

Joanna SCHILLER-RYDZEWSKA

The Roots of Composers' Milieu in Postwar Gdańsk

Kompozitorių aplinkos ištakos pokario Gdanske

University of Warmia and Mazury in Olsztyn, Michała Oczapowskiego 2, Olsztyn, Poland
Email joannaschiller@wp.pl

Abstract

Reflection on the works of post-war composers of the Gdansk milieu must consider historical, sociological and cultural aspects. The turbulent fate of the city was bounded directly by post-war policy dividing Europe for two antagonistic camps. Communities of the city on the Motława River were particularly marked by violent changes dictated by dictatorial actions of totalitarian systems. Let us remember that Gdańsk as an open and cosmopolitan city, wealthy port town, and important merchant centre through the ages, was the place where many newcomers arrived from all over Europe. The end of this multicultural community resulted from the despotism of Nazi Germany, which before the war and during the war persecuted the Polish community also under the auspices of the Free City of Danzig. Nevertheless the wildly and cruelly carried out fate of the city during post-war period, when already at the dawn of the new Polish statehood at the turn of 1945–46 replaced up to 96% of Gdańsk's resident population. Newly arrived residents came from different areas of pre-war Poland, which took over the Soviet Union – from Vilnius, Lvov, Grodno etc. This drastic population exchange carried obvious consequences for the cultural identity of the city, which in fact shaped the town again. After war, the developing composers' milieu had to rebuild their artistic identity from the beginning. In the context of these historical phenomena, the question emerges, how in the case of Gdańsk's musical milieu can we talk about its origins and cultural diversity? How did the identity arise in the face of a new political order and the ongoing political transition? Could we still talk about Gdańsk's composers as a group or are these only the creators in this newly settled city.

Keywords: Gdańsk artistic milieu, composers in post-war Gdańsk, Henryk Hubertus Jabłoński, Władysław Walentynowicz, Konrad Pałubicki.

Anotacija

Vertinant pokario Gdanskio kompozitorių kūrybą, būtina atsižvelgti į istorinius, sociologinius ir kultūrinius aspektus. Pokario politika, padalijusi Europą į dvi priešiškas stovyklas, nulėmė sudėtingą miesto likimą. Ant Motlavos upės kranto įsikūrusio miesto bendruomenės ypač paveikė drastiški totalitarinių sistemų diktatūros atnešti pokyčiai. Reikėtų prisiminti, kad Gdanskas ištiesis šimtmečius buvo laisvas, kosmopolitiškas, turtingas uostamiestis, svarbus prekybos centras, traukęs naujakurius iš visos Europos. Despotiška Vokietijos nacių valdžia, prieš karą ir per jį engusi Laisvojo Dancigo miesto lenkų bendruomenę, numarino daugiakultūrę miesto aplinką. Naujojo lenkų valstybingumo priešaušryje, 1945–1946 m., miestas išgyveno negailestingus, dramatiškus pokyčius – pasikeitė net 96 proc. Gdanskio gyventojų. Naujieji gyventojai į miestą atvyko iš įvairių Sovietų Sąjungai atitekusių Lenkijos dalių – Vilniaus, Lvovo, Gardino ir kitų. Šie drastiški gyventojų pokyčiai neabejotinai paveikė kultūrinę Gdanskio tapatybę ir, galima sakyti, iš naujo formavo miestą. Po karo naujai besikuriančioje miesto aplinkoje kompozitoriai turėjo iš pagrindų atkurti savo meninę tapatybę. Šių istorinių reiškinų kontekste galime kelti klausimus apie Gdanskio muzikinės aplinkos kilmę ir kultūrinę įvairovę. Kaip naujos politinės santvarkos ir vykstančių permainų fone formavosi miesto kultūrinis veidas? Ar galime kalbėti apie Gdanskio kompozitorius, kaip grupę, ar tiesiog apie atskirus menininkus, kuriančius naujai apgyvendintame mieste?

Reikšminiai žodžiai: Gdanskio meninė aplinka, pokario Gdanskio kompozitoriai, Henrykas Hubertas Jabłoński, Władysławas Walentynowiczius, Konradas Pałubickis.

Introduction

While observing the post-war milieu of artists active in Gdańsk Pomerania, it is not difficult to notice its internal differentiation. It can be seen on many significant levels that are clearly expressed in artistic achievements. Such a variety of attitudes, most often directly resulting from personal background, necessitates posing a question about the context and identity of the milieu that the Gdańsk identity incorporated in its artistic development. Thus, the fundamental research problem set out in this paper is the attempt to answer the question of whether the Gdańsk identity was a deep internal aspect of artistic belonging, or merely a declarative creative postulate? Can we, in terms of

the first post-war artists active in Gdańsk, talk of Gdańsk composers, or only artists associated with the city, whose artistic path only intersected with Gdańsk Pomerania?

