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The 20th century concertos for oboe by Polish composers. Specifics of musical language of Witold Lutosławski and Taduesz Baird.

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Patvirtinu, kad mano tiriamasis rašto darbas (tema) *"The 20th century concertos for oboe by Polish composers. Specifics of musical language of Witold Lutosławski and Taduesz Baird" / "XX amžiaus lenkų kompozitorių koncertai obojui. Witoldo Lutosławskio ir Tadueszo Bairdo muzikinės kalbos specifika"* yra parengtas savarankiškai.

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ĮVADAS

Skirtingos lenkų kompozitorių kartos kūrė įvairių krypčių muziką. XX amžius buvo ne tik priešinimosi tradicijoms, bet ir jų tąsos metas. Kompozitoriai ieškojo naujų įkvėpimo šaltinių, kūrė naujas kryptis ar perdirbo senąsias. Jie ir toliau rėmėsi muzikinėmis formomis ir žanrais, tokiais kaip operos, simfonijos ir sonatos, tačiau ieškojo naujovių: skambesio, atlikimo technikos ir stiliaus. Tai neabejotinai įdomi tema, parodanti lenkų muzikos stilių ir krypčių platumą ir įvairovę. Neabejotina, kad istoriniai įvykiai, du pasauliniai karai, komunizmas ir jų pasekmės turėjo įtakos muzikos raidai ir krypčiai. Šiais sunkiais laikais, kuriais gyvename, kylant ginkluotiems konfliktams, turime prisiminti ir populiarinti savo nacionalinių kompozitorių muziką ne tik savo šalyje, bet ir užsienyje.

Baigiamajame rašto darbe *"The 20th century concertos for oboe by Polish composers. Specifics of musical language of Witold Lutosławski and Taduesz Baird" / "XX amžiaus lenkų kompozitorių koncertai obojui. Witoldo Lutosławskio ir Tadueszo Bairdo muzikinės kalbos specifika"* daugiausia dėmesio skiriu šių dviejų kompozitorių novatoriškų koncertų obojui ir orkestrui nagrinėjimui ir analizei. Taip pat paliečiu klausimus, susijusius su lenkų XX amžiaus muzikos istorija, koncerto formos geneze, kompozitoriais, prisidėjusiais prie muzikos raidos. Taip pat pateikiama Witoldo Lutosławskio ir Tadeuszo Bairdo biografija ir kita kūryba. Darbo gale pateikiu XX amžiaus lenkų kompozitorių kūrinių obojui literatūros sąrašą.

Šio darbo tyrimo tikslas – išanalizuoti dviejų lenkų kompozitorių koncertus: Witoldo Lutosławskio dvigubą koncertą obojui ir arfai (1973) ir Tadeuszo Bairdo Koncertą obojui (1980). Ar jie turi kokių nors bendrų bruožų, ar yra visiškai skirtingi, ir kokiomis tendencijomis jie buvo sudaryti?

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INTRODUCTION

Contemporary music is a colloquial expression for the music of the 20th century, that music that is created today. The 20th century music was an era with quite wide styles, directions and independent ideas of some composers. The history of music is a constant consequence of more and more ideas or changes resulting from the feeling of new means of musical expression and beauty. Ages or styles drive themselves to ever new acts of innovation. One step causes the next ones, which have an impact on young generations looking for new and surprising phenomena in art. Undoubtedly, the 20th century was a time of opposition to tradition, but also its continuation. Composers looked for new sources of inspiration, created new directions or reworked old ones. They continued to rely on musical forms and genres, such as operas, symphonies and sonatas, but with the search for novelty in sound, performance technique and styles.

Various generations of Polish composers created music in various directions. This work characterizes contemporary music to the times of Tadeusz Baird and Witold Lutosławski and their oboe concertos with orchestra. It is undoubtedly an interesting topic showing the breadth and variety of styles and directions in Polish music. Undoubtedly, the events of two world wars, communism and their aftermath, influenced their development and directions. In these difficult times that we live in, in the face of potential armed conflicts, we must remember and promote the music of our national composers not only at home but also abroad.

RESEARCH OBJECTIVE

In this work, I will focus on two innovative oboe concertos with the orchestra of Witold Lutosławski and Tadeusz Baird. Moreover, it will present issues related to the history of Polish music in the 20th century, composers who contributed to its development, the genesis of the concerto form, the biography and musical works of Witold Lutosławski and Tadeusz Baird. Finally, I will present a list of oboe literature by Polish composers of the 20th century.

RESEARCH AIM

The research aim of the following work is to analyze the concertos of two Polish composers: *Double concerto for oboe and harp* (1973) by Witold Lutosławski and *Concerto for oboe* (1980) by Tadeusz Baird. Do they have any common features or are they completely different, and in what trends they were composed.

RESEARCH OBJECTIVES

The following are the objectives that I will address in this research work:

1) To describe the Polish history of music in 20th century until Witold Lutosławski's musical creativity,
2) To describe the most important Polish composers until Witold Lutosławski,
3) To characterize genesis of the concerto form,
4) To present biography and musical creativity of Witold Lutosławski and Tadeusz Baird,
5) To analyze both concertos,
6) To present all the literature on oboe Polish composers of the 20th century.

RESEARCH METHODS

The main task of the job is analyzing the chosen music pieces for oboe and orchestra. These materials can be found in the libraries of the Academy of Music in Warsaw and Cracow (where I found the necessary sheet music) but not on the Internet due to the copyright which these works are covered by. The books in the bibliography below are available from online libraries (e.g. Genesis Library). What's more, every musician has the necessary books in his private home library to deepen his knowledge. Some of the items will be used just for private collections. In order to make historical sketches, to better understand the issues of the master's thesis, books written by recognized musicologists should be used. It is necessary to accurately describe the periods discussed, concerto form and the history of 20th century music. The work will not have empirical research methods.

CHAPTER 1. Polish Music in the 20th Century

SECTION 1.1. Polish Music in the 20th Century until Witold Lutosławski

The history of Polish music is undoubtedly rich. There are extensive collections of literature on the subject, i.e. popular and detailed studies. The music of the 20th century is perfectly described, and more precisely, after the end of World War II. This is due to the dynamic development of the Polish School and its global success. The activity of the Warsaw Philharmonic, opened in 1901, was also significant. It brings with it an increased interest in Polish composers and their works, solo concertos, symphonies, symphonic poems and chamber works. A great merit is also due to Polskie Wydawnictwo Muzyczne, founded in 1945 in Krakow. It has published and continues to publish works by 20th century composers. Another important aspect was the "Warsaw Autumn" International Festival of Contemporary Music, organized for the first time in 1956 in Warsaw. It is the largest festival of this kind in Poland, and also one of the most important festivals of international importance. Its originators were Tadeusz Szeligowski and Tadeusz Baird. Many famous composers from the West came to Warsaw to personally conduct their works. Many great Polish composers debuted at this festival, including Krzysztof Penderecki, Witold Lutosławski, Henryk Mikołaj Górecki, Tadeusz Baird, Witold Szalonek, Wojciech Kilar, Kazimierz Serocki and Bogusław Schaeffer[1].

Mieczysław Karłowicz, born on December 11, 1876 in Wiszniew, Lithuania. He is one of the greatest composers of the early 20th century. He was referred to as "the father of Polish symphonic poem". Karłowicz studied with another eminent 19th-century composer - Zygmunt Noskowski. Coming from a wealthy, noble family, Karłowicz received a solid and comprehensive education. He studied with Stanisław Moniuszko himself, an outstanding Polish composer. From childhood, he was brought up in a musical atmosphere. His father, an outstanding philologist and ethnographer, was musically talented as he played the cello, piano and organ. His mother was also educated in music, she was a pianist and singer. The family home was, in a way, a center for intimate musical practices.

Karłowicz initially began his musical education on the violin. Ultimately, however, he chose the composer's path. However, the music career, which began to gain recognition not only in Poland, but also abroad, did not last too long. His tragic death in the Tatra Mountains under a snow avalanche (February 8, 1909) ended the career of an outstanding young

[1] Borowicz Łukasz, *Muzyka polska XIX i XX wieku*: https://konwencjamuzyki.pl/files/referaty/lukasz_borowicz_xix_xx_w.pdf

composer. The most famous works by Karłowicz are: *Eternal Songs op. 30*, *Stanisław and Anna Oświecimowie*, *Episode on a Masquerade*, *Lithuanian Rhapsody*, or *A Sad Tale*. He also composed the *Violin Concerto in A major*, one of the greatest in violin literature. Currently, as a country, we do not have the rights to any of Karłowicz's works because during the war they were either sold or taken abroad[2].

Mieczysław Karłowicz was associated with the Young Poland, the Polish version of modernism in the years 1890-1918. The activity of this artistic movement encompassed many-sided areas of musical culture, including: composing, publishing, conducting and musical pedagogy. A series of periodicals was created, articles aimed at drawing attention to the ideological and cultural anxieties affecting the then younger generation of the creative intelligentsia, announced in 1989 by a young journalist, Artur Górski. The patron of this company was Władysław Lubomirski, a Polish landowner and composer. Shortly thereafter, this term was used to describe the entire period of literature, music, and art of the late nineteenth and early twentieth centuries. The representatives of Young Poland also included Ludomir Różycki (1883-1953), Apolinary Szeluto (1884-1966), Grzegorz Fitelberg (1879-1953), the aforementioned Mieczysław Karłowicz and Karol Szymanowski. The latter two are considered to be one of the greatest creators of Polish music in general.

Karol Szymanowski was born on October 3, 1882 in Tymoszówka (Ukraine), and died on March 29, 1937 in Lausanne, after a long battle with tuberculosis. From his birth, he had excellent conditions for learning, as he grew up and developed in a landed gentry, relatively wealthy, intellectual family with rich cultural traditions. From an early age, he had contact with the canon of masterpieces of Polish and Western European culture. Among them were the works of Polish poets and writers, including Stefan Żeromski, Stanisław Wyspiański, Kazimierz Przerwa-Tetmajer, as well as works by Wolfgang Amadeus Mozart, Ludwig van Beethoven and Fryderyk Chopin, which were the greatest inspiration for composing. He became acquainted with Richard Strauss and under his influence he composed his first symphonies. His musical aesthetics were inspired by the art of Fryderyk Chopin as the keynote of all innovative and ambitious art and the essence of the aspirations of "Young Poland". In his opinion, the goal of any artist is to express universal values through his own style. This peculiar form of expression was influenced by the artist's country of origin, his own traditions, values and history, and the era in which the artist was born and created.

[2] Śmiechowski Bogusław, *O muzyce najpiękniejszej ze sztuk*, Warszawa 1999, page 262.

The first period of composing for Karol Szymanowski focused on the achievements of late Romanticism, as did the early stages of the work of Aleksander Scriabin or Arnold Schoenberg. Szymanowski expanded its chromatic. He focused on the dissonance of chords and their autonomous meaning. This led to the crystallization of a new style that goes far beyond the framework of the late Romantic style and contemporary sound techniques. Sophisticated consonances, almost independent of the norms of the tonal system, perfect present in *Hafiz's Love Songs* (the first series from 1911, the second series from 1914)[3].

Szymanowski's pioneering style and his new musical language can be seen in all its glory in the works written in 1915: *the Myths* violin triptych, *the Metopes* piano triptych and the works from 1916: *Songs of the princess from a fairy tale*, *Violin Concerto no. 1* and *Maski* piano triptych[4].

Karol Szymanowski was also inspired by Scriabin's expressionism. In his works, he perfectly reflects the emotional temperature increased to the highest limits and the culmination reaching the states of musical ecstasy. However, Szymanowski's music is more "earthly". It is characterized by sensuality with a clear erotic tinge, in contrast to the mystical style of Scriabin. This erotic atmosphere of poetic and sublime passion is an extremely original phenomenon, having so far no equivalent. *Symphony no. 3* for solo voice, choir and orchestra is, next to the last two symphonic works by Scriabin, the most ecstatic work. It is the source of Szymanowski's peculiar, individual style.

Another inspiration influencing the compositions he creates is his fascination with the composer's non-musical interests. We are talking about Szymanowski's travels to Sicily (Italy) and Tunis (Tunisia). The interest in oriental culture, fairy-tale fantasy, exoticism and ancient culture, its aestheticism, hedonism and the cult of passionate beauty led to the writing of such works as: *Demeter and Agawe* (1917), the opera *King Roger* (1920) or *Songs of the Mad Muezzin* (1918). It can be said that this is the second period in the composer's work. The pieces are characterized by sublime aesthetic sound, "eastern" splendor, rich colors in the instrumentation and ornamentally of arabesques. The moving musical language combines a fantastic play of sound figures, ornamentation and lightness.

The Impressionism of Claude Debussy and Maurice Ravel inspired Szymanowski to further search for sound. However, this time he is also more adventurous in terms of sounder than these French composers. He creates his own original style, still relying on his expressive nature of composing. As in the compositions of Debussy and Scriabin, Szymanowski skillfully treats harmony, the selection of dissonant chords and the skillful use of harmonic

[3] Zieliński Tadeusz A., *Style, kierunki i twórcy muzyki XX wieku*, Warszawa, 1980, page 63.
[4] *Ibidem*, page 63.

means that differ significantly from traditional consonance. It uses a large range of sounds. An example of this style is the *12 piano etudes op. 33* (1916), Fugue from *Piano Sonata No. 3* (1917), and *String Quartet no. 1* (1917)[5].

A dramatic turn in the composer's style appears after 1920. It is related to the violent fascination with the folklore of Podhale. A unique music source and the sound of Highlander melodies influenced his decision to undertake a mission as a national composer. Initially, it draws on Highlander, Kurpie and Mazurek melodies. The style, of course, was significantly different from the previous period. Szymanowski turns to vitalism and to some extent resembles the works of Igor Stravinsky and Bela Bartók. Expression, however, did not leave the composer, it was only enriched by the features of vitalism, such as marked rhythmic, melodic simplicity, severity, dynamism, sonic sharpness or the *ostinato* and layered technique in harmonics. The new style was shown in the ballet *Harnasie* (1931), which still does not lack expressive elation, or in the final part of *Symphonie Concertante*, a clear Oberek-like part[6].

Karol Szymanowski's musical style is extremely rich, diverse and complex, and most importantly, unique, unique and individual. Successively exploding with expressionism, colorful Impressionism, vitalism, exoticism, and folklore, combined with bold expression and the radical nature of the means used, all in all gives it an extremely important place in the history of Polish and world music of the 20th century.

After Szymanowski's death, his amazing influence on the face of Polish music for the next decades could be noticed. The aim of the young artists was to promote Polish music in the international arena, to present a wide range of Polish artists and to break the barrier of ignorance. Thanks to the efforts of the Polish intellectual elite, not only Fryderyk Chopin and Stanisław Moniuszko were the most important figures in the history of Polish music, but also previous eras with its artists became more famous. However, the focus was mostly on contemporary creators. At the end of 1926, the Association of Young Polish Musicians was established in Paris with Karol Szymanowski as its patron. The initiators of this group were Szymanowski's student Piotr Perkowski and Feliks Roderyk Łubański. The association's members included Tadeusz Szeligowski, Antoni Szałowski, Bolesław Woytowicz, Jerzy Fitelberg, Grażyna Bacewicz, Michał Spisak and Stefan Kisielewski. Until 1939, 140 members of the Association were registered[7].

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[5] Zieliński Tadeusz A., *Style, kierunki i twórcy muzyki XX wieku*, Warszawa, 1980, page 67.
[6] Zieliński Tadeusz A., *Style, kierunki i twórcy muzyki XX wieku*, Warszawa, 1980, page 68.
[7] Ochlewski Tadeusz, *Dzieje muzyki polskiej w zarysie*, Warszawa 1981, page 135.

The beginning of the 20th century was a period in which it can be clearly stated that there had never been such a large number of talented composers in Poland before. Their efforts undoubtedly raised the level of the academy, and thus had a positive impact on the education of young composers. Unfortunately, World War II, the attack of Germany on September 1, 1939 and the USSR on September 17, 1939, began a dramatic period lasting over five years in the lives of Poles. Adolf Hitler with his barbarian supporters, set out to destroy the Polish nation, and thus also its faith and culture. Many composers never returned to Poland (amongst them were Michał Spisak, Taduesz Zygryd Kassern, Antoni Szałowski and Jerzy Fitelberg), and many manuscripts were lost forever. Already at the beginning of the war, the buildings of the philharmonic hall, opera houses and their libraries were destroyed as a result of the bombing. Polish music was exterminated by the occupiers. It was perceived as a manifestation of the national spirit, for example, the performance of Fryderyk Chopin's works was punishable by death. All cultural institutions, including philharmonics and operas, were dissolved. The concerts were held in the underground, in houses or cafes, but unfortunately they were also punishable by death. A dozen or so composers lost their estates, including in the Warsaw Uprising in 1944 (for example Stefan Kisielewski, Ludomir Różycki and Bolesław Woytowicz). In order to better visualize the drama of those times, the film entitled A Pianist directed by Roman Polański in 2002, tells the story of Władysław Szpilman, an outstanding Polish pianist of Jewish origin[8].

The USSR quickly took control of the musical life in Lviv in 1939. Many musicians were exiled to Siberia or Kazakhstan. Józef Koffler, a composer of Polish-Jewish origin, was one of the few who managed to save himself from being deported to the penal colonies in the east. Unfortunately, together with his family, he was sent to the concentration camp in Wieliczka near Krakow, where, after its liquidation, he was most likely murdered by the Germans with his family in 1944 near Krosno in the region of Poland-Podkarpacie[9].

Jewish musicians, who were mostly employed in orchestras (philharmonics or operas) before the outbreak of World War II, can even be said, that they were mostly employed. Many famous artists, such as Artur Rubinstein (pianist), the aforementioned pianist Władysław Szpilman, Bronisław Huberman, one of the greatest Polish violinists of the 20th century and the founder of the first symphony orchestra in Palestine, Wanda Landowska (pianist, harpsichordist) and composer) or Jan Kiepura (singer and actor). During the war, the Jewish community was confined to ghettos. There, in order to earn money, they took up singing, playing solo or in small ensembles. In the years 1940-1942, symphony orchestras

[8] Ochlewski Tadeusz, *Dzieje muzyki polskiej w zarysie*, Warszawa 1981, page 140.
[9] https://pl.wikipedia.org/wiki/Józef_Koffler

operated in the largest ghettos in Warsaw and Łódź. However, their operation was interrupted due to the performance of works by non-Jewish composers. The uprising in the Warsaw ghetto and the mass transfer of the Jewish population to concentration camps ended any artistic activity[10].

Poles never lost their fighting spirit. Conspiratorial radio cells were established. Such an example was the Warsaw unit of the Polish Radio under the direction of Edmund Rudnicki. They also rewrote the manuscripts of Szymanowski and other composers, thus saving the archives. Under the watchful eye of the occupant, Polish radio operators even managed to organize recording equipment in order to continue recording orchestral works. Under the patronage of professor Stanisław Lorentz (delegate for culture and art of the Polish Government in Exile in London), a secret union of musicians was established, which continuously fought against the German invaders in the cultural field. Its task was to facilitate public access to Polish music and other fine arts. Private houses and cafes became new places of meetings and concerts. Sometimes meetings in such places ended tragically. For a long time, there was a cafe in Krakow at "Dom Plastyków" (Artists' house), where many such meetings took place. On April 10, 1942, the Germans closed the cafe, and all its guests were arrested and sent to the concentration camp in Oświęcim[11].

