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A Farewell to the Avant-garde— *Krzesany* by Wojciech Kilar

In July 2007, Kilar celebrates his 75th birthday. This composer, born in Lwów [present-day Lviv, Ukraine] but settled years ago in Katowice, numbers among those artists who propagated avant-garde ideas in Polish music at the end of the 1950s and during the 1960s, and then, at the beginning of the 1970s, in a more or less spectacular manner, repudiated innovative solutions and turned to resources from earlier eras—not infrequently by changing their context, giving them a new meaning. Technical and stylistic changes were accompanied by a change in sources of inspiration and a return to traditional musical motifs. In this process initiating postmodernism in Polish music, the première of *Krzesany* at the Warsaw Autumn Festival in 1974 played a significant role. Of Kilar's compositions, this work is indubitably the best-known and most appreciated by audiences.

Genesis

The mountains and highland folklore have already enchanted more than one artist. It will suffice to recall that among the achievements of all of the most distinguished Polish composers after Chopin and before Lutosławski, we can find works—if only small ones—which allude in one way or another to the mountain landscape, the emotions aroused by contact with the mountains,

or to highland folklore. Kilar, with *Krzesany*, and then with *Kościelec*, *Orawa* and *Siwa mgła*, joined such artists of considerable standing as Moniuszko, Noskowski, Żeleński, Karłowicz, Paderewski, Szymanowski, Malawski.

The landscape and the impressions made by it, as well as the folklore—these are essentially two different sources of inspiration whose effects may, but do not have to be, joined in one work of art. Until the time of Szymanowski, the influences of highland folklore were basically imperceptible (for example, the ‘Highland Dance’ from Moniuszko’s *Halka* has little in common with highlanders’ authentic dances); later, the situation was reversed, to which fact, no doubt, acquaintance with the authentic music of the Podhale highland region and its environs contributed. From Kilar’s statements made in the 1970s, we know that for him as well, the original source of inspiration was the folklore, which he encountered during work on a program for the Śląsk folklore ensemble.¹ The assumption of the program was to showcase several regions of Poland by presenting various folk rituals and games. Along with the folklore of Upper Silesia and of the Zagłębie, Opole, Kraków and Rzeszów areas, also represented were to be the Żywiec, Spisz and Orawa areas.² After finishing the program, the composer assessed this (for him) new experience as follows: ‘This was an amazing meeting. I won’t even hesitate to state that contact with folk music has become a certain illumination for me. [...] Obligated to look through various collections of folk music, I discovered that there are yet many more wonderful things there. Obviously, I am not thinking of direct quotations, or of using folklore in the sense of utilizing ready-made melodies and rhythms. But I became aware that the *manner of playing* of the rural musicians, their manner of treatment of sound material, is probably close to that which is presently happening in professional art. This music, unburdened by the weight of professional, concert-related connotations, devoid of the progressions of tension in effect during the 19th and 20th centuries, played in an unusually rough manner, coarse, not reckoning with the instrument as a costly and beautiful object, but rather treating it as an object of attack or ‘abuse’—it is this music that is in some

¹ According to Ryszard GABRYŚ (‘Światło i mrok’, *Tak i Nie*, Śląsk 1986 no. 2, pp. 80–85) Kilar also wrote for the Ziemia Cieszyńska folklore ensemble.

² Irena TURSKA in *Almanach baletu polskiego 1945–74* (Kraków 1983) mentions the following works in the repertoire of the Śląsk ensemble, arranged or written by Kilar: *Rozbar Suite*, *Żywiec Highland Dance Suite*, *Silesian Suite*, ‘*Szturchana*’ Polka, *Dwa Michały* (two *oberek* dances from the Zagłębie region), *Whip Dance*, *Żywiec Mazurka*, *Welcome Polonaise*, *Kujawiaczek*.

way close to what is done today in contemporary scores. Thus, I dare say that this is not yet a closed page—that folk music will still probably play its own role in the general development of our music.³ This 'illumination' by folk music was permanent enough that three years later, the composer himself began to write successive pages in the history of Polish music inspired by folklore.