A research field outlined in such a manner requires looking at Gdańsk's music milieu from a historical, social, as well as biographical perspective, incorporated into the wider post-war context. First, we need to investigate the origins that predestine the dramatic fate of the city and its inhabitants in the first half of the 20th century. Next, we need to focus on the social structure that underwent such tremendous transformations in Gdańsk, as a result of the political deliberations of major powers. Finally, we need to inscribe the fate of artists into this general historical perspective. The biographical layer is complemented by an aspect of art that brings significant

intimations in terms of regional identity traits. It is generally accepted to talk of Cracow, Silesian, Warsaw and other composing schools in a regional context. So, did the milieu of composers active in Gdańsk Pomerania also constitute a separate music world, for which the paradigm of Gdańsk's identity was the core of artistic expression? Observing all these issues shall allow for the construction of the ultimate answer to the question of the identity of the composers' milieu, for whom Gdańsk and its region were the place of artistic activities in the post-war period.

Historical and social perspective

Before I proceed to present detailed observations concerning the milieu of composers, an initial issue is the observation of the wide historical perspective and social phenomena that took place in Gdańsk in the 1940s. The 1940s, though, represents a fundamental caesura in the history of the city. That dividing point changed the characteristics of the city on the Motława River in the entirety of its social structure. The pre-war situation of the city already foretold war, since Gdańsk was one of many borderland towns that became a place of a brutal and determined political game. This game continued from the end of World War I and headed towards a strong, nationalist polarisation of Gdańsk's community. The activities conducted by the authorities of the Free City of Danzig (Gdańsk), including the Gdańsk Senate, were ultimately aimed at a total unification of the national structure so that Gdańsk citizens could unambiguously identify themselves with the Weimar Republic formed in 1919, and later with the Third Reich. The tool for such an agreed objective was primarily a historical policy executed by the city in the press and in wider social circles, highlighting at every step the German domination in Gdańsk, and the German origin of the city (Loew 2012). Beside such characteristic indoctrination, there appeared a number of activities that in a simple and direct manner complicated the daily lives of Poles living in Gdańsk.

It can be stated beyond doubt that social life, and thus its cultural and sporting aspects, in pre-war Gdańsk had two directions, and the indicator of this division was the national context. The Polish minority, oscillating between 9 and 13%, was the subject of various forms of harassment and numerous attempts of Germanization, to which many of its representatives gave in.

Such consciously fuelled hostility reached its spectacular finale in 1939. Even before the outbreak of the war many nationalistic incidents had occurred in Gdańsk. These were generally provocations by Hitler-Jugend members, to which the Polish youth responded in self-defence.¹

However, the most important dramatic act in the history of the Polish community in Gdańsk and the territory

of the entire Free City, as well as the adjacent Gdynia, took place at the beginning of the war. It was then that masses of Polish activists in Gdańsk were arrested and sentenced to prison, forced labour and imprisonment in concentration camps. Deportations also affected large numbers of Polish families, which were relocated to remote places in the General Government, created within the borders of the Polish State. Thus, years of German occupation brought with them spectacular acts of German terror inflicted on the Pomeranian community, which did not ease up when the scales in the war shifted towards the Soviets.

While conquering Gdańsk, Soviet troops treated both the urban area and its citizens as captured trophies. As a result of combat, as well as intentional arson after military clashes, 90% of the historic part of the city was destroyed. The evacuation of the civilians, approved at the last moment by the representatives of the National Socialist German Worker's Party (NSDAP), proceeded in a chaotic and ineffective manner. This led to many Germans – mainly women, small children and elderly people – remaining in the city (Cf. *Historia Gdańska 4* 1999). This community was particularly cruelly treated by Soviet soldiers. It must be emphasised that not only Germans but also pre-war Polish Gdańsk inhabitants fell prey to their saviours (Cf. Zwarra 2013; Danielewicz 1996; Golon 2001; Bykowska 2012; *Historia Gdańska 4* 1999).

In the post-war period, the social structure of the region underwent a fundamental transformation. The Gdańsk province, in particular the city of Gdańsk, was characterised by a considerable diversification of social groups that lived there, and among whom there existed no bonds but rather quite strong antagonisms. These social groups included:

... the native Polish community of new districts [under German jurisdiction before September 1939] that frequently constituted the basic core of local communities, the native Polish community of the old districts [Polish territory before September 1939]: two regional groups of Kashubians and Kociewiaks, also being an internally integrated category of inhabitants, as well as territorial groups of migrant populations. The last group included: settlers, mainly from the Bydgoszcz, Warsaw and Poznań regions, repatriates from beyond the Bug River, the "W" [Vistula] campaign settlers, as well as re-emigrants. (Bykowska 2012: 223)

Each of these groups brought its specific cultural, or even civilizational, background. Each had developed in the context of different political and economic conditions. The biggest division was most noticeable, for obvious reasons, between the native community of the old and new counties and the migrant population. This was fuelled all the more by empowered Communist authorities, creating mutual hostility between these communities (Cf. Bykowska 2012).

