

Faces of Avant-Garde in the Works of Upper Silesian Composers (Poland) in the 1960s and the 1970s

Abstract. The compositional environment of Upper Silesia has always been open to new musical ideas starting with Bolesław Szabelski and Bolesław Woytowicz, who are considered to be the “fathers” of the generations of Silesian composers. Szabelski’s students include amongst others: Henryk Mikołaj Górecki (1960) and Edward Bogusłowski (1966). Some of Woytowicz’s students are: Wojciech Kilar (1955) and Witold Szalonek (1956). Along the graduates of Szabelski’s and Woytowicz’s composition class not only serialism and formal experiments found their place in Silesian music for good but also sonorism – type of music, where timbre counts and composing a song is mostly based on composing sounds. The aim of this text is to present the avant-garde currents in the works of Bolesław Szabelski, Bolesław Woytowicz, Witold Szalonek, Edward Bogusłowski, Władysław Skwirut and Ernest Małek.

Keywords: Upper Silesia, avant-garde, sonorism, Szabelski, Woytowicz, Bogusłowski, Szalonek, Skwirut, Małek.

Avant-garde music is a “cemetery of scores that enrich the soil” (Janowska, Mucharski 1999: 223–224) – that is how Wojciech Kilar after many years summed up his works of that period. This rough and categorical judgment was made by the composer, who was seen – on the same level as Henryk Mikołaj Górecki – as a superior character of contemporary music in Upper Silesia of the 1960s. The Creator, whose works presented at the Warsaw Autumn International Festival of Contemporary Music, alongside the works of Górecki and Krzysztof Penderecki, the musical critics described as “masterpieces”. However, foreign correspondents wrote about “remarkable freedom, which amazed the Western man” (Wilczek-Krupa 2015: 128) and they highlighted that “young Polish composers seem to be more Western than the West itself” (Wilczek-Krupa 2015: 128).

At the beginning of the 1970s, both Kilar and Górecki – although independently of one another – changed their compositional thinking and began a new creative stage, which was characterized, among others, simplification of measures, fascination with highlander folklore and spirituality as well as contemplative depth. However, regardless of their declarations, both before this transformation as well as for the entire decade of the 1970s, the musical environment of Upper Silesia was recognized as one of the most significant centers of musical avant-garde in Poland.

The history of the Silesian musical environment focuses around the Silesian Musical Conservatory in Katowice opened in 1929; in 1945 it was renamed the State Musical University and currently the Karol Szymanowski Academy of Music. It was the mother university for most of the leading Silesian creators of the 1960s and 1970s.

However, the actual beginning and development of the composers’ activity in Upper Silesia is dated from the 1950s. It is directly connected with the arrival of two great musicians, Bolesław Woytowicz, a well-known pianist in Europe and a wonderful editor of Beethoven’s and Debussy’s works as well as Bolesław Szabelski, a composer and a masterful organist.

Bolesław Woytowicz (1899–1980), a student of Nadia Boulanger in Paris came to Katowice from Warsaw in 1945. In his compositions, mostly neoclassical, among others in the cycles of etudes and string quartets Woytowicz presented the sense of texture, of instruments’ specific character and great polyphonic skills. He was particularly valued for his two string quartets, in which as Eugenia Wybraniec writes: “He revealed all those features of his top-class musical thinking” (Wybraniec 1981: 11). The crowning piece of Woytowicz’s work is the *3rd Symphony* for piano with orchestra (1963), recognized as one of the so-called Polish “neo-classical sonorism”, realized, as Jolanta Bauman says, “above all in the context of linearly-treated texture”. The Polish musicologist further specifies: “It constitutes both the summary of his creative techniques, aesthetics and artistic tendencies as well as the proof of evolution of his sonorism skills, i.e. sound techniques” (Bauman 1987: 8).