Efforts to maintain musical activity in occupied Poland was a very difficult task. Many Polish artists spent the war in hiding, many abandoned music to earn some bread in another profession, and still others fled abroad. There were also those who fought for an independent homeland. In Warsaw alone, as many as 300 musicians lost their lives, although this number is probably much higher. A tragic fate befell the symphony orchestra founded in the Warsaw ghetto[12].

Despite the enormity of the tragedy that hit Poland, the composers did not disappear and did not go silent. Many works of extraordinary artistic value were still created. Composers worked in a variety of musical styles. Two symphonies by Grażyna Bacewicz, *Symphony no. 1* by Witold Lutosławski and *Symphony no. 2* by Witold Rudziński, displayed neoclassical tendencies. The neo-romantic style can be seen in the symphonic poem *Grunwald* by Jan Adam Maklakiewicz[13].

The end of World War II on May 8, 1945 did not mean the end of these problems in Poland. Unfortunately, under the increasing pressure and influence of the saviors from the

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[10] Gwizdalanka Danuta, *Historia muzyki część 4*, PWM, Kraków 2015, page 160.
[11] Ochlewski Tadeusz, *Dzieje muzyki polskiej w zarysie*, Warszawa 1981, page 141.
[12] Ochlewski Tadeusz, *Dzieje muzyki polskiej w zarysie*, Warszawa 1981, page 144.
[13] Ochlewski Tadeusz, *Dzieje muzyki polskiej w zarysie*, Warszawa 1981, page 147.

USSR, Polish artists were forced to create art under the socialist realism imposed on them. The idea of democracy in politics was fading into oblivion. The Soviet Union centralized all spheres of life. Communist activists, under the guise of state interests, became the managers of what was going on in concert halls, orchestras, musical theaters and in music education. Polskie Wydawnictwo Muzyczne became the only music publisher in the country, of course under the full control of the communists. The remaining ones were liquidated. In 1948, the USSR took control of the state and its citizens for good. Art became a carrier of political propaganda. Restrictions on creative freedom grew stronger. The introduction of censorship on all categories of art was more and more intense, eliminating ideas inconsistent with the ideology of power[14].

In music, from 1949, when creating in the spirit of socialist realism was officially recommended, there was a period of simple, primitive and not very interesting art. Formalism was condemned. In the socio-literary weekly Kuźnica from December 12, 1948, the author presents formalism and realism in music as art that did not positively influence the audience and did not reach their emotional sensitivity. If the socialist realist style was not found in the piece, the composer was accused of formalism. Zbigniew Turski's symphony met such a fate after winning an award in the Olympic Competition in London. However, the great enemy of socialist realism was Twelve-tone technique. But all composers who used this technique were outside the Polish state, for example: Roman Palester or Konstanty Regamey. The neoclassical trend was allowed (Grażyna Bacewicz, Artur Malawski, Stanisław Wiechowicz or Bolesław Woytowicz), as well as folkloreism, with its strong pre-war traditions (Witold Lutosławski, Andrzej Panufnik, Grażyna Bacewicz, Jan Adam Maklakiewicz, Kazimierz Serocki, Artur Malawski), Bolesław Szabelski, Bolesław Woytowicz, Zbigniew Turski). Unfortunately, the authorities were not in favor of innovation in music (Witold Lutosławski, Andrzej Panufnik, Stanisław Wiechowicz), so it appeared sporadically. Opera creation had no chance of coming into existence due to the imposed rules of socialist realism (Tadeusz Szeligowski, Witold Rudziński, Piotr Rytel)[15].

[14] Encyklopedia PWN, *Polska muzyka XX wieku:* https://encyklopedia.pwn.pl/haslo/Polska-Muzyka-Wiek-XX;4575080.html
[15] *Ibidem*.

SECTION 1.2. Polish composers of the 20th century

Some of the most outstanding composers of the interwar period, who also worked after World War II include:

Piotr Rytel, was born on May 16, 1884 in Vilnius and died on January 2, 1970 in Warsaw. He also performed under the pseudonym Witold Szeliga. He was recognized as an authority among Polish composers active at that time. He composed symphonic poems (*The Legend of St. George*, *Grażyna*), concerts, songs, cantatas and the opera *Ijola*, his most popular work. In 1908 he began publishing and composing. He is also the author of a textbook on harmony[16]. Jan Adam Maklakiewicz (1899-1954) was born in a family of Polish musicians. In addition to composing, he was also involved in choral conducting, music journalism, playing the organ and teaching theoretical subjects in Łódź. In his compositions, he was inspired by the works of Karol Szymanowski, his influence is visible in such compositions as: *Hutsul Suite* or *2nd violin concerto "Góralski"*. The ballet *Golden Duck* and the symphonic poem *Grunwald* are considered to be his most outstanding works. He was also active in numerous associations and music organizations[17].

Tadeusz Szeligowski (1896-1963), a Polish composer, academic teacher and lawyer. From 1926, he sat on the board of the Vilnius Philharmonic Society, and a year later he worked as a legal advisor at the General Prosecutor's Office in Vilnius. In 1931 he taught theory and composition at the State Conservatory of Music in Poznań. A year later he returned to Vilnius to teach theory at the Music Conservatory. Although he already composed before the war, the post-war period is considered the most abundant. He is the author of the first opera *Bunt Żaków* (1951), composed after World War II. He is a composer of numerous orchestral, chamber and vocal pieces[18].

Grażyna Bacewicz (1909-1969) an outstanding composer of Polish-Lithuanian roots, violinist and teacher of composition (Warsaw) and violin (Łódź). She was also a laureate of many awards in Poland and abroad (including the first distinction at the 1st International Henryk Wieniawski Violin Competition in Poznań). She came from a family with musical traditions, her father, Vincas and two brothers Vytautas and Kiejstut were also composers. The first two considered themselves Lithuanians and used the name Bacevičius. Her works were composed in the neoclassical style, and with time passed into an expressive sphere all

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[16] Śmiechowski Bogusław, *O muzyce najpiękniejszej ze sztuk*, Warszawa 1999, page 289, and https://pl.wikipedia.org/wiki/Piotr_Rytel

[17] Śmiechowski Bogusław, *O muzyce najpiękniejszej ze sztuk*, Warszawa 1999, page 289/290, and https://pwm.com.pl/pl/kompozytorzy_i_autorzy/5067/jan-adam-maklakiewicz/index.html

[18] https://pwm.com.pl/pl/kompozytorzy_i_autorzy/5227/tadeusz-szeligowski/index.html

the way to serial technique. She did not compose a single socialist realist piece. Her works are mostly pieces composed for violin (violin, cello and one viola concertos; chamber works (quartets, sonatas) and two sonatas for solo violin. She is the author of *Sonata for oboe and piano* (1936) and *Sonatina for oboe and piano* (1955) She was also inspired by folk music, e.g. *Violin Concerto no. 3* (1948) or *Oberek* for violin and piano (1949)[19].

Stanisław Wiechowicz (1893-1963) is considered one of the greatest composers of 20th century choral music. His literature includes mainly choral pieces for various compositions and solo songs. Using carefully selected means of articulation, he breaks the monotony and refreshes the melodic lines in his pieces. An example of new voices is *Kantata Żniwna* for choir and orchestra, *Kolędziołki Beskidzkie* and *Kujawiak*-ballad. Wiechowicz was inspired by folklore, but did not make full use of original folk melodies. He has compiled over 100 choral and instrumental pieces. The symphonic scherzo *Chmiel*, *Passacaglia* and fugue for choir gained recognition, as well as *Letter to Marc Chagall* for soprano, mezzo-soprano, two reciting voices, choir and orchestra[20].

Bolesław Szabelski (1896-1979) organist and composer, one of the representatives of post-war neoclassicism, linking to the sources of baroque music. He combined new performance techniques with the influence of old genres and forms (polyphony, concerto grosso, etc.). *Symphony no. 3* and *no. 4* is an excellent proof of the synthesis of baroque and neoclassical techniques with modern ones, with a revealing texture. His most appreciated works include: the symphonic poem *Nicolaus Copernicus*, *Concerto grosso* (1954) and *Symphony no. 2* for soprano, choir and orchestra (1934)[21].

Bolesław Woytowicz (1899-1980) was a composer, pianist and teacher. As a teacher, he taught Tadeusz Baird, Wojciech Kilar, Witold Szalonek and Józef Świder. He composed in the neoclassical trend. As a pianist, he conducted lively concert activity in Poland and abroad. He took part in the first edition of the International Piano Competition Frederic Chopin in Warsaw. Since then, he was a regular on the jury. During the war, he ran the Salon Sztuki cafe in Warsaw. Cultures and underground activities were concentrated there. As a result of the occupation, arrest by the Germans and imprisoned in Pawiak, Woytowicz composed a monumental four-movement work, the *Warsaw Symphony* (1945). His famous works also include *Symphony no. 3*, concertante with an extended piano part, the mournful

[19] https://bacewicz.polmic.pl/korzenie/

[20] Śmiechowski Bogusław, *O muzyce najpiękniejszej ze sztuk*, Warszawa 1999, page 290.

[21] Śmiechowski Bogusław, *O muzyce najpiękniejszej ze sztuk*, Warszawa 1999, page 290, and https://pwm.com.pl/pl/kompozytorzy_i_autorzy/5221/boleslaw-szabelski/index.html

symphonic poem *In Memory of Marshal Piłsudski* for great symphony orchestra (1935) and *String quartet no. 2*[22].

Artur Malawski (1904-1957) he was a comprehensively educated musician, played the violin, conducted and composed. He was the author of music and songs for film and radio music and many theater plays. As a teacher, he taught conducting and composition. His classes were attended by: Krzysztof Penderecki (composer), Jerzy Semkow (conductor) and Tadeusz Machl (composer). Initially, his compositions were inspired by the works of Claude Debussy, Maurice Ravel, Igor Stravinsky and Karol Szymanowski. Later, his individual style was clarified, inspired by Podhale folk music. His ballet-pantomime *Wichry* for solo voices, choir and symphony orchestra is one of the most important works based on Polish folklore. Another important work is *Symphony no. 2 "Dramatic"* (1953-56) with post-impressionist tendencies[23].

Sir Andrzej Panufnik (1914-1991) composer and conductor of Polish-English descent, who spent most of his life in Great Britain in exile. Unfortunately, a significant part of the composer's oeuvre was lost during the war, and more specifically during the Warsaw Uprising. Panufnik is also counted among the representatives of the neoclassical trend, although over time his style was enriched with newer and newer performance techniques. His most outstanding works include: *Tragic Overture* (1942) (the manuscript of which was used as fuel (like many of his other works), recreated by the composer himself after the war), *Gothic Concerto* for trumpet, string orchestra, harp and timpani (1952), *Lullaby* for 19 string instruments and two harps (1947), *Sinfonia Votiva* for orchestra and many others[24].

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[22] Śmiechowski Bogusław, *O muzyce najpiękniejszej ze sztuk*, Warszawa 1999, page 291, and https://pl.wikipedia.org/wiki/Bolesław_Woytowicz#Wybrane_kompozycje
[23] https://pl.wikipedia.org/wiki/Artur_Malawski
[24] https://pl.wikipedia.org/wiki/Andrzej_Panufnik

SECTION 1.3. Solo concerto - Genesis

The probable origin of the word "*concerto*" is unknown, but it may come from the Latin *concertare*, meaning competition or discussion, and from the word *consortium* - participation and cooperation. The meaning can also be related to the basic Italian word *concertare* (agree, to arrange and get together) and the English word consort.

It began to be used in the 17th and 18th centuries to denote events where people performed music together. Until the 17th century, listening to music was considered a normal activity that accompanied other people, such as in religious ceremonies and services. The term concert first appeared in the 17th century in Italy, England and Germany, and by the 19th century, it became the main element of musical life in Europe and the United States.

Until the mid-nineteenth century, the meaning of "concerto" was used to describe public appearances that took place not only in concert halls but also in private homes. From around 1840, the term "concerto" began to be used for broadly understood public speaking, both formal and informal. In the middle of the 20th century, the term was extended to include light music events, including jazz, rock and popular music[25].

The principle of concertos has been known for a long time, e.g. the polychoral technique, where the performance group is divided into an *a capella* choir or a choir with the accompaniment of an instrumental ensemble, where the groups alternate. The principle of competition in instrumental ensembles contributed to the creation of *concertato sinphonia*, considered the oldest type of concert (17th and 18th century). The further development of this genre led to the emergence of a group of solo instruments and the creation of a *concerto grosso* and a solo concerto in the Baroque.

The achievements of the early Bologna and Venetian schools contributed to the concerto's creation. In the first school, sonatas for trumpet were started to be played with string orchestra, but it was not yet the concerto style. Early Baroque orchestras were composed of a string quintet (first violin, second violin, *viole da braccio*, *viole da gamba* and *violone*). Later it was expanded to include a section of wind instruments (oboes, flutes and horns).

Italian composers played a significant role in the development of the Baroque concerto: Arcangelo Corelli (1653-1713), who is credited with the creation of *concerto grosso*, and Giuseppe Torelli (1658-1709), associated with the Bologna School. Corelli was the first to divide the orchestra into two ensembles: *concertino* (two violins and a cello) and

[25] Weber William, *Grove Music Online*, London, 2001, letter C, page 4523.

grosso. Initially, Corelli was inspired by the form of the *da chiesa* and *da camera* sonata, thanks to which he created the church *concerto da chiesa* (four-movement, with the organ in the role of *basso continuo*, polyphonic texture) and the intimate *concerto da camera* (multi-movement, with *basso continuo* played by the harpsichord, stylization with baroque dances)[26]. The solo concerto developed from the first violin parts in Corelli's *concerto grosso* and from the virtuoso violin parts from Torelli's concertos. The four-part form of the concerto went over to the three-part form with a fast-slow-fast structure, characteristic of the next classical concerto. The *concertino* part does not appear in the form of a group, but a solo instrument. *Tutti* has an accompanying role. Antonio Vivaldi (1678-1741) contributed enormous work to the development of the solo concert, composing over 500 concertos himself.

The solo concerto in Classicism was dedicated to one soloist and the accompanying orchestra. The principle of the three-movement concerto was continued in classicism, the first movement: a sonata form with two exposures, an orchestra and a soloist; second part: the lyrical center of the cycle; third movement: rondo or sonata form. The innovation in the solo concert was improvised cadences, where the soloist could present his virtuoso artistry. Only later did the terms of office begin to be written down, as for example, Ludwig van Beethoven did in his piano concertos.

Romanticism, composers adopt the rules of creating a classical concerto, but it can also be modified. Johannes Brahms, in his *Piano Concerto no. 2* in B flat major, begins the concert with a tenure as a soloist. Felix Mendelssohn composes the one-movement *Piano Concerto* in A major, and Brahms composes the four-movement *Piano Concerto* in B major. The soloist's part becomes even more elaborate and virtuoso. The *brillante* style is gaining popularity. Among the appreciated virtuoso pianists were Ferenc Liszt and Fryderyk Chopin.

[26] https://zpe.gov.pl/a/gatunki-instrumentalne-baroku---koncert-barokowy/DZYN1m9Ea

CHAPTER 2. The life and work of Witold Lutosławski and Tadeusz Baird

SECTION 2.1. Witold Lutosławski

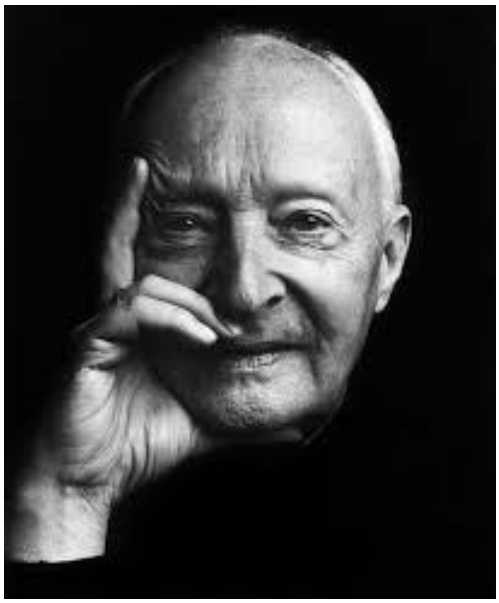

Photo 1. Witold Lutosławski[27]

Witold Lutosławski was born on January 25, 1913 in Warsaw. The parents are Józef Lutosławski, the heir to the family estate in Drozdów near Łomża, and Maria née Olszewska, a doctor by profession. They had three children, Józef, Henryk and Witold[28].

He began his musical education at the age of 6 with Helena Hoffmanowa, a piano teacher in Warsaw. Then, at the age of 11, he changed his piano teacher to Józef Śmidowicz. Showing his musical interests, at the age of 15 Witold also began learning the basics of composition with Witold Maliszewski. Along the way, he began studying mathematics, which he gave up after two years in order to devote himself fully to music studies. He continued his studies in the class of Witold Maliszewski at the Warsaw Conservatory and continued piano studies in the class of Jerzy Lefeld, a then-recognized pianist and teacher. In 1933, at the age of 20, he performed for the first time, music for the theatre play *Harun al Raszyd* (1931), written by Janusz Makarczyk. The world premiere took place at the Warsaw Philharmonic. *The Piano Sonata* (1934), inspired by the sound world of Claude Debussy and Maurice Ravel, was another proof of the great potential of the young composer[29]. The piece was also performed by Witold in the presence of Karol Szymanowski. However, he

[27]Source of photo: https://www.facebook.com/Witold-Lutosławski-203377383139327/
[28] Bodman Rae Charles, *Muzyka Lutosławskiego*, PWN, Warszawa 1996, page 18.
[29] *Ibidem*, page 23.

considered *Symphonic Variations* (1938), performed in 1939 with the Warsaw Philharmonic Orchestra under the baton of Grzegorz Fitelberg, to be his personal debut as a composer. *Symphonic Variations* are undeniable proof of extraordinary talent as a composer. They were favorably received by the audience and music critics. In the years 1935-1936, Lutosławski also took up film music. He composed music for three short films: *Gore* and *Zwarcie*, directed by Eugeniusz Cękalski, and Note, directed by Stefan and Franciszka Themerson. He graduated in composition in 1937 by presenting two parts of a *Requiem*: *Requiem aeternam* and *Lacrimosa*[30].

The outbreak of World War II interrupted Lutosławski's promising career as a composer. He was drafted into the army, where, as a sergeant-cadet, he commanded a communications sub-unit in the 1st Polish Army near Krakow. After a few days he was taken prisoner by the Germans, from which he escaped with several others. He got to Warsaw and started to support himself and his mother there, playing in Warsaw cafes as a pianist in a duet with Andrzej Panufnik. Many manuscripts were burned after the outbreak of the Warsaw Uprising (August 1, 1944). Lutosławski and his mother moved three days before its outbreak to Komorów near Warsaw[31].

