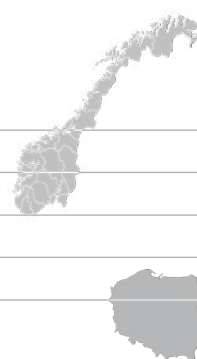


Sources of inspirations in the Polish and Norwegian music of the XIX–XXI centuries




Edited by:
Ewa Murawska
Jørn Eivind Schau

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 The Ignacy Jan Paderewski
Academy of Music
in Poznań

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Introduction

This publication is one of the permanent results of project "Edu-Action 2022-2023: Building Educational Strategy for Social Inclusion and Development of Remote Education. Polish, Norwegian and Icelandic Context". The project aims to reduce social and economic disparities in the EEA and strengthen the trilateral relations between partners in the education sector through joint implementation of activities: conferences, seminars and forums, as well as preparation of an interdisciplinary monograph entitled: "Education as an Impulse for Social Inclusion", addressed to educators working with children, youth and adults.

Another permanent result of the project is provided by this paper, indicating the main objectives and presenting some examples of the Polish and Norwegian music (compositions by Ewa Fabiańska-Jelińska, Katarzyna Stroińska-Sierant, Edward Grieg, Halfdana Kjerulfa, Johana Henrik Freithoff and Konrad Mikal Øhrn) in the context of identifying the sources of inspiration.

Project activities include: the preparation of another monograph devoted to the issue of social inclusion, the preparation of another publication in Braille notation, the promotion of e-education through the preparation of a series of online music workshops as well as the development of human potential through strengthening soft skills of students. The results of the project are likely to create opportunities for a positive social impact through art and education.

The project partner group is made up by six institutions from Poland, Norway and Iceland: I.J. Paderewski Academy of Music in Poznań, Karol Marcinkowski Medical University in Poznań, University of Agder (Norway), Skien kulturskole (Norway), Iceland University of the Arts (Iceland), Menntaskóli í tónlist (Iceland). The project is managed by an international group headed by Prof. Ewa Murawska and Prof. Jørn Eivind Schau.

The project is implemented by the I.J. Paderewski Academy of Music in Poznań as part of the grant earned from the Education program in the second call (year 2021).

The EEA Grants represent the contribution of Iceland, Liechtenstein and Norway to creating a green, competitive and inclusive Europe. There are two general objectives: to reduce economic and social inequalities in Europe and to strengthen

bilateral relations between the Donor States and 15 EU countries of Central, Southern Europe and the Baltic Sea area. The three Donor States collaborate closely with the EU under the Agreement on the European Economic Area. The I.J. Paderewski Academy of Music in Poznań benefits from co-financing in the amount of EUR 143,575.20 received from Iceland, Liechtenstein and Norway under the EEA Grants www.education.org.pl and www.eeagrants.com.

This publication in Braille notation takes place in one of four categories of outputs in the so-called Edu-Action 2022-2023 project. The project is financed by the EEA. The goal is to produce outputs to be used practically – by schools and educational institutions as well as by individuals for private study. All education must be inclusive and accessible – and should be based on respect and an open mindset. The term social inclusion in education is especially emphasised in this project. The project managers are musicians and educators who believe strongly that music and the arts are universal gifts – which bring out cultural values that should be shared.

In the field of Classical music, outcomes such as cultural competence, International and inclusive mindsets have become crucial for students to be able to pursue a successful, professional career. Through co-creation of knowledge and arranged teaching methodologies, the Edu-Action 2022-2023 project wishes to promote an international study environment emphasising cross-cultural collaborative perspectives. These intentions correspond with the internationalisation strategies at the project partner institutions and will further improve integration and tolerance – as well as strengthening the artistic and communication competences among pupils and students, teachers and professionals.

Most collaborating institutions within the Edu-Action 2022-2023 project have their strength in music performance, and the main feature is to share didactics and to develop new educational knowledge. Understanding the diversities of traditions and the worldwide complexity within the arts is important for all arts-students of the present day.

Social inclusion in education is emphasised in a number of EU-incentives, and points to the importance of education as a means to create open and inclusive societies with shared values. One should have these intentions in mind within all the teaching activity, regardless of subject, and also in the processes of developing teaching methodologies and didactic materials.

The current edition in Braille is the second in a series of publications of Norwegian and Polish music. The editors are professors of music Ewa Murawska of the Ignacy Jan Paderewski Academy of Music in Poznań, Poland, and Jørn Eivind Schau of the University of Agder in Kristiansand, Norway.

The editors have extensive practical and teaching experience. They have collaborated for a number of years on concerts and recordings, book releases, courses and master classes. A central aspect of their cooperation has been artistic activity across the borders, where one of the aims has been to include Polish and Norwegian students in collaborative artistic and educational research. In concerts and artistic productions, it has also been important to bring Polish and Norwegian musicians together in artistic interdisciplinary settings. Furthermore, educational and artistic development with premières and commissions of new music from both countries – have always been central to the collaboration.

This publication is in Braille notation, since we wish to make compositions and transcriptions accessible and user-friendly for the visually impaired. Although the works presented can also be said to have an educational function, the compositions and transcribed materials are published in their original guise, which means that it is the artistic value and the music itself that is in focus. The works in this booklet have high usability, are intended for various types of concerts, and are considered by the editors to be valuable contributions to a traditional standard repertoire. The works presented have been composed or transcribed especially for this publication. Style and tonal language vary, and the performer is challenged in different ways in terms of playing techniques, sound production and understanding of style. Users of the material get the opportunity to work with different types of music, including chamber music – and will get acquainted with music varying by instrumental approaches, compositional techniques, styles and structure.

The publication presented to the Reader brings closer the subject of creative inspirations of Polish and Norwegian artists, which are the basis for the creation of a musical work. The research area presented in the collection is extremely diversified – it includes classical, romantic, neo-romantic works as well as contemporary compositions in classical and jazz style.

Each of the pieces mentioned in the paper was created as a result of inspiration, since everything that is created is created for this very reason.

We therefore encourage you to discover together the creative motives of selected Polish and Norwegian composers working throughout history.

Ewa Murawska, Jørn Eivind Schau

PART I

Chapter 1

Music and Non-music Inspirations in the Works of Polish Composers – Traditional and Modern Features

1.1 Sources of Inspiration in Polish Music of the 19th and 20th Century on the Example of Flute Works. An Outline of the Problem

Maria Gromińska, MA

Inspiration is an inherent, initial element of a creative process, as emphatically stated by Władysław Stróżewski, a researcher of the problem: *"The very act of inspiration is usually only the initiation of an action or, to be more exact, a condition for the possibility of the initiation, and not always develops further to accompany the creative process it has induced. However, also from this point of view, we can distinguish different types of inspiration: from a purely occasional "stimulus", which passes irretrievably leaving its subject to its own fate, to permanent inspiration, which lasts as long as the "commission" caused by it is carried out. (...) True inspiration entails authentic, genuine action. It inspires to something new, and its value is the greater, the more original is the product conceived thanks to it. After all, stimulating the creative powers of the subject is equally important as conveying specific content"*.

As recipients and performers of musical works we often notice elements that show impact on the final shape of a piece or that contributed to its creation. Some of them, for instance the literary contents of a song, the title of a work or its program, leave no doubt as to the source of the composer's inspiration. Sometimes, however, the subtlety of the measures used, pointing to the source of inspiration of a work's expression, suggests only certain assumptions to the recipient, and encourages performers and researchers to a deeper analysis in the context of the motive of the inspiration. In both cases the sources manifest themselves as – more or less – noticeable elements of musical works. Based on selected flute literature of the 19th and 20th century, an outline will be drawn of the sources of inspiration of composers in the music of that period in Poland. The choice will be objective and based by the author, as a flutist, on personal performance considerations.

The Polish music literature of the 19th and 20th century is a source which is extremely diversified in its essence. In the works of the composers of that period one can find neoclassical forms and the search for new sonoristic and performance solutions. Flute pieces from the 19th century are very scarce which leads to the thesis that the flute functioned only as an orchestral instrument. It was not until the 20th century that it attracted the interest of composers. Initially the flute was mainly treated as a chamber instrument – concerts where it could be called a solo instrument against the orchestral background appeared together with the development of neoclassical style. Particular interest in the flute flourished in the second half of the century. Polish composers of that period readily drew on the sound of the instrument to convey their musical thoughts.

The shape of Polish music in the 19th century resulted mainly from the Romantic composers' interest in folklore and the continuation of Western trends. Ignacy Jan Paderewski, Karol Szymanowski, Mieczysław Karłowicz and the eldest of them Stanisław Moniuszko, drew extensively on Polish tradition and folk music, often referring in their works to the glory days of Poland. The brillante style combined with national elements also found its way into the compositions of Henryk Wieniawski and Fryderyk Chopin. However, this period did not abound in purely flute works, which does not mean, however, that the flute was completely forgotten. In his operatic works, the aforementioned Moniuszko included beautiful phrases precisely in the flute parts – they were often solo phrases as in his overture *Bajka* [Fairy Tale]. Also worth mentioning is, as yet undiscovered and undescribed, Wilhelm Johannes Gabrielski, whose flute quartets provide excellent didactic as well as artistic material, or Ignacy Feliks Dobrzański, whose *Andante et Rondo Alla Polacca*, Op. 42 indicates the composer's inspiration by Polish folklore in the very title.

The flute was quite different in the literature of the 20th century. It was when, apparently thanks to Debussy and Ravel, the sound of the flute began to interest composers in Poland as well, and continued to do so over the years. The influence of French music of that period on the flute compositions of Polish composers is particularly evident in Aleksander Tansman's *Sonatina for Flute and Piano*. Due to his emigration to France, the composer was closely connected with the Parisian artistic environment. *Sonatina for Flute and Piano* is a reflection of the neoclassical current and shows a certain consistency of character towards French composers such as the

aforementioned Debussy and Ravel. The material of the piece is characterized by a clear form and a distinctly chamber-like approach to sound. The use of *frullato* technique, the placement of phrases in the instrument's low register and the dominant virtuosity in the flute part confirm the analogy of Tansman's musical language with the expressiveness and style of French flute music. The figure of Aleksander Tansman also opens up the direction of the music of Polish composers in exile. Tadeusz Zygfryd Kassern, as the author of (probably) the first flute concerto, *Concerto for Flute and Orchestra* and the subsequent *Sonata for Flute and Piano*, confirms the embedding of Polish flute music in neoclassicism and folklore inspirations. In contrast, the Polish émigrés Paweł Klecki and Mieczysław Wajenberg represent a more individual compositional style. Their work, of course, emerges from neoclassicism and draws on it quite significantly, but in these composers a well-definable individual musical style emerges from the flute literature. Klecki, who largely bases the expressiveness of his compositions on the principle of contrast, excellently operates with the timbre of the flute, which becomes for him the superior means of expression. In his *Concertino pour flûte et orchestra*, Op. 34, through flexible shaping of the melodic layer of the flute part, the composer brings out original nuances of tone from the instrument. In the works of Mieczysław Wajenberg, the timbre of the flute is more a tool for conveying a specific intention than an expression in itself. The composer uses the elasticity of tone and the variety of flute timbres to convey musical content, to express the character or mood of a given phrase precisely defined by sound material. In his compositions, Wajenberg primarily presents the legacy of three cultures – Polish folklore, elements of Jewish culture, and Russian influences. In his *Concerto for Flute and String Orchestra*, Op. 75, the composer combines Polish folklore, which is ambiguously visible but constantly accompanying in the orchestral character or texture, with examples of Jewish culture that intermingle with the Russian school of composition.