The second of the great Bolesławs – Bolesław Szabelski (1896–1979), the organist of the cathedral in Płock arrived in Katowice in 1929, after finishing his studies in Warsaw with Karol Szymanowski. In Katowice, he quickly became famous as an excellent organist, appreciated didactician and most of all, an acknowledged composer whose works were warmly accepted by both the contemporary critics and the public. The core of Szabelski’s works, which is emphasized by Ryszard Gabryś, “are monumental symphonies stemming from the

West-European symphonism and combining modern technical measures and neobaroque references” (Gabryś 1981: 7). It is he who at the age of sixty-two astonished the musical environment performing an esthetical and technical overturn. He became interested in dodecaphony and its derivatives, and in such spirit he created *Sonety na orkiestrę* (Sonnets for orchestra, 1958), *Improwizacje na chór mieszany i orkiestrę kameralną* (Improvisations for a mixed choir and a chamber orchestra, 1959), *Wiersze na fortepian i orkiestrę symfoniczną* (Poems for the piano and a symphonic orchestra) or *Aforyzmy 9 na zespół kameralny* (Aphorisms 9 for a chamber ensemble, 1962). These compositions unambiguously confirmed the composer’s taking the post-Webernism road, which manifests through reaching for the punctualistic texture and dodecaphonic technique (Markiewicz 1984: 3–4). It is, however, worth mentioning that (it is characteristic also for other Silesian creators) in every work Szabelski attempted to combine avant-garde with his own individual style, which led to a permanent clash of modernity and tradition.

An example here may be the composition *Aforyzmy 9*, which although fully punctualistic, is still an example of a significant linearization of texture, where one can find even several voice imitations of melodic lines contrasting with punctualistic sounds of the percussion (Lindstedt 2001: 178). All lines stem from a single series, but the serial material is never entirely shown horizontally. Another novelty, which is emphasized by Iwona Lindstedt, in *Aforyzmy* there is “an attempt to exploit pure sound values consisting of the usage of possibly highest sounds in the group of bowed instruments” (Lindstedt 2001: 178).

By his radical change, Szabelski significantly shocked the entire musical environment. The musicologist, Bohdan Pociąg wrote: “Szabelski’s style has been stabilized for a long time; it seemed that nothing could have surprised us. However, ... the composer made a sudden about-turn – he declares access to punctualism. This change is too sudden and unexpected to speak of evolution. It is more like a jump. ... “Szabelski’s case” was widely discussed in our musical environment, judged in both a positive as well as a negative way. For proponents of contemporary music, this change is a joyful phenomenon, indicating an amazing artistic viability of the creator” (Pociąg 2007: 46). However, Pociąg highlighted that this change is “well-thought and mature. It has nothing to do with superficial fascination with modernity”. He ends his review with significant words: “By actively engaging into avant-garde movements, Szabelski, because of his authority as a composer, gives a moral support to and actively promotes the youngest creators” (Pociąg 2007: 46).

The two Bolesławs – Woytowicz and Szabelski – educators of many outstanding composers – are two extreme musical figures and two various personalities. Woytowicz was famous for his eloquence, saloon manners; he had clear views on art and was delighted to present them. On the other hand, Szabelski was a very modest introvert, who did not pay attention to his outfit or hairstyle. Did they have at least one common feature? It seems that the similarity can be found in their pedagogical thinking: they both preached the utility of using “the method of no method” for teaching composition. Their students jointly list their two most significant characteristics: “tolerance and inspiring” (Wybraniec 1981: 13). Thanks to such pedagogical approach, graduates of Woytowicz and Szabelski’s class presented extremely different views on art and attitudes. They brought up a generation of the most prominent representatives of the Silesian and Polish avant-garde, whose searches threw them to the most distant poles of the musical world. On the other hand, which is particularly presented by the creative attitude of Szabelski, thanks to openness to sometimes surprising sounding solutions included in the scores of their students, they could find themselves in variable musical reality themselves.