After the war, in 1945, there was the so-called liberation by the Soviet communists. It was a period in Polish culture when Poles felt a strong need to rebuild the ruined country. In Lutosławski's work, it was a time to devote himself to applied music. He created a repertoire for music schools. It was based primarily on folk music. In 1948 he completed work on the four-movement *Symphony no. 1*, which had started before the outbreak of the war. Krzysztof Meyer (pianist, composer) said about the piece: “Lutosławski's *Symphony no. 1*, although undoubtedly the most serious since Szymanowski's times, could not compare with the symphonies of Stravinsky, Shostakovich, Prokofjew and Honegger written in the 1940s. She lacked both a fully formed individuality and workshop mastery. However, it was a well-written piece that could have played an important role in Polish music in the early 1950s. It was unable to do so for political reasons, and when the composition's right to appear on the stages was restored, its time had passed". The review may not be very positive, but it contributed a lot to the output of Polish music literature. The composer continued to compose functional music, including for theater plays and radio broadcasts. For a long time, until 1966, Lutosławski was not a famous composer outside Poland. This is due to the existence of the Iron Curtain, which prevented the publication of works in the West. At the age of 53, Lutosławski met a publisher in England and from that time his works could be published all

[30] Bodman Rae Charles, *Muzyka Lutosławskiego*, PWN, Warszawa, 1996, page 24.
[31] https://pwm.com.pl/pl/kompozytorzy_i_autorzy/5056/witold-lutoslawski/index.html

over the world. This allowed him to devote himself fully to compositions, not only functional, but also those that gave him a sense of fulfillment as a true composer. In 1956 he made his debut at the "Warsaw Autumn" International Festival of Contemporary Music. *Concerto for orchestra* (1954). Two years later, *Funeral Music for string orchestra* (1954-1958) was performed. This composition was an international success. His next achievements were *Venetian Games* (1962) with an original composition technique: controlled aleatorism, *Henri Michaux's Three Poems for choir, wind instruments and percussion* (1964) and *Symophnia no. 2* (1968). From 1963 until his death, he realized himself as a conductor, mostly performing his own pieces. He collaborated with outstanding soloists such as: Sophie-Anne Mutter, Kristian Zimerman and Mścisław Rostropowicz. He has performed with orchestras in many countries in Europe and North America[32].

He was the laureate of many awards in Poland and abroad, including: four times first place at the International Rostrum of Composers (1959, 1962, 1964 and 1968); three awards Sergiusz Kusewicki (1964, 1976, 1986); Award of the Polish Composers' Union (1959, 1973); Award of the Minister of Culture and Art, 1st degree (1962); J. Sibelius Award (1973), M. Ravel Award (1971) and many others. He was the first in Stockholm in 1993 to receive the Royal Swedish Academy of Music (Music Nobel), The Polar Music Prize, as a classical composer. He was awarded the Knight's Order of Polonia Restituta for merits in the field of culture and art (1953). He is a Knight of the Order of the White Eagle (1994), the highest Polish decoration[33].

He died on February 7, 1994 in Warsaw. His grave is located in cemetery Powązki in Warsaw[34].

[32] https://pwm.com.pl/pl/kompozytorzy_i_autorzy/5056/witold-lutoslawski/index.html
[33] http://stonasto.pl/utwory/1958#o_kompozytorze
[34] https://pl.wikipedia.org/wiki/Witold_Lutosławski

SECTION 2.2. Musical creativity of Witold Lutosławski

Lutosławski's conducting and composing activity has been noticed and appreciated in Poland and in the world. His work is described as multi-stage, rich in musical means, with a specific individual style, temperament, a pedantic sense of sound order and ethereal, sensitive aesthetics. The most peculiar feature of Lutosławski's style is elegance and refinement in a musical language comparable to Maurice Ravel[35].

The first period of Lutosławski's work, neoclassical, can be framed from 1920s to 1930s. He was inspired by Maurice Ravel, Sergey Prokofjew and Karol Szymanowski. *Symphonic variations* (1936-1939) come from the traditions of Stravinsky, Ravel and Prokofjew. He composed in a style reminiscent of French Impressionism, focusing on colors, simple melodies and rich accompaniment in orchestral works, such as *Symphony no. 1* (1941-1947), characterized by energy, dense and detailed musical texture[36].

The outbreak of World War II will for some time cancelled his dreams of a career as a composer and studying abroad. As a 26-year-old artist, I take a job as a pianist, giving concerts in cafes. A piece for two pianos, *Variations on a Theme by Paganini* (1941), inspired by the "*24 caprice in A minor*", performed in a duet with Andrzej Panufnik, are a memento of that time[37].

With a debut in an innovative style that deviates from tradition, tonality and motifs, Lutosławski composed *Overture for Strings* (1949), where it is based on an ordered 12-point scale. It was inspired by the rules introduced by Béla Bartók. This style will continue in later years.

Inspiration by folklore is another important element in the composer's work. He developed simple, unattractive folk melodies into a modern, interesting and witty arrangement for orchestra: *Concerto for orchestra* (1950-1954), *Little Suite for orchestra* (1950), *Silesian Triptych for soprano and orchestra* (1951). The last two pieces impress with their colors, careful sound production and temperament. *Concerto for orchestra* (1954) is considered the leading work of this period. It combines the features of folklore and bold new solutions in the construction of sound material[38].

Further inspirations in Lutosławski's work can be included in the trend of modern music. The composer begins to use full dodecaphony, at the same time limiting the number of used intervals, for example in *Funeral music for strings* (1958). It enriches it with the

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[35] Zieliński Tadeusz A., *Style, kierunki i twórcy muzyki XX wieku*, Warszawa, 1980, page 143.
[36] Zieliński Tadeusz A., *Style, kierunki i twórcy muzyki XX wieku*, Warszawa, 1980, page 144.
[37] https://pwm.com.pl/pl/sklep/publikacja/wariacje-na-temat-paganiniego,witold-lutoslawski,67,ksiegarnia.htm
[38] https://pwm.com.pl/pl/sklep/publikacja/symfonia,witold-lutoslawski,10778,ksiegarnia.htm

simultaneous interweaving of all transpositions of one series. In *Songs for Voice and 30 Instruments* (1958) he consistently relies on the dodecaphonic technique.

Lutosławski is the creator of the original performance technique of "*controlled aleatorism*", which he initially called "loosening the temporal relationships between the sounds" or collective play "*ad libitum*"[39]. This technique involves the musicians performing a piece of music at precisely recorded pitches in an almost free manner. The conductor determines the beginning and end of such fragments in this technique. Performances of the same pieces may differ without changing the sound of the music itself, because each musician can perform his part differently each time. The term "*controlled aleatorism*" means "limited coincidence"[40]. An example of this technique is *Venetian Games* (1961), but only in the first part. They allow for a certain freedom in the implementation of the rhythmic layer with a precise definition of other sound parameters (dynamics, pitch and articulation). *Henri Michaux's Three Poems for choir, wind instruments and percussion* (1963) is another example of the use of this technique.

The further period of Lutosławski's work is considered to be a mature period. It is filled with the refined, subtle musical taste of the composer, the precision of the structure of the piece with dynamism, rich colors and brilliance. The last works continue the technical and aesthetic assumptions of the composer, paying attention to expressive possibilities. These include: *Three Chains* (1983; 1983-1985; 1985-1986), *Symphony no. 2* (1965-1967), *Symphony no. 3* (1981-1983) and *Double Concerto for oboe, harp and orchestra* (1980).

[39] Zieliński Tadeusz A., *Style, kierunki i twórcy muzyki XX wieku,* Warszawa, 1980, page 252.
[40] Kowalska Małgorzata, *ABC historii muzyki,* Musica Iagellonica, Kraków 2001, str. 649.

SECTION 2.3. Tadeusz Baird

Photo 2. Tadeusz Baird[41]

Tadeusz Baird was born on July 26, 1928 in Grodzisk Mazowiecki. He came from a Polish-Russian family, his father, Edward, was Polish, his mother, Maria née Popow, was Russian. The composer's name is of French origin. He began his musical education by playing the piano with Maria Rzepko. During the occupation, he began formal education at the State Higher School of Music in Warsaw with Bolesław Woytowicz (composition class) and Kazimierz Serocki (counterpoint and harmony class). He also studied piano in the class of Tadeusz Wituski. Unfortunately, after the defeat of the Warsaw Uprising, the composer was deported deep into the Third Reich, initially to Emsdetten (Westphalia) and then to the German-Dutch border. The composer describes the circumstances of his deportation to Germany as follows: "We were all sitting in the cellars, firing blind bullets, fearing above all the Germans and Ukrainians, Ukrainian assesmen who went from house to house, searched, abused and terrorized. We, the inhabitants of Saska Kępa, Praga and Grochów, have only one thing left: listening to what is happening on the left side of the Vistula: shots, the cannonades, the sounds of fighting. In mid-August 1944, the news spread that the Germans were preparing the evacuation of all men from right-bank Warsaw. Men, therefore all those who are sixteen

[41]Source of photo: http://www.baird.polmic.pl/index.php/pl/galeria/zdjecia/portrety

years old. I personally turned sixteen four days before the outbreak of the uprising, so I was already an adult and an adult. The collection was scheduled at Washington Roundabout and at Francuska street at Saska Kępa, and then I thought that maybe it was the last moment, the last time, to spend a few more minutes with music. There were no glass panes, some random strayed bullets smashed a row of furniture in the apartment. I sat down, not afraid of anything then, not even afraid that the sounds of the piano might attract Germans or some Volkdeutsche who were on order. I played Szymanowski's *Etude in B flat minor*. It was a piece that I mastered or finished practicing at that time. The next day there was a camp in the area of the Zakroczym Fortress, later in the present-day Piła, where there was a camp called "a temporary camp for foreign [...] labor". Then a journey lasting many days, in cattle cars, throughout Germany [...][42]". During his stay in the Gladbeck concentration camp (a branch of Konzentrationslager Neuengamme, Hamburg, Germany), the composer fell ill with bone tuberculosis, which consequently prevented the development of Baird's career as a pianist.

"Fortunately", the disease allowed him to return to Poland in 1945, after the evacuation of the camp. The sick prisoners were left to their fate in a ruined barrack. American troops came to the rescue. Baird, in serious ill-health, was referred to the German military hospital in Zweckel. After returning to Poland in 1946, the composer continued his studies in composition with Piotr Rytel, and then Piotr Petrowski at the State Higher School of Music in Warsaw. In 1948, he also began studying musicology at the University of Warsaw. However, he did not complete these studies, explaining that this direction was not his calling. Due to a large number of composing obligations, he also abandoned his studies in composition. He obtained his MA in composition in 1973, after a twenty-year of hiatus[43].

In 1949, during his stay at the Congress of Composers and Music Critics in Łagów Lubuski, he created "Grupa49" with Kazimierz Serocki and Jan Krenz. They had ties of friendship throughout their lives. They only performed twice, in January 1950 and June 1952. The official manifesto of "Grupa 49" was supposed to be a "smokescreen" for the communist authorities in Poland. It reads as follows: "[...] these young musicians want, above all, to break with the traditions of unbridled innovation and restore the lost contact with this listener who is becoming the main consumer of culture today. Their anti-elitist music, however, does not intend to flatter the cheap tastes of the petty bourgeoisie, and therefore, in achieving their goals, they do not want to give up any gains of modern harmony"[44]. Thanks to this, they gained freedom in composing.

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[42] http://www.baird.polmic.pl/index.php/pl/biografia/lata-wojny
[43] http://www.baird.polmic.pl/index.php/pl/biografia/grupa-49-i-walka-o-ojca-1949-1954
[44] http://www.baird.polmic.pl/index.php/pl/biografia/grupa-49-i-walka-o-ojca-1949-1954

Another important stage in Baird's life was his contribution to the initiation and creation of the "Warsaw Autumn" festival. The beginnings of work on the festival can already be seen in 1950[45]. At that time, Baird, together with Kazimierz Serocki, Włodzimierz Kotoński and Andrzej Dobrowolski, organized the 1st Festival of Polish Music. It was open to professional composers as well as those who were involved in creating music as an amateur. The first edition of the 1st International Festival of Contemporary Music "Warsaw Autumn" took place in 1956. Until 1969, Baird served on the Festival's Program Committee. Until 1981, the composer presented his works, and there were 25 of them, including 11 world premieres[46].

Tadeusz Baird was also a lecturer at the State Higher School of Music in Warsaw (now the Fryderyk Chopin University of Music) from 1974. Three years later he obtained the title of professor and took over the chair of Composition. In 1979 he became a member of the Akademie der Künste in Berlin. He was the laureate of many awards in the field of composition in Poland and abroad, including the UNESCO International Rostrum of Composers (1959 for Four Essays, 1963 for Variations without a Theme, 1966 for Four Dialogues), the Music Award of the City of Cologne (1963), and the Award of the Polish Composers' Union for the entirety of artistic work (1966) or the Awards of the Alfred Jurzykowski in New York (1971).

Taduesz Baird died suddenly in Warsaw of a brain aneurysm on September 2, 1981[47].

SECTION 2.4. Musical creativity of Tadeusz Baird

Tadeusz Baird's creative output can be divided into three periods: neoclassical (1949-1956), dodecaphonic (1956-1968) and sound (from 1968)[48].

The first period, neoclassical, was the beginning of the composer's work in general, partly because this tendency was dominant in the Polish music culture at that time. He is steeped in the neoclassical musical tradition, reaching back to bygone eras (the Middle Ages, Renaissance, Baroque, Classicism). He used classical forms, referred to the native folklore, adding to his works a cheerful mood, styling and a new treatment of harmony, texture and colors. Important items in Baird's work in this period include: *Concerto for piano and orchestra* (1949), *Suite Colas Breugnon* (1951) and *Four love sonnets to words by William*

[45] http://www.baird.polmic.pl/index.php/pl/biografia/wokol-warszawskiej-jesieni-1955-1969
[46] *Ibidem*.
[47] https://pl.wikipedia.org/wiki/Tadeusz_Baird
[48] http://stonasto.pl/utwory/1966#o_kompozytorze

Shakespeare (1956-1969). In total, during this period, Baird composed twenty-six pieces (nine orchestral pieces, four vocal-instrumental pieces, five for voice with instrumental accompaniment, two for a mixed choir *a cappella*, two chamber pieces and four piano pieces).

The second period in the composer's artistic life was largely inspired by the works of the representatives of the 20th-century Vienna school: Arnold Schönberg, Alban Berg and Anton Webern. During this period, Baird deepened his knowledge of the twelve-sound technique and tested its possibilities. However, it was Alban Berg with two of his works: *Wozzeck* (1922) and the *Lyric Suite for string quartet* (1925-1926), who was a real inspiration in finding in his works, among other things, the lyrical expression that emerged from liberation from any tonal boundaries. The basic feature of Baird's work in the period in question is the basic treatment of the series, its expressive value and individual intervals. During this period, he wrote ten pieces, including: *Four Dialogues for Oboe and Chamber Orchestra* (1964), *Cassazione per orchestra* (1956), *Four Essays for Orchestra* (1958), and *String Quartet* (1957).

In his last composing period, Baird has been transforming the achievements of the Polish school of sonorism. In its conviction, he believes that each piece has an expression that is the basis of the work and its impact. He himself said about his work: "Music was for me, it is and I would like to believe that it will continue to be - some way of expressing emotions, feelings and emotions [...] my next works are [...] something like a notebook, mine in the sounds of an autobiography written. [...] the extreme subjectivity of my compositions probably stems from the reluctance with which I assist in the performance of my works. [...] in a way, I am doing what I call for my own use a ‘spiritual striptease’ [...]"[49]. In the vocal pieces, all the emotions that Baird conveyed were in the singer's lyrics, while in the instrumental pieces, the emotions were deeply hidden. *Variations in the form of a rondo for a string quartet* (1980), which the composer originally wanted to call a Self-Portrait, are a good example of the presentation of autobiographical motifs in a piece. Tadeusz Baird was described by friends as a very emotional person, as exemplified by the works of this period: the musical drama Tomorrow (1966) in one act to the libretto by Jerzy Sita according to Joseph Conrad's Tomorrow, *Voices from the distance* (1981), three songs to words by Jarosław Iwaszkiewicz, *Concert on oboe and orchestra* (1973)[50].

[49] http://www.baird.polmic.pl/index.php/pl/tworczosc/ekspresja-i-ekspresjonizm
[50] http://www.baird.polmic.pl/index.php/pl/tworczosc/ekspresja-i-ekspresjonizm

CHAPTER 3. CONCERTOS ANALYSIS

SECTION 3.1. *Double concerto for oboe, harp and chamber orchestra* (1979-1980) by Witold Lutosławski

The Double Concerto for oboe, harp and chamber orchestra was commissioned by Paul Sacher (1906-1999), a Swiss conductor and musicologist, for his Zurich chamber orchestra Collegium Musicum and an outstanding Swiss couple of musicians, oboist Heinz Holliger and harpist Ursula Holliger. The piece was completed in 1980 and its world premiere took place on August 24 of the same year in Lucerne under the baton of Paul Sacher, to whom the piece was dedicated. On September 23, 1980, the same soloists with the Polish Chamber Orchestra under the baton of Witold Lutosławski himself, performed the piece during the Warsaw Autumn festival.

After performing on stage in Warsaw, Polish music critic Tadeusz A. Zieliński described his speech in the biweekly Ruch Muzyczny: "Caricaturally banal (despite the atonal measures!), the rhythmic theme of the third movement is too inconsistent with my notion of musical taste for me to listen to it without unpleasantness. It does not convince me, it evokes disgust, especially as it bluntly (without a moment for the slightest reflection - *attacca*) cuts the impression of the wonderful Part II"[51].

Lutosławski was widely regarded as the Classic of the 20th century. However, this is not an opinion thanks to which we can think that the creator is against the news. It is certainly an open minded creative attitude. This concert is, in the opinion of many musicologists, an attempt to combine the baroque form of the concerto with new performance techniques. Still drawing from the sources of history, he is still looking for original and new solutions. This concerto was created in the last period of the composer's oeuvre, where he returns to the melody and thematic and thematic structures. It combines the baroque form of *concerto grosso*, a modern musical language, style, sound and compositional technique with a separate material between the moments *principale* (group of solo instruments) and *grosso* (all orchestra).

The work has a scheme of a classic three-part work, but with non-classically defined parts:

First movement – *Rapsodico, Appassionato*,

Second movement – *Dolente*,

Third movement – *Marciale e grotesco*.

[51] http://www.lutoslawski.org.pl/pl/composition,66.html

At the beginning of the score, the composer includes a two-sided legend in Polish and English. It is known that Lutosławski introduced the concept of *controlled aleatorism*, which means a limited scope of the operation of chance. Only in the permissible moments shown by the conductor, musicians (orchestral or singers) have freedom to perform, *ad libitum* technique (Example 1, page 2). The second page presents the instrumentation of the piece. In addition to the soloists and the string quintet, the composer introduced a large line-up of percussion instruments that will mainly play a color function (Example 2, page 3).

