An eighty-year-old Wojciech Kilar…

by Andrzej Chłopecki

Looking at the history of Polish music since 1955, Wojciech Kilar comes across an exceptional figure in composition. A figure which is essentially a paradox – exceptional and emblematic at the same time.

When taking into account Polish contemporary composition in the context of the widescreen panorama of aesthetical phenomena leading up to the present day, one should start the diagnosis back in the mid-fifties of the past century. The breakthrough in the history of Polish musical creation was marked by the birth of the international contemporary music festival called the ‘Warsaw Autumn’ in 1956, opening the Polish musical scene up to the influence of Western European and North American music, as well as creating an interest in Polish music among foreign observers. The Experimental Studio of the Polish Radio, which came to life in 1957, becoming one of the first studios of electro-acoustic music in the world was also of considerable significance. New aesthetic impulses and exercising new technology caused a general stylistic change in Polish music of the late ’50s and ’60s. It became wide open to the accomplishments of European modernism as well as the ideas of the avant-garde – such determinants as innovation, progress, exploration as well as the more pronounced areas of inspiration: serialism, aleatorism, and sound quality, often treated as the primary value. This situation led to a noticeable loss of interest in (though not a dogmatic dismissal of) the aesthetic tendencies which dominated Polish music in the inter-war period as well as in the first decade after the war – the late-romantic aesthetic and particularly the neo-classical approach as well as folk inspirations. Music of the rational kind, ‘technical’ music had come into the foreground, taking precedence and overruling music that illustrated something which is beyond music itself: programme

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Dear Readers,

The new issue of QUARTA is dedicated to one of the most important figures in Polish contemporary music – Wojciech Kilar on his 80th birthday.

Wojciech Kilar describes himself as a man who is “happy-sad, like a minor chord with an added minor seventh” which he likes and often uses in his works. Looking at his achievements as a composer, it is not difficult to see that the music reflects the dual nature of various aspects of its creator: the avant-garde – Neo-Romanticism, rhetorical – lyricism, concert music – film music, religious music – music of the mountains. Leszek Polony, in his monograph about Kilar, captured its essence in two words: elemental and prayer.

The composer gained international fame as the creator of various aspects of its creator: the avant-garde – Neo-Romanticism, rhetorical – lyricism, concert music – film music, religious music – music of the mountains. Leszek Polony, in his monograph about Kilar, captured its essence in two words: elemental and prayer.

Krupa’s text is devoted to Kilar’s sacred works, which are an honest and direct expression of his worldview. What is best in the music of El Greco, which is when the following works were written and performed: Herbsttag for female voice and string quartet (1960), Riff 62 for orchestra (1962), Générique for orchestra (1963), Diphthongs for mixed choir and orchestra (1964), Springfield Sonnet for orchestra (1965), followed by Solenne per 67 esecutori (1967) and Training for orchestra, 2 violins, cello and piano (1968), 1958 also marks the beginning of Wojciech Kilar’s career as composer of original film scores for both short and full-length documentary, animated, experimental and feature films. By 1971, marked by his Upstairs-Downstairs for two children’s choirs and orchestra, he had composed 70 film scores. This gave him, a composer of ‘concept’ and ‘festival’ music, financial independence as well as served as a workshop yielding results later used for other (non-film) music.

Wojciech Kilar and his music of that period helped create the new image of Polish music, readily called avant-garde. It was music as well as music with religious content. Hence, when one looks at the history of Polish music within this time-frame (1955-2012…), Wojciech Kilar comes across an exceptional figure in composition. A figure which is essentially a paradox – exceptional and emblematic at the same time.

Though born in 1932 (on July 17th in Liviv), Wojciech Kilar has been considered part of a phenomenon called ‘Born in 1933’ of which Krzysztof Penderecki and Henryk Mikolaj Gorecki are also a part of (both actually born in ’33). The fact that these composers in the late ’50s at the newly sprung ‘Warsaw Autumn’ all tasted of sensation. The concept of the ‘Polish School of Composition’ was born, also in reference to older composers as such as Grazyna Baciewicz, Witold Lutoslawski, Wlodzimierz Kotorski, Kazimierz Serocki, Boguslaw Schaeffer and Tadeusz Baird.