Among the graduates of Bolesław Woytowicz’s composition class, one shall mention, among other composers Wojciech Kilar (1955), Józef Świder (1955) and Witold Szalonek (1956). In turn, Henryk Mikołaj Górecki (1960), Edward Bogusłowski (1966) and Ryszard Gabryś (1966), to mention just a few, completed Bolesław Szabelski’s composition class. Their studies at Katowice University coincided with intensive changes in the history of Polish music, which after many years of communist isolation entered the period of highly intensive “catching up” with Western countries.

The real “window to musical world” became the Warsaw Autumn International Festival of Contemporary Music organized for the first time by the Association of Polish Composers in 1956. The Warsaw concerts allowed the audience to make a contact with dodecaphony, punctualism, aleatoristics or electronic sounds through works of Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, György Ligeti, John Cage or Bruno Maderna. On the other hand, young (but not only!) Polish composers in their works presenting their own ideas on innovative musical concepts, entered the festival stage. “Their strong entrance – as the musical critic Dorota Szwarcman wrote – strong personalities and rapid international success – along with the success of slightly elder generations – caused Polish music to be well-known around the world” (Szwarcman 2007: 28).

The most valuable discoveries of the Warsaw Festival included an extremely strong “representation” of composers from Katowice University.

“Warsaw-autumn” debuts of artists from Upper Silesia happened nearly simultaneously. Kilar appeared in Warsaw with a *Mała Uwertura* (Small Overture) in 1956, which was described by Stefan Kisielewski as “skillful and full of temperament” (Kisielewski 1957: 4); however, Górecki appeared two years later with *Epitafium* (Epitaph). The year of 1959 marked its presence in the festival history with three strong accents: Szalonek presented *Wyznania* (Confessions) (however, his *Concertino per flauto e orchestra da camera* was truly recognized in 1963), Górecki presented the *1st Symphony “1959”* and Szabelski left the audience bewildered by performing his *Improwizacja* (Improvisation). Further festival performances constituted a series of Silesian creators’ success. Szabelski confirmed his “avant-garde face” with *Sonety* (Sonnets) – 1960, *Wiersze* (Poems) – 1961 and *Aforyzmy 9* (Aphorisms 9) – 1962, 1964 and compositions of Górecki (*Scontri* – 1960, *Trzy diagramy* (Three diagrams) – 1961, *Canti strumentali* – 1962, *Elementi per tre archi* – 1965), Kilar (*Herbsttag* – 1961, *Riff 62* – 1962, *Generique* – 1963, *Diphthongos* – 1964) and Szalonek (*Les Sons* – 1965, *Quattro Monologhi per oboe solo* – 1968, *Proporzioni* – 1969) became acknowledged by the most opinion-forming critics, who described the Katowice group as an “important pillar of the Warsaw Autumn” (Zieliński 2007: 93).

Henryk M. Górecki (1933–2010)¹, a graduate of the composition class by Szabelski, is recognized as one of the greatest personalities of Polish contemporary music. From the beginning, he was known as an uncompromising and original artist going his own way. At first, he continued Webern’s model of the technique of isolated sounds developing into the formation of punctualistic texture; then he tried different forms of total serialism, which due to a significant complication of technical measures was sometimes described as “constructivism” (Lindstedt 2013: 38). This is what happened, among others, in *Scontri*, where serial procedures include the pitch, dynamics as well as the duration of particular rhythmic values, and they are established by one main and three additional series, related to particular groups of instruments: wood wind instruments, brass wind instruments and strings (Koniczna 2003: 30; Lindstedt 2013: 37–53). The serial technique also constituted the starting point, which was confirmed by the composer himself, at the creation of the *Genesis* cycle (Markiewicz 1962: 7). However, in both these compositions, the key role is played by sonorism (the term introduced in the 1950s by Józef M. Chomiński), which makes the sounding the basic form-shaping factor and the expression carrier in the work (Lindstedt 2010: 16). *Scontri* hit with violent contrasts of horizontal and vertical structures called by the composer the sound “complexes” and “sequences” (Koniczna 2003: 30). On the other hand, *Genesis*, described as “eruption of the primary strength” (Szwarcman 2007: 37), as well as “fascinating, remarkable ‘noise’” (Kisielewski 1962: 5) pierces the audience with a cascade of clusters, trills, glissandos and many other sonoristic sounds emitted from the instruments as well as whispered, “muttered” and screamed single vowels and syllables in vocal parts.