Kilar's enchantment with the mountain landscape ensued a bit later, already after the writing of *Krzesany*, and was the result of trips to the upper portions of the Tatras—in the first season, to the Szpiglasowa Pass and to the Pod Chłopkiem Pass; and in subsequent seasons, to successive peaks and passes in the Polish and Slovak Tatras. Highland tourism, particularly in the Tatras, provides moments of elation—deep emotional and aesthetic experiences which one can attempt to convey with music. The composer perceives the beauty of the mountains even in a somewhat mystical manner, à la Karłowicz; for example, to him, it is not out of the question that his love for them is associated with 'the quite basic fact that mountains rise up high, and that physically, a person feels closer to the absolute, closer to God.'⁴ This reflective perception of the highland environment was to find a particularly clear voice in *Kościelec*.

Analyzing Kilar's statements from various periods, we can trace quite precisely the genesis of *Krzesany*. The point of departure was the already-mentioned program for the Śląsk ensemble, in which the most space was taken up by music from the Żywiec region. This district seemed to the composer to be the most interesting musically, and it drew his attention to the music of other highland regions—among others, Podhale. This quite unexpectedly-born interest coincided with his beginning to doubt the sense of continuing sound experiments; and at the critical moment, folklore revealed itself as an interesting source of inspiration. 'At a certain moment, I realized that all possibilities for producing shock reactions by means of sound resources, the search for new sound sources—all had been exhausted. I decided that it could be a shock to allude to something which has been deemed a closed chapter. And thus I came to write *Krzesany*. Aside from the pure desire to shock, I was also accompanied by a sympathy to highland folklore.'⁵

³ Janusz CEGIEŁŁA *Szkice do autoportretu polskiej muzyki współczesnej*, Kraków 1976, pp. 74–75.

⁴ Klaudia PODOBIŃSKA, Leszek POLONY „Cieszę się darem życia”. *Rozmowy z Wojciechem Kilarem*, Kraków 1997, p. 36.

⁵ 'Po prostu ... Kilar', a conversation with the composer by Anna BIMER, *Machina* 1998 no. 2, pp. 60–61, 112; quotation from p. 112.

The composer initially planned to write two works associated with the Tatras: 'one was to be, as it were, a panorama of everything with which [...] the Tatras are associated, and it was to be entitled simply *The High Tatras*; the second, more economical in terms of resources used, was to present the climbing of a peak in a simple and direct manner, beginning with an arrival at, let's say, Morskie Oko Lake. Both pieces were to be a very personal, perhaps a bit naïve, nineteenth-century form of memoir, a kind of "postcard from the mountains". It was from the first idea that *Krzesany* was written.'⁶

The seed for the composition was comprised of three chords which the composer had noted down once upon a time 'under the influence of stays in Zakopane and admiration for the music of Szymanowski [...]. They lay on the piano for a very long time, but I didn't know what to do with them. And then I went abroad to Spain. As I am ashamed to admit today, I went there to watch the *corrida* (bullfighting). [...] Perhaps it is to the *corrida* that I owe that 'bloodiness' characteristic of *Krzesany*, because it was in Spain that I thought up the continuation. I finished it on 14 July, the anniversary of the French Revolution.'⁷

Form and tonality

Krzesany, Kilar's most popular composition from the 'folklorist' current, and perhaps from his entire *œuvre*, is a work with one movement, but many segments. It is a kind of symphonic poem, comprised of several 'sound pictures'. The composer made use of an expansive, full symphonic orchestra, utilizing quadruple woodwinds (flutes partially interchangeable with piccolos, clarinets with piccolo clarinets, bassoons with contrabassoons), a considerably expanded ensemble of percussion instruments for six performers (aside from the basic ensemble comprised of timpani, various types of drums, gongs and cymbals, as well as cowbells, the score indicates 'as many *sonagli*, sheep-bells, *triangoli*, *crotali*, *cencerros*, *campanelli da messa*, etc. as possible'), organ *ad libitum* and strings (with four five-string basses).

Segment **A** (mm. 1–30) is a kind of string 'fanfare' opening the piece in

⁶ 'O muzyce polskiej na festiwalu: *Krzesany* Kilara', *Ruch Muzyczny* 1974 no. 23, p. 6; from the composer's statement.

⁷ Anna SEKUDEWICZ 'Co tam granie...', *Gazeta Wyborcza*, Magazyn, 16–17 January 1998, pp. 6–11, quotation from pp. 8–9.

long note-values and a *fff* dynamic, presenting the basic chord of this segment, prepared each time by one, two or several shortly-sounded, truculent chords, normally in stepwise parallel motion, operating on the principle of, as it were, an expanded chordal grace note or notes, or a turn. The individual chords are of three-layered structure: the lowest layer is represented by open fifths in the double basses; the middle layer, by a five-note chord doubled at the octave, containing the initial components of the Lydian scale; and the highest layer, by a combination of two triads related to each other by the interval of a second, constituting one four-note, third-based chord which is a combination of a major and minor chord (see Example 1).