Sekcje grane *ad libitum* nie są dyrygowane. Początek każdej sekcji oznaczony jest strzałką lub , która odpowiada ruchowi dyrygenta. obowiązuje cały zespół, obowiązuje grupy lub pojedyncze instrumenty. W sekcjach *ad libitum* wszystkie wartości rytmiczne są przybliżone, dlatego też umieszczenie nut w jednej linii pionowej w partyturze nie oznacza ich jednoczesności. Natomiast w sekcjach dyrygowanych (z podanym metrum $\frac{3}{4}$, $\frac{2}{4}$ etc.) wszystkie wartości rytmiczne są ścisłe, a więc nuty umieszczone w tej samej linii pionowej w partyturze należy grać jednocześnie.

Znak chromatyczny dotyczy tylko nuty, przy której jest umieszczony. Tak więc i oznacza b-h, a nie b-b. Kasowniki umieszczone są tylko w głosach solowych i orkiestrowych. Notacja oznacza powtórzenie tej samej nuty. Znak oznacza obniżenie nuty o ¼ tonu, – obniżenie o ¾ tonu, – podwyższenie o ¼ tonu.

Wszystkie instrumenty brzmią tak, jak są zanotowane, z wyjątkiem kontrabasu, ksylofonu i dzwonków.

W wypadku wykonywania utworu w dużej sali koncertowej zaleca się potrojenie ilości skrzypiec i zdwojenie obsady pozostałych instrumentów smyczkowych.

The *ad libitum* sections are not to be conducted. The beginning of each section is marked with an arrow or which corresponds to the beat of the conductor. applies to the whole ensemble, applies to groups or individual instruments. In the *ad libitum* sections all the rhythmic values are approximate. In consequence, the placing of the notes one above the other in the score does not necessarily mean that they are played simultaneously. On the other hand, in the conducted sections (marked $\frac{3}{4}$, $\frac{2}{4}$ etc.) all the rhythmic values are precise, the notes appearing vertically in line to be played simultaneously.

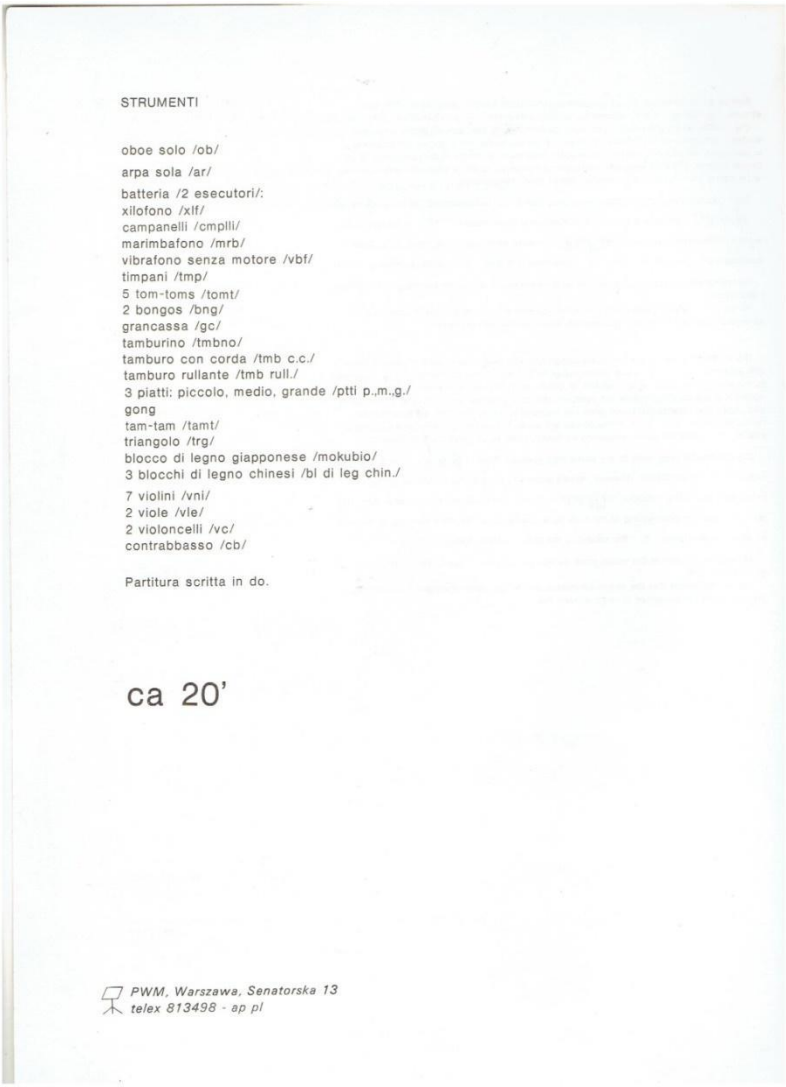
The accidentals apply only to the notes they precede. Thus and signifi B♭-B and not B♭-B♭. However, natural signs are used in the orchestral parts and in the solo parts. The notation signifies the repetition of the same note. The sign denotes the lowering of the note by a quarter-tone, – the lowering of the note by three quarter-tones, – the raising of the note a quarter-tone.

All notation is made at the actual pitch except for the double bass, xylophone and glockenspiel parts.

It is recommended that the violins be trebled and all the other string parts doubled when the work is to be performed in large concert hall.

Example 1. W. Lutosławski, *Double concerto*, page 2

The piece is composed for a chamber orchestra consisting of twelve string instruments (with the possibility of doubling the number of strings) and two percussion instruments. This selection of the orchestra was dictated by solo instruments due to the dynamic proportions.



STRUMENTI

oboe solo /ob/
arpa sola /ar/
batteria /2 esecutori/:
xilofono /xlf/
campanelli /cmplli/
marimbafono /mrb/
vibrafono senza motore /vbf/
timpani /tmp/
5 tom-toms /tomt/
2 bongos /bng/
grancassa /gc/
tamburino /tmbno/
tamburo con corda /tmb c.c./
tamburo rullante /tmb rull./
3 piatti: piccolo, medio, grande /ptti p.,m.,g./
gong
tam-tam /tamt/
triangolo /trg/
blocco di legno giapponese /mokubio/
3 blocchi di legno chinesi /bl di leg chin./
7 violini /vni/
2 viole /vle/
2 violoncelli /vc/
contrabbasso /cb/

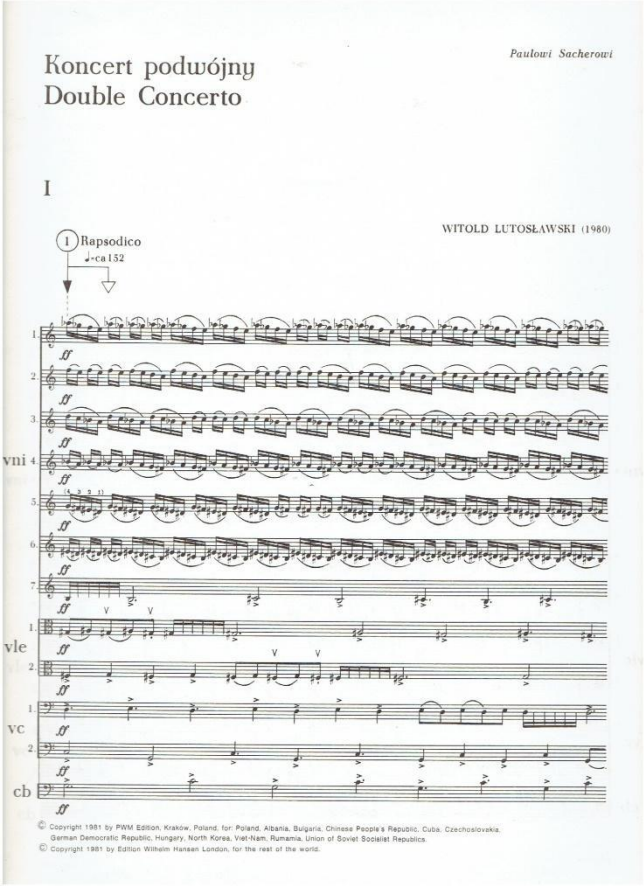
Partitura scritta in do.

ca 20'

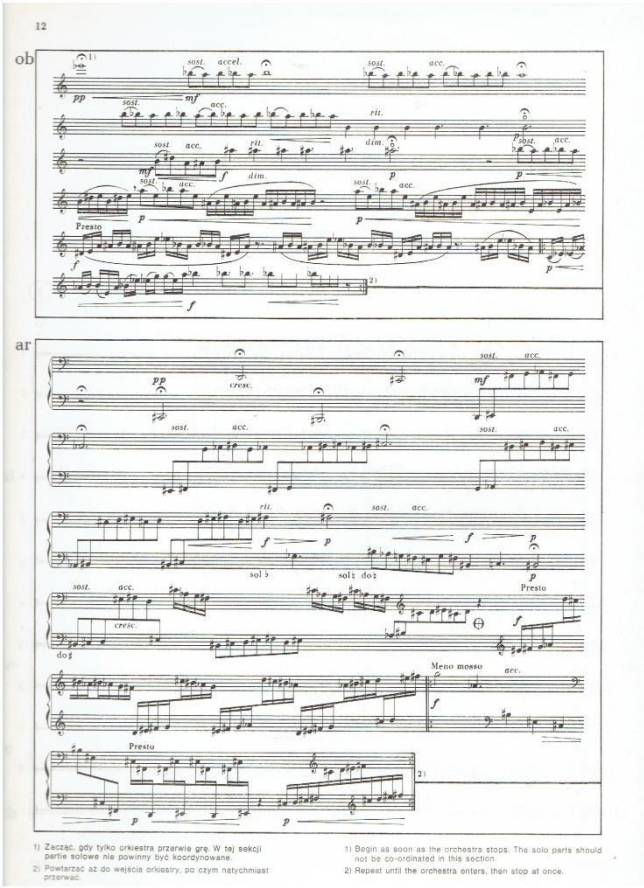
PWM, Warszawa, Senatorska 13
telex 813498 - ap pl

Example 2. W. Lutosławski, *Double concerto*, page 3

The first part of the concerto refers to the form of *concerto grosso*. This can be seen in the multi-part formal structure in the alternation of the *solo-tutti* part. This part is characterized by a clear gradual development, which consists of two parts of very different nature, texture and pace: *Rapsodico* and *Appasionato*. There is also a contrast between the oboe, harp and *tutti* parts, with a rather violent sound and aleatoric sections in the *ad libitum* technique. *Tutti* is also labeled with ordered metric waveforms (Example 3, page 5; Example 4, page 12).



Example 3. W. Lutosławski, *Double concerto*, movement I, page 5

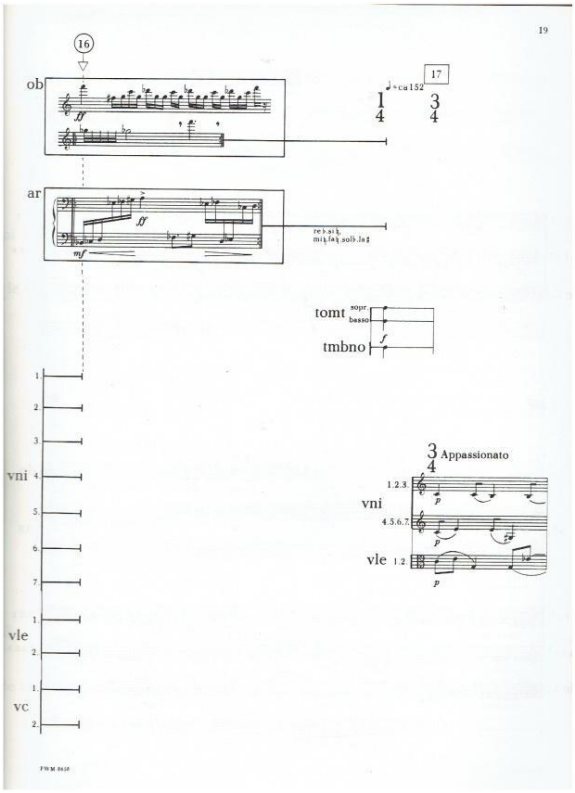


Example 4. W. Lutosławski, *Double concerto*, movement I, page 12

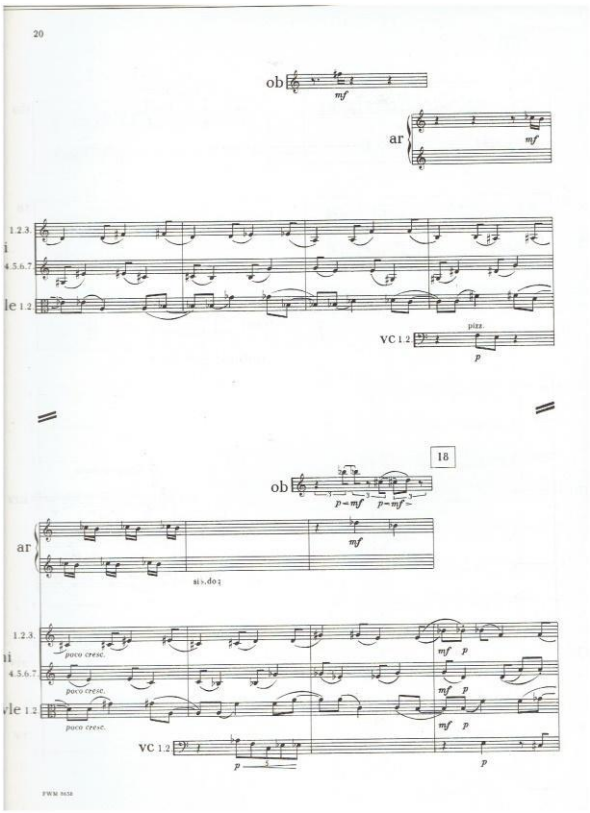
Rapsodico, in the score from numbers 1 to 17, can be considered a kind of introduction. As mentioned before, this fragment is based on alternating aleatoric episodes performed by soloists and the orchestra achieved the *ad libitum* technique. Part of *concertino* has performed in front of a monophonic (oboe) and a multi-phonic (harp) instrument. Concerto grosso is not shown here by the style, technique or language of the music, but by sound and performance expression. This is due to the different colors of the instruments included and the varied treatment of twelve-note harmony. In the above two examples (Example 3 and 4) it can be observed that in the part of *repieno* the sound material is based on a sequence of twelve notes built on one or two intervals, where the *concertino* is built on the full sonic scale of these two instruments (oboe: from b to g3; harp : ces1 to ges4). Another difference is the sophisticated treatment of the soloists' parts and the violent, metrically ordered *tutti* part.

The second part, *Appasionato*, starts at number 17 in the score until the end of the mouvment (Example 5, page 19 and Example 6, page 20). The composer is based on a series built on third interval: *g, c, es, f sharp, a, d, f, b*[52]. This has an impact on the feeling of consonant sounds. Both solo instruments and cellos form one melody accompanied by a three-voice violins and violas based on a heterophonic texture. The illusion of a blurred melodic line arises due to the notation of the triad of violins and violas in metric notation (without using *ad libitum*). The final section of the section begins with number 23 in the score (Example 7, page 27). The part ends with a certain form of cadence in the form of ad libitum performed by the soloists number 25 in the score (Example 8, page 29). It begins in the dynamics of *ff*, which passes to sub in the middle of the oboe part. The *p* dynamic a in the harp part fades away gradually.

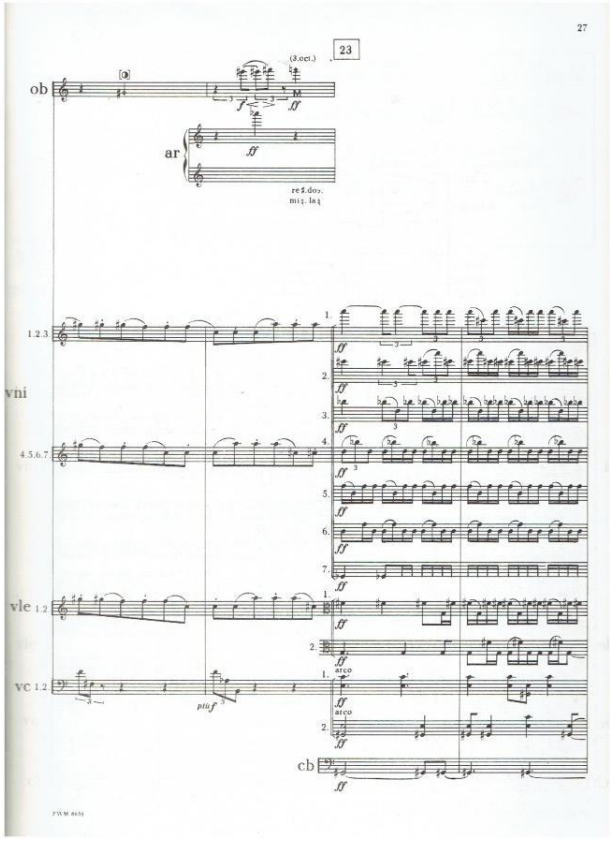
[52] Wilburg-Marzec Ewelina, *Spojrzenie klasyka XX wieku na barokową formę koncertu na podstawie Koncertu na obój i harfę Witolda Lutosławskiego*, Akademia Muzyczna w Katowicach, page 50.