Fascination with the sounding, tone and texture also characterizes the early works of Wojciech Kilar (1932–2013). His *Riff 62*, which refers to jazz, has been described by Kisielewski as “work with a huge and never weakening tension of temperament ... joining the horror with humor and ‘iconoclasm’ with communicativeness” (Kisielewski 1962: 5). The following pieces of work were also recognized: *Generique*, called by the author himself as a “concert of horns” (Wilczek-Krupa 2015: 134) and inspired by the sounds of traffic jams on the streets of Paris, and *Diphthongos* with an arsenal of percussion sounds and entirely non-melodic treatment of human voices, which Kilar made produce hissing, rustling and buzzing vowels and consonants.

Another Silesian manifest of sonorism consists of the works of Witold Szalonek (1927–2001). The composer, who was a graduate of Woytowicz’s class, has distinguished himself for a great sensitivity of the beauty of sound. Szalonek had two sources of inspiration to discover this beauty. The first is contact with exotic music making. Szalonek mentioned that a breakthrough in his creative thinking happened in 1962, after familiarizing himself with the Javanese gamelan. In his conversation with Iwona Szafrńska, the composer described sonorism as “the soul of instrument reflected by music” (Ogonowska-Jaroń 2011). The second incentive was his fascination with all sounds produced by woodwind instruments, mostly with those accidental, commonly referred to as “squeaks”. Those sounds happen to be performed against their will, by an unintentional blowing. The creator mentioned: “Already in student times, my attention was drawn by a weird tone of ‘accidental’ sounds (‘koguty’) produced to the joy of the audience by inexperienced students playing woodwind instruments” (Szalonek 1972: 112).

¹ Due to the availability of many scientific publications on the issue of Górecki and Kilar’s creative activities, the most important assumptions will be indicated in this text.

Szalonek paid attention to such issues because of working with exceptional Italian flutist Severino Gazzeloni, when he was to perform his *Concertino* for flute and orchestra at the Warsaw Autumn Festival. The artist demonstrated him many unconventional sounds, which can be made by the flute. Throughout further consultations with other musicians, the composer got a closer look at the mechanisms of creating chords made of two, three and even four sounds. It is achievable by a characteristic blowing and appropriate use of the handle and the hole of a given instrument. Szalonek called them “combined sounds”. He standardized those sounds and described them thoroughly in the article “On unused sonoristic values of woodwind instruments” published in the scientific journal *Res Facta*. Szalonek had been consistently using this standard and notation he invented in his works since the second half of 1960s.

Szalonek used his combined sounds, among others, in *Quattro monologhi per oboe solo*, *Improvisations sonoristiques per clarinetto, trombone, violoncello e pianoforte* or *Les Sons* for orchestra.



Example 1. Witold Szalonek. *Improvisation sonoristiques*, combine tone

According to Adrian Thomas, *Quattro monologhi per oboe solo* (1966) “is a dialog between novel and conventional sounds” (Thomas 2005: 201). Moreover, the researcher described the composition as “a relaxed counterpart to Berio’s *Sequenza VII for oboe* composed three years later” (Thomas 2005: 201). The first three Monologues are written down by Szalonek in a way that determines their performance. Interpretational freedom regards here almost only the approximate time values, alternatively the intensification of movement, whereas the layer of sound height, their articulation is precisely defined. The last Monologue is a collection of graphically noted material elements among which the performer moves – although using the key suggested by the composer – but as a result according to his/her own creative fantasy. The key given by the composer indicates movement either through a circle or through the upper edge. The range of sounds used in *Quattro monologhi* includes, among others, trill, tremolo, frullato, playing a mouthpiece in high, medium and low register, “husky” sounds (the composer’s term) produced with the use of reduced pressure, the effect of air column vibrations acquired by a quick and smooth repetition of a specified group of sounds in various combinations in the descending direction, as well as combined sounds (double or triple).

