of the saxophone, after these dramatic chords, forces him to finally come to terms with death and destiny. The musical language of this contemporary artist also speaks here with its natural beauty, as well as its uniqueness in assimilating the multicultural reminiscences described above.

38

S

sxf s

Con grande pensieroso, molto cantabile, non ritenuto

mp *mf* *mf* *ppp*

pf

(8)

(8)

Example 87. M.T. Łukaszewski, *Persephone's Threshold*, bars 38-41

Conclusion

The analysis of selected songs by Polish composers from the second half of the 19th century to the present day on the example of vocal chamber music by Aleksander Zarzycki, Ludomir Michał Rogowski, Marian Sawa and Marcin Tadeusz Łukaszewski reflects their multicultural compositional ideas. Learning about the works of these composers inspires a renewed investigation into the issue of how the art of various cultures influenced Polish music on a large scale, and whether the views of these composers converged on many issues.

In every latitude in the world, song is the most personal genre, as it is created with the human voice in mind. It thus becomes a direct guide to the composers' musical narrative. The way they translate poetry into music is a combination of emotional and intellectual elements.

The multiculturalism of Zarzycki, Rogowski, Sawa and Łukaszewski is manifested in various ways, such as a particular love of vocal music, literature and religion or natural beauty. Most important is how belonging to various cultures shaped their vocal chamber music. Noteworthy, on the one hand, is the Slavic nature of these artists' individual expression, considering foreign-language songs, and on the other, their fusion of European, American and Oriental music traditions. Both the fascinating biographies and creative paths, as well as the compositional legacy of these artists, which is unique in every respect, deserve more attention from performers than they have received to date.

Zarzycki's songs are characterized by fluctuations in terms of the organization of sound material of the major-minor system, as well as agogics and harmonics. Most interesting is the timbral color and East Slavic expressiveness of these compositions, which undoubtedly gave direction to his creative path, even more so to a gifted pianist like him. Given the inner discipline that characterized Zarzycki's compositional technique, another conclusion can also be drawn. Although he possessed a keen awareness of formal principles, his reluctance towards the "Moniuszko" tradition and his individualism may have caused the composer to seek his own, more modern creative path. It is worth recalling here the political and social context of the time in the Polish lands after the fall of the January Uprising, triggering inclinations of East Slavic provenance in art. These tendencies had a strong resonance, as can be seen by investigating Zarzycki's selected song output. Probably convinced of the validity of postulates to return to his roots, he probably took up the idea of writing vocal-instrumental works inspired by Ukrainian music and Polish borderland

culture at the same time. Songs such as *You Grey horse* op. 15 no. 1, *Ah, How Sad I am* op. 13 no. 11 and *The Wind Wanders in the Fields* op. 15 no. 3 are simply perfect examples of this. The piece *You Grey Horse*, which is the closest to Ukrainian dumka in terms of form, is a stylized krakowiak. It is difficult to find compositions in European song literature that would so faithfully capture the features of forgotten Polish borderland music.

The multicultural aspect of the works of the Polish-Croatian composer Ludomir Michał Rogowski is undeniable. However, numerous questions can be raised with regard to his achievements. Why were his songs created in all periods of creativity? Did the long years spent abroad influence the fact that he wrote so few vocal and instrumental works in his native language? The answer to one of these questions can be found only after carefully studying the work *Music of the Future* by him and analyzing the cycles of these works. He composed throughout his life for voice and piano probably because he was fluent in them himself. Although no recordings of his interpretations have been preserved from concerts in which he presented his works as a pianist and singer, this may suggest his vocal training. This gave him the sublime beauty of natural vocal phrase leading in parallel with his original sound technique. In all his songs, Rogowski has consistently maintained a balanced combination of simplicity and originality of sound. The compositional artistry of this artist can be seen in examples of his use of rich rhythm, harmony or in the construction of specific narratives of selected vocal and instrumental works. The relative minimalism and clarity of some formal links are balanced by the complexity of harmonies (e.g. *Three Poems by Yuan Tseu-Ts'ai*), reaching for polyphony (e.g. *Flowers*) or the naturalness of shaping the climax of work, which is a Croatian prayer (*Song to the Guardian Angel*). In most of Rogowski's songs, the piano part is the main conductor of creating poetic illustrations of these compositions. The voice accompanies the instruments, and not vice versa, which is connected with another important feature of Rogowski's musical language, namely the "metathesis"¹⁷⁵ of musical thinking" – vocal and instrumental. The composer treated the vocal voice as "the most perfect instrument". However, the soprano line, artfully conducted, is only one of the voices of polyphony, permeated by the material of the piano and violin part. It can be noted that the metathesis of musical thinking in Rogowski's vocal chamber music is inextricably linked to the interpenetration of each other's cultures – European music, Chinese pentatonic and Croatian song rhythms. On the one hand, his strong individuality and mysticism became a source for inspiration, and on the other, his love of natural beauty.

¹⁷⁵ Metathesis in the aspect of pronominal array. A scientific term used most often in chemistry and East Slavic linguistics.