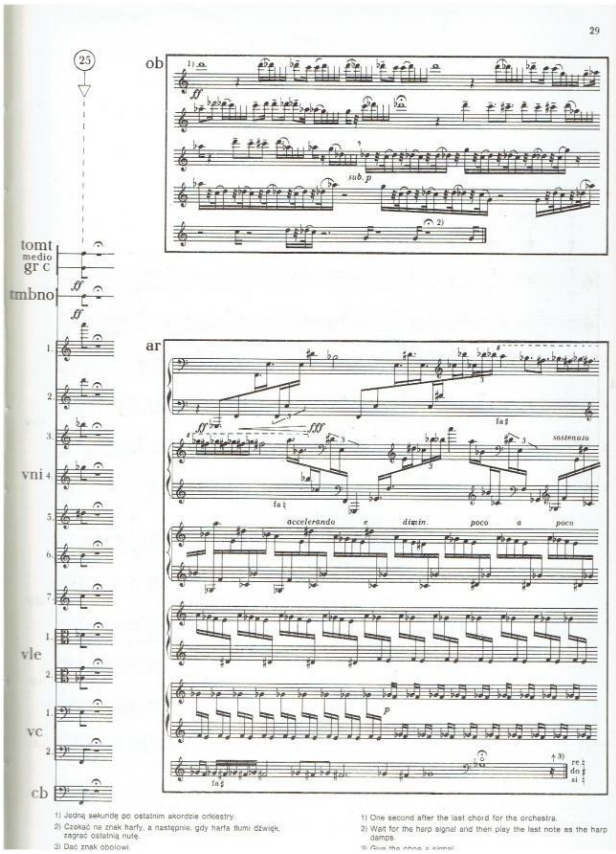
Example 5. ***Double concerto*****, movement I, page 19**



Example 6. ***Double concerto*****, movement I, page 20**

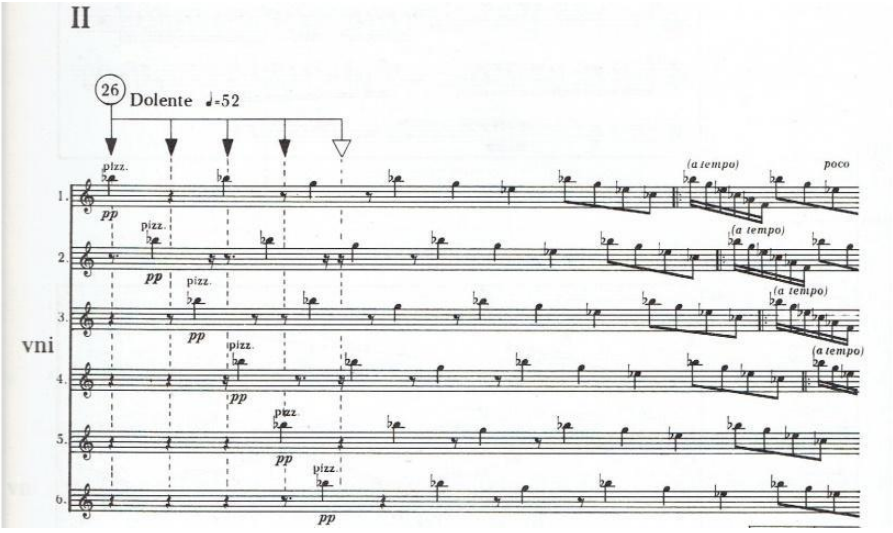


Example 7. *Double concerto*, movement I, page 27

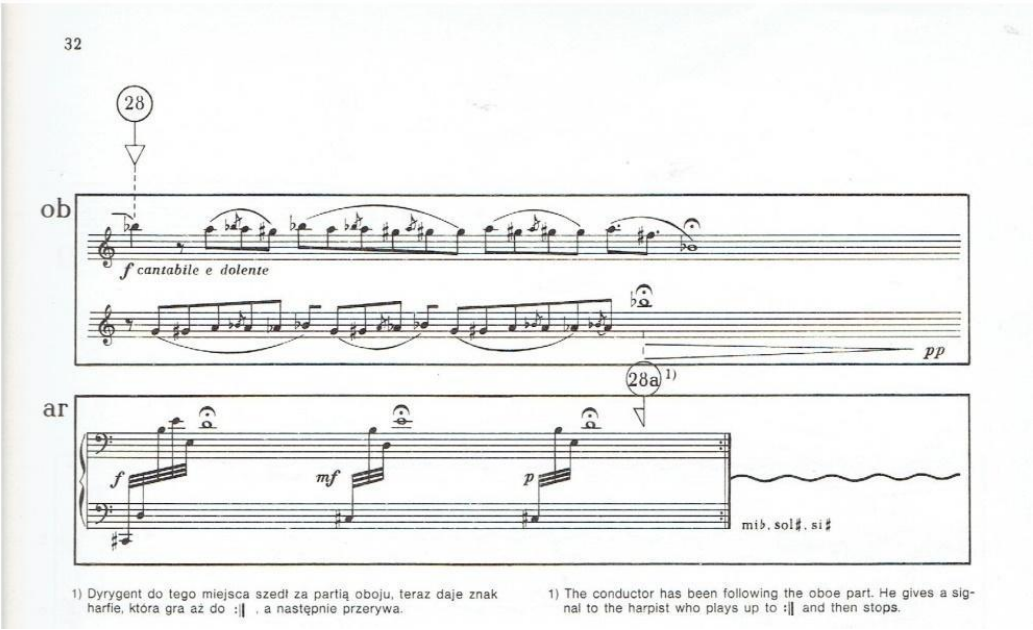


Example 8. *Double concerto*, movement I, page 29

The second part of *Dolente* concerto begins with score 26 (Example 9, page 30). The soloist part begins with number 28 in the score (Example 10, page 32). It is contrasted in terms of pace and character of the first part and the final of the concerto. The tempo of the part is slow, the quarter note is 52. The composer, next to the oboe part gives a hint: *cantabile e dolente* started with a high note *b*. This helps to emphasize the lamentation mood of this part. Vocal music may be the inspiration for this part. The strings part begins the movement with a twelve-degree *pizzicato* chord with *pp* dynamics. The percussion (vibraphone and marimba) in this part accompanies the tremoles where the soloists, with a distinctive timbre and expression, show contrasts to the *tutti*.

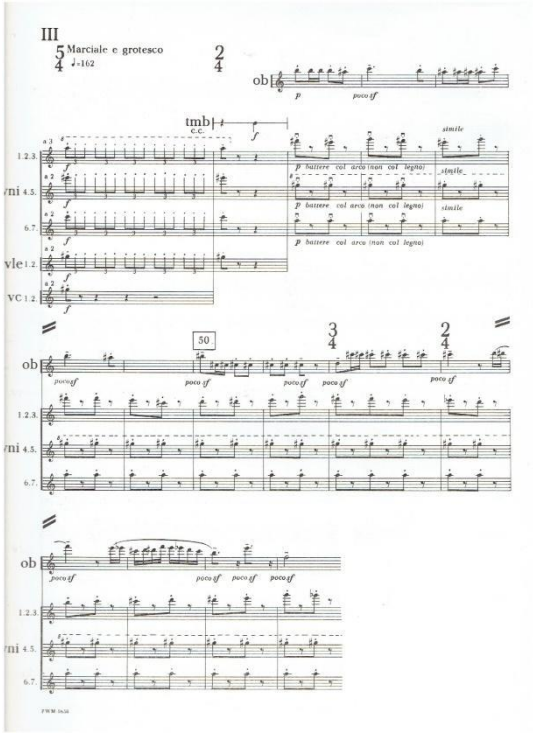


Example 9. *Double concerto*, II movement, page 30

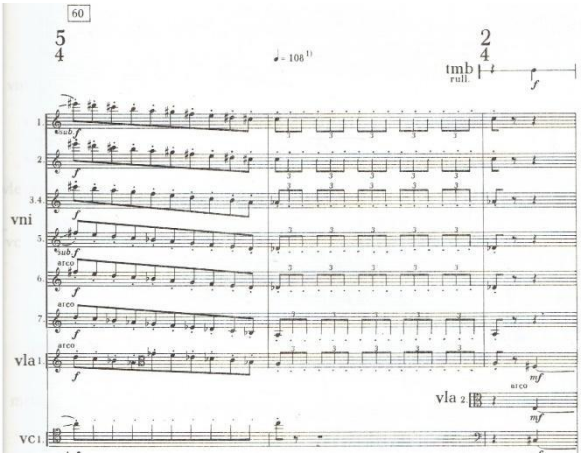


Example 10. *Double concerto*, II movement, page 32

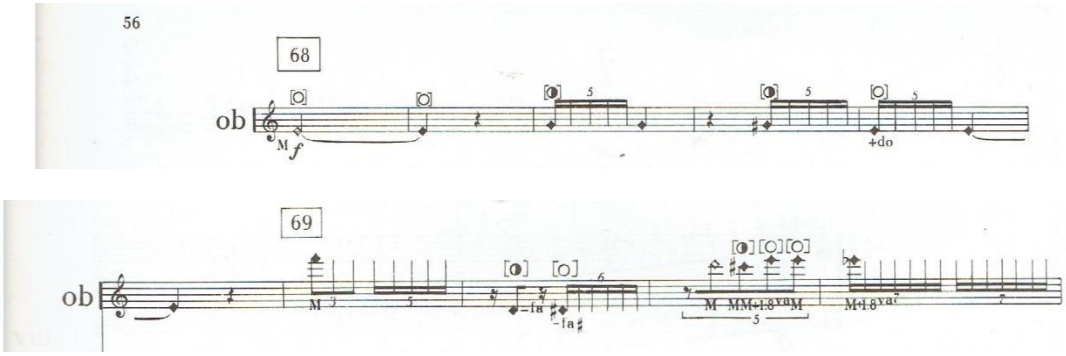
In the third part of the *Marciale e grotesco* concert, the composer is inspired by the idea of a grotesque march. In a letter to the Swedish musicologist Ove Nordwalla, Lutosławski writes: “Likewise, the march from my Double Concerto is a kind of mockery, although the melodic or harmonic means are absolutely mine. [...] I have translated the melodic gestures and rhythm of street music into my own language". This movement follows *attacca* after the second movement (number 49/50 in the score). The tempo of this part is very fast, the quarter note equals 162. In this part you can see the contrasts of individual musical groups against the background of others following one another. The first ascent begins with strings and a xylophone with both of them presenting the march topic (Example 11, page 42). The entire presentation of the theme lasts 74 measures up to the number 60 in the score. The episodes between the oboe and the harp are based on the same melodic pattern, namely a falling melody (Example 12, page 48). The second entry belongs to the harp and orchestra, in the score from numbers 61 to 67. It is very different in character from the first episode in which the oboe appears. The harp does not present the theme of the march, it is based on hexadecimal waveforms and hexadecimal triplets. In the third episode, from number 68 in the score (preceded by a similar melodic pattern as in Example 12), the grotesque character performed by the oboe begins. It is realized through the technique of multiphones in the oboe part (Example 13, page 56). The climax of the third movement occurs from number 77 to 81 in the score. It presents a series of ad libitum segments performed by the oboe and the harp, performing the function of a cadence. In the score from number 84 to number 90, the composer uses the canonical technique, where the xylophone repeats the melodic material of the oboe (Example 14, page 66). This suggests a similarity to a reprise. The expressive layer is based on the course of tensions and relaxation, where the culminating point is the aforementioned cadence, in the score from number 77 to 81 (Example 15, page 63).



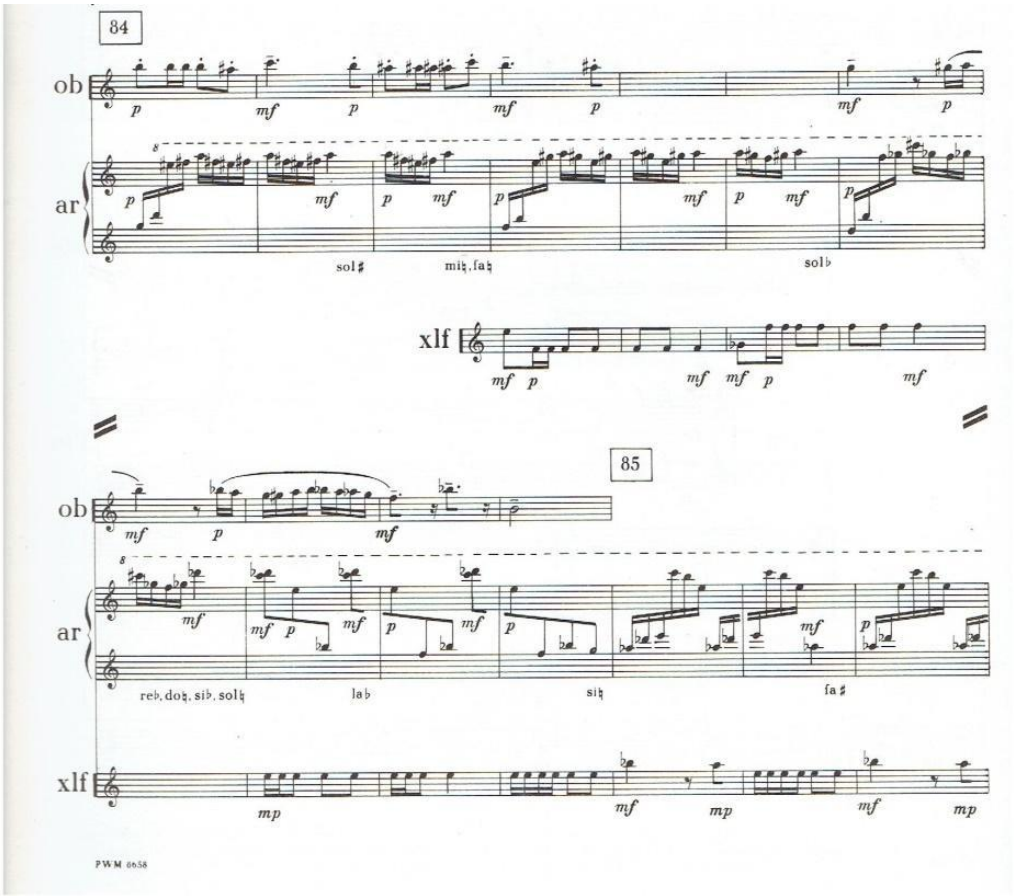
Example 11. ***Double concerto*****, III movement, page 42**



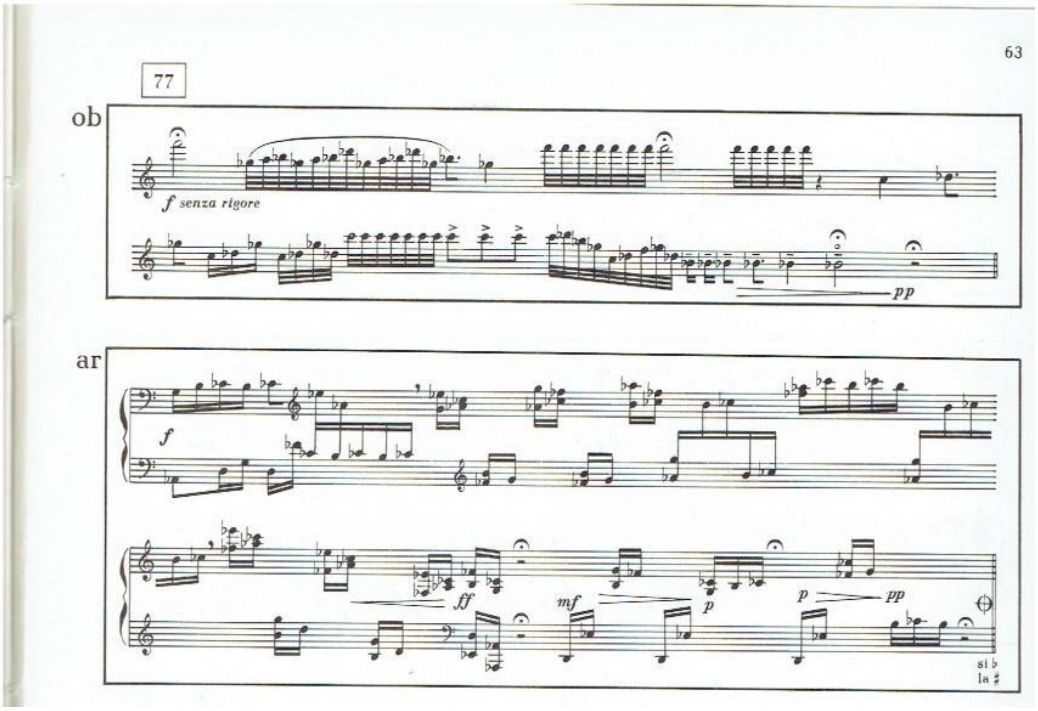
Example 12. ***Double concerto*****, III movement, page 48**



Example 13. ***Double concerto*****, III movement, page 56**



Example 14. *Double concerto*, III movement, page 66

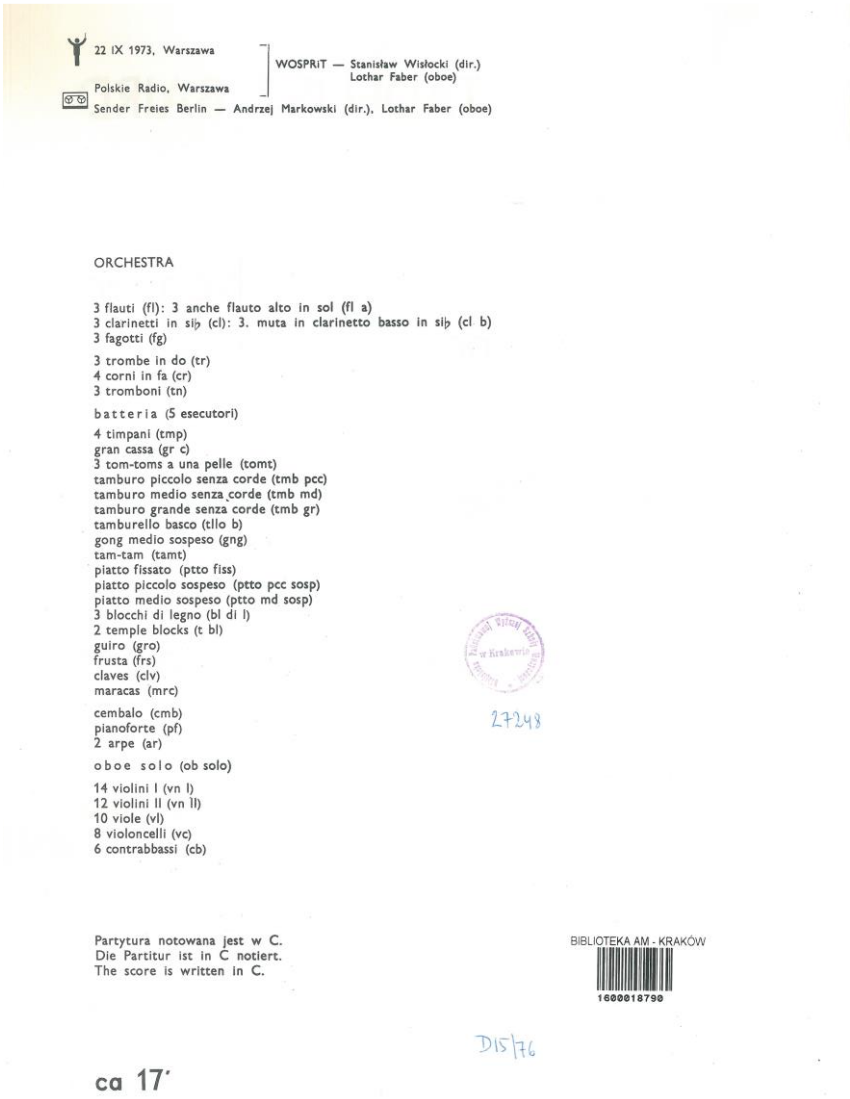


Example 15. *Double concerto*, III movement, page 63

SECTION 3.2. *Concerto for oboe and orchestra* (1973) by Tadeusz Baird

The *Concerto for oboe and orchestra*, dedicated to Lothar Feber, was ordered by the same oboist who premiered it during the 17th Warsaw Autumn Communication in 1973[53].

The piece was composed for oboe solo and large symphony orchestra with a significantly changed composition. The woodwind and brass groups are dominated by a triple cast, with the exception of four french horns. From the standard line-up, the composer omitted both and the tuba. The percussion section is the most extensive, 5 performers play 26 instruments. In addition to the traditional string quintet (50 instruments in total, usually treated individually with numerous *divisis*), the group of stringed instruments also includes a harpsichord, piano and two harps (Example 16, page 2).