Wojciech Kilar made his debut at the first ‘Warsaw Autumn’ in 1956 with his still neo-classical Little Overture for orchestra written in 1955. The piece is listed in the composer’s catalogue alongside such works as Symphony No. 1 for strings (also 1955), Symphony No. 2 ‘Vanguard’, Virtuosa ‘transcendence’ in pianist’s large symphony orchestra (1956), Beskidy Suite for tenor, mixed choir and small orchestra (1956), Ode to Bela Bartók for violin, winds and 2 sets of percussion (1957) and the Concerto for two pianos and percussion orchestra (1958).

Though these pieces don’t really function in concert programmes of today, they do mark an aesthetic ‘transcendence’ in pianist’s large symphony orchestra (1956), Beskidy Suite for tenor, mixed choir and small orchestra (1956), Ode to Bela Bartók for violin, winds and 2 sets of percussion (1957) and the Concerto for two pianos and percussion orchestra (1958). What is best in the music of El Greco, which is when the following works were written and performed: Herbsttag for female voice and string quartet (1960), Riff 62 for orchestra (1962), Générique for orchestra (1963), Diphthongs for mixed choir and orchestra (1964), Springfield Sonnet for orchestra (1965), followed by Solenne per 67 esecutori (1967) and Training for orchestra, 2 violins, cello and piano (1968), 1958 also marks the beginning of Wojciech Kilar’s career as composer of original film scores for both short and full-length documentary, animated, experimental and feature films. By 1971, marked by his Upstairs-Downstairs for two children’s choirs and orchestra, he had composed 70 film scores. This gave him, a composer of ‘concept’ and ‘festival’ music, financial independence as well as served as a workshop yielding results later used for other (non-film) music.

Wojciech Kilar and his music of that period helped create the new image of Polish music, readily called avant-garde. It was music that thrilled with an eruption of sound inventiveness, an orgy of clusters, storming cascades of percussion and a romantic gesture of ‘savage’ aesthetics. Among the composers of the ‘Polish School of Composition’ generation, for whom the idea of sonorism became one of the main aesthetical determinants, Kilar was the one to find his own distinct idiom within that Polish musical modernism, which exploded before the very eyes of a European audience both shocked and impressed by the Polish ‘thaw’. This was the ’60s. The ’70s on the other hand, were a different epoch.

Back then Riff 62, Générique i Diphthongos all became hits, thanks to Kilar’s infallible intuition. From the beginning, this artistic intuition was applied to feeling out the musical narration, the musical ‘happenings’, the sound story which ruled over the obedient technical means of telling it. References to jazz, simple yet brilliant resolutions in tone colour, a vivid design, an unambiguously persistent in holding on to an ostinato until the last possible moment – all of this in Kilar’s music was to grab the fellow human, the listener, by the head only to let go after a few minutes when the piece – which was usually short – came to an end. From the start, it was an insistent music of flesh and blood – not the academic kind, but tortured by theoretical dilemmas came down with anemia. At the time, it was complemented by such achievements of Krzysztof Penderecki as Threnody to the Victims of Hiroshima, Polyphony and Fluorescences, the Scontri and Refrain of Henryk Mikolaj Gorecki, Witold Szalonek’s Les Sons and various scores by Boguslaw Schaeffer and Kazimierz Serocki. Their power lay in the rebellion against post-sartorial, cultivated by the western modernists. They put emphasis on tone colour (sonorism) and the non-traditional articulation used on traditional instruments rather than interval combinations – clearly referring more to the tradition of Edgar Varese, than that of Anton Webern.