Polish culture is one of the main sources of inspiration for Polish composers, both those writing at home and those on emigration. Phrases taken from Polish folklore permeate all composers to a greater or lesser degree, and become an impulse for creative work. Tadeusz Szeligowski was a composer who combined elements of folklore with the latest compositional trends, such as dodecaphony. His music was influenced by Polish folklore, as is clearly shown in his *Sonata for Flute and Piano*, which is characterized by its clarity and richness of themes based on melodies and rhythms related to folklore, combined with modal scales, pentatonics, and polytonality.

In the second half of the twentieth century, alongside national, folk musical motifs that gave rise to the works of Wojciech Kilar, Tadeusz Szeligowski or Bolesław Woytowicz, the flute itself appeared as a source of creative inspiration. The precursor of this direction of inspiration by wind instruments is Witold Szalonek, who from the beginning of his compositional activity was interested in the sounds of wind instruments. Apart from their sonority and expressive potential, it was the "combined" sounds, such as hums, swishes, clicking of valve keys or "crowing" – hitherto regarded as erroneous and, according to Szalonek, "accidental" – that provided for the source of the composer's creative inspiration: *"When composing 'Concertino' for flute and chamber orchestra, I intended to use them to build certain sound planes in the second movement, (...) The catalyst for research into the origin and properties of 'accidental' sounds was my collaboration with Severino Gazzelloni in preparing 'Concertino' for its premiere at the Warsaw Autumn in 1963. Gazzelloni then demonstrated to me a number of non-classical, interesting flute sounds."* This brings up another aspect of the composers' inspiration, which was the flutists themselves. According to researchers, Jean-Pierre Rampal, a French master of the instrument, was an inspiration to Krzysztof Penderecki. When writing his *Concerto per flauto (clarinetto) et orchestra da camera*, he was inspired not only by the idea of the virtuoso trend in solo concertos, but also by Rampal, to whom he dedicated the composition. This inspiration has its special place in the soloist literature. The figures of Polish flutists gave impetus to composers; for instance, Grażyna Pstrokońska-Nawratil dedicated her *Eco per flauto* to Grzegorz Olkiewicz; the inspiration for Stefan Kisielewski's *Impresia capricciosa* came from Elżbieta Dastyk-Szwarc. Artists for whom the flute and flutists were a source of inspiration were also undoubtedly Henryk Mikołaj Górecki and Krzysztof Meyer.

The flute literature of the 19th and 20th century in the context of the sources of composers' inspiration is an extremely broad and interesting subject. Reassuring, because of the scarce flute literature of the 19th century by the composers of Polish origin it is impossible to define on its basis the sources of inspiration of the Polish music of that period. On the other hand, the 20th century and its bloom in the aspect of flute literature in Poland illustrates quite accurately both the main currents that inspired composers and those characteristic only for works dedicated to or featuring the flute. The variety of individual expressive styles of the composers of that period as well as

the inspirations showing the common element of the Polish literature of that period is an excellent material for further, detailed scientific research.

1.2 Music of the 21st Century – a Process of Mutual Composer-Performer Inspiration in the Context of Chamber Music with the Participation of the Flute

Prof. Ewa Murawska

In the history of flute music, we can distinguish two periods which definitely can be called “golden” for the flourishing of flute music: these are the Baroque and the 20th century. In the present era, the trend is still maintained, as a result of which one can observe a strong continuation of the development of flute music, education, and virtuosity in Poland and in the world.

Apart from the expansive development of contemporary flute performance techniques, an extremely important role in the 21st century is also played by the composer-performer relationship as an optimal, and in fact already obligatory, platform for intensive development of contemporary flute literature.

However, if we look deeper in the history of music development, we will notice that this is not a novel phenomenon – after all, many works were created for specific performers, patrons or events. This was the case with *Flute Concerto in D minor* by Carl Philipp Emanuel Bach, the second son of great Johan Sebastian Bach; the piece was written in Potsdam in connection with his service to King Frederick II of Prussia, himself an active flutist.

From the next period – Classicism – we can cite the two flute concertos of Wolfgang Amadeus Mozart, probably written for one of the best flutists of the time, Jan Wendling. Ultimately, *Concerto KV 313* was composed to a commission from the flute-playing music lover and amateur musician Ferdinand Dejean (a physician by profession).

Another period in the history of music – Romanticism – was not particularly fruitful in the context of flute literature. However, since the end of the 19th century, the belle époque era has opened for this wind instrument wonderful horizons for artistic and sonoristic explorations, which have lasted until today.

The creation of more flute and chamber works was driven by regular commissions from the Paris Conservatoire, which resulted in such works as Gabriel Fauré's *Morceau de concours* or Philippe Gaubert's *Fantaisie for flute and piano*.

The 20th century brought yet another change in the field of the development of flute music: apart from the constant domination of the French center, flute art began to

decentralize and many European and world centers earned their representatives among flute virtuosos whose activity, in turn, became a creative stimulus for composers. One example of such activity and extremely fruitful composer-performer collaboration is the figure of Manuela Wiesler, an Austrian flutist, whose high-class performing skills and unique personality, were at the root of the flourishing of Icelandic flute and chamber literature. The evolution of Icelandic flute literature was made possible by Icelandic composers such as Atli Heimir Sveinsson and Þorkell Sigurbjörnsson, but mostly owing to the activity of foreign flutists who actively participated in the process of creating Icelandic flute music. They included Manuela Wiesler and a Canadian flutist Robert Aitken.

The story of Manuela Wiesler's life and work is a perfect script for a film. Although fate did not spare her, she was always reliable on stage. At the height of her fame, she interrupted her career and devoted herself to psychology, sociology of music and pedagogy. She spoke of this decision as follows: *Everything in life has its place and time. My new calling matured in me during my final years as a flutist. The decision to stop playing was 100% right and I have never regretted it. After my last concert (without anyone in the audience knowing) I cleaned my flute, packed it up and ... it happened! How easy it went... Now I feel that I have found my place in the world¹.* Nearly 30 pieces were dedicated to Manuela Wiesler by Icelandic composers including four concertos for flute and (symphonic and chamber) orchestra. For Robert Aitken nearly 20 works were written (among others by A.H. Sveinsson, L. Þórarinnsson, Þ. Sigurbjörnsson, including two concertos for flute – *Liongate* for flute, orchestra and percussion and *Flautkonsert* for flute and orchestra).

The above examples are certainly only a small part of the catalogue of works created as a result of mutual composer-performer inspiration, but at the same time they strongly confirm the thesis of how important a role this relationship plays in the process of creating a musical work.

On the map of Polish creative activity involving the flute, several leading centers can be distinguished, such as Łódź, Kraków, Warsaw or Poznań. It is in these cultural circles, thanks to the successful fusion of composers with performers, that the development of Polish musical literature featuring the flute is particularly intense. The Łódź milieu, in the context of new flute music, is particularly vibrantly represented by

¹ E. Murawska, *The Flute in Iceland*, p. 39.

the following composers: Agata Jarecka, Olga Hans, Aleksander Brych, Krzysztof Grzeszczak, or Jolanta Smolska. The spiritus movens and source of inspiration for the latest works (for flute or including the flute in the instrumentation) of these composers is certainly the figure of Ewelina Zawiślak, PhD, professor of the Academy of Music in Łódź. Her activity, passion and enthusiasm as well as high performance artistry and outstanding interpretative predispositions are certainly what drives the development of new Polish flute literature.

The cultural circle of Poznań also significantly stands out on the map of the development of Polish musical literature with the participation of the flute. A notable majority of contemporary Poznań composers, in the context of flute literature, are associated with the Ignacy Jan Paderewski Academy of Music in Poznań.

These are:

- artists associated with the I.J. Paderewski Academy of Music in Poznań – teachers, students, and graduates,
- composers including Maria Ćwiklińska, Ewa Fabiańska-Jelińska, Barbara Kaszuba, Monika Kędziora, Zbigniew Kozub, Artur Kroschel, Janusz Stalmierski, Rafał Zapała, Lidia Zielińska, Agnieszka Zdrojek-Suchodolska, Katarzyna Danel, Alina Kubik,
- other artists associated with the Academy in Poznań, e.g. Katarzyna Stroińska-Sierant, Tomasz Citak, Adam Domurat, Paweł Michałowski and others.

The creation of new works is also driven by various events, such as congresses, festivals and competitions. One example is the Eugeniusz Towarnicki International Flute Competition for Students, established in 2020. *Może*: In the first stage of the competition a newly created work by a Polish composer must be picked by the performer every time as the obligatory work. In the first edition of the competition (2020) it was a piece titled *Zwiewny* [Ethereal] by Artur Kroschel, in the second edition (2022) – *Niestabilność* [Instability] by Lena Michajłow.

The genesis of contemporary Polish chamber music, including with the participation of flute, in many cases also results from the establishment of an effective artistic relationship between a composer and performer or performers.

This paper will focus on two artists associated with the Poznań academic environment whose versatile activity includes also numerous musical compositions for flute – Ewa Fabiańska-Jelińska and Katarzyna Stroińska-Sierant.

Ewa Fabiańska-Jelińska – composer, musicologist, improviser, pedagogue. She is a laureate of tens of prestigious national and international composers competitions, and her works are performed in Poland and at numerous prestigious festivals and concerts of contemporary music in Europe (Austria, Belgium, France, Czechia, Lithuania, Denmark, Estonia, Greece, Spain, the Netherlands, Ireland, Iceland, Luxemburg, Germany, Norway, Portugal, Slovenia, Sweden, Ukraine, Italy), Asia (Indonesia, Iran, South Korea, Thailand, Vietnam), and USA (Kansas, New Jersey, New York, New Mexico, Oklahoma City).

E. Fabiańska-Jelińska's chamber works with flute include, among others, the following compositions: *Preludium* [Prelude] No. 9 for solo flute, *Inspiration* for two flutes, *Arabeska II* [Arabesque II] for four flutes, oboe, viola and piano. The last of the pieces to feature woodwind instruments is *Suita* for five flutes (2022). The work is comprised of four parts: *Allegro*, *Adagio*, *Moderato*, *Allegretto*. The composition is maintained in the neoclassical style, and the composer also willingly uses agogic quotations from Polish folklore, manifested among others by accentuation of the last values in the phrase. Agogics and articulation are important vehicles for the development of musical narrative in the piece. The premiere of the *Suite* took place in Norway, in April 2022. A recording of the work is included with this publication.