22 IX 1973, Warszawa
Polskie Radio, Warszawa
WOSPRiT — Stanisław Wisłocki (dir.)
Lothar Faber (oboe)
Sender Freies Berlin — Andrzej Markowski (dir.), Lothar Faber (oboe)

ORCHESTRA

3 flauti (fl): 3 anche flauto alto in sol (fl a)
3 clarinetti in si♭ (cl): 3. muta in clarinetto basso in si♭ (cl b)
3 fagotti (fg)

3 trombe in do (tr)
4 corni in fa (cr)
3 tromboni (tn)

batteria (5 esecutori)

4 timpani (tmp)
gran cassa (gr c)
3 tom-toms a una pelle (tomt)
tamburo piccolo senza corde (tmb pcc)
tamburo medio senza corde (tmb md)
tamburo grande senza corde (tmb gr)
tamburello basco (tllo b)
gong medio sospeso (gng)
tam-tam (tamt)
piatto fissato (ptto fiss)
piatto piccolo sospeso (ptto pcc sosp)
piatto medio sospeso (ptto md sosp)
3 blocchi di legno (bl di l)
2 temple blocks (t bl)
guiro (gro)
frusta (frs)
claves (clv)
maracas (mrc)

cembalo (cmb)
pianoforte (pf)
2 arpe (ar)

oboe solo (ob solo)

14 violini I (vn I)
12 violini II (vn II)
10 viole (vl)
8 violoncelli (vc)
6 contrabbassi (cb)

Partytura notowana jest w C.
Die Partitur ist in C notiert.
The score is written in C.

BIBLIOTEKA AM - KRAKÓW
1600018790

D15/76

ca 17'

Example 16. *Concerto for oboe*, page 2

[53] http://www.baird.polmic.pl/index.php/pl/tworczosc/omowienia-utworow/94-koncert-na-oboj-i-orkiestre

The development of the instrumentation is one of the characteristic features of the sonorist approach to the piece. Despite the fact that the concerto does not contain many extended performance techniques, the composer follows the sonorism trend due to the composer's focus on timbre as the main means of expression.

The piece refers to the classical genre of a concerto only with the presence of a solo instrument and orchestral accompaniment, but these parts form two separate plans and for the most part of the piece they are not in dialogue with each other, using the concertato technique, but in opposition, mainly through the expressive and material contrast. The oboe part, extremely expressive, rough and raw, and at the same time giving the impression of chaotic and loud, is extremely complicated rhythmically and melodically. Throughout the work, one can observe an accumulation of broken rhythmic motifs with numerous pauses, in small values and often in irregular groups. Phrases based on numerous jumps and on second passes alternate in a melting manner, but they are always strongly chromaticized. The orchestral part creates a background variable throughout the piece, based primarily on long and densely packed clusters, short accented chords strongly emphasized by percussion instruments, as well as moving, repeatedly repeated motifs creating a flickering blur.

Lothar Faber gewidmet

Koncert na obój i orkiestrę
Konzert für Oboe und Orchester

TADEUSZ BAIRD (1973)

4/4 Quasi senza tempo

tmp — c. 4 bacch.
tmb md s.c. — *delicatissimo*
gro — c. b. di tmp, al marg.
ptto md sosp
tamt — *al centro* — l. v. — *smorz.*
tutti quasi niente assoluto

P.G. — Molto andante — Andante

quasi niente — *quasi niente* — *sim.* — *quasi niente* — *sim.* — *quasi niente* (l. v.) — *non arpegg.* — *non arpegg.* — *quasi niente*, l. v. — *quasi ppp*

ar 1
ar 2

10 — Molto moderato — Moderato

tmp — *quasi ppp*
gro — *quasi pp*
ptto md sosp — *quasi ppp*
tamt — *quasi ppp* l. v.
tmb md sosp — *ppp* — *ppp* — *ppp* — *ppp* (l. v.) — *quasi pp* — *quasi p* — *niente assoluto* — *quasi pp* (l. v.) — *niente assoluto* — muta in gr c.

pf — *quasi pp* l. v. tutto — c. ped.

ar 1 — (*sim.*) — *quasi ppp* l. v. — *sim.* — *ppp* — *quasi pp*
ar 2 — *quasi ppp* l. v. — *ppp* — *quasi pp*

ob solo — *quasi niente* — *ppp* — *quasi pp*

vl — s. pont. — ord. *quasi ppp* — ord. *quasi pp* — (pizz.) — *quasi pp* — arco — *pochiss.* en dehors — *quasi pp* — *quasi pp soave*

vc — pizz. — *ppp* — *quasi ppp soave* — *ppp*

cb — pizz. — *ppp* — *quasi ppp soave* — *ppp* — *pochiss.* en dehors — *quasi pp*

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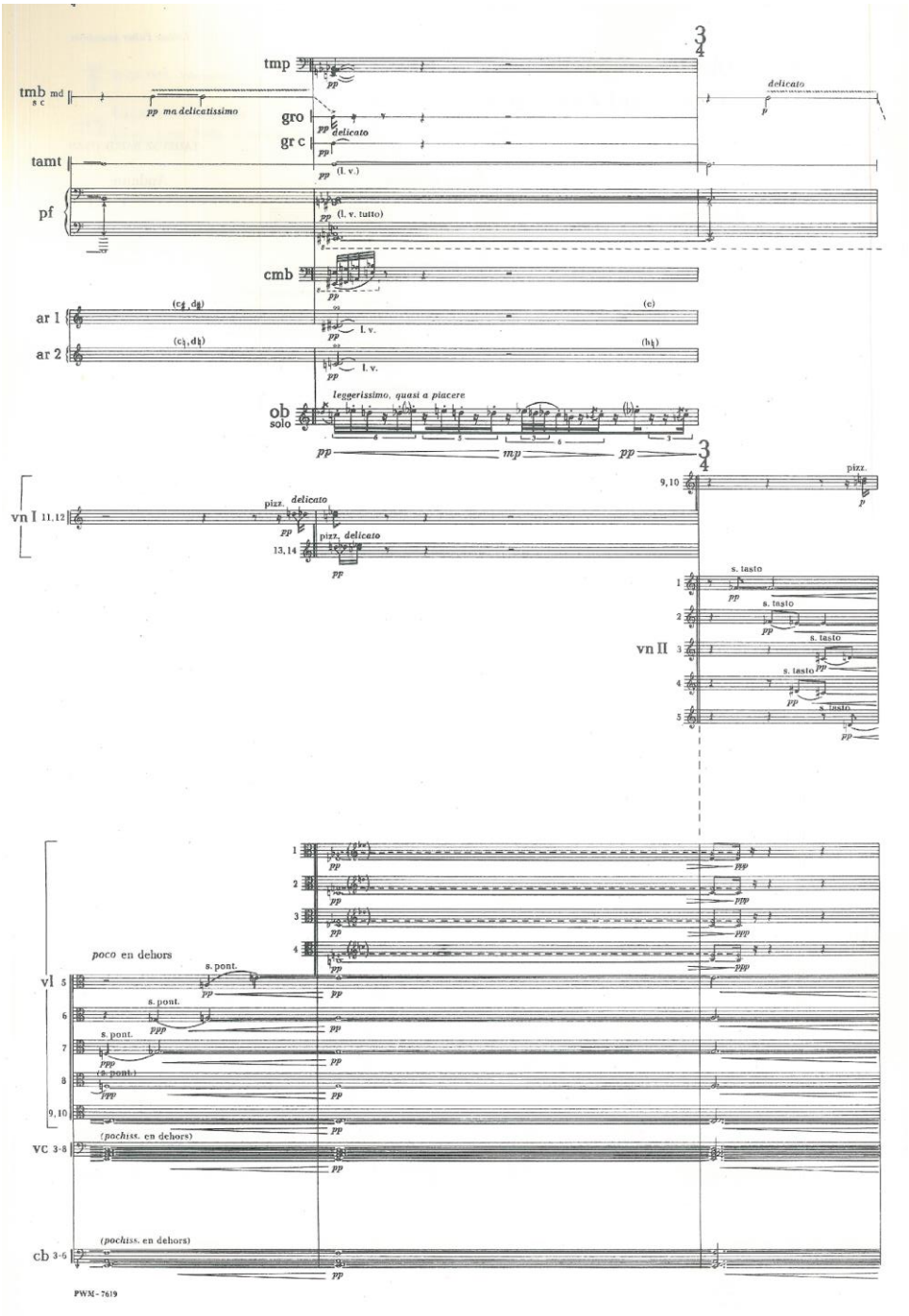
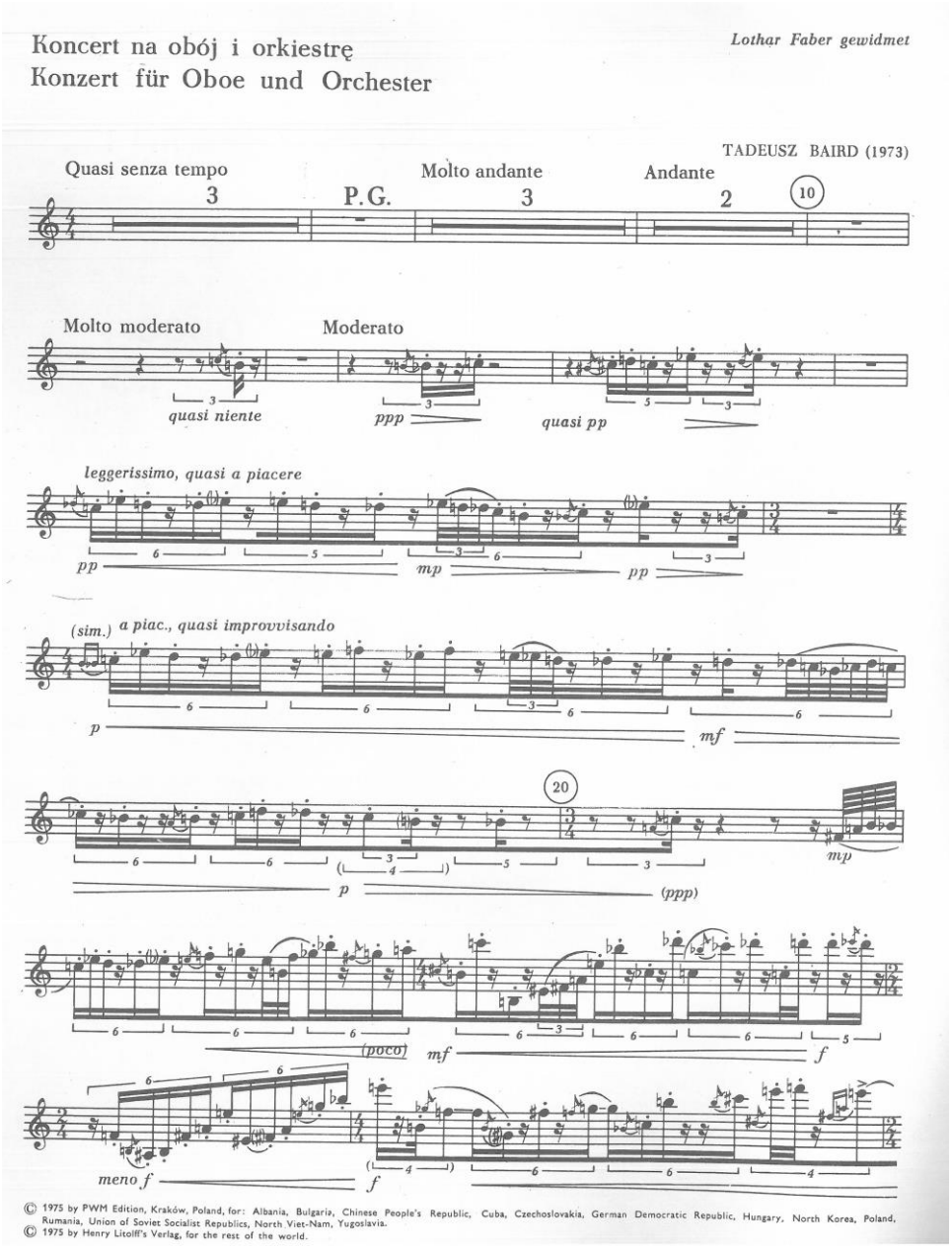


Example 17. *Concerto for oboe*, bars 1-17, page 3 and 4

Formally, the piece is a sequence of development phases, diversified agogically, dynamically and in terms of material. One can distinguish between an extensive introduction smoothly connected to the first part, three parts at speeds respectively fast, slow and fast, and coda. In the score, these sections (not counting the codes) are marked with a double bar line and information on the performance of *attacca* in the edition of the oboe part itself, this graphic distinction no longer appears.

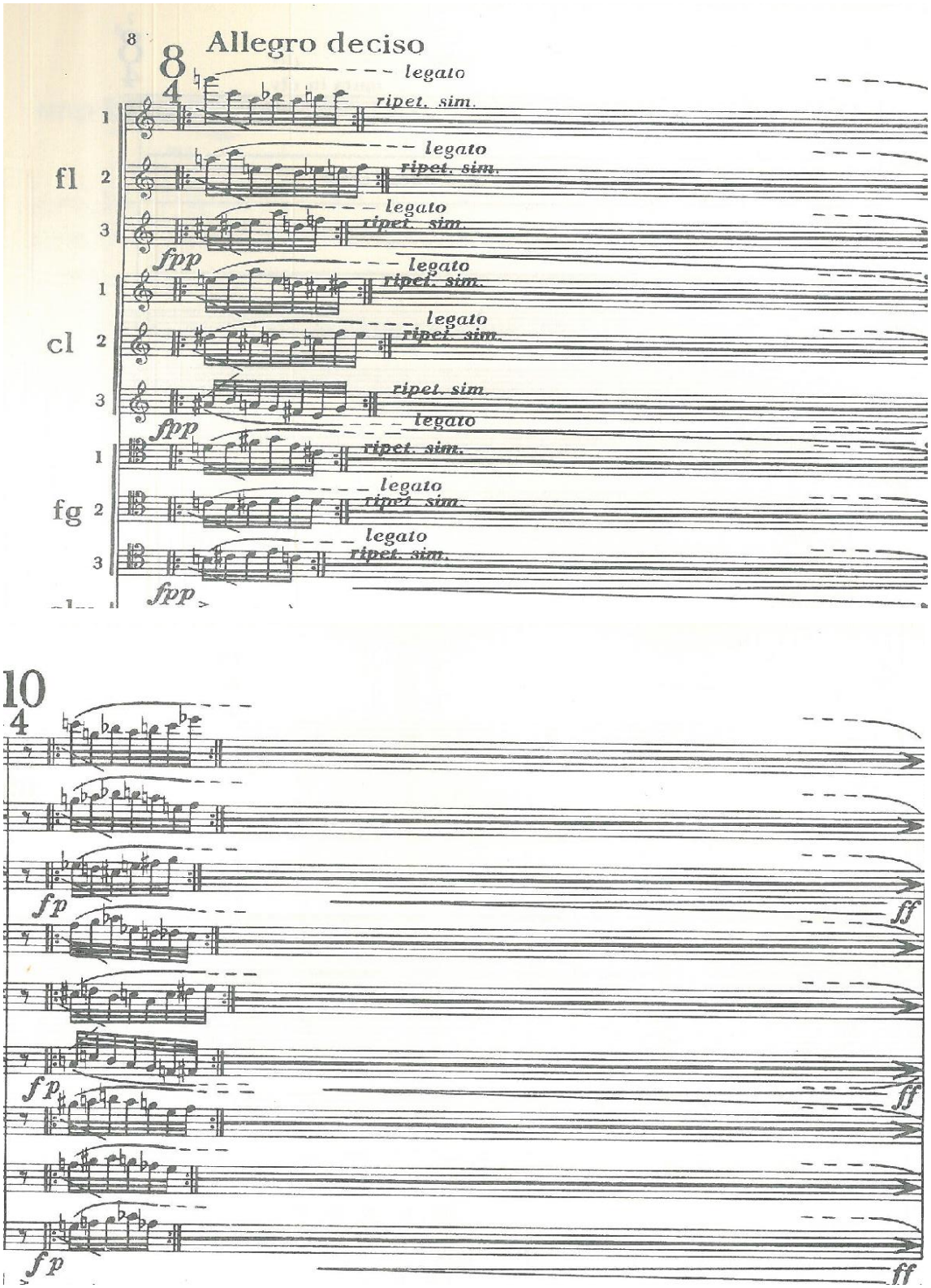
The introduction, together with the first movement (bars 1-48, Example 17), begins with a delicate *tremolo* on the snare drum, followed by a silent strike of four timpani combined with the sound of güiro, tam-tam and tremolo performed on the platter, each with a long and natural sustain. The motife of a *tremolo* and a single stroke of the drum are the basic musical material of the introduction, to which the composer returns in the third movement and in the coda of the piece. Initially, the following motifs in the introduction are separated by a general pause, then the distance between the motifs is gradually reduced and the tempo is accelerated from the feeling of lack of tempo (*quasi senza tempo*), by two andante (first *molto*) and two *moderato* (also the first *molto*). Each successive beat is more and more developed by adding new instruments playing dense cluster chords in the low registers, first of the harps, then of the double basses, cellos and the piano.

During the sound of the fourth beat, the first notes of the soloist appear - a short motif of the sixteenth *staccato* (Example 18, page 1 in oboe part). The oboe motif is gradually developed during the successive moments of reverberation, emphasized successively by string instruments playing *arco* long notes creating a dense and dark background. Subsequent entries of the oboe are based on longer and longer phrases composed of groups of several notes separated by resting in small *staccato* values with occasional short grace notes. There is also a gradual increase in the size of the intervals, from the initial seconds to numerous jumps.

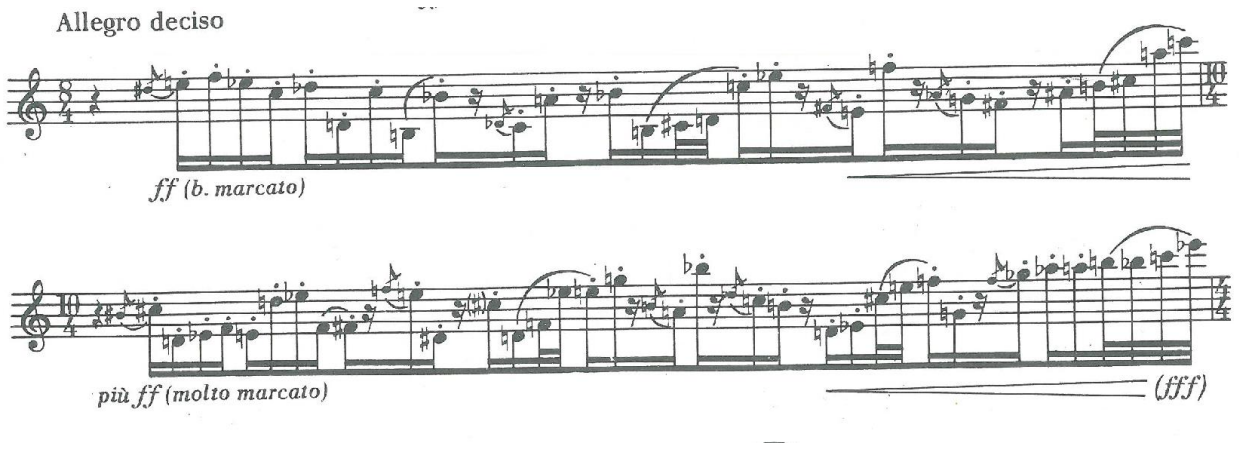


Example 18. *Concerto for oboe*, bars 1-24, page 1 in oboe part

Bar 27 starts the second section of the first part. For the first time, a group of woodwinds is introduced, each of which performs a different motif of several minutes in smaller values, repeated aleatorically in the technique of controlled aleatorism (Example 19, page 8 and Example 20, page 3 in oboe part). This creates the impression of a flickering sound spot, against which the soloist continues broken, sharp phrases. After the chromatic passage of the *fortissimo possibile* performed by the *molto* crescendo in the oboe part in bar 35, there is a gradual four-bar calmness leading to the last, relatively short section of the first movement, comprising bars 40-48.