It should be emphasised that within the migrant population, the researchers of the post-war social structure of

Gdańsk identify two categories: pioneers and looters. The first group operated with the sense of a mission to recreate the regions' economic, social and political life from scratch. The second, though, living only temporarily in the region, was chiefly preoccupied with stealing post-German riches. In the eyes of the native population, both groups bred a far-reaching reluctance. This is confirmed by, among others, the words of Zygmunt Moczyński, a pre-war activist of the Polish society in Gdańsk who, in an article issued by the Baltic Journal, recounted:

... the autochthonous community does not consent to being the inferior factor in the country. On the contrary, in a given area it considers itself as 'an old guard' 'that became worn-out, was decimated, and which is now joined by reinvigorating forces. (Moczyński 1947: 2)

Such a deep conflict, also fuelled by the "new" authorities, casts a dark shadow on the post-war life of the city and the entire region. The groups of so-called pioneers, preferred by the Communist system, which introduced a new political, social and cultural (including musical) order, were also privileged in material terms, as they could avail themselves of the goods that were treated as post-war trophies.

These circumstances made the process of social integration in the Gdańsk region last at least two decades in the post-war period, and in some aspects of the region's life the social divisions are experienced even today. A significant reason for the occurring divisions was the fact that, although:

... the level of inter-group conflicts in the late forties decreased, the model of integration of new populations, as created by local and approved by central authorities in Western and Northern areas, made the autochthonous community underprivileged as compared to the settler population. (Bykowska 2012: 232)

Composers in the post-war Gdańsk

Such a historical and social outline is immensely crucial when considering the aspects of a new composers' milieu created in Gdańsk. As it turns out, all of the observed social processes clearly translate into the development of the musical life. While analysing this musical life in terms of artists and their post-war achievements, it is easy to observe the cause-and-effect relationships that had a dramatic impact on the shape of the post-war composers' milieu in Gdańsk.

It should be emphasised that all the communities living in Gdańsk, both native and settler, had their notable representatives in this environment. It is also of interest that the organisation of these populations in the sense of their contribution to the development of the post-war city on the Motława River certainly seems to correspond with such a relatively small community of composers in this region.

Therefore, it can be said that the generally occurring social processes in the case of the artistic milieu constitute a specific micro-scale for the overall image, a veritable microcosm.

While observing the figures of the region's leading artists at the time that musical life was being shaped in post-war Gdańsk, their pre-war artistic experience appears to be fundamental. This experience is characterised not only by composing achievements, but most notably by the fact of being rooted in a local specificity, different from that of Gdańsk. In the context of these observations, music education is the crucial aspect that is connected with the entire cultural heritage taken over by the artists of post-war Gdańsk from their teachers. It is also important to appreciate the environment in which they grew up, both in civilizational and artistic terms.

The circle of leading composers shaping the post-war musical life includes three artists: Władysław Walentynowicz, Henryk Jabłoński and Konrad Pałubicki. Their activities within both composition and pedagogy, made their mark on the shape of the composers' milieu associated with the Gdańsk region for many subsequent years.

Henryk Hubertus Jabłoński – a composer rooted in Gdańsk

I shall begin my detailed observations of artistic activities in the post-war history of the city with the figure of Henryk Hubertus Jabłoński, a composer with native Gdańsk roots. Here, biographical motifs and artistic accomplishments are of considerable importance as they remain in a close mutual relationship.

Jabłoński came from a middle-class German-speaking Gdańsk family. His father was a shipbuilder. It could seem that his family home was not particularly significant for the musical development of the composer; however, such appearances are deceptive. The cultural life in pre-war Gdańsk, especially in terms of musical activity, was at a very high level, regardless of the social status of the citizens. This observation is confirmed by Marek Andrzejewski:

The musical culture of the residents of Gdańsk can be considered as relatively high. Apart from symphony concerts, chamber music also had its followers [...]. It was quite common among Gdańsk citizens to make music at home. Not only were amateur instrumental ensembles quite active, but it was also possible to observe a lively singing movement. (Andrzejewski 1999: 294)

Thus, one could hear instruments in the composer's family – both his parents played the violin. They also organised musical evenings with their relatives and neighbours. Jabłoński's musical talent was spotted quite quickly, and was later developed by subsequent teachers of piano and violin.

In terms of composition, Jabłoński took lessons from two renowned figures of pre-war Gdańsk – Werner Schramm and Alfred Paetsch. Both of them received a thorough musical education in Gdańsk and Berlin schools. Their compositions, especially the orchestra, chamber and opera works were awarded by institutions like the Senate of the Free City of Gdańsk. In consideration of our studies, it is crucial to note that Jabłoński's teachers were composers who belonged to the German cultural circle. In terms of technical means, their music traditions, derived from Brahms, Bruckner and Wagner, had characteristic traditional forms, dense structure, dominating power of sound, and a richness of harmonic means that oscillated within an extended major-minor tonality.