Example 1. *Krzesany*, mm. 1–6, analytical reduction

Internally, segment A has a three-phase structure: the first phase (mm. 1–11) cadences with a partially clustered sonority preceded by a pure D major chord (m. 8); the second phase repeats the material from the first phase in a slightly modified form, and likewise ends in a partially clustered sonority (m. 17), after which, prepared by a pure C major chord, a unison-octave sonority of notes from pitch class *d* opens the final phase of segment A, exposing the chord and tonality of D major.

In segment B (mm. 31–57), against the background of a *d* note held in a bourdon-like manner, the composer introduces a rhythmically pulsating phrase which is an anticipation of the folk theme that appears at the end of

the work. This phrase, initially given in a narrow range in the lowest notes of the double bass, is taken over in transpositions by the successive stringed instruments; also expanded are the intervals of its second motif. In the parts of the instruments finishing the successive presentations of the basic phrase, the phrase's first note remains held out in a bourdon-like manner, and gradually, the initial *d* is transformed into the chord $D_1-A_1-F\#-B-e-g\#-B-d\#^1-g'-bb'-d''-eb''-eb'''$, which is a combination of several triads; the fading out of this chord finishes segment B.

Segment A' (mm. 58–77) is a reprise of the 'fanfares' from segment A—this time, however, performed by the strings alternating with powerful chords in the trumpets and trombones. Also undergoing change is the sonority structure—the composer utilizes pure D major and C major chords, coloring the latter chord in the brass with the 'Lydian fourth' $f\#$ (a raised fourth and lowered seventh degree are characteristic traits of the scale utilized by highlanders in the Podhale region). In the closing of the segment, sonorist resources retained by Kilar from his previous, avant-garde period find a voice: a chord played three times by the *tutti*, falling in rapid *glissandi* from the 'highest possible' to 'lowest possible' notes, leads to a *tremolo* of growing volume in the solo timpani, which closes out the segment.

Segment C (mm. 78–135) brings a more tranquil mood. The composer introduces an original folk melody ('Sabałowa', no. 3 in Mierczyński's *Muzyka Podhala* [*Music of the Podhale Region*]), which he entrusts to the violins; it develops against the background of a bourdon tone, as well as a second voice of harmonic character, added by the composer. This folk 'note' is repeated in transpositions with gradual expansion of the harmonic accompaniment in the strings, as well as with the addition, in the closing of the theme, of chords comprised of notes from the 'highland' scale $a-b-c\#-d\#-e-f\#-g-a$. The segment is closed by the chord $b-d\#-f\#-a$, based on the fifth $C\#_1-G\#_1$ (doubled in other octaves).

The next several phases of the work, different in terms of material and technique, have been summed up together as segment D (mm. 136–366), because they are closely related to each other, and their role in the dramaturgy of the work as a whole is similar. In this segment, there ensues a dynamization of the musical process and increased *moto perpetuo*, and the individual phases lead to a culmination of the segment in measures 279–326. The first phase of segment D (mm. 136–150)—begun with *tutti* chords rising *glissando*, on which is overlaid

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The image displays a page of a musical score for the piece "Krzesany" by Wojciech Kilar, covering measures 151 to 162. The score is written for a symphony orchestra and includes the following parts: timpani (tmp), violins I and II (vn I, II), violas (vl), violas and cellos (vc), and double basses (cb). The music is in 2/4 time, with a tempo marking of "ca 180" and a dynamic marking of "MF". A fortissimo "FF" dynamic is indicated at the beginning of the section. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A circled measure number "155" is present at the top right of the first system, and another circled "160" is located at the top of the second system. The notation includes various articulations such as accents and slurs, and dynamic markings like "stacc." and "stacc." are used for some of the lower strings. The page number "26" is located in the upper left corner.

Example 2. *Krzesany*, mm. 151–162

the chord $d-f\sharp-g\sharp-a$ (the already-familiar D major with Lydian fourth) in the trumpets and trombones, repeated *ostinato* in a *fff* dynamic, then expanded into the form of a dense chord comprised of the notes of the ‘highland’ scale in d ($e\flat$ in the clarinet is a printing error)—transitions abruptly into the second phase, in which—against a background of fast, even, chromatic runs in the strings, and a regular *ostinato* in the timpani—the violins introduce a quasi-folk, stylized melody. Only the chordal accompaniment of the double basses corresponds with the tonal character of the melody. The remaining strings perform their own model of motion of clustered sonorities, moving in major thirds over the notes of the highland scale in a (see Example 2).