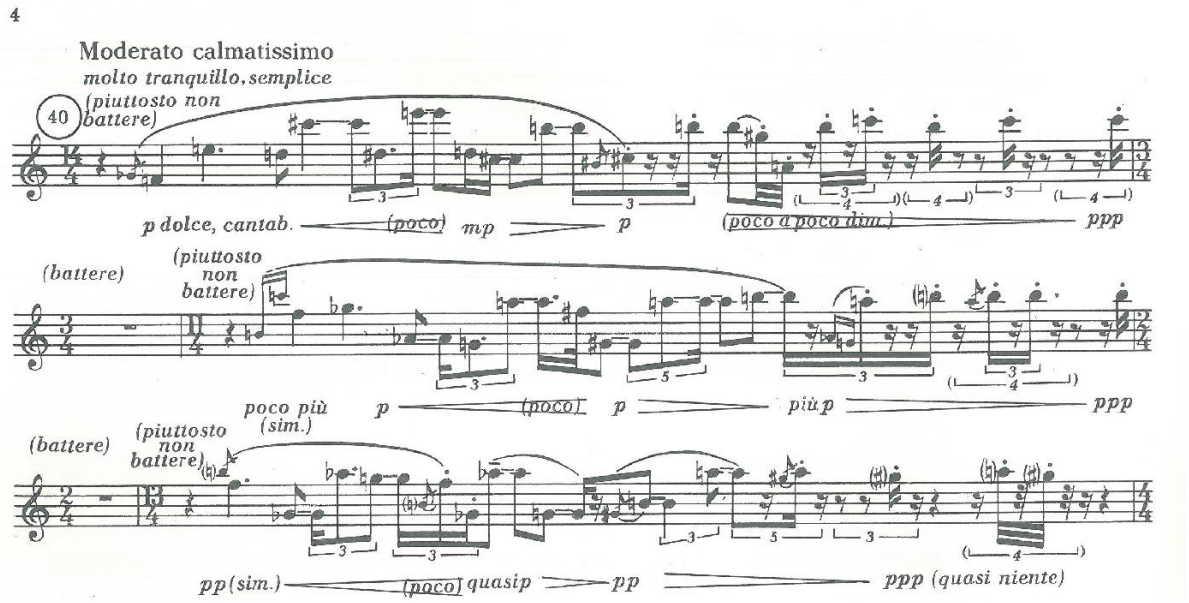


Example 19. ***Concerto for oboe*****, bars 27-28, page 8**



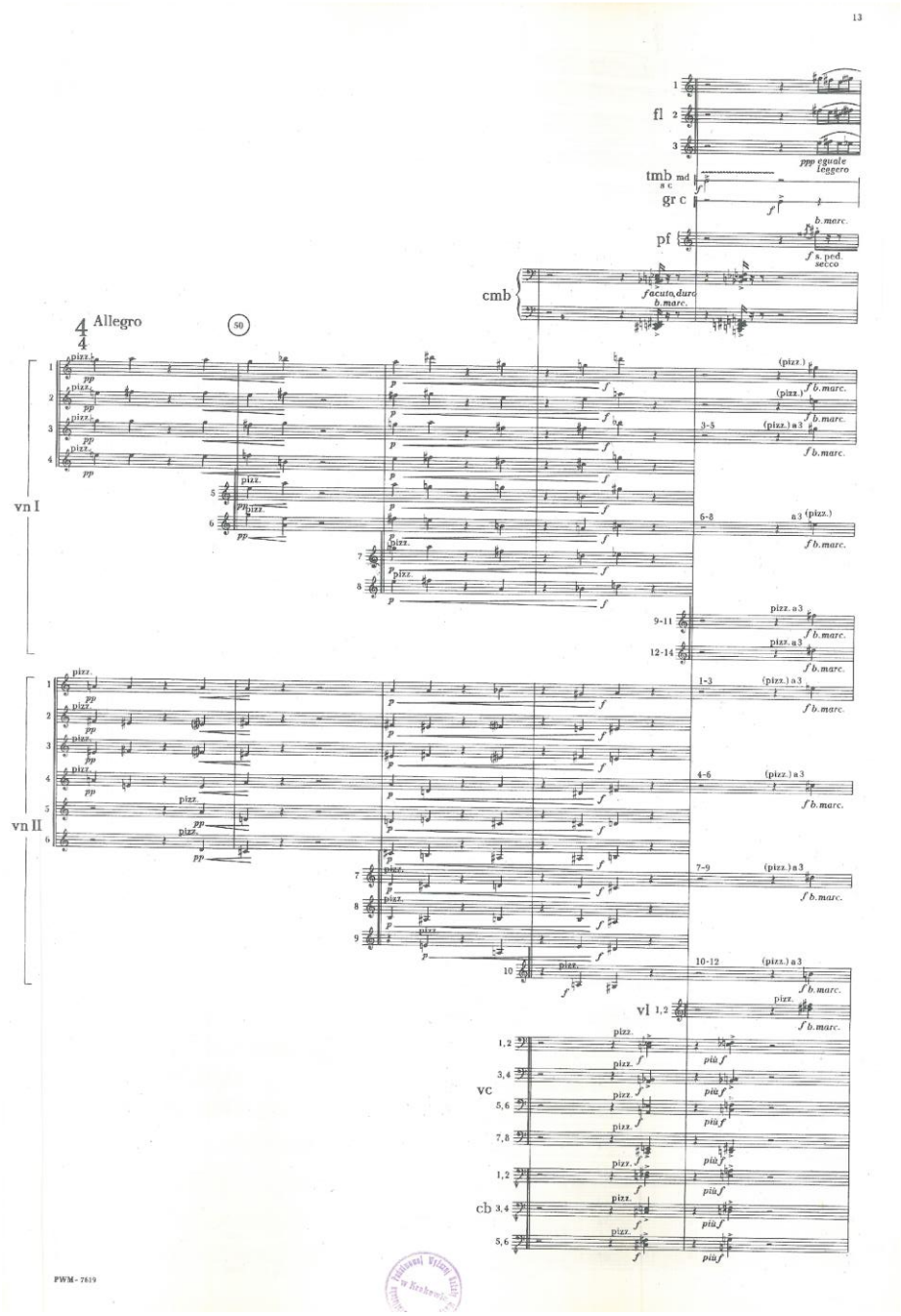
Example 20. ***Concerto for oboe*****, bars 27-28, page 3 in oboe part**

This section is kept at a moderate, very relaxed pace (*moderato calmatissimo, molto tranquillo, semplice*). The oboe part is much more lyrical (Example 21, page 4 in oboe part). It consists of three phrases in which you can see binary, the beginning contains slightly longer rhythmic values, no pauses and *legato* articulation, the end is a return to broken motifs in short *staccato* values. The last three bars of the first movement are two chords of the chords of three flutes and two clarinets, played *pianissimo sotto voce*, with a distinct ending character.



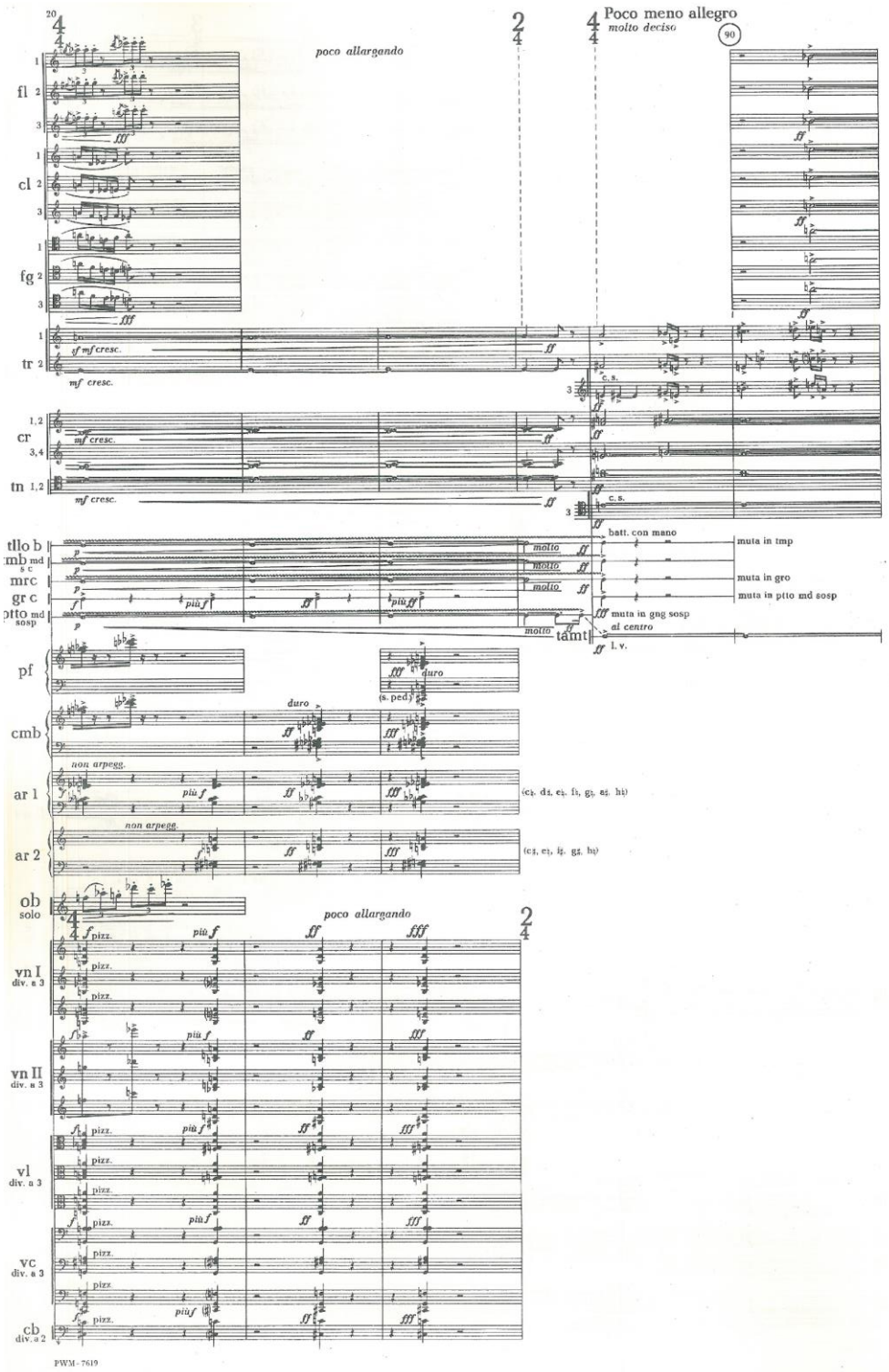
Example 21. ***Concerto for oboe*****, bars 40-44, page 4 in oboe part**

The second movement (bars 49-106), in an accelerated *allegro*, is characterized by a constant presence, a vertical structure. Such chords changed already in the opening bars in the violin part in the articulation of *pizzicato*, and later in fragments of, among others, also *marcato*, bow shaft or bow tip. The oboe part is based primarily on interval jumps with added decorations. In the example above, the composer gives a hint on how to perform the following fragment, *dolce, cantabile*. The dynamics are based primarily on the shades of *piano* to *pianissimo possible*. From bar 53 onwards, patches of sound appear in the score based on lively, hexadecimal motifs in wind instruments. These motifs are taken over by the soloist in bar 56 and are one of the three structures on which the oboe part is based on the entire second movement. The second structure, which results, as it were, from the hexadecimal motifs, but is its significant development, are the long ascending seconds progression, but not with a constant direction and size of the intervals. It appears in bar 64, and for the first time the structure appearing in the soloist's part is also present in other parts, here woodwind instruments in the canon, with an imitation occurring every eight. The third motif is single sixteenth notes preceded by a short grace note, appearing for the first time in the piano part in bar 53 and reinforcing vertical structures. In the soloist part, this motif based on eighth notes instead of sixteen notes appears in bar 67, and for the first time in the entire work the oboe part is doubled in the flute parts. Eights are doubled, while grace notes remain in the ratio of semitones to each other, creating a short, narrow and sharp cluster.



Example 22. ***Concerto for oboe*****, bars 49-53, page 13**

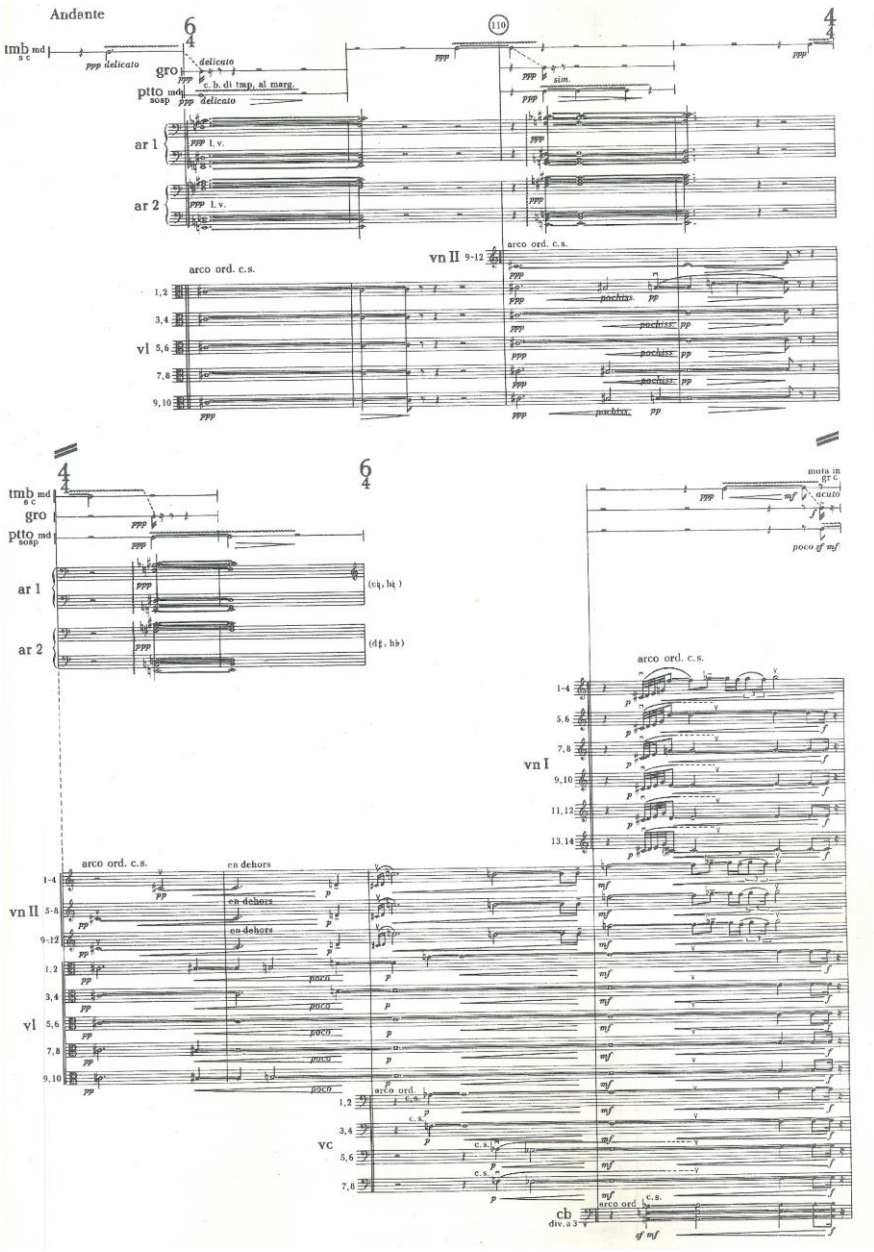
All the above structures are combined with each other both simultaneously and successively. At the same time, throughout the entire movement, dynamic differences can be observed with a general gradual *crescendo* up to the culmination in bars 89-93 *poco meno allegro* (Example 23, page 20). After the return of the original tempo *allegro* (bar 94) against the background of a dense cluster of strings, there is a gradual calming down due to *diminuendo*, slowing down, but also a gradual dilution of motifs in the oboe part to isolat sixteenths.