The second example is the beginning of *Le Sons for orchestra* (1965). It is a completely different face of Szalonek’s sonorism. In this part, four flutes play scattered staccato harmonics in a spacious soundscape, followed by flute frullato and other performers blowing across the neck of bottles. Thomas wrote: “Almost magical, impressionistic sound-painting” (Thomas 2005: 199).

The musical critic Marian Wallek-Walewski defined the works of Szalonek as follows: “Szalonek’s music set very high requirements to the listeners, it somehow forces listening, focusing and contemplation, but it also gives in return extraordinary areas of sensitivity, sound magic, beauty, feeling and imagination. Looking for his own language of musical expression, extensive sound effects are continuous answers to the questions about the meaning of existence” (Wallek-Walewski 1981: 7).

At the beginning of 1970s, when after huge successes of their earlier scores, both Górecki and Kilar began their path towards new musical values and the interest of the Silesian circle in experiments did not weaken. A group of avid vanguard artists acted actively led by Ryszard Gabryś (a graduate of Szabelski’s composing class), who was the author of many “staged musical actions” and happenings, among others of a surprising title, “Exercise the possibility to trample evil” (Dziadek 2003: 66–67). It is just Gabryś and Mirosław Kondracki, also an enthusiast of experimental performance techniques, who created the group named Mirgab (from the first letters of the names of the founders). They also invited Ernest Małek, a graduate of the composition class by Szalonek, to cooperate. This group significantly succeeded in the scope of promotion of new own and foreign music. Mirgab organized the first presentations of John Cage’s works in Silesia, among others his “Lecture on Nothing” as well as “4’33” in different performance versions. Mirgab’s musical and musical and theatrical presentations accompanied the presentations of contemporary painting and sculpture, thus tightening the contacts and causing a mutual exchange of artistic experience between these environments (Dziadek 2003: 66).

At the same time, Szalonek took up the position of president of the Association of Polish Composers’ management board. Many young creators appeared in his circle, often graduates of his composing classes.

In addition, elder creators – colleagues of Szalonek – graduates of Szabelski and Woytowicz's composing classes, also fascinated with sonorism or open form, kept their pace. They include the already mentioned Ryszard Gabryś, Edward Bogusławski, Stanisław Kotyczka, Ernest Małek and Władysław Skwirut, among others.

It is they who had the key influence on organizing in Katowice a series of concerts (still active) under the name “Śląska Trybuna Kompozytorów” (Silesian Composers' Tribune). The name of the series adopted by the artists related to the Paris Tribune under UNESCO protectorate. However, what is jointly highlighted by composers and musicologists, they did not constitute the “ranked list” (Magdalena Dziadek's description) but a kind of “democratic forum of the presentation of works representing different aesthetics and various levels of skills – from works of rookies to masters” (Dziadek 2013: 9). Kotyczka, the main organizer and author of programs of early Tribunes, lists the following principles of their functioning: presentations were to be prepared by the composers themselves, if possible the concerts should be held in the center of Katowice to attract audiences from non-musical environments as well as that presentations should be accompanied by discussions between creators and audience (Michalik, Stachura-Bogusławska 2013: 15).