The figure of the other composer, Katarzyna Stroińska-Sierant, is known to a broader audience in Poland thanks to her outstanding achievements in jazz music. The artist is a jazz pianist, arranger, pedagogue and the head of the Chair of Jazz Music at the Academy of Music in Poznań. Her works combine jazz stylistics with classical music. A special place in her output is taken by works by Polish composers, which she arranges and performs in the jazz trend. These include paraphrases of works by Chopin, Moniuszko, Nowowiejski, themes from movies, songs of the interwar period and Polish folklore. In 2013 she received the "Golden Leaf" award for popularizing Polish music. She also presents original interpretations of sacred music combining tradition with improvisation – from passion and Marian songs to choral sequences, performing at Passion and Paschal Music Festivals, the Kraków Festival of Unusual Music and the Choral Music Festival.

In collaboration with instrumentalists associated with her home institution, K. Stroińska-Sierant has been composing *Preludia jazzowe* [Jazz Preludes] for various ensembles. The last piece created by the artist with woodwind instruments is *Prelude*

no. (2022) for flute and clarinet. Similarly to the composition by E. Fabiańska-Jelińska, the recording of this work is also included in this publication.

As can be seen from the presented content, the creation of the works mentioned in this study was inspired by important artistic events (such as competitions or festivals), the activity of performers and the activity of composers, based on a shared appreciation of the need for collaboration. A musical work will not be created without the creator, that is clear. But without the personal involvement of the performer, there is a danger that after the premiere it will never be performed again. The opponents of this theory will say that good, valuable music will always defend itself. However, the perception of art is not unequivocal. Therefore a component strengthening its promotion, especially in the field of contemporary music, is undoubtedly good collaboration between the composer and the performer.

1.3 Jazz as a Source of Inspiration in Polish Film Music

Prof. Katarzyna Stroińska-Sierant

Jazz as an original music genre provides a source of inspiration for numerous branches of art and various forms of artistic expression. One of the fields that draws extensively on jazz and its treasury is film art. In Poland, jazz used in soundtracks has boasted a long and well-established tradition that dates back to the 1950s. The artistic achievements of contemporary Polish jazz musicians have been highly regarded and awarded all over the world. In an attempt to gain an insight into jazz in film it seems fit to ask the following question: how to reconcile the improvising nature of jazz with rather hermetic principles of soundtrack making? All artists unanimously agree that what jazz contributes to film is that specific tension, colour and evolving narration, regardless of whether it is an open, improvised, illustrative form or an independent jazz theme that successfully functions beyond the movie. And it is to the movies with jazz soundtracks that jazz owes the range of its social impact and growing popularity, especially in certain periods.

The most interesting and innovative Polish jazz soundtrack composer was definitely Krzysztof Komeda Trzciński. Born in 1931, the Poznań-based medical doctor and pianist was one of those Polish musicians who proved that one should always pursue one's own path and draw on the native sources. After years of performing in jazz bands, Komeda discovered his true vocation: film music. He debuted by making a score to Roman Polański's short diploma film titled *Dwaj ludzie z szafą* [Two Men and a Wardrobe], which earned him the Third Prize at the 1958 International Experimental Film Competition in Brussels where it beat nearly 400 candidates. Two years later, in 1960, Komeda wrote a soundtrack to Janusz Morgenster's debut movie titled *Do widzenia, do jutra* [Goodbye, See You Tomorrow]. The composer perfectly rendered the atmosphere of the film by resorting to cool jazz. The same year saw his soundtrack to Andrzej Wajda's *Niewinni czarodzieje* [Innocent Sorcerers]. Polański's movie titled *Nóż w wodzie* [Knife in the Water], released in 1961, was literally dominated by Komeda's jazz. The film also features other jazz compositions including a waltz *Crazy Girl*. It might seem that the pieces are no different from American standards, but Komeda's characteristic style and perfect sense of screen image soon come to the foreground. The soundtrack was recorded by splendid musicians including

saxophonist Zbigniew Namysłowski and trumpeter Tomasz Stańko. After the session they founded a jazz band and remained faithful to Komeda, who was then in his heyday as pianist, leader and, above all, composer. His music also bears clear allusions to free jazz: Komeda quitted the composition symmetry, traditional beat and meter. What is particularly significant in the movies illustrated with his music is the musical space attained by a proportional use of silence, which results in extreme tensions and dramatic effects. When making a film score, Komeda was guided by the concept of the whole project. Rather than commenting on individual scenes, he wanted to render the general atmosphere of the movie also by his improvisation. At that time, Komeda was gaining immense popularity as a film scorer. In 1968, he went to the USA to record a soundtrack to Polański's world-famous movie *Rosemary's Baby* featuring his best recognised theme *Rosemary's Lullaby*. It was also when he got his chance of a lifetime: he was offered a permanent contract at Paramount Pictures. Unfortunately, soon after that, he died in a tragic accident on April 23rd 1968,

Komeda claimed that jazz music boasts a characteristic type of expression (...) that no other kind of music can replace. Jazz gives a possibility to attain specific heartbeat which cannot be overestimated when it comes to emphasizing some situations on the screen.²

Another outstanding Polish film music composer who appreciated jazz and light music was Andrzej Kurylewicz. One of the precursors of jazz in Poland, he composed music to such popular TV series as *Polskie drogi* [Polish Paths], *Lalka* [The Doll], and *Nad Niemnem* [On the Niemen] as well as a number of comedies. While his work features no modern elements of jazz, it does suggest some relations to the achievements of jazz harmonics, atmosphere and phrasing.

The mid-1950s witnessed the development of the, so called, Polish Film School whose creators were in quest of new means of expression and a sense of freedom, at least in the arts. One of the synonyms of the freedom was jazz, in Poland liberated from Stalinist repression, and in the West from formal restrictions by such musicians as Miles Davis or John Coltrane.

Following traces of jazz in Polish feature films it would be best to begin with those directed by representatives of Polish Film School who debuted in the years 1955–61. Some characteristics of jazz music may be found in Tadeusz Konwicki's

² Sowińska I., *Polska Muzyka Filmowa 1945-68*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2006, p. 192

Salto [Somersault] with Wojciech Kilar's soundtrack performed by top Polish jazz musicians of that time.

Since then, jazz has enjoyed a growing popularity in Polish cinema, mainly thanks to two composers, jazz musicians and pioneers of jazz movement in Poland: Andrzej Trzaskowski, whose score illustrated two shorts by Jerzy Skolimowski, and Jerzy "Duduś" Matuszkiewicz. The latter, who remembered the "catacomb period" of Polish jazz, wrote soundtracks to the most celebrated Polish feature films. Matuszkiewicz debuted with a score to a comedy titled *Dwa żebra Adama* [Adam's Two Ribs] featuring a song *Nie dla nas sznur samochodów* [The String of Cars Is Not for Us]. His already established talent allowed him not only to aptly illustrate images with sound but also write exceptionally popular hits. They gained renown mainly thanks to TV series, such as the 1965 *Wojna domowa* [Home War] directed by Jerzy Gruza. The style of the title song alludes to the works by top American big bands with its fast tempo and daring, impressive arrangement. Another series with Matuszkiewicz's score was *Stawka większa niż życie* [More Than Life at Stake] directed by Janusz Morgenstern, where the main theme with its numerous variations resembles Paul Desmond's *Take Five* rendered with Dave Brubeck. Matuszkiewicz was an unquestionable master of movie intros, e.g., the hit theme from the film titled *Czterdziestolatek* [The Forty-Year-Old] with a jazz-like 32-bar structure, or very popular themes from a movie *Poszukiwany, poszukiwana* [Man – Woman Wanted] and Stanisław Bareja's TV series *Alternatywy 4* [4 Alternatywy St.] where jazz tones perfectly match the director's ironic depiction of the political and social absurd of the 1980s.

A particularly significant production was a 1981 movie titled *Był jazz* [There Was Jazz] directed by Feliks Falk, which tells the real story of a highly acclaimed 1950s jazz band Melomani [Music Lovers]. Matuszkiewicz, who was a former member of the band, assisted in the making of the film to splendidly render the specificity and atmosphere of that time. The long list of famous jazz pieces used in the soundtrack includes *Tiger Rag*, *Basin Street Blues*, and *When the Saints Go Marching In*.

Stylistic diversity of the widely popular music written by Polish composers covers genres galore: swing- and dance-based, stylised ragtime, foxtrot and blues. An excellent example is Henryk Kuźniak's score to a 1981 movie *Vabank* [Va Banque] directed by Juliusz Machulski, which constitutes a perfect reflection of the interwar heroes and imparts the sense of high society to the whole production.

Thanks to its flexibility, jazz music seems to successfully combine two contradictory notions of commercialisation and avant-garde. One of the most notable representative of the latter was trumpeter Tomasz Stańko, who became a certain successor of Komeda to write the scores to a 1968 movie titled *Klub profesora Tutki* [Professor Tutka Club] and a 1970 film *Dziura w ziemi* [A Hole in the Ground], both directed by Andrzej Kondratiuk. The late 1970s brought his next movie titled *Pełnia* [Full Moon], a reflective project with an equally reflective jazz soundtrack by composer and pianist Włodzimierz Nahorny.

In the 1990s, when various musical currents interpenetrated, jazz merged with pop, reggae, funky, hip-hop, and soul. The decade also saw intense development of musical instruments, with massive contribution of electronics, which implied new forms as well as new sound esthetics. However, jazz featured in Polish cinema retained its pure form alluding to the canons and esthetics of the 1960s, for example, the score to Filip Zylber's movie *Pożegnanie z Marią* [A Farewell to Maria] composed by the mentioned Tomasz Stańko. The soundtrack, with its bewitching richness of sound, was rendered by the composer accompanied by such top Polish jazzmen as Leszek Możdżer, Cezary Konrad, Tomasz Szukalski and Janusz Skowron. Another film production of the 1990s is Władysław Pasikowski's *Psy 2. Ostatnia krew* [Pigs 2. The Last Blood] with a noteworthy score by Michał Lorenc. His nostalgic themes imbued with jazz feeling seem to evoke the sound of Miles Davis. In 1996, the same director made a movie titled *Słodko gorzki* [Bitter Sweet] with a soundtrack composed by Marcin Pospieszalski, representative of modern jazz style. Elements of jazz are also present in Olaf Lubaszenko's *Sztos* [Cheat], where free jazz images combine elements of sonorism with extramusical means of expression, softened by Możdżer's piano parts. All the mentioned productions contribute to a multicoloured and diversified profile of Polish cinema music.

A contemporary film music composer whose interesting work is deeply rooted in jazz is pianist Włodzimierz Pawlik, awarded a 2014 Grammy for his album *Night in Calisia*. He composed soundtracks to such highly acclaimed movies as *Wrony* [Crows] and *Pora umierać* [Time to Die] directed by Dorota Kędzierzawska, Borys Lankosz's *Rewers* [The Reverse], Peter Greenaway's *Nightwatching* and *Within the Whirlwind* directed by Marleen Gorris.