All this means that Jabłoński's influence from his teachers clearly manifest themselves in his music, constructed in a precise and professional manner. The composing technique features a perfect awareness of the musical workshop and an in-depth understanding of artistic means. The individual idiomatic features, however, are the composer's melodic invention and well thought-out instrumental means. It is also of significance that even while experimenting with innovative composing techniques, Jabłoński remained true to himself, and the traits of his musical expression are constant in all his works.

An important research perspective in the context of these studies is the composer's attitude towards the Gdańsk identity that manifests itself by the presence of Gdańsk themes and the approach to the music heritage of the region. Observations made within this scope prove that the paradigm of the Gdańsk identity is an essential category in the creative expression of Jabłoński's compositions. All his achievements are characterised by Gdańsk and regional themes that are present both in the titles and lyrics to vocal-instrumental works². They are also clearly expressed in the composer's entertainment activity.³

The works in which the composer derives inspiration from regional – Gdańsk and Kashubian – melodies, as well as the Kashubian language, being a special medium of the regional culture, are particularly significant. These include choral and instrumental songs (numbering approx. 200), in which the Kashubian language is used. A particular example of the composer's combining artistic music with contemporary Kashubian poetry is the *Gromicznik* song cycle set to the lyrics of a famous Kashubian activist and poet, Alojzy Nagel.

Janusz Krassowski describes the Gdańsk roots of Jabłoński's works in terms of technique and artistic motifs in the following words:

... as I imagine, Henryk Jabłoński's music output is here an unambiguously described phenomenon. Its outstanding feature is his talent – versatility and oscillation between individuality and universality. It's crucial trait is the trace of

time and place, a connection between tradition and culture. A characteristic feature is a deep rooting in the realms of Gdańsk and Kashubia, both in the music and literary aspect. [...] The life and works of Henryk Hubertus Jabłoński is a major sign of a specific symbiosis of these cultural bonds, stemming from the traditions of this land and times of transformation: Gdańsk, German and Polish traditions, the universality of the traditional music culture and the vibe of modern times – musical life here and now. He was and is a composer here, in Gdańsk. (Krassowski 2009: 40)

Władysław Walentynowicz – the composer who came from far away

As has been stated, social life in post-war Gdańsk was not homogeneous. Władysław Walentynowicz was one of the settlers who arrived here after the war, i.e. in the spring of 1945.⁴ This composer and pianist was associated with the interwar Warsaw milieu and came with the mission to create a musical education system on the Baltic Coast. As an organiser delegated to the new function by the state authorities, Walentynowicz carried out his mission in a meticulous and systematic manner, which soon produced visible results. However, what is more essential for this work are the cultural experiences he brought to Gdańsk Pomerania and, consequently, what kind of composer he was.

Walentynowicz's biography is a remarkable research area. The composer was born in 1902 to a noble family living in the Vilnius region, and at the same time became one of many subordinates to the Russian tsar. The objective of the internal policy of the Russian authorities was to lead to the impoverishment and marginalisation of the social layer of the Polish gentry. Therefore, the composer's grandfather decided that apart from noble origins one should also have a solid education. Thus, the composer's father was a graduate of chemical engineering at the Institute of Technology in St. Petersburg. Looking for employment, he received an interesting proposal to work as a constructor of a spirits monopoly plant in eastern Russia. This meant that the family had to move to Siberia, and it was there that from his earliest years Władysław was brought up in the circle of Russian culture, though combined with the Polish element⁵. It is known that the composer's mother sang and played the piano, including Polish patriotic songs. Young Walentynowicz himself expressed his musical sensitivity and eagerly listened to Orthodox chants; he also reacted highly emotionally to the sounds of a military orchestra. The family's prosperous and peaceful life in Yelabuga, Siberia was disturbed by the outbreak of World War I and the subsequent Russian Revolution. In 1917, the composer's family was forced to leave by the shut-down of the factory where Walentynowicz's father worked. From that moment, they started to wander across Russia, which was suffering

from economic and political crisis. The composer's family stayed in many smaller and large towns in Siberia (Vyatka, Shandrinsk, Tomsk, Omsk, and Barnaul) and in Moscow. Studying music in such conditions was obviously much more difficult. At first, Walentynowicz's mother gave him a basic piano education, but later he attended lessons with Russian pedagogues in the towns and cities he was living in at the time. The composer managed to graduate from the Technical Secondary School of Music in Barnaul, and in Moscow, he studied composition with Alexander Gretchaninov.

At this point, it can be stated that Walentynowicz grew up in the arena of Russian culture until 1923. That culture – music, poetry and theatre – influenced his development to a great extent. It appears that even in the dark years of the civil war raging across the whole of Russia, the cultural life was very rich.