In the next phase (mm. 183–246), a uniform eighth-note motion is taken up by the entire string ensemble, repeating a peculiarly-constructed tritone-second chord (in its initial arrangement: $F_1-F\sharp_1-B_1-C-F-f-g\sharp-a$), created by tritones in half-step relationship ($f-b$ and $f\sharp-c$) and seconds, symmetrically filling out the space between the middle voices - $f-f\sharp-g\sharp-a-b-c$. This chord is the background for the half-step progression of the middle elements in measures 183–238 (see Example 3).

In the next phase of segment D (mm. 247–278), atop the note $f\sharp$ —attacked *sforzato* in quarter-note motion—the composer layers the elements of a *D major* chord (as well as surrounding notes related to them by the interval of a second) and expands the range into the high register, finally reaching a broadly expanded, repeated, pure *D major* chord (mm. 271–278). After this chord, in the next phase (mm. 279–326), the segment culminates in a cluster $E-G, g-e', b\flat'-a''$ repeated in sixteenth notes, whose highest segment is constantly shifted down and up over the notes of a whole-tone/half-tone scale (in the highest voice, this scale takes the following form: $a-b-c-d-e\flat-f-g\flat-ab$). The motion of the voices undergoes intensification from measure 303 onward, for all of the strings are now working together to create a mobile patch of harmonic sound with the aid of falling and rising *glissandi*; after abandoning the *glissando* motion, this patch undergoes internal stabilization and, in a progression of clusters, leads into the phase closing segment D (mm. 327–366), which repeats in uniform eighth-note motion, given in various registers, the note $c\sharp$, at the end reduced to the octave $C\sharp_1-C\sharp$ in the double basses.

Segment A” (mm. 367–462) alludes to the beginning of the work, but this time the basic chord, prepared with ‘grace notes’, built of notes from the highland scale in a , is entrusted to the brass, accompanied by the percussion with

Example 3. *Krzesany*, mm. 183–196

a stable basis of *F-f* in the timpani. The basic chord sequence of this segment is repeated in transposition a minor third upward, retaining the *F-f* in the timpani, and then another major third upward, also excluding timpani bourdon from transposition (mm. 431–462).

Segment E (mm. 463–710) prepares the entrance of the final dance via anticipations of the basic characteristics of its melic and rhythmic language. The first phase (mm. 463–566) is begun by the violas, celli and double basses with the double-stop *d-f#*; the following measures bring an expansion and modification of this initial structure; and the sequence of chords formed by layering of elements (among others, pure B minor—mm. 471, 479; E major—m. 483; A minor—m. 491; D major—mm. 503, 511 chords) leads to an

expanded D major chord, which—interrupted twice with rests—fills in the last forty measures of this phase (mm. 527–566). The next phase has a similar constructional plan—namely a gradual transition from the note *d* doubled at the octave in the timpani and double basses, to a partially clustered, expanded chord (m. 631), after which ensues a culmination on a *d-g#* tritone (mm. 647–710), in multiple registers and, as it were, suspended without resolution.

The last segment **F** (mm. 711–749) is a vigorous, spontaneous *taniec zbójnicki* [highland robbers' dance], taken from the folk tradition (in Stanisław Mierczyński's collection *Muzyka Podhala* [*Music of the Podhale Region*], no. 101 'Do zbójnickiego, do zwyrtu'), played by the strings in a manner approximating the playing of a highland folk ensemble (the melody, given in the violins in thirds and octaves, is harmonized with the tonic, subdominant and dominant in the fifth-fourth accompaniment of the remaining strings). Against the background of the theme, the brass introduces first a trill on the notes *a-b*; and then—after a 'maximal quantity' of murmuring percussion instruments and woodwinds have gradually joined into the theme, creating, from freely-improvised runs, a sonoric patch of sound—an *a#-f*' cluster, shifted about, up and down, and ending the work with a pure, 'radiant' C major chord (m. 749), standing out above an entire shimmering, dissonant background of sound.