Example 23. *Concerto for oboe*, bars 84-90, page 20

The third movement (bars 107-146), mainly in the andante tempo, begins with the return of the tremolo motif of the snare drum, followed by a long consonance, this time without an actual percussion beat (Example 24, page 23). The composer gradually extends this color patch by adding new string instruments to the harps and violas. These chords, although not so dense in texture, are taken over by woodwinds at the same time as the soloist

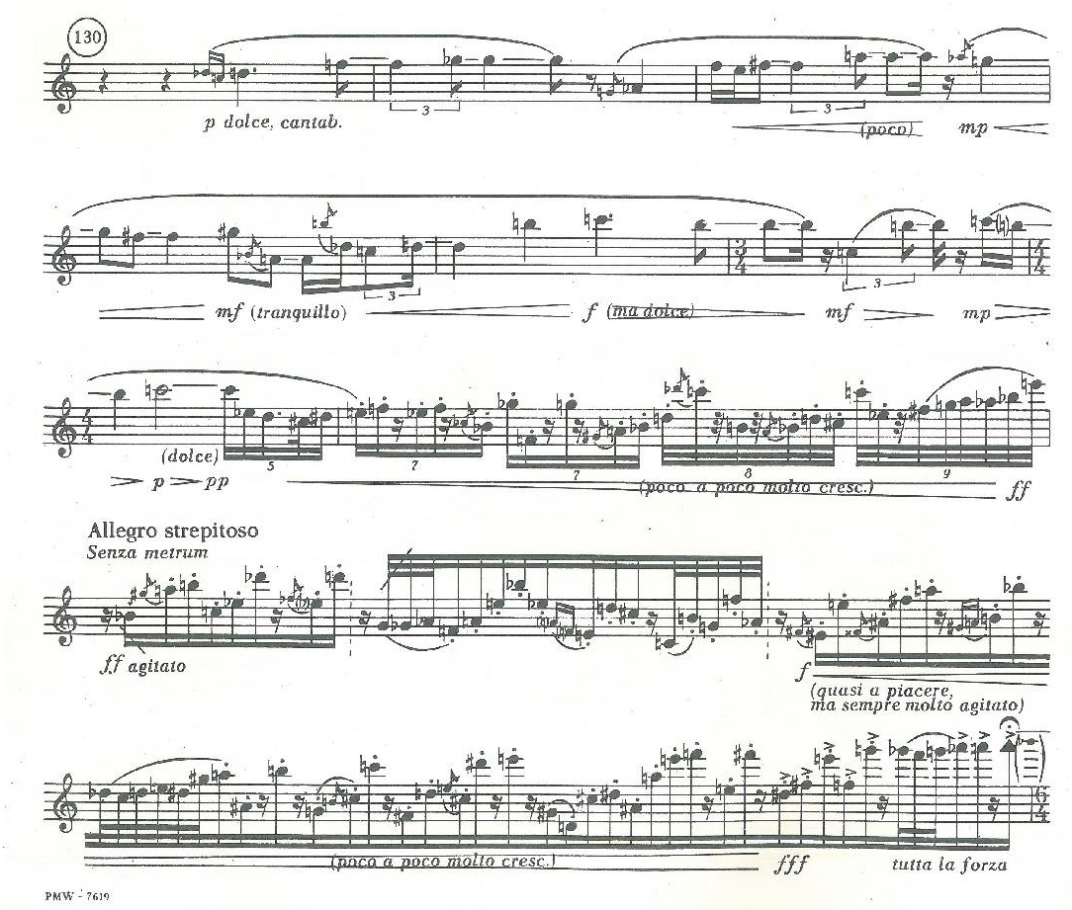
enters. The composer creates successive background colors mainly by changing the instrumentation and different articulations, especially in the strings (e.g. harmonics, *sul ponticello*). Already in the 7-bar introduction, against the background of a blur, an exceptionally expressive melody appears in the violin part, announcing the almost romantic mood of this part.



Example 24. ***Concerto for oboe*****, bars 107-111, page 23**

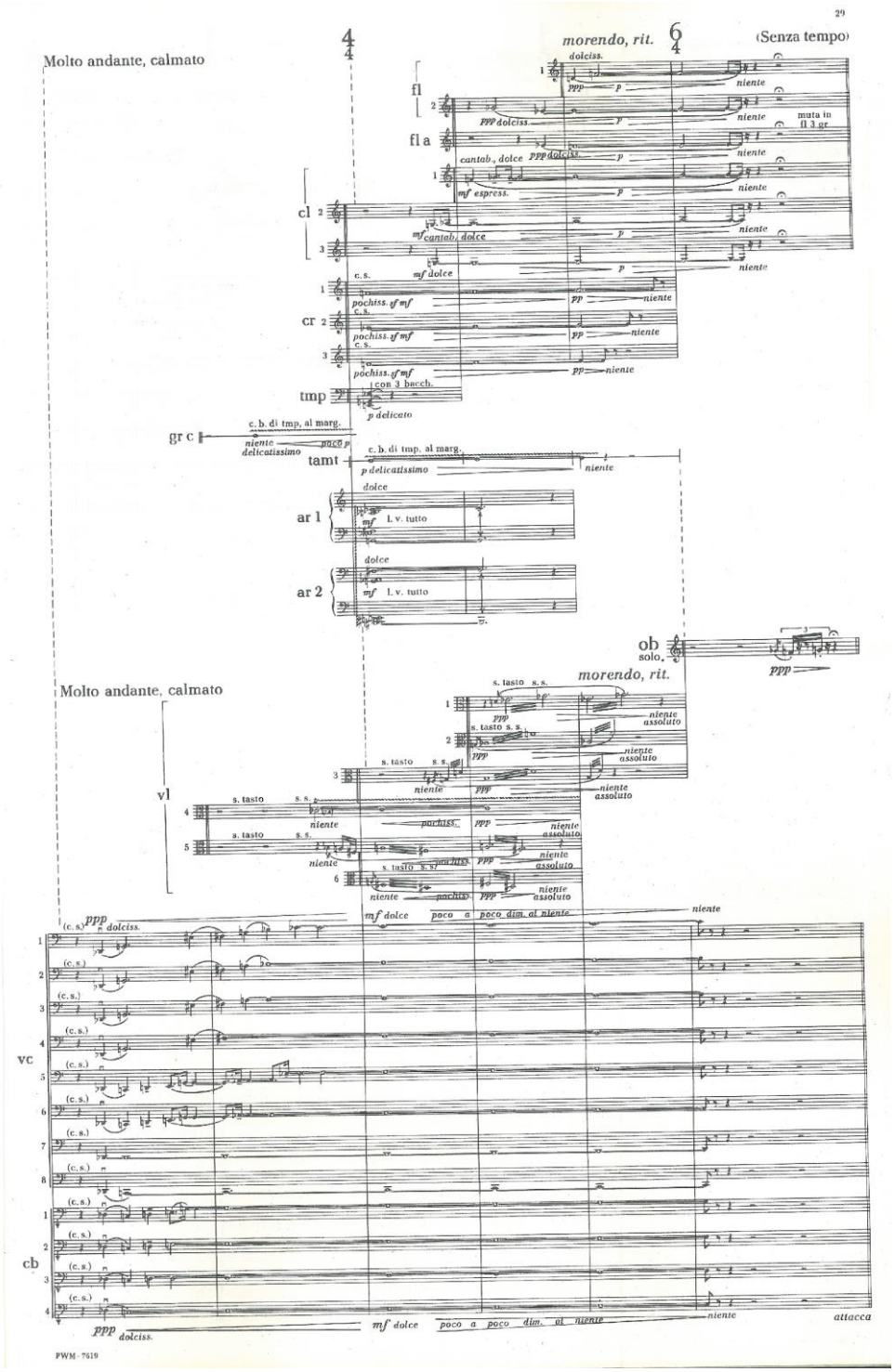
The solo part in the third movement is definitely the most lyrical and full of extreme emotions. There are numerous expressions, including; *dolce*, *espressivo*, *cantabile* or *tranquillo*, with rapid dynamic changes, but entirely in the legato articulation. This moodiness is abruptly broken in bar 135 with the return of the garish and chaotic narrative of

the oboe part, again based on numerous leaps, broken motifs in small values and *staccato* articulation. This *virtuoso*, cadence fragment with a generally rising melodic contour and an elaborate *crescendo* leads to the climax of the entire concerto - the highest possible sound for a musician (bar 138). The third movement ends again with agogic and dynamic calming bars and two broken motifs in the oboe part.



Example 25. *Concerto for oboe*, bars 130-138, page 6 in oboe part

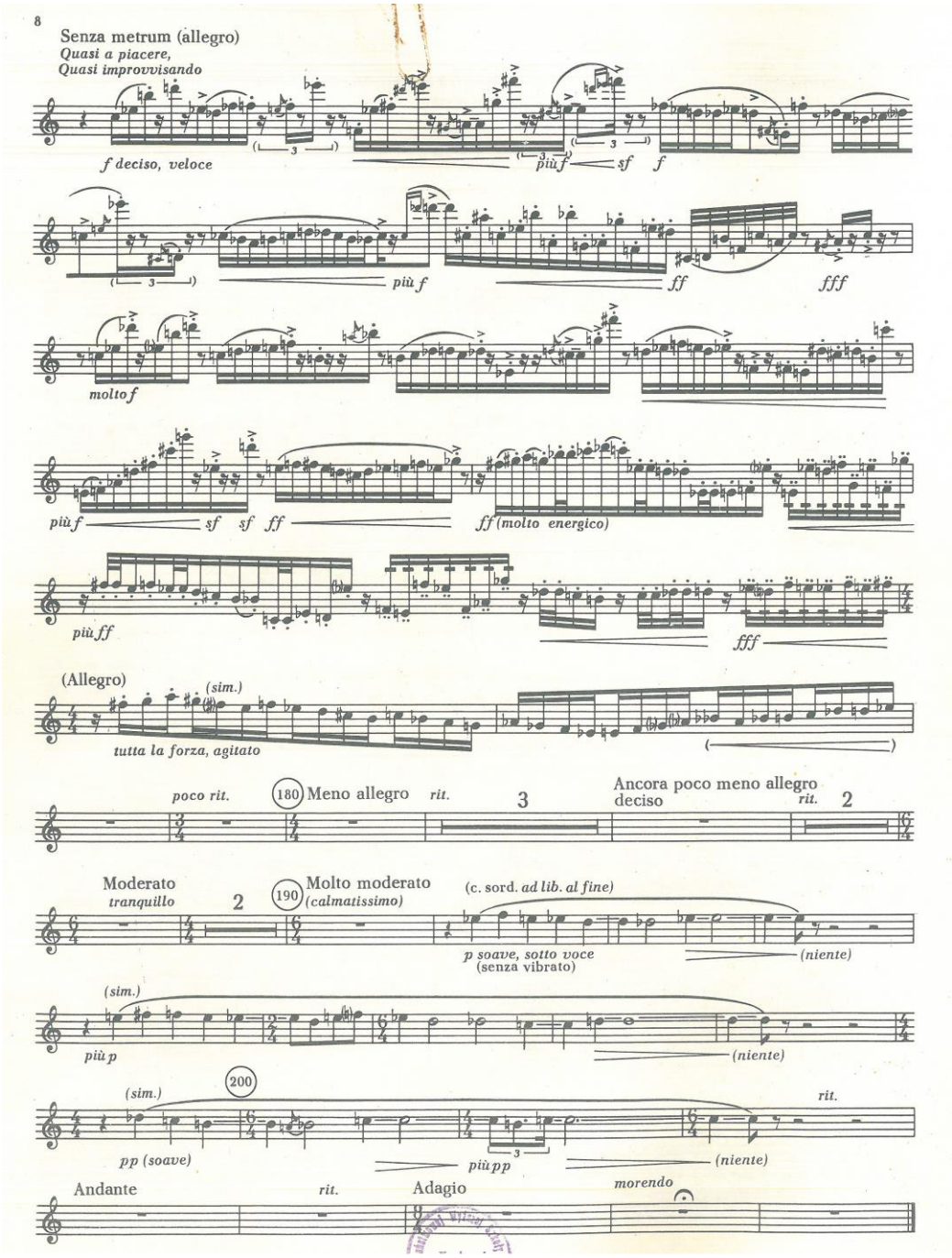
The fourth movement (from bar 147) begins with broken motifs, played not by the soloist, but successively by the clarinet, bassoon and flute with a simultaneous counterpoint to the tom-toms. The beginning of the part is based on a successive and simultaneous juxtaposition of motifs and structures taken from the previous parts. There are both vertical, densely built chords, fast, second hexadecimal passages, broken motifs and long blobs, the accumulation of which gives the impression of apparent chaos, but at the same time builds tension and leads to a large fragment based on flickering aleatoritically repeated structures. Similarly, the part of the soloist is composed of both phrases based on second legato marches as well as lively and sharp staccato phrases. The culminating moment is a *virtuoso*, improvisational fragment on a trembling aleatoric background played *senza metrum*.



Example 26. ***Concerto for oboe*****, bars 147-153, page 29**

From bar 180, the piece enters the closing phase, where the long and dense patches return and the initial *tremolo* motif of the snare drum, followed by a vertical chord of long duration and free reverb. With subsequent repetitions, the composer dilutes the texture, additionally introducing calm phrases of the soloist from bar 191, for the first time kept in full in long values, the leading motifs of which are imitated in the parts of string instruments.

There are also, as in the introduction, gradual changes in pace, this time to slower and successive calming down, until the final adagio ends with silence.



Example 27. *Concerto for oboe*, bars 172-207, page 8 in oboe part

CONCLUSION

The 20th century works underwent a number of changes under the influence of bold musical aesthetics. It brings about profound changes in all musical forms or to their disappearance. These transformations affect composers and their work, and bring musicological reflections on the relationship between classical and contemporary assumptions[54].

The Polish concerto in the twentieth century underwent many changes thanks to the aforementioned permeability of musical aesthetics and innovative instrumental techniques with an effect on the nature and structure of the genre. In addition, the individual style of composers is of additional importance in building a Polish concerto[55].

The influence on the popularity of the oboe in the 20th century was born from the technical and sonic possibilities of the instrument, as well as famous virtuosos such as Heinz Holliger or Lothar Faber, to whom many Polish composers dedicated their works. They inspired the search for new sounds, performance techniques and means of expression. This influenced the interest of composers to create works for this instrument[56].

In the first analysis, Witold Lutosławski draws attention to the expressive value in this work as the most important aspect. The melody has not the most important role, although it cannot be said that it has been deprived of it. The melodic fragments of the piece are certainly the cadences in the first and third parts of the concerto, as well as the important role of the oboe in the second part, where the melody takes on a distinct shape. Ornaments enrich the falling melody of the oboe.

The musical language in Lutosławski's *Double concerto* points to the inspiration of classical music (the use of closed parts and the form of the Baroque concerto: fast-slow-fast), taking into account the innovative approach of Witold Lutosławski.

Moments of surprise based on rhythmic-metric changes are important. The rhythm of the piece is determined by its musical space-time. The part of the strings often creates the illusion of a thickened movement (as in the case of the beginning of the piece: Example 3). The composer also uses rhythmic continuity to complete individual parts (e.g. Example 6). The third part of the concerto is based on a grotesque march based on a characteristic rhythm.

---

[54] Nowak Anna, *Współczesny koncert polski,* Wydawnictwo Uczelniane Akademii Muzycznej im. Feliksa Nowowiejskiego w Bydgoszczy, 1997, page 9.
[55] *Ibidem*, page 9.
[56] *Ibidem*, page 255.

Composing techniques related to the extraction of sounds by the instruments enrich the color of the piece. The oboe performs combination sounds, i.e. multiphones, percussion instruments, through tremolos, to perfectly create accompaniment for soloists and strings with the composer's attention to touchy sound effects, where they are to "press the bow strongly so that the spar touches the hair in order to produce a scratchy sound".

The concerto sound is filled with the horizontal performance of the part and the harp vertically. In the orchestra, the strings are melodic instruments, and the drums have a rhythmic, dynamic and expressive function.

The second analysis of Tadeusz Baird's *Concerto for oboe and orchestra*, in spite of the multitude of colors, contains practically only traditional performance techniques. On the other hand, the composer approached the form of a concert, in which the narrative is built solely on color changes and contrasting sound plans, in a completely non-classical manner. The composer does not focus on the traditional approach to form due to the lack of a clear division into parts. The soloist does not compete with the orchestra, but dominates it. Nevertheless, the course of tension is very clear, in the form of its gradual building and discharging, as well as the climaxes of the piece that appear in each of the movements. The composer used a limited number of motive construction ideas, which he gathered simultaneously in the final part of the piece, skillfully creating an impression of coherence in the seemingly chaotic course of the form. The colorful background of the orchestra creates an exceptionally rich and non-overwhelming basis for the soloist's virtuoso performance.

The musical language in Baird's piece is his personal statement on the events he experienced. This concert is inspired by the sonoristic trend in Polish music. The character of the piece is only a tendency where I want to sensitize the listener to the sonic perspective. His domain is uncouth sound, filled with screaming, chaotic sounds of the oboe torn musical phrases. Only at times the oboe performs quiet passages.

Both concerts are certainly a confession to the soloist. The quick technician runs are written against the instrument, only a skilled oboist can undertake the performance of this piece. Both composers were not oboists, so it is possible that at the time of composing they were not aware of the difficulties of the pieces they composed.

Witold Lutosławski's *Double concerto* is performed more frequently. There is only one recording of Tadeusz Baird's *Oboe concerto* on the Internet. Probably Baird's concert is not as popular as Lutosławski's because of the composer's popularity.

Although both concerts were created out of only a 6-year difference, the composers chose a completely different creative path. Tadeusz Baird turned to sonorist music, while Witold Lutosławski drew on the achievements of the classics. They both fully showed their

musical sensitivity and their own composing style. These works were written, in both cases, in the last period of the composer's creativity. This may lead to the conclusion that these are mature, well-thought-out compositions of great importance in the oboe's Polish literature of the twentieth century.

ADDITION

Literature for the oboe of the 20th century by polish composers:

1) Witold Lutosławski, *Koncert na obój i harfę* (1979-1980),
2) Witold Lutosławski, *Epitafium na obój i fortepian* (1979),
3) Tadeusz Baird, *Cztery dialogi na obój i orkiestrę kameralną* (1964),
4) Tadeusz Baird, *Koncert na obój i orkiestrę* (1973),
5) Krzysztof Penderecki, *Capriccio na obój i 11 smyczków* (1964),
6) Grażyna Bacewicz, *Sonata na obój i fortepian* (1936),
7) Grażyna Bacewicz, *Trio na obój skrzypce i wiolonczelę* (1935),
8) Grażyna Bacewicz, *Trio na obój, harfę i perkusję* (1965),
9) Grażyna Bacewicz, *Sonatina na obój i fortepian* (1955),
10) Paweł Sydor, *Sen, fantazja na obój i orkiestrę* (1990),
11) Paweł Sydor, *Koncert na obój i orkiestrę "Virtuti Militari"* (1991-1992),
12) Edward Bogusławski, *Koncert na obój (obój d'amore albo rożek angielski) i orkiestrę* (1968),
13) Aleksander Glinkowski, *Koncert wenecki na obój i orkiestrę* (1972),
14) Tadeusz Zygfryd Kassern, *Concertino na obój i orkiestrę smyczkową* (1946),
15) Włodzimierz Kotoński, *Koncert na obój elektrycznie wzmocniony, 6 instrumentów dętych i orkiestrę* (1972),
16) Jan Krenz, *Tryptyk na obój i orkiestrę smyczkową* (2008),
17) Paweł Łukaszewski, *Trinity Concerto na obój i orkiestrę smyczkową* (2007),
18) Paweł Łukaszewski, *Wings Concerto na dwa oboje i orkiestrę kameralną* (2017),
19) Romuald Twardowski, *Allegro rustico na obój i fortepian* (1986),
20) Romuald Twardowski, *Pastorale i Humoreska na obój i fortepian* (2007),
21) Tadeusz Paciorkiewicz, *Koncert na obój i orkiestrę* (1982),
22) Zenon Schubert, *Concertino na obój i orkiestrę smyczkową* (1971),
23) Kazimierz Sikorski, *Koncert na obój i orkiestrę* (1967),
24) Witold Szalonek, *Pastorale na obój i orkiestrę* (1952),
25) Witold Szalonek, *Pastorale na obój i fortepian* (1951),
26) Witold Szalonek, *L'hautbois mon amour na obój, smyczki, 2 harfy i perkusję* (1999),
27) Leszek Wisłocki, *Koncert na obój i orkiestrę kameralną* (1957),
28) Antoni Szałowski, *Sonatina na obój i fortepian* (1946),
29) Joanna Wnuk-Nazarowa, *Lamento na obój i smyczki* (1983-1984).

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Taduesz Baird: http://www.baird.polmic.pl/index.php/pl/galeria/zdjecia/portrety

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