In Barnaul, there was a lot of gentry that arrived in Siberia, fleeing from the civil war. Therefore, in the city, whenever the power station "gave" them electricity, there was a theatre house and an operetta. Regardless of the station's efficiency, people held meetings in houses, frequently at a potato lamp, read or recited poems by Majakowski, Jesienin and Blok, and made music. (Szarapka 2009: 45)

Without a doubt, the composer's musical fascinations were greatly influenced by his first teacher of composition – Alexander Gretchaninov, who composed in the Romantic style. The works that Walentynowicz learned as a pianist were also Romantic. As he reminisced himself, he most willingly played works by Chopin and Rachmaninov. The musical heritage that surrounded young Walentynowicz made a mark on his entire artistic path.

A spontaneous decision to return to Poland in 1923 turned out to be not quite as easy in reality. After crossing the Polish border, the composer was at first treated as a Russian spy, especially because Walentynowicz spoke poor Polish at that time. Having experienced such initial hardships, the composer found his father's family in Modlin and started a new life. He earned money by playing the piano, mainly providing dance accompaniment in garrison clubs and cafes. He quickly decided to supplement his musical education at the Warsaw Conservatory. He generally studied the piano, but he also took a course in theory and composition with Kazimierz Sikorski.

Walentynowicz brought those musical experiences to the Polish Coast in 1945. His privileged position, as a pioneer who organised musical life on the authorities' order, allowed him to live quite comfortably in an assigned 5-room apartment in Sopot, where his family settled down for good.

From the preserved works by Walentynowicz (approx. 100), it is their stylistic homogeneity that is so striking at

first glance. It may be said that once shaped, the artistic workshop remained constant in his compositions. Traditional forms and genres oscillate between a neo-classical conciseness of structures and Romantically-shaped melodies. A classic transparency applies in terms of textural means. The major-minor harmonics rarely exceed the circle of tonal references. The preferred instrumental sounds are expressed in a group of woodwind instruments – bassoon, oboe and clarinet – but the composer's works do not lack piano works or songs. Both chamber and orchestral compositions are concise, full of lightness and humour, and at times grotesque. The openwork structure makes Walentynowicz's music emanate noble elegance and distance. Thus, it can be said that Walentynowicz's musical style clearly derives from his pre-war musical experiences. On the one hand, it is influenced by the Romantic Russian School, present in the richness of melodic phrases and genre traditions. On the other, we hear echoes of the French school that was brought to Poland by disciples of Nadia Boulanger, including Kazimierz Sikorski⁶ (Sikorski stayed in Paris as the composer's student in 1925 and 1930).

However, with respect to the composer's attitude towards his relationship with the region, in which he happened to live from 1945 on, it should be noted that Walentynowicz's achievements were initially characterised by a clear fascination with Kashubian and Polish Coast stylistics. This period primarily lasted from 1947 to 1954⁷, though he also wrote individual works of a regional character in later years⁸. Nonetheless, in the short perspective it can be stated that *Pieśni kaszubskie* (Kashubian Songs), written in 1947-48, are only arrangements of original folk melodies with an expanded piano accompaniment, while the composer quite rarely cited regional melodies in other works. In this sense, the rich structure of the composition is not a carrier of his relationships with the region, and the titles present in the composer's output have loose associations with the Pomerania region.

All these observations, resulting both from the composer's rich biography and from his artistic accomplishments, clearly indicate that for Walentynowicz, the Gdańsk element is only a short-term artistic fascination. Such a fascination does not contain an in-depth reflection; it is merely something external and becomes incorporated into the general circle of artistic stylistics based on a neo-classical form, Romantic melodics and patriotic motifs. In this sense it is also worth noting that in the early post-war years, reaching for titles connected with the Polish Coast and regional melodies did express a strongly patriotic character, since it was mainly associated with emphasising Gdańsk being part of the homeland

Therefore, Walentynowicz remains a composer-newcomer, who not only became strongly linked with the Polish Coast throughout his long life, but also conducted lively

activity for the entire musical milieu. In that context, his merits are unquestionable. However, in his creative art, he paid tribute to roots that are a conglomerate of Russian Romanticism, French neo-classicism and the Polish national tradition.

Konrad Pałubicki – a universal composer

Konrad Pałubicki belongs to the circle of artists whose post-war activity was directly associated with the region of Gdańsk Pomerania. His musical education journey was long and diversified. It can be said that Pałubicki was accidentally born in 1910 in the Wielkopolska Region, near Ujście (Piła district), since his parents were on their way to Germany in search of better earnings (Cf Pietrzykowska 2009). Perhaps such circumstances made them finally settle down in Pomerania, with his mother's family. After World War I, the family moved to Bydgoszcz, a city incorporated into the new Polish State, which quickly underwent re-Polonisation and became an important centre of Polish cultural life. In this city, Pałubicki finished middle school, developing his musical skills in private piano lessons.

However, Pałubicki started his proper musical education with musicological studies in Poznań, where he studied under Łucjan Kamieński in 1932-37. At the same time, he took his first private lessons in composition with Stefan Poradowski. Still before the war, he started his pedagogical work as a musicologist. During the war, he stayed in Krakow, from where he commuted to Warsaw to take composition lessons with Kazimierz Sikorski. He did not complete his composition education until 1952, when he obtained a diploma at the State Higher Music School in Łódź, under the supervision of his master – Sikorski.