Musical material

In *Krzesany*, as in the other works from the third, mature period in his *œuvre*, Kilar departs from full twelve-tone pitch material as a constant material basis for his compositions, and replaces it with local material fields, most frequent of limited pitch range. These are of two types of provenance: 1) *structural/harmonic*, where the pitch material is the resultant of the motion (or lack thereof), for example, of the elements of specific pitch structures (e.g. third-based chords)—of primary significance here is thinking not in terms of material, but in terms of intervals and structures; to simplify a bit, we could say that in this case, the diastematics (i.e. intervallic language), governed by its own rules, determines the scope of material; 2) *scalar*, where the scope of the material field is designated by a precompositionally assumed, normally clearly-specified scale (e.g. 'highland', Lydian, diatonic), to which the diastematics of the given fragment of the work is subject and, for example, no sonorities exceed the pitch range of this scale, but are always a part of it (or else the entire

scale in verticalized form); in this case, the reverse phenomenon occurs: it is the material (the scale) which determines harmonic and melodic language.

This genetic difference in the definition of the material field range is easy to grasp by comparing, for example, two fragments of similar character in *Krzესany*. In the first case (see Example 1), that of the structural solution, the elements of the initial chord are shifted about in accordance with a specific model of intervallic motion (shifts of half and whole tones) and, as a result, despite the utilization of parts of the Lydian scale in *a* in the chords, the entire twelve-tone scale is constituted as a material basis for the segment—the motion of the chordal components is the primary element; and twelve-tone material, its result. In the second case (see Example 4), that of the scalar solution, the chord components are shifted about in a very similar manner—however, in such a way that none of them will exceed the range of the Lydian scale in *c*, which determines the diastematics of this segment; the pitches of the scale ‘define’, as it were, the successive positions of the pitches in the chords being shifted, and the scale is here the primary element, while the chordal material is secondary.

Example 4. *Krzესany*, mm. 58–66, analytical reduction

The two principles for the shaping of the material layer can sometimes occur synchronously, when, for example, a ‘melody with accompaniment’ texture is introduced, and the theme—for example, of folk provenance—does not go outside the range of a specific scale; while the accompaniment is shaped on a structural principle and utilizes different material—even, for example, clus-

ters (mm. 151–182). Beyond this, it is not always possible to unambiguously settle which of the principles for definition of the material field range is the primary and determining one, for it sometimes happens that a specific ‘structural’ motion of chords fits precisely within the bounds of some characteristic scale. For example, the parallel progression of major chords C, D, E, much-liked by the composer, contains all of the notes of the Lydian scale in *c*, and we can only speculate whether the primary element here is the thought of parallel, major-second shifting of the major chord, so that the Lydian scale (material) is the result of this motion; or whether the reverse is the case—that these chords are, as it were, a secondary result of the harmonization of the musical process within the bounds of the material field established by the Lydian scale. For more general theoretical reflections, unambiguous establishment of the genesis of such fields (of range encompassing one of the typical pitch scales) is not, however, most important—more essential is the range itself, for it directly determines the possibilities for diastematic solutions.

In *Krzesany* the full twelve-tone pitch material is utilized in only a few segments: in A (mm. 1–30), whose initial measures have already been presented; in B (mm. 31–57), where the initial narrow-ranged material is gradually expanded with notes from the Lydian and highland scales in *d*, to finally encompass, nonetheless, all 12 tones; in the two phases of segment D, where a melody based on the Lydian scale in *a* is given with a cluster accompaniment (mm. 151–182), and where clusters are shifted over the pitches in a half-tone/whole-tone scale (mm. 279–326); also, at the very end of the work, to the folk quotation in the key of D major—performed by the strings—was added twelve-tone material in the wind instruments. Attention should be drawn to the fact that in the majority of cases, full twelve-tone pitch material was utilized here in the accompaniment layer; from the viewpoint of perception, even in materially twelve-tone segments, what is exposed are rather the individual qualities of specific scales.

It was in *Krzesany* that the highland, Lydian and major scales became for the first time in Kilar’s works a clearly visible basis for a series of segments in the composition. In A’ (mm. 58–77), the motion of the chordal elements fits into the bounds of the Lydian or highland scale in *c* (the lack of the seventh element does not permit us to determine the type of scale); the material for the ensuing segment C (mm. 78–135) is the highland scale in *a*, only momentarily somewhat ambivalent, for periodically, the minor third *c* and the Lydian *g*♯

leading-tone appear (mm. 78–87 and the last chord of the segment). In the ensuing, long segment D (mm. 136–366), the material for the initial measures (up to m. 150) is based on a clear highland or Lydian scale in *d* (the note *e*^b added by the clarinet in m. 143 is—as has already been said—a printing error). In segment A" (mm. 367–462), the material is limited to the pitches of the highland scale in *a*, transposed subsequently a minor third upward, and later, another major third up; only the timpani perform a constant 'extrascalar' *f* throughout the segment. The range of the material field in segment E (mm. 463–566) is determined by the highland scale in *d*, only momentarily—in one chord—replaced with its variant in *e* (m. 525).