Sawa, being not only an outstanding organist, but also an excellent pianist and harpsichordist, also expressed himself in vocal chamber music. He did not limit the piano part only to accompany the voice. His compositions require excellent technique and sensitive musicianship from both pianist and singer. The balance of simplicity and artistry is evident in the examples of the final links of these compositions – despite the search for an original sound language and dodecaphonic technique in *Sea Triptych*, as well as complex polyphony or complex rhythms. Sawa's songs usually end with cadences full of dissonances. This provides an impression of a sort of alignment of multiplicities, striving for a single, common center, despite the full panorama of colors of sonic richness. Therefore, the musical language, while maintaining its complexity, additionally “solidifies” around a tonal center (e.g., *Nocturne*). Specific to the work *Vision* is the use of distant interval leaps and a novel *glissando* (taken from Jewish music) inside the course of vocal melody. The pauses not only separate certain musical thoughts (phrases or sentences), but additionally serve an expressive function, giving songs such as *Vision* and *Nocturne* a reflective character. The piano part, along with the harmonic factor and the dynamics of small melismas, which are stylized by Oriental music, appear in songs written to words by Teresa Truszkowska.

However, the symbolism of the use of Oriental scales by this then young Polish composer in the 1960s should be emphasized. The multicultural and political context prove to be indispensable at this point as well. Sawa, through songs, probably could have externalized his need to spiritually “dissociate” himself from the Iron Curtain. This composer's use of Jewish-Sephardic scales seems unusual and unique against the background of the work of Polish composers of the 20th century. Therefore, Sawa's achievement is not the use of single quotations, but the composition of longer constructions referring to Jewish music, which makes the creator – for those times – an innovator.

The presence of a multicultural element in the work of Marcin Tadeusz Łukaszewski, can be seen in the character of his compositions. This is combined with the composer's deep religiosity in terms of ecumenical and Buddhist aspects of the “transcendence” of human existence. The few sources and publications relating to his choral music primarily highlight the recognition of the mystical expressiveness of Łukaszewski's works. In addition to this religious reference, there is also the title of the song *Do Not Be Afraid*, expressing the above-mentioned views of the composer. Thus, a double symbolism can be found in this example – not only the placement of the title of Wierzyński's poem, but also a quotation from the Bible (the book of Jeremiah 1:4-8). Probably because of this, the texture of this song contains examples of a hidden religious message, numerous references to tripartite division (triplets,

triads, threefold repetition of motifs), as well as prayer on a rosary or prayer cord and at the same time Greek mythology in the song *Persephone's Threshold*. Here the goddess, following the mythological pattern, becomes a symbol of the transformation of souls of the dead. On the other hand, in the later collection of *Three Songs for the Words of Katarzyna Karczmarczyk for Soprano, Violin, Cello and Piano*, the composer's intention can be seen only after a careful investigation of the poetic text of individual works, as well as an understanding of what role multicultural inspirations from Eastern culture and 20th century American music play in Marcin Tadeusz Łukaszewski's work. Structural analysis of these songs allows to conclude that they are part of the current of postmodern solo song. Reading the score, it appears that in choosing Karczmarczyk's texts, Łukaszewski wished to present his compositional artistry on par with global trends of the 21st century. The poetry overflows with emotionality, further contributing to enhancing the illustrative as well as expressive qualities of the songs. Łukaszewski's rendering of all the emotional states and affects contained in the poems was likely a difficult challenge. The artist's approach to the passage of time, the static, contemplative way of narrating not only the human voice, but also the instrumental parts, influences a new understanding of the song form. The piano, through the preparation used here, has only its own idiom – different from that of other instruments. No one before Marcin Łukaszewski has achieved such an experimental and innovative sound, which illustrates the experience of the lyrical subject, as well as the mystical journey of the separation of body and soul after death. He interprets this issue, like the poet, in a context closer to the Buddhist than Christian understanding of the transcendence of being.

On the other hand, among the currents of 20th century American music, applied to the example of this triptych (*Three Songs* to words by Katarzyna Karczmarczyk), postmodernism is unquestionably the broadest phenomenon encompassing all the songs. Łukaszewski expressed here the artistic need for originality, constant change and raising the level of difficulty. At the same time, he does not question the intellectual approach to music – he skillfully combines the form of song with the content, often also of an almost mystical nature. The second song of the cycle *Somewhere above the Blue Sky*, through its unique sound, which refers to the music of ancient India, has at the same time an eclectic character. Despite the mournful content of the poetic text, the dance-like and meditative nature of the piece can cause extreme feelings of determination and peaceful bliss

in the audience. Here the composer returned to tonality, neotonicity¹⁷⁶, but also atonality of a very melodic kind, creating them in an individual way. The "cobweb" motif, from the song *I Sit by the Cold Wall*, is built on pentatonics. The resemblance to the music of ancient India is evident in the inspiration of the Buddhist tradition. It is a musical illustration of the soul's peaceful journey after death. However, the language of the piece can be described as neo-tonal, and similar patterns can be found in contemporary Hindu music, cultivated during religious ceremonies – the ritual burning of bodies in Varanasi on the Ganges River.

In summary, the vocal and instrumental songs of the selected composers – Aleksander Zarzycki, Ludomir Michał Rogowski, Marian Sawa and Marcin Tadeusz Łukaszewski – show the multicultural influences affecting Polish vocal chamber music from the second half of the 19th century to the present day. The above-mentioned composers were chosen for the present description of artistic work not randomly, as their song output in terms of multiculturalism definitely stands out against the music of other composers of their contemporaries.

The song output of Polish composers of four generations, which I have described, contains a huge emotional load, enriched by multiculturalism, derived from different latitudes. Contemporary recipients of art and its performers have a need, and at the same time, feel a moral obligation to perpetuate what in Polish music beautifully unites generations from different parts of the world with a chain of peaceful infinity of creation.

¹⁷⁶ Łukaszewski's neotonicity establishes a hierarchy of sound material and its tonal center, delineating a particular sound or consonance, by rhythmic means (e.g., ostinato), as well as contrapuntal movement around a central element. In Łukaszewski's work is a multicultural element, based on American and Indian music.

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