However, despite his composer's education, Pałubicki started his active organisational and pedagogic work as a musicologist in Bydgoszcz shortly after the war. Holding such a function – of a musicologist and a theoretician – in 1949, he arrived to Gdańsk thanks to the protection of Kazimierz Sikorski, who recommended his student as a music theory teacher at the State Higher Music School, at that time operating in Sopot. Pałubicki did not settle down on the Coast, though. He commuted from Bydgoszcz to deliver his lectures. It was only in 1968 that he decided to stay in Gdańsk permanently.

It should be noted that from 1952, when Pałubicki obtained his master's diploma in composition, he was the only artist formally educated after the war who remained within the orbit of the Gdańsk region. Thus, he educated at least one generation of Gdańsk composers, and his pedagogy had a fundamental significance for the character of the musical milieu.⁹

From that perspective, Pałubicki's musical world was a particularly important issue since he had such a powerful influence on the artistic environment. As a learned musicologist, associated with Łucjan Kamieński's ethno-musicologist school, Pałubicki was equipped not only with knowledge and analytical tools, but he was also a man of profound technique, that of a scientist. That scientific thinking also had a significant impact on the character of his works. Although some obvious echoes of tradition resound in Pałubicki's music, expressed in his commitment to classical forms and classical treatment of instruments, within his compositional means, it remains a thoroughly innovative, intellectual phenomenon. Therefore, the composer was particularly keen on penetrating a twelve-sound music matter and, what follows, apart from several early works, avoiding connections with traditional tonality.

A characteristic feature of Pałubicki's accomplishments is also his search for a common space between music, literature and the fine arts. That phenomenon is probably connected with adopting means typical of the French school that the composer also owed to his master – Sikorski. In Pałubicki's work, we can observe a range of compositions that draw on the relationship with classical literature, Polish poetry and the fine arts. These titles are usually of a universal character.¹⁰ With regard to his association with the regional specificity, only a few can be found.¹¹ As Andrzej Zawilski emphasises:

[Pałubicki] never wrote music bound with a region or based on folklore in terms of the programme. He composed according to universal rules, wanted to avoid an artistic provincialism. That was one of his creative principles. (Zawilski 1987:161)

These observations prove that for Pałubicki, a pedagogue of colossal importance for the development of the composers' milieu on the Polish Coast, a local perspective and folklore were not a significant field in his creative exploration. From the perspective of the research conducted, this fact is quite puzzling, since it was Pałubicki who was educated as an ethnomusicologist, and therefore he seemed to be best suited for such activities. However, in his artistic pursuit, this sphere was beyond the area of his artistic interests.

The main space explored by this artist was the use of innovative composition means, to which he dedicated, among other things, his script for the study of composition. Profound knowledge and its creative use, which are expressed themselves in the total commitment to achievements of novel techniques, thus constitute a major domain in Pałubicki's output. The objectivity of his music, its intellectual image, as well as the search for common ground between the arts are the most significant areas of Pałubicki's interests.

Conclusions

Based on the observations outlined above, it can be said that composers who formed the core of the Gdańsk Branch of the Association of Polish Composers in 1963 – Henryk Jabłoński, Władysław Walentynowicz and Konrad Pałubicki – had completely different attitudes towards the region in which their artistic paths intersected. Konrad Pałubicki preserved the greatest distance from that sphere, but it was he who became the main educator of the next generation of artists. In turn, Henryk Jabłoński was the most rooted in the Gdańsk identity thanks to his artistic style developed from the pre-war traditions of the Free City of Gdańsk. Władysław Walentynowicz was a representative of an indirect approach, becoming associated with this region in an organisational sense. However, in his artistic dimension he remained a composer who regarded the Polish Coast from the perspective of an outsider who, though fascinated by new phenomena, did not analyse them in a thorough manner.

These three approaches of the composers active in the post-war Gdańsk Coast Region ideally illustrate the general social relationships in the Polish Gdańsk after World War II. They also prove that we can speak of Gdańsk composers only in a limited sense. Besides Jabłoński, other composers, though, associating their musical activities with the Polish Coast, are connected with the region only to a certain extent. Still, their artistic origins and creative accomplishments echo the musical experiences that they brought to Gdańsk.