Harmonic language

In *Krzesany*, aside from dissonant chords, sonorities with the pure structure of major and minor chords appear quite frequently; in greater or lesser concentration, they are, from then on, always present in the composer's works. Their introduction in *Krzesany* is the result, above all, of inspiration by the folklore of the Podhale region, allusion to the traditions of tonal and functional music, as well as utilization of quotes from folk music, harmonized for the most part in a manner approximating that of the folk original. The role of traditional triads, however, is not exhausted there. For they also appear in harmonic segments, as a kind of tonal stabilization, contrasted with, for example, complex polychords. In a distinct manner, sonorities with the structure of major and minor chords occur in *Krzesany*, for example, in measures 21–29 (major chords C, D, E), 58–67, 271–278 (D major), 471–474 i 479–482 (B minor), 483–486 (E major), 503–506, 511–514, 519–522 and 527–566 (D major), 507–508 and 523–524 (A minor); from measure 711 onwards, the accompaniment of the highland theme being quoted is based on major chords D, G and A.

It is worth drawing attention to the fact that in this work, independent four- or five-note third-based chords are not utilized. Thus, we have to do with a contrasting combination of harmonic resources of the simplest character (triads) and of a complex nature (multi-note chords), throwing, as it were, a bridge over the entire 19th-century harmonic tradition of dissonant four- and five-note, third-based chords (dominant seventh and ninth chords).

To the triads are sometimes added elements a second or a fourth away from the prime of the chord. Often, these sonorities are the result of auto-

mous shifting of pure major or minor chords against a bourdon-like or *ostinato* background. Among such sonorities, of particular interest are major chords with added Lydian fourth, now close to scalar chords in character. Obviously, we can only speak of such an interpretation of these chords when the Lydian or highland scale determines the material range of the given segment of the work. In *Krzesany*, this is not, however, a rarity—for example, in measures 59, 61, 63, 65, the composer alternates a pure C major chord with a *c-e-f#-g* chord; in measures 137–141, he utilizes a D major chord with added Lydian fourth; in measures 151–182, in the lower layer of the accompaniment, the fifth *a-e* is supplemented with the notes *c#-d#*. Aside from this type of chord, there are no other full major or minor chords with added elements in *Krzesany* (e.g. the four-note, third-based chords of which we spoke earlier).

For a work inspired by folklore, in its time accused of betraying avant-garde ideas, *Krzesany* contains—additionally—a sizeable number of clusters. For example, in measures 8–11, 17–20, 583–646, they participate in the creation of multi-note chords, i.e. they are linked with elements arranged in a non-clustered structure. In measures 151–182, mobile major-third clusters represent one of the layers of the accompaniment—like the clusters in measures 279–326, which are shifted over the notes of the whole-tone/half-tone scale (see Example 5).

We should also note the essential use of a cluster in the brass at the end of the work, as a peculiar background for the folk melody theme insistently repeated by the strings.

It is also in *Krzesany* that Kilar's first clear scalar chords appear. They are normally a verticalization of the highland scale utilized in this work (see Example 6).

Already in the chords opening the work, Lydian pentachords are introduced; however, they are not autonomous—they only participate in the creation of a complex sonority. Only measure 88 brings an independent chord which is a verticalized full highland scale in *a*; next, such chords appear in measures 100, 106, 112, 118 and 124. Together with the change in pitch material, the type of scalar chords also changes: the chord in measure 143 utilizes six elements of the Lydian or highland scale in *d*; the highland scale in *c* is verticalized in the chord accompanying the shifting of clusters in measures 295–302; a 'highland chord' in *f#* occurs together with the cluster in measure 303; and in measures 367–462, musical material from the beginning of the work is re-

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The image displays a page of a musical score for the piece "Krzesany" by Wojciech Kilar, specifically measures 279-284. The score is arranged in a standard orchestral format with five main sections: Violin I (vn I), Violin II (vn II), Viola (vl), Violoncello (vc), and Contrabass (cb). Each section is represented by multiple staves, with the number of staves per section indicated by a vertical list of numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) to the left of the staves. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. A circled number "280" is placed at the top of the first staff. At the bottom left of the page, there is a small number "PMM 768".