The concerts were held in the Mieczysław Karłowicz Music School in Katowice and composers included both professional musicians as well as school pupils and amateurs. The audience had a chance to listen to both neoclassical and totally modern works in order to exchange *Intime for soprano and cztery dzwoneczki* (four bells) as well as *Relief 1 and 2 for soprano and total piano* of Kotyczka, or *Aria w siedmiu częściach* (Aria in seven parts) for a singer-actor with the participation of a ballerina by Gabryś. A significant part of the concerts, particularly the experimental ones, comprised of discussion between the composers and hosts, which, according to Magdalena Dziadek, “led to a vivid discussion or even stormy disputes” (Dziadek 2013: 10).

In the 1970s, another graduate of Szabelski's composing class took a significant place among creators actively practicing avant-garde – Edward Bogusławski (1940–2003). Starting from his debut at the Warsaw Autumn in 1964, he became known to a wider audience as the author of extensive orchestral as well as vocal-instrumental pieces. A breakthrough in his works occurred at the end of 1960s thanks to a close relationship with Szalonek and Gabryś, contacts with the Krakow band of Adam Kaczyński Ensemble MW-2, specialized in avant-garde art from the border of music and theater as well as a scholarship in Vienna with Roman Haubenstock-Ramati. These circumstances determined that in Bogusławski's compositions of the 1970s (a.o. *Five Pictures for flute solo*, 1970, *Musica per Ensemble MW-2*, 1970, *Aria per flauto, violoncello e I, II pianoforte*, 1978 and *L'etre for soprano, flute, viola and two pianos*, 1973) there exist experiments with the human voice, preparation and aleatorics.

Musica per Ensemble MW-2 for flute, viola and one or two pianos constitutes an example of an editing form. The entirety is comprised of three or four (depending on the number of pianists) equal series of instruments, divided into color and sound segments with various duration fixed by the composer. Bogusławski highlights that “one should not suggest the team play in traditional meaning” (Bogusławski 1971), as the order of performing links enclosed in the frames is arbitrary and depends only on formal concepts of lines adopted by the instrumentalists independently of each other.

Due to choosing an editing structure of form, the musical material included in the composition segments does not constitute an evolutionary series, but it is a conglomerate of variable sound structures, freely simultaneously flowing in all instrumental parts. The effect of “free discourse of four instrumentalists” – like Grzegorz Michalski described the kind of narration (Michalski 1973: 7) – amplifies the introduction of elements of indeterminism to the adjustment of musical course in time, however, in a more restricted way, within organization of pitches.

In the flute parts, there occur, among others, blowing with simultaneous uncovering of the inlet and glissandos acquired by the deflection of the mouthpiece without moving it away from the mouth. In the cello part, sound effects acquired by releasing the bow from the top to side or by pressing it to obtain the effect of rasp occur.

The piano or piano parts are the most developed sound layer of the work. Its course has been included in two color and sound segments with various material content and various duration. The part may be performed by one or two performers, and they – independently of each other – specify the order of links. Bogusławski connects the traditional sound of the piano with experimental qualities, among other things, single notes (or sound structures) played on keys with a simultaneous strumming with a metal rod, or “buzzing” effects acquired by playing established sound structures with a metal rod or chain placed under the strings.

An interesting graphical character was acquired by other sound elements. It is “a circle-enclosed murmur sonoristic effect acquired by a circular movement of a metal rod over the piano's strings in the medium register.

The variability of the movement's extent and changes of the chain's movement direction have been written down by Bogusławski in the form of a graph with a variable thickness of outline. Murmur effects are produced in the background of the initial pentachord" (Stachura-Bogusławska 2011: 110; see Ex. 2; Edward Bogusławski. *Musica per Ensemble MW-2*, piano section, PWM).

Also in *L'etre* (1973–1982) by Bogusławski, performers influence its final shape, both formal and emotional, to a significant extent. Parts of Jacques Prévert's poem "Pater noster" in the French and German languages as well as the Latin phrase "*Pater noster qui es in coelis*" are used in this work. French phrases focus on the lyrical description of the world's beauty. The poetical text is arranged for the soprano part. The part translated into the German language (it is no accident that Bogusławski selected such phrases that allow to emphasize thickness, even "brutality" of this language) functions in this work as a dramatic culmination. To highlight the thickness of words (concerning more mundane and difficult earthly aspects, power including), the instrumental layer is made of sound effects acquired by throwing balls on the piano's strings and barely hitting a tambourine.