References

- 1 Such activities are well preserved in documents and accounts of former Gdańsk citizens, as well as in the political newspaper *Danziger Vorposten* (Cf Loew 2012; Zwarra 2013; Danielewicz 1996; *Historia Gdańska* 4 1999).
- 2 Gdańsk theme: *Gdańsk Overture* for orchestra (1951); Symphony No. 2 *Gdańska* (1955); *Gdańska noc (Gdańsk Night)*, a ballet performance for solo voices, reciter, 2 mixed choirs and orchestra (1969-70); *Nec temere nec timide* for bass solo, mixed choir and orchestra (1972).
Regional themes: *Z Wybrzeża (From the Coast)*, cantata for baritone, reciter, mixed choir and orchestra 1951); Symphony No. 1 *Kashubian* for orchestra (1952); *Wyzwolenie Wybrzeża (The Coast's Liberation)*, a symphony poem (1952); *Pomorski szumi wiatr (The Whistle of the Pomeranian Wind)* for mixed choir a cappella (1961); *Gromicznik*, 4 songs for soprano and bass to the piano accompaniment and lyrics of Alojzy Nagel (1972); a collection of approx. 200 Kashubian songs in choral and vocal-instrumental arrangements.
- 3 Selected titles of popular songs: *Rozstanie z morzem (Parting with the Sea)*, *Piosenka o morzu (Song about the Sea)*, *Dziki łabędź (Wild Swans)*, *Zachodni wiatr (The West Wind)*, *Upominek z bursztynu (Amber Gift)*, *Bursztynowy dzban (Amber Ewer)*, *Uliczką Starego Gdańska (Old Street of Gdańsk)*, *Kochany Gdańsk (Beloved Gdańsk)*, *Gdańska szynkareczka (Gdańsk Barmaid)*, *Gród Nadbałtycki (Baltic Sea Town)*.

- 4 The composer came to Gdańsk on 8 June 1945.
- 5 A similar situation to that of the composer's family hit the majority of the Polish intelligentsia. Thus, Siberia became a settlement area of learned Poles, who became a dominating group in Siberia's social organisation.
- 6 Nadia Boulanger earned undoubted merit for an entire generation of Polish artists who were her students in Paris, mainly in the pre-war period, but also after the war.
- 7 *Suita gdańska (Gdańsk Suite)* for orchestra (1949); *Pieśni morza (Songs of the Sea)* for orchestra (1950); *Suita Z naszego Wybrzeża (Suite From Our Coast, 1952)*; *Szkice pomorskie (Pomeranian Sketches, 1954)*; *Pieśnikaszubskie (Kashubian Songs)*, 5 songs for high voice and orchestra or piano (1947-48); *Kantata gdyniska (Gdynia Cantata)* for baritone, choir and orchestra (1950); *Szeper* for clarinet (1953); *Impresje morskie (Sea's Impressions)*, 4 songs (1948); *Je bélica*, (1951); *Hafciarka z Żukowa (Embroiderer from Żukowo, 1952)*; *Taniec kaszubski (Kashubian Dance)* for two pianos (1954).
- 8 *Polyptyk starogdański (Starogard Polyptych)* for string orchestra (1975); *Miniatury gdańskie (Gdańsk Miniatures)*, 3 songs for voice and string orchestra or piano (1980).
- 9 Among the graduates of Pałubicki's composition class were: Marek Podhajski (1966), Henryk Czyżewski (1970), Edwin Rymarz (1970), Eugeniusz Głowski (1971), Zbigniew Pniewski (1971), Kazimierz Guzowski (1972), Janusz Hajdun (1976), Mieszko Górski (1978).
- 10 *Akwarele (Watercolours)* for piano (1938); *Chimery (Chimeras)*, a cycle of 4 miniatures for piano (1950); *Legendy (Legends)*, a cycle of 3 miniatures for piano (1952); *Erotyki (Erotics)* for soprano and piano (1953); *Bachanalie (Bacchanalia)*, a cycle of 4 miniatures for piano (1953); *Cóżem winien (What Am I to Blame for)*, 5 songs for baritone and piano to the lyrics of K.I. Galczyński (1959); *Witraże (Stained Glass)*, a symphony triptych (1960); *Strofy (Stanzas)* for violin and piano (1963); *Chimery (Chimeras)*, a choreographic impression (1963); *Anafory (Anaphoras)*, a cycle of 11 songs to the texts of Polish poets (1966); *Fenotypy (Phenotypes)* for violin and piano (1975); *Skamandryty (Skamanders)*, songs for solo baritone and instrumental ensemble (1975); *Abakany I (Tapestries I)* for strings and percussion (1982); *Abakany II (Tapestries II)* for instrumental ensemble (1982); *Abakany III (Tapestries III)* for strings and instrumental ensemble (1983); *Galeria'85 (Gallery'85)* for piano (1987).
- 11 *Ballada Gdańska (Gdańsk Ballad)* for solo baritone, reciter, choir and instrumental ensemble (1969); Piano Concerto No. 4 *Gdański* (1976); *Hymn do morza (Hymn to the Sea)* for soprano, organs or piano to the lyrics of E. Małaczewski (1977).