In *Rewers*, the composer successfully rendered the spirit of the 1950s Poland by weaving themes deeply set in the then style. The soundtrack was recorded by the

composer accompanied by top Polish musicians. Another contemporary composer also engaged in cinema music in the already mentioned pianist Leszek Możdżer. This versatile musician, who feels equally comfortable in every style, has written a score to a film titled *Wszystkie kobiety Mateusza* [All Mateusz's Women]. While the whole project goes well beyond jazz and is rather illustrative, it bears a clear predilection to improvisation and elements of jazz, especially in the sophisticated piano parts delicately rendered by the composer himself. The role of pianists in contributing to jazz soundtracks cannot be overestimated. Particularly noteworthy is one of the latest movies: the 2018 *Zimna wojna* [Cold War] directed by Paweł Pawlikowski with a score by Marcin Masecki, representative of the young generation of Polish jazz musicians. The soundtrack features paraphrases of Polish folk melodies including a celebrated song *Dwa serduszka, cztery oczy* [Two Hearts, Four Eyes], whose jazz attire gave it a completely new quality. Worth noting is also the soundtrack to a 2015 movie titled *Excentrycy* [The Eccentrics] with world-famous jazz standards performed by top Polish jazz musicians. Based in post-war Poland, the plot itself is devoted to an attempt to revive the best music traditions of the American swing.

It may seem that jazz is rather a unique phenomenon in the history of Polish cinema, but a closer insight reveals that the genre does play an essential role as it contributes to forming that specific, unparalleled atmosphere. Jazz inspirations may be found in scores to an abundant and diverse legacy of Polish cinema, including feature films, biographies, documentaries, cartoons, animations, educational and experimental films. Rapid development of the young generation of Polish jazz musicians gives hope that jazz as a musical genre will never cease to be an inexhaustible source of inspiration for film as well as other fields of art.

Chapter 2

Leading sources of Inspiration in the works of Norwegian romantic and post-romantic composers

Prof. Jørn Eivind Schau

In the following section I will elaborate on the Norwegian music presented in this publication. I will present the composers and arrangers and their backgrounds. I will offer advice on performance of the pieces. Finally, I will lead the reader to the 19th century Golden Age of Norwegian music, and point to typical sources of inspiration and influence in the works of the Romantic era and later on.

History and culture always form important backdrops and are decisive factors for artistic insights and understanding.

THE NORWEGIAN MUSIC IN THIS BOOKLET

Konrad Øhrn and Terje Mathisen have composed and arranged the Norwegian material contained in this publication. As composers they can both be described as representatives of a modern post-romantic style.

Konrad Øhrn (born in Tromsø January 22nd 1950) is professor emeritus of composition at the University of Agder in Norway. He studied piano and composition at the Oslo Conservatory of Music and also has a master's degree in music education from the University of Bergen. Parallel with his active career as a composer and teacher of composition, he was an active choir conductor for several years. This has in turn led to over 200 compositions for choir. Vital to his formation as a composer were several years of studies with composers Kjetil Hvoslef, Egil Hovland and Johan Kvandal. Konrad Øhrn holds an explicit publishing agreement with the Norwegian Music Company in Oslo, and is an appointed member of the Norwegian Composers' Association. He has contributed two works to this publication. Apart from his compositions for choirs, his work list is long and includes chamber music, masses and cantatas, music for brass ensembles, works for song, violin, piano and a number of other types of ensembles. His production for the flute is particularly extensive and includes solo works, music for flute and piano, two flutes, three flutes, music for alto and bass flute, a double concerto for two flutes and string orchestra and a number of works for fully developed flute ensembles.

Konrad Øhrn's production as a whole consists of works of many aspects. Although one can often trace a clear sense of the melodic, it is impossible to pigeon-hole his works. One of his hallmarks is a wide range of compositional techniques with great variation in the use of harmonic structures, while another is the emphasis on rhythmic elements, especially in faster sections and movements. Although Konrad Øhrn often combines modernistic and classical expressions and manoeuvres nimbly between different genres, his composition is mainly influenced by the Romantic idiom. Konrad Øhrn says: "For me music is about emotion, and my music stems from a bright mind where the goal is to contribute good feelings... nothing more, nothing less...".

For this publication he has composed *Meditation for Solo Flute* and *Two Songs* with lyrics by Agustin Dentone for medium voice and piano.

The *Meditation for solo flute* is melodically and harmonically inspired by Norwegian folk music. The harmonic courses invite the performer to vary tone colours, create free phrases and to a certain extent also vary the pulse. The advice is to use your imagination and fantasy while performing this music. Norwegian folk music in slow tempo often has its roots in eastern or western mountain fields. Melodic phrases are often in minor and emotions like sorrow, loss or loneliness are often described in textual material to these types of songs. Don't rush and give space to the phrases. Sustain the lines while keeping the intensity and expression. You should also vary your vibrato according to key and harmony to make the music "alive" and interesting.

The Two Songs are based on Poems by the British poet Augustin Denton. The songs are named *Cloud* and *Mystery* and are written in a fluent and soft modern tone language. In these songs Konrad Øhrn combines a free expression with variable melodic lines and rhythmical patterns that underpin Denton's lyrics. The titles of the songs refer both to nature and feelings, and the tone language gives clear associations of mood, emotion and expression. A clear Romantic idiom is in place. Making your performance personal is a keyword. It is also important to clearly notice the text and the textual relation to the varying melody and changing rhythmical patterns.

Terje Mathisen (born in Oslo, 10th December 1953) is a pianist, arranger, composer and musicologist. He was educated as a pianist at *Statliche Hochschule für Musik und Theater* in Hannover, and at the *Norwegian Academy of Music*, with Einar Steen-Nøkleberg as his teacher. Mathisen has also studied musicology at the *Department of Music* at the University of Oslo. He made his debut as a pianist with

a solo recital in Oslo in 1981. In 1982-87 he held a position as county musician in Nord-Rogaland (in western Norway). From 1987 onwards he has lived in Kristiansand, where he now works with accompaniment, analysis and music history at the University of Agder. Mathisen has co-published didactic literature for the piano, and written articles on music history. He has also produced several compositions and arrangements for different kinds of flute ensembles.

One of the pieces Terje Mathisen has contributed to this publication is Johan Henrik Freithoff's sonata, originally for two flutes and cello. For this publication, Mathisen has re-constructed and modernized the work for 2 flutes and piano.

Johan Henrik Freithoff (1713 – 67) is usually regarded as Norway's only "baroque" composer. However, similarly to his peers the eldest sons of Johann Sebastian Bach, Wilhelm Friedemann and Carl Philipp, he should perhaps be considered a "galant style" composer. Freithoff was born in Kristiansand (then: Christiansand), at the southern coast of Norway, as a son of a town musician. His father gave him his first musical training, the violin being his main instrument. From the age of around 20 he was travelling around Europe, Asia and even Africa (according to his own report.) We know little about Freithoff's activity during the years of travelling, which lasted until 1742. He probably visited England and France (later in life he published translations from English and French.) More important for his musical education and development was certainly Italy. At least, we have evidence of a stay in Livorno in 1739. Three years later he went back to his hometown, hoping for a position in the civil service. He wrote an application to the king of Denmark (Norway was at that time a part of the Danish kingdom), but was unsuccessful. In 1744, he nevertheless went to Copenhagen. Here he created a sensation with his violin playing. As a result of his success he was appointed a court musician in Copenhagen. Here he seems to have been highly appreciated, not only as a musician. From 1746 on, Freithoff held a position as an official in the state administration. Apparently a versatile man, he played the violin, he was composing, he was the piano tuner for the orchestra, and responsible for purchasing pianos; he translated books into Danish, and he also wrote poems.

Freithoff remained unmarried; he seems to have lived a quiet life, though we have few records of his last years. No portrait of him is known, nor do we know where he is buried. Freithoff died of tuberculosis on June 24th 1767 (a day before the death of Georg Philipp Telemann.)

We know about 20 works by Johan Henrik Freithoff: chamber music, songs and cembalo pieces. Most important is his chamber music, primarily the trios for 2 violins and cello, and the sonata for 2 flutes and cello. In these works, Freithoff made a clear step towards the classicism.

The Freithoff's trio-sonata requires to be performed with transparency and clarity. Chamber music qualities such as togetherness in attack, articulation and phrasing are important elements. The phrasings and shaping should follow the general "rule" of emphasizing the dissonance: tension and release. As always in performances with two flutes, the players should use vibrato carefully and discretely. Too much vibrato will shadow the intonation and make the lines sound unclear.

Terje Mathisen's next contributions are transcriptions for flute and piano of two songs by Halfdan Kjerulf: "Fængsles atter nu min vinge" ("Is my wing to be imprisoned again"), HK 14 (ca. 1840) and "Ikke med senket blik maa du vanke" ("You should not wander with lowered gaze"), HK 98 (1854). However, of the latter song, Kjerulf eventually made a piano piece, "Impromptu" (probably 1857 – 63.) The transcription for flute and piano is based on the piano piece.

Halfdan Kjerulf (1815 – 68) must be regarded as Norway's greatest composer before Johan Svendsen and Edvard Grieg. His production consists mainly of solo songs, songs for men's choir, and piano pieces, including several arrangements of Norwegian folk music.

Terje Mathisen's instrumental versions of these pieces need a singing quality. The technical demands for the player are not really excessive. However, the ability to produce a beautiful and warm sound with changing colors and flexible adaption to melodic challenges according to key, are important. The pieces should be performed from memory for the sake of communication with the audience in concert.

THE GOLDEN AGE OF NORWEGIAN MUSIC

As mentioned above, Johan Henrik Freithoff – who is presented with a trio-sonata in this booklet – was possibly the only notable composer in Norway during the Baroque era. The classical music life in Norway before the Romantic period – was much limited. Hence, the documentation of classical music activity during this period, is small. The reason for this may well be that Norway was under the rule of the Danish state, which affected and (some people will say) to a certain degree suppressed the development of both political and cultural life.

Norway got its own constitution in 1814, which in turn led to significant awareness of national affiliation among its inhabitants. Consequently, we can see a substantial growth and expansion of the political and cultural life during the first half of the 19th century. During the second half, and around 1870, Norway is entering what can be called the Golden Age of Norwegian Music and cultural life.

The previously mentioned composer Halvdan Kjerulf – who is presented with two compositions in this booklet – became a key figure during the cultural transition towards the Golden Age. He became one of the most important pioneers in the development of classical music in Norway, and highly influential for the following generations of Norwegian composers. Kjerulf is commonly regarded as the father of the Norwegian national Romantic idiom. He was the first Norwegian composer of international format, and his piano works were published by several publishing houses in Germany and were performed regularly in Europe.

The two generations of composers following Halvdan Kjerulf have had a tremendous impact on Norwegian culture and musical life. Four composers specially need to be mentioned: Edvard Grieg, Johan Svendsen, Christian Sinding and Johan Halvorsen. They all had considerable international success and became communicators of Norwegian arts and culture in their home country and abroad – and they were all, in one way or another, influenced by Kjerulf.