The soprano part is mostly performed accompanied by the instrumental part, rich in sonoristic sound effects. Some of the soprano part's text is written in a traditional way, in the form of a melody line with strictly specified or approximate sound pitches. However, a dominant way of performance – certainly under the influence of Haubenstock-Ramati's composition – is melodeclamation, written down as just words where the size of the letters determines changes in the pitch as well as dynamic layers (the larger the letter, the larger crescendo and the higher pitched tone, decreasing letters mean the change of dynamic and decrease of tone's pitch; Stachura-Bogusławska 2011: 121–123).



Example 2. Edward Bogusławski. *Musica per Ensemble MW-2*, piano section

Example 3. Edward Bogusławski. *L'etre*, manuscript

The avant-garde face of the Silesian music of the 1970s is also complemented by sound experiments of Szalonek's students: Władysław Skwirut (1946) and Ernest Małek (1944–2007). Despite their composing achievements, which have not yet been thoroughly analyzed, their works are worth noting.

In *Koncentrum* (1971), Skwirut presented a range of flute sounds – both traditional and non-conventional sounds. The few-minute composition is rich in glissandos obtained by putting a finger into the mouthpiece, semitones, combined sounds, effects obtained just on flaps as well as sounds of mormorando and performed jointly with consonants. For even more interesting sound effects, the composer suggested to have the flutes detuned.

On the other hand, *Concerto di mormorio for orchestra* (1972) is made of various murmur effects. This composition was appreciated by critics a few years after its world premiere. Olgierd Pisarenko in 1981 wrote: "The orchestra felt good ... in a great aleatoric confusion in *Concerto di mormorio* by Władysław Skwirut, based only on murmur effects. Not all effects could be heard, some of them could only be... seen ..., however, this thing, finished by already mentioned aleatoric pandemonium, where every of orchestra musicians could make noise and shout out, performed impressively and invigorated the performers" (Pisarenko 1981: 14).

Example 4. Władysław Skwirut. *Koncentrum*, manuscript

Example 5. Ernest Małek. *Inspirations*, manuscript

Ernest Małek in his composition *Inspirations* (1973) connected the sounds of the human voice, drums, piano and two magnetic tapes. In this work, the sound material is limited only to writing down the intervals and registers while not providing specified pitches and having the freedom of rhythm. The creator also used Rainer Maria Rilke’s poem “Eros”, which served as “sound material” for voices recorded on tape (from whispering, “learning” individual letters, syllables and words as well as joining them into logical parts to declamation of the poem). The sound layer of *Inspirations* is rich in glissandos, sounds and screams (vocal), tremolos and individual beats (drums) as well as glissandos on strings and keys, clusters, plucking the strings with fingers as well as sound sequences with jazz elements (piano).

In the history of Upper Silesia the 1960s and 1970s is a period of extremely colorful and diverse avant-garde activity. The scores of Katowice composers were played not only on Polish stages such as Śląska Trybuna Kompozytorów (Silesian Composers' Tribune), Poznańska Wiosna Muzyczna (Poznań Musical Spring), Międzynarodowy Festiwal Muzyki Współczesnej "Warszawska Jesień" (Warsaw Autumn International Festival of Contemporary Music), but also on the leading European stages (during the Internationale Ferienkurse für Neue Musik in Darmstadt, among other stages). They gained recognition at prestigious composing competitions (the Artur Malawski Composing Competition in Krakow and International Composers' Tribune UNESCO in Paris including). The achievements of the creators within obtaining sonoristic sound effects was valued even after many years – sound solutions from the composition of Górecki, Kilar, Szalonek and Bogusławski were recognized by the Compendium of Modern Instrumental Techniques by Gardner Read. While further generations of composers decided to restore order, honesty, harmony and the supremacy of melody in music, one shall not forget about the richness of avant-garde, which in the 1960s and 1970s made Upper Silesia one of the brightest points on the Polish musical map.