Example 5. *Krzesany*, mm. 279–284

Example 6. *Krzesany*, mm. 367–374

prised—however, this time, the chords verticalize first the highland scale in *a*, then in *e^b* and in *g* (the entire time with accompaniment of a bourdon-like *f* in the tympani).

Also not unfamiliar to the harmonic language of *Krzesany* are internally complex chords—nearly always, they are a combination of pitch groups of clearly-designated tonality; thus, they can be classified as polychords.⁸ The sonorities opening the work (mm. 1–17) are built of three or four tonal zones designated by the open fifth in the bass (always containing an element dissonant with the higher parts), one doubled or two different Lydian pentachords, and two triads constituting together a four-note, third-based chord (the two highest elements of the upper triad are always identical to the two lowest elements of the lower triad; the remaining element is a third away). Such an interpretation of the triad components is also decided by the fact that they do not

⁸ Only at the very close of the work (mm. 744 and 746) do the two transitional chords in the brass possess an intervallic structure displaying other traits of regularity: the first—*g[#]-a[#]-b-c[#]-d'-e'-f'-g* - is a mirror chord; the second—*d[#]-f[#]-a-b-d'-f'-a^b-b^b*, a transchord.

retain their structure in their parallel shifts, taking on the form of major, minor, augmented (the second of the two component chords) or diminished chords (m. 13). Thus, we are not speaking of a progression of parallel and partially autonomous major or minor chords, but of a progression of peculiarly distributed (as part of a polychord) four-note, third-based chords. After a beginning saturated with polychords, the composer abandons them almost entirely in the further course of the work.

Harmonic intensification

Already formed in the second, avant-garde period of his *œuvre*, and evident in the chronologically first work in his third period, *Przygrywka i kolęda* [*Prelude and Christmas Carol*], the *harmonic* concept for shaping of the work was not abandoned in *Krzesany*, notwithstanding the fact that the work makes use of clear and characteristic themes. These themes are, however, treated in a peculiar, 'harmonic' manner: they do not undergo the transformations characteristic of works subjected to a melodic-harmonic concept, i.e. they are not developed evolutionally, they are not the object of 'thematic work', they are not arranged in melic variational versions, they are not subjected to figurational procedures, etc. However, they are repeated in unaltered melic form and enriched in terms of sonority and harmony via intensification processes (gradual addition of chordal elements, normally in conjunction with a growth in sound volume). This type of shaping is typical also of other works by the composer which make use of a clear thematic language (for example *Kościółec* and *Exodus*).

Hermeneutic interpretation

This characterization of *Krzesany* presented above has focused on showing his pitch language, the continuum of musical events and their constituent technical resources; however, the sound pictures created by Kilar are very suggestive and it is easy—if anyone feels such a need—to interpret them as a musical expression of this or that extramusical content. The composer (fortunately) did not provide the score with verbal commentary, so that his music is open to a multitude of interpretations and associations, from the most general—expression of the 'idea of that which pertains to the highlands', the beauty

of the mountains, space and motion in mountain surroundings, to 'affirmation of highland culture', 'liturgy of the mountains', to detailed images—musical presentation of the grandeur of the lofty Tatra peaks (e.g. the initial segment is sometimes interpreted as a 'going out to a mountain pass, opening onto a panorama of the mountains'), 'the freshness of the mountain air among the expansive mountain pastures', echoes of nature ('the scraping noise of a stone avalanche', echoes of an approaching storm, the strokes of lightning bolts, 'ar-peggi representing the wailing of the wind'), hiking on mountain trails ('the toil of climbing a steep mountain gully'), 'the early evening calm, when a song approaches from the lower parts—an echo of a note or ensemble known from somewhere', highland dance parties, etc. Joanna Wnuk-Nazarowa, despite statements by the composer denying a supposed choreographic message in the work, interprets the individual segments as elements of a dance cycle; and the entire composition, as an apotheosis and faithful, in terms of form, reflection of a mountain ('highland robbers') folk dance with concrete choreographic arrangements (marching in a circle, squats with leg extensions, imitation of combat, digging a highland walking stick into the ground and pulling it out again).⁹ The highland-mountain universality of the work has been given point by Ryszard Gabryś, who states that *Krzesany* is 'as it were [...] a solid mountain crystal, continually and differently reflecting the light of the tradition and the "today" of the Tatras.'¹⁰