One should note the fact that Riff 62 with its solo piano, a large group of winds, two sets of percussion and an ample string section (though made up only of violin and double bass) was a piece Kilar dedicated to Nadia Boulanger as a “modest tribute in celebration of her 75th birthday”. The jazzy feeling of the score probably was to the taste of the addressee of the dedication – after all, her favourite, Stravinsky, had flirted with jazz more than once – however, as she was the apologist of the neoclassical, the sonic fusionism of the score must have somewhat perplexed her.

Just as in 1962 through Riff 62 and Générique Wojciech Kilar ‘changes his pace’ and heads for the noisy brushtic sonorism, in 1972 he renounces his hitherto approach with a score known as Upstairs-Downstairs for two children’s choirs and orchestra, and so becomes a part of the minimalist landscape, though perceived individually. An asceticism of technical means and getting rid of all tonal ‘ornamentation’ in mid-sixties became a quality exhibited by the so-called ‘impov- erished music’ of Henryk Mikolaj Gorecki, whereas Kilar took the notion further. In an
and folk (especially highland folk) sound-scape, rooted in old Polish musical traditions (such as that of renaissance master Wachow of Szamotuly – in Latin known as Venceslaus Samotulíns) as well as the tonal ecstasy of Karol Szymanowski’s music. Here he takes the road that eventually leads to the Copernicus Symphony, Symphony No. 3 Symphony of Sorroful Songs, a piece called Beatus Vir followed by, among others, the Recitatives and three string quartets. In 1972 Krzysztof Penderecki writes a short symphonic piece The Awakening of Jacob which leads the way towards his Violin Concerto and Paradise Lost, a manifesto of the Polish version of the ‘New Romantic’, resulting in more monumental symphonies, post-modernist operas such as The Black Mask and Ubu Rex, as well as chamber music and concerto-style pieces.

Wojciech Kilar. Katowice 1992

As for the ‘70s, it was then that after fifteen years, Wojciech Kilar had once again found himself among those who shook up the existing state of aesthetic of modern music

80 film scores, collaborating, among others, with Hollywood since 1992, becoming one of the main figures of film music in Poland and one of the international scene.

As for the ‘70s, it was then that after fifteen years, Wojciech Kilar had once again found himself among those who shook up the existing state of aesthetic of modern music. The performance of Krzesany at the ‘Warsaw Autumn’ in 1974 caused a sensation: one of the most radical composers of that ‘new wave’, which caused such a spectacular surge in Polish music of the late ‘50s and early ‘60s wrote a folk-inspired symphonic poem – something which was just like the pieces against which he had composed his Genèrique, Riff 62 and Diphtongs. From a stage so used to post-serial, sonorist and minimalist music, illustrative music was heard. Music employing highlander motifs, folk modality and evocative of typical indigenous highlander playing. Here Kilar references the vivid folk element directly, creating a folk fresco, embracing the folklore and all that it has to offer: melodic motifs, harmony, rhythm, performance practice, and the so-called characteristic, fiery playing style known as ‘sparking’. And though the piece was written with brash inventiveness for a fully modern (or even – ingeniously treat-

interview, he stated that he had discovered the ‘philosopher’s stone’ of his music, and that “there is nothing more beautiful than a note or chord that lasts an eternity, that that is the deepest wisdom, not all these tricks we play with the sonata form, fugue or harmony”. And so in the 12-minute composition called Upstairs-Downstairs two pitches are heard continuously from beginning to end, transposed over and over. In 1995, a ‘ranking’ of the most prominent Polish compositions from the years 1945-95 was created at a conference held at the Kraków Academy of Music. Upstairs-Downstairs was among composer Paweł Szymański’s choices, since, as he put it “Kilar’s reductionism is not yet employed to carry content, which can quickly cause damage to the naturally delicate musical constructions, whose fragile joints and bearings can easily break...” One can say that the piece was a ‘joint’ in Wojciech Kilar’s musical style, the music bidding yesterday goodbye and greeting tomorrow. What was this ‘tomorrow’ to bring, though?

In 1971, Henryk Mikolaj Gorecki composed Ad Matrem, opening up a new path for his later works: one leading to religious proclamation and emphasis on the word as a higher value, to the vivacious, nostalgic
In a post-modernist and pluralist world, in which everything is allowed, a post-modernist is free to take his inspirations seriously and shape them in an honestly artistic manner.