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XX a. 7–8-ojo dešimtmečių Aukštutinės Silezijos kompozitorių portretai

Santrauka

Kūrybinė Aukštutinės Silezijos aplinka visada buvo atvira naujoms muzikinėms idėjoms. Pradedant Bolesławu Szabelskiu ir Bolesławu Woytowicziumi, kurie laikomi ištisų Silezijos kompozitorių kartų tėvais, muzikos kūrėjai eksperimentavo su instrumentų skambesio galimybėmis, aleatorika ir atvira forma.

Šiame straipsnyje pristatomi avangardo reiškiniai 7–8-ojo dešimtmečių Aukštutinės Silezijos kompozitorių kūryboje. Išskirtinis dėmesys skiriamas Bolesławo Szabelskio *Aphorisms 9* kameriniam ansambliui, Witoldo Szaloneko *Quattro monologhi* obojui solo, Edwardo Bogusławskio *Musica per Ensemble MW-2* fleitai, violončelei ir dviem fortepijonams bei *L'etre* sopranui, fleitai, violončelei ir dviem fortepijonams, taip pat Władysława Skwiruto *Koncentrum* trims arba keturioms fleitoms ir Ernesto Maleko *Inspirations* moteriškam balsui, būgnams, fortepijonui ir dviem juostoms.

B. Szabelskio *Aphorisms 9* kameriniam ansambliui – grynai puantilizmo principu paremta kompozicija, bet kartu ir unikalus struktūrinės linearizacijos pavyzdys.

W. Szalonekas domėjosi „kombinuotais tonais“ ir juos naudojo savo kompozicijose, pvz., *Quattro monologhi* obojui solo.

E. Bogusławskio *Musica per Ensemble MW-2* fleitai, violončelei ir dviem fortepijonams yra sutelktos formos pavyzdys. Instrumentinės partijos pasižymi tradicinių apibrėžto aukščio garsų koegzistavimu su neapibrėžto aukščio garsais, kurie realizuojami preparuojant instrumentus.

Bogusławskis taip pat eksperimentavo su žmogaus balsu. Kūrinyje *L'etre* dalis teksto skirta atlikti tradiciniu būdu, o melodinė linija formuojama iš griežtai apibrėžtų ir tik apytikslų tonų. Vis dėlto vyraujantis atlikimo būdas yra melodeklamacija, besiremianti žodžių struktūros forma, kai raidžių dydis nulemia tono pasikeitimą ar dinamikos lygį.

Eksperimentavimas su balsu būdingas ir E. Maleko *Inspirations*. Šiame kūrinyje kaip garsinė materija balsų, įrašytų į juostą (pradedant šnabzdėjimu, atskirų raidžių, skiemenų, žodžių ištarimu, sudėliojant juos į logiškas sekas ir užbaigiant rečitavimu), buvo naudojama Rainerio Marios von Rilke's poema „Eros“.

W. Skwiruto *Koncentrum* yra fleitos garsų – tiek tradicinių, tiek ir nekonvencinių – katalogas. Kūrinio garsyną sudaro *glissando*, išgaunamas įkišant pirštą į pūstuką, kombinuoti tonai, įvairūs garsai, kurie nuskamba nekeičiant pirštuotės, taip pat skambesiai atliekant *mormorando*, derinant juos su priebalsių tarimu. Vienas įdomesnių garso efektų – kompozitoriaus nurodymas groti neintonuojant.

Įvairialypės idėjos ir nekonvenciniai techniniai sprendimai aptartų menininkų darbuose atskleidžia margą 7–8-ojo dešimtmečių Aukštutinės Silezijos muzikinį peizažą.