Edvard Grieg is widely considered one of the main Romantic era composers, and his music is part of the standard classical repertoire worldwide. The largest part of Grieg's production contains smaller compositional forms, chamber music and lieder. His friend and colleague Johan Svendsen, on the other hand, composed mostly for larger ensembles and orchestras. Svendsen was known as a highly skilled orchestrator. He was famous for his symphonic works and besides his career in composition, he spent most of his professional life as the chief conductor of the Royal Opera Orchestra in Copenhagen. Christian Sinding was often described as Grieg's follower and a specialist within the smaller formats of composition. From the time he was a student, he mostly lived in Germany. He also taught composition at Eastman School of Music in Rochester, USA, before he moved back to Norway at the end of his life. Johan Halvorsen was known as an extremely talented violinist, conductor and composer. He became the chief conductor of the Philharmonic orchestras in Bergen and Oslo, and later had a huge success as conductor of the orchestra at the National

Theatre in Oslo. As composer he was most famous for his orchestral works and music for theatre productions.

SOURCES OF INSPIRATION

Through the composers mentioned above, the 19th century had a major influence on the development of the Norwegian arts- and music life. Several other composers and musicians could also be mentioned, but one thing in common for these four is that they also had solid careers and impact outside Norway. Another thing they had in common was their place of study – The Music Academy in Leipzig, Germany.

Two pillars stand out as sources of influence on the Norwegian Romantic composers and their successors during the 19th and beginning of the 20th-century:

1. an artistic-academic education from central parts of Europe;
2. high interest for Norwegian folk music.

With a base in Western classical music structures and forms of composition, the composers would include elements from folk music. Such elements are often characterized by open intervals, traditional chords and melodic and rhythmical passages from folk dances like “gangar”, “springar” and “halling”.

Different composers would combine elements from folk music with traditional composition in different ways, and to various degrees. One composer who was influenced to a large degree by folk music was Edvard Grieg. One who took inspiration from folklore to a lesser degree was Christian Sinding.

As everyone knows, Edvard Grieg stands out as the most famous Norwegian composer. He is considered to be the closest successor of Halfdan Kjerulf, and is the Norwegian composer that has developed the clearest personal style – often described as a true Norwegian language within classical music. Both Halfdan Kjerulf and Edvard Grieg frequently visited mountain villages in the Norwegian provinces to meet up with folk musicians – fiddlers and singers – who provided inspiration for their compositions.

Elements of folk music can be clearly traced in all Grieg’s works, in the single piano pieces as well as in his songs and chamber music. Folk elements are also clearly traceable in his famous piano-concerto in a-minor, and in his Symphony in c-minor – a composition he later banned from performance after it was completed.

Carl Reinecke, the profiled chief conductor of the Leipzig Gewandhaus orchestra and professor of composition at the Leipzig Music Academy for a number of years, was the composition teacher of Grieg, Svendsen, Sinding and Halvorsen – and

also several other Norwegian composers. Reinecke represented the German school of late Romantic composition, and was highly recognized as one of the most influential and versatile musicians of his time. His own education came from studies with, among others, Felix Mendelssohn, Robert Schumann and Franz Liszt.

The musical Romantic era in Norway was synonymous with what in Europe was called National Romanticism. The music was strongly characterized by an urge to portray and at the same time idealize the past – which in Norway especially had been taken care of by people in the provinces and mountain villages. The trend was to look back to one's own nation and its history, with strong interest in folk traditions. One can say that the national romanticism changes the focus from the individual to the collective, from the personal characteristics of the genius to national characteristics.

The musical lives and activities of particularly Grieg, Svendsen, Sinding and Halvorsen made a foundation for a musical tradition in Norway, which became a foothold for Norwegian musicians and composers during the entire 19th-century. This tradition became vital also for the further development of new compositional styles among Norwegian composers of the 20th-century. It strongly influenced music education and the total growth of the professional music life, the choir traditions, the development of the symphony orchestras and the professional wind bands – all of which today characterizes the country's music profession.

Chapter 3

Dialogue of Cultures as an Impulse in the Creative Process of Polish and Norwegian Composers

3.1 Dialogue of Cultures as an Impulse in the Creative Process of Polish and Norwegian Composers

Ewa Fabiańska-Jelińska, PhD

„The beginning of a creative process – inspiration must remain a secret even to the artists themselves. All an artist can do is open up to inspiration: find themselves in the face of certain reality (...), treat themselves with diversified knowledge, refine their aesthetic sensitivity and look around”³.
J. Makota

In one of the interviews, when asked about the principle that he has always tried to be faithful to in his artistic work, Witold Lutosławski replied that “the most important thing for every creative artist is telling the truth. Telling the truth through art”⁴.

I am trying to be faithful to the principle expressed by this outstanding Polish composer of modern music, whom I consider an authority. Before commencing the creative process, the actual work on a piece, one always needs a certain stimulus, which initiates this process. It all starts with a thought, an idea guiding the creator towards the path of inspiration, because a true work of art cannot appear *ex nihilo*.

This inherent stimulus that makes the composer, the artist, motivated to act is inspiration, derived from the Latin word *spiritus*, which can be translated as “spirit”, “breath” or “breeze” or “wind”.

Such notions as “inspiration” or “revelation” have frequently been referred to by researchers and artists over centuries. A relevant description of these concepts comes from the author of the famous Polish *Mythology*, Jan Parandowski, who claims that: “Inspiration had its beautiful times that lasted for ages. It expressed a belief in the divine origin of the art of word and developed its own mythology. As an unpredictable state of the soul, in the vocabulary of the Greeks its meaning was almost synonymous

³ J. Makota, *Twórczość artystyczna: proces twórczy*, [in:] „Studia Estetyczne”, vol. XVIII, Warszawa 1981, p. 102.

⁴ J. Cegiełka, *rozmowa z Witoldem Lutosławskim*, [in:]: *Szkice do autoportretu polskiej muzyki współczesnej*, Kraków 1976, p. 17.

with such words as “mania”, “madness”, “extasy”, with “enthusiasm”. The original meaning of that last word refers to a man “possessed by a god”. This shone in the dark scarlet of the Dionysian religion. This is where Friedrich Nietzsche became so enthralled with it. Changing its patrons depending on the religion, inspiration survived not only in popular notions of the bard, or the inspired prophetic role of poets, but was professed both by the poets themselves and even by their most sober scholars”⁵.

The moment of stimulation, so important for each artist, can be evoked by various spheres of life and art, dialogue of cultures or the nature that surrounds us. Often certain life phenomena or those related to art, which the artist observes, mature in his or her creative personality and only after some time does creative activity become stimulated. Frequently, the sources of inspiration are hidden for many years in the subconsciousness of a person and gradually come forward, reveal themselves as stimulating elements. Time and its passing associated with the maturation of the creative personality, are intrinsic elements in creating valuable pieces of art. As Władysław Stróżewski puts it: “There is no doubt that being a carrier of values, inspiration is also experienced in the field of art. If the artist did not see it as a sign or even a promise of creating something valuable, he or she would certainly not consider “submitting” to its influence. Meanwhile, inspiration in a way opens before the artist a sphere of yet unattained values, it is a link between the sphere and the field of arts it serves. The artist takes for granted that the source of inspiration, whatever its ontic character, is itself a value or is saturated with values. What is more – that perhaps they are the very force that inspires, stimulates to action and demands the realization of axiological qualities with which this inspiration is connected”⁶.

Looking into my own creative process in terms of the circles of inspiration, which by the way are often interconnected, I would distinguish the following spheres:

- the sphere of sacrum, spirituality (e.g. the cycle *Meditations*, *Chorale I* for trombone quartet, *Mater Dei* for violin quartet, *Preghiera* for vibraphone, tubular bells, chromatic bells, tam-tams, gongs, cymbals, wind chimes, *Offenbarungen und Eingebungen* for string orchestra, *Concerto* for viola and string orchestra),

⁵ J. Parandowski, *Alchemia słowa*, Warszawa 1951, pp. 109-110.

⁶ W. Stróżewski, *Wokół piękna. Szkice z estetyki*, Universitas 2002, s. 318.

- inspiration from nature, psychological issues and human relationships (e.g. *Cloud Trio* for violin, viola and piano, *Amnesia* for trombone quartet, *The Tree of Life* for viola, guitar and string quartet, *Baby's Expressions* for alto saxophone, *Relations* for vocal quartet, trombone quartet, percussion quartet, mixed choir, conductor and audience)
- folklore of Poland and other countries, including the intercultural dialogue (e.g. *Three Polish Dances* for brass quintet, *Kujawiak-dumka* and *Oberek* for viola duet, *A-Gis Tango* for viola, piano and cello, *Dumka and Furiant* for flute and accordion, *Two Scandinavian Preludes* for clarinet, piano and cello, *Arabesca* for flute and piano, *Menojre* for viola, *The Soul of Seul* for clarinet and vibraphone)
- inspiration from other fields of art (e.g. painting – *Le Quai de Bercy* for piano, *Hommage a Marc Chagall* for string quartet; poetry and literature – *Six Mazurkas* to poems by Jan Brzechwa for piano, *There Are More Things* for violin, flute, clarinet and piano; theater – *De'll Arte* for trombone quartet, *Reflexion* for clarinet and percussion)
- inspiration from tradition, connotations with early music forms (e.g. *Musique ancienne* for harpsichord, *Sonata* for viola and piano, *Toccata* for accordion and piano)
- references to contemporary forms and compositional techniques (e.g. *Miniatures sonorisitiques* prepared trombone, *Fantasy* for violin and piano, *BallaDo-BallaRe* for flute and piano, *Suita* for five flutes)
- delight in the sphere of sound and the timbre capacities of particular instruments (e.g. *Prelude* for trumpet/flugelhorn, *Toccata* for double bass and string orchestra).

In this paper, I will briefly focus on several examples representing each sphere of inspiration. As a composer, I try to show respect to my native tradition, history and culture by creating valuable works understandable to contemporary audience in their universal dimension. One of the works whose most important message is the *idiom of divine mercy* is a piece created in 2012. The inspiration to compose it came during my stay in Łagiewniki – the world's center of Divine Mercy at the invitation from the Sisters of the Divine Mercy congregation. That was when an initial concept of the piece was born, based on the thoughts contained in the Diary of Saint Faustina. Thanks to

the deeply moving conversations with the Sisters, based on individual contemplation, in my follow up creative work I decided on the piece *Offenbarungen und Eingebungen*⁷, which may be translated as *Revelations and Inspirations*. The diary of saint Faustina Kowalska was written in the form of a journal during the last four years of her life. It reveals the depth of spiritual experience and the need for complete devotion and the union of the human soul with God. In the four movements of the piece, I was trying to imagine the different emotions that arose in saint Faustina during the mystical visions and revelations she frequently experienced. Each movement is different with respect to expression, shaped between explorations of the state of movement, restlessness of the searching soul, and the state of stillness, silence, anticipation and contemplation.

Each part has a guiding motto:

Movement 1 *I, sister Faustina, by God's command was in the abyss of hell to tell souls and testify that hell exists.*⁸

Movement 2 *You will suffer much more but I am with you, do not be afraid.*⁹

Movement 3 *My whole soul is yearning for you. I can do nothing myself.*¹⁰

Movement 4 *And my spirit, as usual, has sank into Him. Jesus and I remained.*¹¹

In another composition of mine – *Concerto* for viola and string orchestra (2015), I also refer to the sphere of spirituality, which was the main impetus for the piece. The concerto is comprised of three movements of varied character and variable expression:

Movement 1 *Vivo pesante espressivo*,

Movement 2 *Adagio luminosamente*,

Movement 3 *Allegretto giocoso risoluto*.