Reception of the work

Directly after its première, *Krzesany* engendered enormous emotions in the community of music critics and audiences. It was an ostentatiously presented apologetic for folkloricism, which since the time of socialist realism had been a

⁹ Joanna WNUK-NAZAROWA 'Krzesany czy zbójnicki?', *Zeszyt Naukowy Zespołu Analizy i Interpretacji Muzyki* no. 4, ed. K. Droba, Academy of Music, Kraków 1979. Monika POHL, for example, polemizes with this interpretation in her article 'Funkcjonowanie folkloru w ramach muzyki profesjonalnej na przykładzie Krzesanego Wojciecha Kilara' (ISME 1998 no. 1, pp. 79–90), which comes from her Master's thesis *Pierwiastki folklorystyczne a forma "Krzesanego" Wojciecha Kilara*. She writes, for example, that it is quite difficult to even establish unambiguously one, universal form for the 'highland robbers' dance', so that already the point of reference is unclear.

¹⁰ Ryszard GABRYŚ 'Inspiracje góralskie i etos gór w poematach orkiestrowych Wojciecha Kilara', *Zeszyt Naukowy* no. 49, Academy of Music, Wrocław 1990.

taboo area in Poland for independent artists. In this sense, the composer considered the work to be... avant-garde. Many times, he also recalled a statement by conductor Jan Krenz, who, upon having looked at the freshly-written score, stated that Kilar had 'let fresh mountain air into the musty room of Polish contemporary music'. The voices of critics were scattered all over the spectrum, from sincere enthusiasm to devastating criticism. *Ruch Muzyczny* printed some live reviews: 'Very good music—for the ballet. [...] But as a quasi- symphonic poem for the concert stage, despite its perfectly-caught folk vitality and tasteful instrumentation—*Krzesany* drags on and grows tired. Aside from that, it is a pretty good joke...' [Tadeusz Kaczyński]. 'The work was decidedly not to my liking. There is something false just in its concept of trying to reconcile the harmonic, rhythmic and motific charms of folklore [...] with contemporary tastes in sound and with modern "unconventionality" in composition. The result is striking in its coarseness and primitivism [...]. One is amused by both the empty and naïve dance rhythms, or the too-literal highland "songs", and by the naïve "harshness" of the sound. [...] Unfortunately, Kilar's experiment is a complete washout.' [Tadeusz Zieliński]. 'I perceived it as the authentic, conscious result of weighty decisions by the author. [...] Could, 20 years ago, [...] anyone have supposed that folklore would be able to play any kind of role anymore—much less a positive, refreshing one?' [Władysław Malinowski]. 'A refined primitive of construction, instrumentation, resources—and yet, hard to resist. In the insistent repeated motifs, brutal dynamic contrasts, naïve combinations of consonant chords, unisons and harsh dissonances, in the simplicity of the enormous *tutti* passages—there is so much vitality, that after various "brainy" and sexless compositions, this noisy simplicity has a refreshing effect, brings joy and carries one away.' [Ludwik Erhardt].¹¹ Years later, *Krzesany* saw even such a review: ' [...] In this work, Kilar not only created an apologetic for highland culture before which Karol Szymanowski's famous ballet *Harnasie* pales; he also created the most clearly postmodern score of that time in Polish music.'¹²

It seems that Kilar's work, criticized in its time for 'populism', owes its unwavering popularity to a successful combination in one composition of various

¹¹ All citations from 'O muzyce polskiej na festiwalu: *Krzesany* Kilara', *Ruch Muzyczny* 1974 no. 23.

¹² Andrzej CHŁOPECKI 'Postmodernistyczny Wojciech Kilar', *Opcje* 1994 no. 3, pp. 102–104, quotation from p. 103.

artistic resources. Alongside 'harmonic' segments occur fragments where the melodic language is in the foreground—and this, an attractive melodic language of folk provenance; alongside simple harmonic resources (pure major or minor chords) appear sonoristic effects—clusters, *glissandi*, shimmering patches of sound; alongside static fragments occur phases of lively rhythm, *moto perpetuo*, dance-like character; all of the artistic resources were combined into a dynamic, from a formal standpoint balanced and attractive whole.