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Santrauka

Vertinant pokario Gdansko kompozitorių kūrybą, būtina atsižvelgti į istorinius, sociologinius ir kultūrinius aspektus. Pokario politika, padalijusi Europą į dvi priešiškas stovyklas, nulėmė sudėtingą miesto likimą. Naujojo lenkų valstybingumo priešaušryje, 1945–1946 m., miestas išgyveno negailestingus, dramatiškus pokyčius – pasikeitė net 96 proc. Gdansko gyventojų. Naujieji gyventojai į miestą atvyko iš įvairių Sovietų Sąjungai atitekusių Lenkijos dalių – Vilniaus, Lvovo, Gardino ir kitų. Šie drastiški gyventojų pokyčiai neabejotinai paveikė kultūrinę Gdansko tapatybę ir, galima sakyti, iš naujo formavo miestą. Po karo naujai besikuriančioje miesto aplinkoje kompozitoriai turėjo iš pagrindų atkurti savo meninę tapatybę.

Šios istorinės ir socialinės aplinkybės yra ypač svarbios vertinant Gdanske susikūrusią naują kompozitorių aplinką. Visi įvardyti socialiniai procesai aiškiai atsispindėjo ir muzikinio gyvenimo pokyčiuose. Apžvelgus Gdansko menininkų kūrybinius pasiekimus pokario metais, miesto muzikiniame gyvenime galima lengvai įžvelgti priežastis ir pasekmės ryšį, nulėmusį pokario Gdanske besikuriančią kompozitorių aplinką.

Muzikinį Gdansko gyvenimą pokariu formavo trys pagrindiniai kompozitoriai: Władysławas Walentynowiczius,

Henrykas Jabłońskis ir Konradas Pałubickis. Tiek jų kūryba, tiek pedagoginė veikla daugelį metų darė įtaką su Gdansko regionu susijusiai kompozitorių aplinkai.

Išsamią miestę pokariu vykusios meninės veiklos apžvalgą pradėsiu nuo Gdanske gimusio kompozitoriaus Henryko Hubertuso Jabłońskio. Svarbu paminėti, kad Jabłońskio pedagogai buvo vokiečių kultūros ratui priklausę kompozitoriai. Kompozicinės technikos požiūriu, jie puoselėjo iš J. Brahms, A. Brucknerio ir R. Wagnerio perimtas muzikines tradicijas, jų kūrybai būdingos tradicinės formos, tiršta faktūra, stipriai dominuojantis skambesio vaidmuo, turtinga, išplėsta mažoro ir minoro dermine sistema pagrįsta harmonija. Kašubų ir pamarėnų etniniai elementai – taip pat išskirtinis Jabłońskio muzikinės kūrybos bruožas.

Antroji svarbi figūra Gdansko muzikiniame gyvenime – Władysławas Walentynowiczius. Šis kompozitorius ir pianistas, siejamas su tarpukario Varšuvos muzikine aplinka, atvyko į Gdanską su misija – sukurti Lenkijos Baltijos pakrantėje muzikinio ugdymo sistemą. Iki 1923-ųjų W. Walentynowicziaus meninė pasaulėjauta formavosi iš esmės veikiama Rusijos kultūros – muzikos, poezijos ir teatro. Išaugotas W. Walentynowicziaus kūrybinis palikimas (apie 100 kūrinių) pirmiausia stebina stilistiniu vienalytiškumu. Galima sakyti, kad vos susiformavusi kompozitoriaus meninė išraiška išliko pastovi visoje jo kūryboje. Tradicinių formų ir žanrų kūriniams būdinga kompaktiška neoklasikinė struktūra ir romantizmo įkvėpta melodika. Faktūra pasižymi klasikiniu skaidrumu, o mažoru ir minoru grįsta harmonija retai peržengia tonalinės sistemos ribas.

Dar vienas kompozitorius, tiesiogiai siejamas su pokario Gdansko ir Pamario krašto muzikiniu gyvenimu, – tai Konradas Pałubickis. Profesionalus muzikologas, K. Pałubickis ne tik turėjo reikalingų žinių bei analitinių įgūdžių, bet ir pasižymėjo nepriekaištingu, mokslininkui būdingu technikos išmanymu. Šiam kompozitoriui rūpėjo įsikverbti į dvyliktonės muzikos esmę; išskyrus keletą ankstyvųjų darbų, jis peržengė tradicinio tonalumo ribas vengdamas šio krašto kultūros įtaką.

Galima teigti, kad Henryko Jabłońskio, Władysławo Walentynowicziaus ir Konrado Pałubickio požiūris į kraštą, kuriame susikirto jų kūrybiniai keliai, visiškai skyrėsi. Mažiausiai su šiuo kraštu tapatinosi K. Pałubickis, o H. Jabłońskis jautė stipriausią ryšį su Gdansku, nes jo kūrybos stilių suformavo prieškarui Laisvajame Dancigo mieste gyvavusios tradicijos. W. Walentynowiczius su Gdansku buvo susijęs netiesiogiai, daugiausiai per organizacinius ryšius, tačiau menine prasme šis kompozitorius Lenkijos pajūrio krašte laikė save svetimšaliu.