I was inspired to compose the concerto by the Gregorian Advent hymn *Rorate Caeli Desuper*; a quote from it (the opening motif) begins the second movement of the concerto and becomes a stimulus for the development of the form and dramaturgy of the entire piece.

In my compositions, it is extremely important to combine the love for tradition and contemporariness, frequently through experimenting with various techniques and

⁷ Detailed information about the composition *Offenbarungen und Eingebungen* for string orchestra can be found in the catalog of Polskie Wydawnictwo Muzyczne: <http://pwm.com.pl/pl/wypozyczenia/utwory-wg-kategorii/publikacja/offenbarungen-und-eingebungen,ewa-fabianska-jelinska,17936,wypozyczenia.htm> (last visited on: 20.04.2022 r.).

⁸ Faustyna Kowalska, *Dzienniczek*, Kraków 1981 i wydania następne, Diary 741.

⁹ Diary 122.

¹⁰ Diary 1365.

¹¹ Diary 928.

musical forms. As a composer, I was inspired by the collected works of the outstanding Polish artist Witold Szalonek to create the piece *Miniatures Sonoristiques*¹² for prepared trombone solo. This composition is comprised of seven short movements in which various methods of trombone preparation are applied, including the use of different mufflers (cup or straight type), playing on particular parts of the instrument (e.g. on the mouthpiece) as well as the use of double notes. It is worth noting that one of the sounds is played and the other is simultaneously sung by the instrumentalist. The composition also uses elements of improvisation and open form.

Many of my works also show inspiration with native folklore as well as traditions, various arts and nature of other countries (including Norway, Italy, Portugal, Ukraine, Korea, Brazil or Argentina). In 2014 I wrote the piece *Two Scandinavian Preludes* for clarinet, piano and cello, inspired not only by music but also by unique Norwegian landscapes – fjords, which have a pristine natural beauty, rich colours and shades of light, and are therefore "works of art" in their own right. In terms of musical inspirations that led me to compose the piece, I could mention works exploring beauty and silence by an outstanding Norwegian composer and jazz saxophonist Jan Garbarek. It is worth mentioning that in 2020, a version of *Two Scandinavian Preludes* for violin, piano and cello was written.¹³

To summarise: at the beginning of my creative process there is always inspiration, then I think about the choice of the instruments and musical form (sometimes I prepare preliminary sketches of selected formal models, a list of initial compositional ideas). Subsequently, there comes the stage of implementation, and then valuable rehearsals with performers, during which a mutually inspiring artistic dialogue takes place. Finally, I try to approach each of my works in an individual way, searching for a true creative path, developing an individual world of sound.

¹² Detailed information about the composition *Miniatures sonoristiques* for prepared trombone can be found in the catalog of Polskie Wydawnictwo Muzyczne: <https://pwm.com.pl/pl/sklep/pub/miniatures-sonoristiques-dotykam-gor-a-one-dymia,ewa-fabianska-jelinska,17526,ksiegarnia.htm> (last visited on: 20.04.2022 r.).

¹³ A recording of the song in the indicated version is available at the following link: <https://www.youtube.com/watch?v=VDBP6CKISW4> (last visited on: 20.04.2022 r.).

3.2 The Timbres of the Flute. An Overview of Music Literature for Alto Flute in the Context of Cultural Fusion

Magda Morus-Fijałkowska, PhD

The flute is one of the oldest instruments to accompany man. It has undergone incredible evolution from primitive pipes made of animal bones, reeds, pieces of wood and clay, to a perfect form with complex mechanics, made of wood or precious metals. The contemporary transverse flute has a beautiful, noble timbre; it is characterized by precise articulation and high capacity and rich volume of sound. The best known member of the flute family is the concert flute in C, while the remaining varieties include the piccolo flute, alto flute, bass flute, and the largest of the family – the contrabass flute.

In the paper, I would like to introduce the reader to the alto flute, its sound, specifics of playing, music literature for it, and the use of this instrument in various genres of music.

The scale of the alto flute is lower than that of the concert flute, and it ranges from g to g³. This is a transposing instrument, which means that it sounds a quarter note lower than it stands in the musical notation. Its construction is similar to that of the concert flute in C but it is longer, its measures are larger with bigger intervals between holes. Due to the size and weight of the instrument, two types of head joints are used – straight and curved, the choice being on part of the flutist and is to improve the comfort of playing. The differences between the concert and alto flutes due to the size of the instrument affect breathing and finger technique, articulation, and phrase shaping. The technique of playing the alto flute requires, among other things, a good breathing condition as much more air is used when producing a sound. Another aspect is the issue of precision in articulation, which with the alto flute, as with any large instrument, requires special attention.

A great reformer of the flute construction, Theobald Boehm believed that the flute family must develop an instrument with a lower, darker sound, as it was the case with the cor anglaise. Boehm was a composer and author of numerous transcriptions of pieces for alto flute including: *Aria* from *Suite No. 3 in D Major*, BWV 1068 by J.S. Bach, *Largo* from *Piano Concerto*, Op. 15 No. 1, *Andante* with variations from *Serenade for Flute, Violin and Viola*, Op. 25 by L. van Beethoven, *Vivace* from *24 Etudes for Flute and Piano*, Op. 37 No. 2, *Andante* from *24 Etudes for Flute and Piano*,

Op. 37 No. 2 by Th. Boehm, *God Preserve the Emperor* from *String Quartet*, Hob. 111-77 by J. Haydn, *Andantino cantabile* from *Sonata for Piano and Violin*, K. 379, *Rondo for Piano*, K. 511, *Larghetto* from *Clarinet Quintet*, K. 581 by W. A. Mozart.

The most significant symphonic works with the timbre of the alto flute include: Gustav Holst's *Planets*, Maurice Ravel's *Daphnis et Chloe*, and Igor Stravinsky's *The Rite of Spring*.

For many decades, composers treated the alto flute and its timbre as a decorative component of a symphonic orchestra. Despite Th. Boehm's efforts, the instrument did not earn the status of a solo virtuoso instrument, nor was it introduced as such to concert halls. In the 20th century, few works were created for the solo alto flute, including André Jolivet's *Incantation „Pour que l'image devienne symbole”* and Hans Ahlgrimm's *Sonata* (1938). In the recent years, owing to flutists-composers and flutists who inspired composers, a number of works for the alto flute have been written. The artists include Mike Mower and Gary Schocker whose output contain such pieces for the alto flute as *Sonnets*, *A night in Greenwich* (Mike Mower), *Sonata for a Lost Planet*, *Atlantis*, *Velvet*, *Silent night*, *Last word* (Gary Schocker).

The sources of inspiration of composers writing pieces for the alto flute are diverse as this is with other works. They are rooted in music, literature as well as nature and legends. A great impact and significance on new works lie with flutists, who become sources of inspiration and indirect authors of compositions. Collaboration of composers and flutists is extremely important as it allows the creation of works that perfectly fit the capacities of the alto flute in terms of sound, expression and technique, of works that show the beauty of the instrument in every aspect.

Another factor that drives the development of composers' interest in the alto flute is the establishment of specialized classes of low flutes at music schools and of flute orchestras. The teachers have real influence on composers, and their collaboration results in new, rich literature.

Polish literature devoted to the alto flute includes mainly chamber and orchestral music. True revival has taken place in last 15 years owing to music schools and their teachers. The center that has been very resilient in developing the literature and inspiring composers is the G. K. Baciewicz Academy of Music in Łódź, and the main driving force behind its activities is prof. Ewelina Zawiślak, PhD, DSc, who established the Flute Orchestra of the Academy [Polish Flute Orchestra].

Works for alto flute can be systematized as follows:

- solo works,
- solo works with orchestral accompaniment,
- solo works with accompaniment of a piano or other instrument,
- chamber works,
- orchestral works.

Solo works for alto flute include:

- Szymon Wieczorek – *Labyrinth*, Op.73,
- Olga Hans – *Epigraf* [Epigraph],
- Ewelina Zawiślak – *Old and New*,
- Ewelina Zawiślak – *Lamentacje nr 1* [Lamentations no. 1],
- Ewelina Zawiślak – *Podszepty kniei cz. III* [Whispers of the Woods part 3].

Solo works with orchestral accompaniment:

- Olga Hans – *Epoide na flet, flet altowy i orkiestrę smyczkową (II wersja na flet, flet altowy, skrzypce, wiolonczelę i fortepian)* [Epoide for Flute, Alto Flute and String Orchestra (Version no. 2 for Flute, Alto Flute, Violin, Cello, and Piano),
- Olga Hans – *Inkantacje na 3 flety altowe, 3 altówki i orkiestrę symfoniczną* [Incantations for 3 Alto Flutes, 3 Violas and Symphonic Orchestra).

Works for alto flute with accompaniment of another instrument:

- Olga Hans – *Night dream dance na flet altowy i klawesyn* [Night Dream Dance for Alto Flute and Harpsichord.]

Chamber works with the alto flute are the most numerous group. A significant contribution to the creation of the literature is the result of the collaboration of instrumentalists with composers. Many of the works listed below were commissioned by the Polish Flute Trio [Ewa Murawska, Ewelina Zawiślak, Magda Morus-Fijałkowska].

The following pieces deserve special attention:

- Adam Lewandowski – *2cR3aM (Scream)* for flute quartet,
- Marek Czerniewicz – *Córka Jaira* [Jairus' Daughter] for flute trio,
- Małgorzata Gołąb Buśko – *Jumble Miniatures* for flute trio,
- Agata Jarecka – *Polish sorrow, Polish folk dance* for flute trio,

- Agnieszka Zdrojek-Suchodolska – *W chmurach* [In the Clouds], *To be like Ikarus* for flute trio,
- Ewa Fabiańska-Jelińska – *Warm Land* for flute trio,
- Michał Grabowski – *Mini Marsz*, *TttRrrliiOoo* for flute trio,
- Kosma Szust – *Asymptoty* [Asymptote] for flute trio,
- Aleksander Brych – *Mare Nubium* for flute trio and piano.

Among the literature for flute orchestra, the most noteworthy are:

- Aleksander Brych – *Terra Nova*,
- Krzysztof Grzeszczak – *Segmenty* [Segments].

An important aspect of composing works for alto flute is the cultural context, the dialogue of cultures. Many pieces are transcribed and transcribers have the opportunity to explore and get to know the culture of another country, its characteristic traits, motives, legends or literature. An example of this is a transcription of *Solveig's Song* from Edward Grieg's suite *Peer Gynt*. The piece in the version for concert flute with piano accompaniment has functioned in flute literature for a long time, however, I believe this is the timbre of the alto flute that conveys the depth of feelings and longing of the eponymous Solveig for Peer Gynt. Another work that I have studied is Robert Schumann's cycle *Fantasiestücke*, Op. 78 – a piece originally written for clarinet and piano. The scale, sound and aesthetic qualities of the alto flute perfectly convey the mood of the fantasy pieces. This work allows to show the instrument in all the beauty of its sound; we can hear the depth of the lower register, the softness and delicacy of the middle, and the longing and poignant sound of the upper register. We have the opportunity to present our technical proficiency in numerous passages, ornaments and figurations spread over the entire scale of the instrument.

Despite flutists' efforts aimed at the popularization of the alto flute and numerous new works and transcriptions, the instrument has still not found its due place and attention in concert programs. I believe that the potential of the alto flute as a solo instrument has yet to be fully discovered. It requires further promotion to show its beauty as a solo, concert and chamber instrument. This task belongs to both composers and us, flutists.

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PART II

Scores

Allegretto

after the song "Fængsles atter nu min vinge"
("Will my wings get imprisoned once more".)

HK 14, ca. 1840.

Adaption for flute and piano: Terje Mathisen

Halfdan Kjerulf (1815 -68)

Allegretto con moto

Flute

Piano

con ped.

Fl.

Pno.

Fl.

Pno.

12 *più moto e passionato*

Fl. *cresc.*

Pno. *ritenuto* *cresc.*

16 *Tempo I* *poco rall.*

Fl. *poco rall.*

Pno.

20 *a tempo*

Fl.

Pno. *a tempo* *p* *fp* *p*

Detailed description of the musical score: The score is for a Flute (Fl.) and Piano (Pno.) duet. It consists of three systems of music. The first system (measures 12-15) is marked 'più moto e passionato'. The flute part (Fl.) has a melody starting on a whole note, followed by eighth notes, with a crescendo ('cresc.') marking. The piano part (Pno.) has a rhythmic accompaniment of eighth notes, marked 'ritenuto' and 'cresc.'. The second system (measures 16-19) is marked 'Tempo I' and 'poco rall.'. The flute part has a melody with a 'poco rall.' marking. The piano part has a rhythmic accompaniment of eighth notes. The third system (measure 20) is marked 'a tempo'. The flute part has a whole note rest. The piano part has a rhythmic accompaniment of eighth notes, marked 'a tempo', 'p' (piano), 'fp' (fortissimo piano), and 'p'.

Fl. 28

Pno. 28

p

Fl. *più moto e passionato*

Pno. *ritenuto* *cresc.*

Fl. *Tempo I* *poco rall.*

Pno. *Tempo I* *poco rall.* *fp*

Fl. *a tempo* *rit.*

Pno. *pp* *dolcissimo* *fp* *ppp* *rit.* *pp*

(una corda)

Impromptu

Transkripsjon for klarinett og klaver: Terje Mathisen

Halfdan Kjerulf, HK 98 (komponert 1854)

Fløyte/
Klarinett (C)

Allegretto grazioso

p

pp

leg. * *leg.* * *leg.* * *sim.*

6

12

8^{va} -

18

This musical score is for a piano and voice piece, spanning measures 23 to 35. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff, treble and bass clefs).

Measures 23-26: The voice part begins with a melodic line starting on a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the right hand.

Measures 27-30: The voice part continues with a melodic line starting on a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the right hand.

Measures 31-34: The voice part continues with a melodic line starting on a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the right hand.

Measure 35: The voice part ends with a half note E6. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the right hand.

39

39

43

mp

47

47

51

51

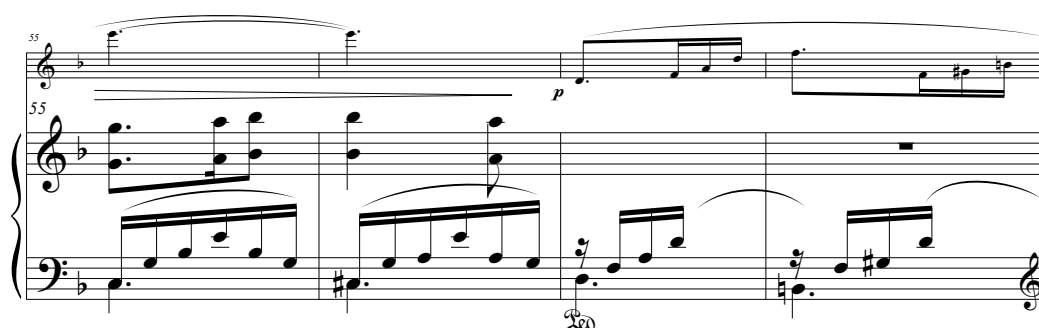
This musical score is for a piano and voice piece, spanning measures 39 to 51. The key signature is B-flat major (two flats). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part features a complex, rhythmic bass line with many sixteenth and thirty-second notes, often beamed together. The voice part consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. The score is divided into four systems. The first system (measures 39-42) shows the voice entering with a half note. The second system (measures 43-46) includes a mezzo-piano (*mp*) dynamic marking. The third system (measures 47-50) continues the melodic and harmonic development. The fourth system (measures 51-54) concludes the excerpt with a final chord in the piano and a half note in the voice.

53

55

p

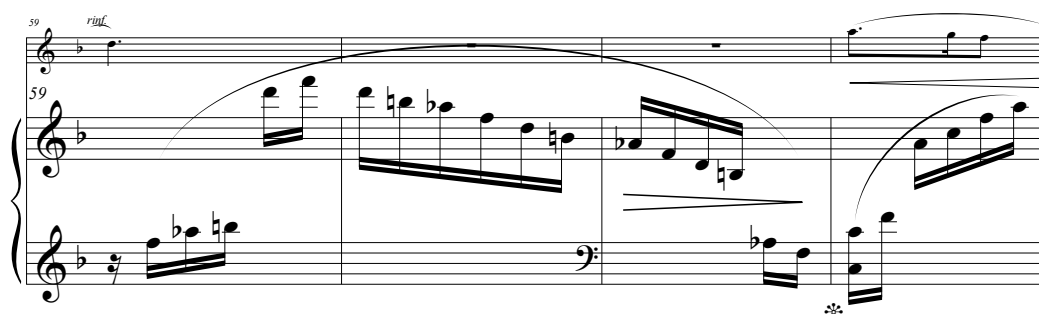
And.



59

rit.

59



63

63

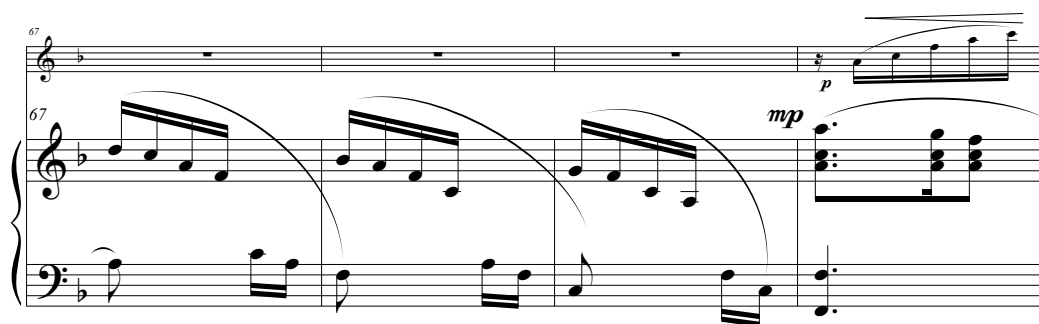


67

67

p

mp



System 1, measures 71-74. The system consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody features a series of eighth and sixteenth notes, some beamed together. The piano accompaniment consists of chords and single notes, with a bass line that is mostly stationary on a few notes.

System 2, measures 75-78. The system continues the melodic and piano accompaniment. Measure 75 has a *mp* (mezzo-piano) dynamic marking. Measure 78 has a *p* (piano) dynamic marking. The piano accompaniment includes some chords and single notes, with a bass line that moves slightly.

System 3, measures 79-81. The system continues the melodic and piano accompaniment. The piano accompaniment features some chords and single notes, with a bass line that moves slightly.

System 4, measures 82-85. The system continues the melodic and piano accompaniment. The piano accompaniment features some chords and single notes, with a bass line that moves slightly.

CLOUD

AGUSTÍN DENTONE

Lento Konrad M. Øhrn

Solo *mp* I am like this, — a mix of wind and moun - tain. — When I

Piano *p*

6 break a-part — time will stop — and a star - red pon - cho — will co-ver my bo - dy. —

10 — I am like this — a mix of wind and moun - tain.

13 — When I break a-part time will stop and a star-red pon-cho will — co-ver my bo-dy. —

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16 *rit.* *a tempo*

16 *p* *rit.* *a tempo* *p*

19 *mp* I fol-low the paths, al - ways fa-cing the wind. *mf* I

22 feel too old_ to change di-rec-tion. *mp* I don't ex-pect weeps or prayers from a - ny - bo-dy,

26 *mf* for whom has grown a-lone that was too much.

26 *mf*

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano staff. The first system (measures 16-18) features a vocal line with rests and piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The second system (measures 19-21) includes the lyrics 'fol-low the paths, al - ways fa-cing the wind.' with dynamic markings *mp* and *mf*. The third system (measures 22-25) includes the lyrics 'feel too old_ to change di-rec-tion. I don't ex-pect weeps or prayers from a - ny - bo-dy,' with a dynamic marking of *mp*. The fourth system (measures 26-29) includes the lyrics 'for whom has grown a-lone that was too much.' with a dynamic marking of *mf*. Performance markings include *rit.* (ritardando) and *a tempo* (return to original tempo) in the first system, and *p* (piano) and *mf* (mezzo-forte) throughout. The piano part features various textures, including arpeggiated figures, block chords, and melodic lines.

30

mp I am like this, _____ a mix of wind and moun -

30 *pp*
p
pp

34

tain. _____

34 *Calando*
pp
ppp

MYSTERY

AGUSTÍN DENTONE

40 **Larghetto** Konrad M. Øhrn

Solo *mp* What's in your voice that

Piano *p*

44 cor - ners me, and sof - tens my rude - ness when you call me, when you call me, my soul,

47 when you call me, my soul. Cov - ered with

51 shim - me - ring stars, all my sha - dows, my sha - dows on the love - ly path of your

54

words I fol-low the star of your sight. *mp* What's in your voice that

58

cor - ners me. and sof - tens my rude-ness when you call me, when you call me, my soul,

61

when you call me, my soul. Cov-ered with

65

shim-me-ring stars, all my sha-dows, my sha-dows on the love-ly path of your

68

words I fol-low the star of your words, _____ *p* I fol-low the star of your

72 *Lento*

words. *mp* What's in your voice that cor-ners me, what's

72 *Lento*

p *pp*

75 *Calando* **

in your voice that cor-ners me. _____

75 *Calando*

pp *pp*

- * Melodic variations
- ** Rhythmic variations

Meditation

Free slow tempo

Konrad Mikal Øhrn

Flute

The musical score for Flute is written in 3/4 time and consists of 52 measures. The key signature has one flat (B-flat). The score is marked with a 'Free slow tempo' instruction. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece begins with a *mp* dynamic and ends with a *p* dynamic. The score is divided into measures, with measure numbers 6, 12, 18, 25, 32, 36, 41, 47, and 52 indicated. The piece concludes with a double bar line.

SOLVEIG'S SONG PIEŚŃ SOLWEIGI

op. 55 (1891)
arr. oprac. Kari Telstad Sundet

Flauto

Piano

p *f* *dim.* *p*

7 *p* *pp* *p* *pp* *p cresc.*

13 *f* *rit.* *p*

19

Pieśń Solveigi

E.Grieg

arr. Kari Telstad Sundet

Alto Flute

Piano

7

A. Fl.

Pno.

13

A. Fl.

Pno.

19

A. Fl.

Pno.

©

The musical score is written for Alto Flute and Piano. It is in 3/4 time and B-flat major. The score is divided into four systems. The first system shows the Alto Flute and Piano parts. The second system starts at measure 7 and includes dynamics like p, f, and dim. The third system starts at measure 13 and includes dynamics like pp, p, and cresc. The fourth system starts at measure 19 and includes dynamics like f and rit. The score ends with a copyright symbol.

24

A. Fl.

pp

Pno.

pp una corda

30

A. Fl.

Pno.

Tempo I

1. 2.

36

A. Fl.

3 *poco rit.*

Pno.

p tre corde

ppp

Detailed description of the musical score: The score is for a piece titled 'Pieśń Solveigi'. It features two staves: A. Fl. (Alto Flute) and Pno. (Piano). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into three systems. The first system (measures 24-30) starts with a piano (pp) dynamic. The A. Fl. part has a melodic line with slurs and a crescendo hairpin. The Pno. part has a harmonic accompaniment of chords, marked 'una corda' and 'pp'. The second system (measures 30-36) continues the harmonic accompaniment. The third system (measures 36-40) includes a tempo change to 'Tempo I' and a first/second ending structure. The A. Fl. part has a melodic line with a triplet (marked '3') and a 'poco rit.' (ritardando) marking. The Pno. part has a harmonic accompaniment, marked 'p' and 'tre corde' (three strings), and ends with a 'ppp' (pianissimo) dynamic.

Sonate

(Livorno, 1735)

for 2 fløyter og basso continuo; for 2 fløyter og klaver ved Terje Mathisen.

Johan Henrik Freithoff

(1713 - 67)

Allegro

The musical score is for a sonata in A major, 2/4 time, by Johan Henrik Freithoff. It is arranged for two flutes and a keyboard instrument (piano or basso continuo). The tempo is marked 'Allegro'. The score is divided into three systems, each containing staves for Flute 1, Flute 2, and Piano. Measure numbers 1, 5, and 9 are indicated at the start of their respective systems. Dynamics include *mf* (mezzo-forte) for the flutes and *p* (piano) for the keyboard. The key signature has three sharps (F#, C#, G#). The first system (measures 1-4) shows the flutes playing a melody with eighth notes and quarter notes, while the piano provides a harmonic accompaniment with chords and single notes. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) concludes the excerpt with similar melodic and harmonic patterns.

Flute 1 *mf*

Flute 2 *mf*

Piano *p*

Fl. 1

Fl. 2

Pno.

Fl. 1

Fl. 2

Pno.

Fl. 1

Fl. 2

Pno.

Measures 13-16. Flute 1 and 2 play a melody with eighth and sixteenth notes. Piano accompaniment features chords in the right hand and a bass line in the left hand.

Fl. 1

Fl. 2

Pno.

Measures 17-20. Flute 1 and 2 continue the melody. Piano accompaniment features chords in the right hand and a bass line in the left hand.

Fl. 1

Fl. 2

Pno.

Measures 21-24. Flute 1 and 2 play a melody with eighth and sixteenth notes. Piano accompaniment features chords in the right hand and a bass line in the left hand.

Fl. 1

Fl. 2

Pno.

Measures 25-28. Flute 1 and Flute 2 play a melodic line with eighth and sixteenth notes. Piano accompaniment features chords and a moving bass line.

Fl. 1

Fl. 2

Pno.

Measures 29-32. Measures 29-30 are first and second endings. Measures 31-32 continue the melodic and harmonic development.

Fl. 1

Fl. 2

Pno.

Measures 33-36. Flute 1 and Flute 2 play a melodic line with eighth and sixteenth notes. Piano accompaniment features chords and a moving bass line.

Fl. 1

Fl. 2

Pno.

Measures 37-40. Flute 1 and 2 play a melody with eighth notes and slurs. Piano accompaniment features chords in the right hand and a bass line in the left hand.

Fl. 1

Fl. 2

Pno.

Measures 41-44. Flute 1 and 2 play a melody with eighth notes and slurs. Piano accompaniment features chords in the right hand and a bass line in the left hand.

Fl. 1

Fl. 2

Pno.

Measures 45-48. Flute 1 and 2 play a melody with eighth notes and slurs. Piano accompaniment features chords in the right hand and a bass line in the left hand. Trills are marked in measures 46 and 47.

49

Fl. 1

Fl. 2

Pno.

53

Fl. 1

Fl. 2

Pno.

57

Fl. 1

Fl. 2

Pno.

57

Pno.

Detailed description: This page contains four systems of musical notation for a score in A major (three sharps). The first system (measures 49-52) features two flutes and piano. Flute 1 has trills in measures 49 and 51. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand. The second system (measures 53-56) continues the flute parts with eighth-note patterns and rests, while the piano accompaniment adds more complex bass line movement. The third system (measures 57-60) shows more active flute parts with eighth-note runs. The fourth system (measures 57-60) shows the piano accompaniment with sustained chords in the right hand and a moving bass line in the left hand.

61

Fl. 1

Fl. 2

Pno.

65

Fl. 1

Fl. 2

Pno.

69

Fl. 1

Fl. 2

Pno.

The musical score is written for three parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Piano (Pno.). The key signature is three sharps (F#, C#, G#). The score is divided into three systems, each containing four measures. The first system starts at measure 61. The second system starts at measure 65. The third system starts at measure 69. In the first system, Fl. 1 and Fl. 2 play a continuous eighth-note pattern, while the Piano provides a harmonic accompaniment. In the second system, the flute parts continue with similar patterns, and the Piano accompaniment changes. In the third system, the flute parts feature trills (marked 'tr') in measures 69 and 70, while the Piano accompaniment remains consistent.

Fl. 1

Fl. 2

Pno.

73

Fl. 1

Fl. 2

Pno.

77

1.

2.

Andante

Fl. 1

Fl. 2

Pno.

80

84

Fl. 1

Fl. 2

Pno.

Measures 84-87. Flute 1 and 2 play a melodic line with slurs. Piano accompaniment features chords and a bass line.

88

Fl. 1

Fl. 2

Pno.

Measures 88-91. Flute 1 and 2 play a melodic line with slurs. Piano accompaniment features chords and a bass line.

92

Fl. 1

Fl. 2

Pno.

Measures 92-95. Flute 1 and 2 play a melodic line with slurs. Piano accompaniment features chords and a bass line.

96 **Tempo di menuetto** 9

Fl. 1

Fl. 2

Pno.

Measures 96-99. Flute 1 and 2 play a melody with triplets and a slur. Piano accompaniment features chords and a bass line.

100

Fl. 1

Fl. 2

Pno.

Measures 100-103. Flute 1 and 2 play a melody with triplets and a slur. Piano accompaniment features chords and a bass line.

104

Fl. 1

Fl. 2

Pno.

Measures 104-107. Flute 1 and 2 play a melody with triplets and a slur. Piano accompaniment features chords and a bass line.

10

108

Fl. 1

Fl. 2

Pno.

1.

Fine

112

2.

Fl. 1

Fl. 2

Pno.

Fine

116

Fl. 1

Fl. 2

Pno.

Rec. *

Fl. 1

Fl. 2

Pno.

120

1.

2.

3

Fl. 1

Fl. 2

Pno.

124

3

3

Rit.

*

Fl. 1

Fl. 2

Pno.

128

3

12

Fl. 1

Fl. 2

Pno.

132

3

Rea.

*

Fl. 1

Fl. 2

Pno.

135

D.C. al Fine

D.C. al Fine

Flute

Prelude jazz petite nr 1

TEMPO RUBATO

Katarzyna Strońska - Sierant

musical score for Flute, titled "Prelude jazz petite nr 1" by Katarzyna Strońska - Sierant. The score is in 4/4 time and features a rubato tempo. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a melodic style with various intervals and slurs. The second staff continues the melody. The third staff includes a measure with a natural sign and a measure with a sharp sign. The fourth staff includes a measure with a natural sign and a measure with a sharp sign. The fifth staff includes a measure with a natural sign and a measure with a sharp sign. The sixth staff includes a measure with a natural sign and a measure with a sharp sign. The seventh staff includes a measure with a natural sign and a measure with a sharp sign. The eighth staff includes a measure with a natural sign and a measure with a sharp sign. The score ends with a double bar line and a 3/4 time signature.

Prelude jazz petite nr 1 - Flute p.2

37

42

47 *Rit.*

52 *Rit.*

56 *ACCEL.* *p*

59 *TEMPO I*

64

68 *m.p.*

73

Prelude jazz petite nr 1 - Flute p.3

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

p

ACCEL.

p

Rit.

mp

List of recordings

Note!

On the last page of this publication you can find the QR code which provides you with access to the recordings listed below as well as the scores including piano accompaniment in pdf format.

I Works included in the publication:

1. Halfdan Kjerulf – *Two Songs* for flute and piano (arr. Terje Mathisen)

performed by:
Laura Nagyova – flute
Terje Mathisen – piano

2. Konrad Mikal Øhrn – *Two Songs* for voice and piano

performed by:
Aleksandra Kamińska-Rykowska – mezzosoprano
Laura Kluwak-Sobolewska – piano

3. Konrad Mikal Øhrn – *Meditation* for solo flute (violin, clarinet)

performed by:
Laura Nagyova – flute

4. Edward Grieg – *Solveig's Song* for flute and piano (arr. Kari Telstad Sundet)

performed by:
Maria Gromińska – flute
Yang Xu-Czaja – piano

alto flute version (arr. Magda Morus-Fijałkowska):

performed by:
Magda Morus-Fijałkowska – alto flute
Magdalena Bortnowska – piano

5. Johan Henrik Freithoff – *Sonate* for two flutes (clarinets or violins) and piano

performed by:
Marte Saur Heiland, Sol Benedikte Bendiksen – flutes
Terje Mathisen – piano

6. Katarzyna Stroińska-Sierant – *Preludium* for solo flute

performed by:
Ewa Murawska – flute

II Works referred to in the publication:

1. Tadeusz Szeligowski – *Sonate*

performed by:
Maria Gromińska – flute
Yang Xu-Czaja – piano

2. Ewa Fabiańska-Jelińska – *Quintet*

performed by:
Mengran Wu, Laura Nagyova, Dorothea Schubert,
Karolina Karczewska, Piotr Jagiełło-Stanowski – flutes

Recordings of songs attached to the publication were made as part of the project “Edu-Action 2022-2023” in the first quarter of 2022 at: I.J. Paderewski Academy of Music in Poznań (sound production: Michał Łaszewicz, Maria Gromińska), G. Bacewicz Complex of State Music Schools in Koszalin (sound production: Magda Morus-Fijałkowska), Gallois Flute Studio in Poznań (sound production: Ewa Murawska) and Agder University in Kristiansand (sound production: Jørn Schau and Roger Langvik - EMK records).



Partners:



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Braille transcription:

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