Premiere of Wojciech Kilar’s Piano Concerto No. 2

Wojciech Kilar returned to this musical form 14 years after composing his Piano Concerto No. 1, writing his second work for piano and orchestra. The composer started work on the Piano Concerto No. 2 in 2010. Although Kilar does not say directly, one can imagine that the impulse to write the piece was the catastrophe in Poland. ed!) orchestra, there came to a life a piece intentionally popular and emotional. This score insulted the subtle connoisseur of music of the day. It seemed to treachery-ly whisper: isn’t this what you like best? Don’t be ashamed to publicly admit to it! What was shocking was the sensual hedonism of a colourful, brash and entertainingly composed musical vista, it’s full-blooded musical realism. This type of musical narration was easily explained – Wojciech Kilar at the time had already become the greatest Polish composer of film music. And so the music of Krzesany, as well as later works like Exodus, Orava and Angelus, almost defient of the main new music aesthetics (it is a choral recitation of the rosary to the Virgin Mary, a sort of a text-composition), as well as the 1997 Piano Concerto all affected the audience in a way film music would, except that there was no film.

The last phase of Wojciech Kilar’s output is directed mostly, though not completely, towards expressing religious content, things generally metaphysical, omitting the highlander folk motifs so characteristic of his music from the ‘80s (inspired by the works of Mieczysław Karłowicz and even Karol Szymanowski). Recent works include, among others, the Agnus Dei for mixed choir a cappella (1997), Missa pro pace for soprano, alto, tenor, bass, mixed choir and symphony orchestra (1999-2000), Symphony No. 3 – September Symphony (2003), Lamento for mixed choir (2003), Symphony No. 4 – Sinfonia de motu for soprano, baritone, mixed choir and symphony orchestra (2005), Ricordanza for string orchestra (2008), and the Piano Concerto No. 2 (2011). They are pieces that function well in the area of philharmonic repertory, but poorly in new music festival programs, so the presence of Kilar’s works at the ‘Warsaw Autumn’ is gradually declining. This however does not mean that it is music unattactive to listeners. His creative output has returned to its starting point – tradition: at first rejected in an radical innovator’s gesture, now embraced upon return, having re-jected former fascinations. Kilar is not alone in this, when compared to such composers as Arvo Pärt, John Taverner, John Adams or John Corigliano.

The more recent music of Wojciech Kilar – for instance, the original score for Francis Ford Coppola’s Dracula will be detested by someone for whom aesthetics are dogmatic, because of an overall hate for the post-modernist approach. However, one must note the pianist. The third part is a rest for the pianist, which recalls the sounds of eternity... In this concerto one can hear the seriousness of a funeral march at the beginning, in the second part the rhythmical vitality of a wildly energetic octave – choral ostinate that demands extraordinary physical stamina from the pianist. The third part is a rest for the pianist and the listener. Here one can hear soft angelic chords. The holding on to long sounds is reminiscent of a lullaby and spreading harmony in the universe. The most ‘earthy’ is part is the fourth movement, which recalls the sounds of a highlanders’ band, its exuberance, energy, rather primitive melody drawing you into the dance. Everything moves towards the closing bells, triumphant fanfares, which is a kind of liberation of the soul and opens the gates to the eternal world.”

Beata Bilińska

“In terms of technical and stylistic solutions, the composer presents his well-known face in the Piano Concerto No. 2, and his individual language is recognizable from the first bars. Kilar gathered almost everything characteristic of his mature style in this composition, and so limited, carefully selected musical material (scales, chord types, repetitive high mountain, national and folk (highlander) character, the broad harmonic-textural sweep, sonic intensification are all present. The piece presents a type of virtuosity similar to the Piano Concerto No. 1; it is based primarily on a demanding condition requiring fast and precise multiple repetitions or alternating chords. The Concerto also confirms the thesis that in Kilar’s recent works he has increased the role given to melodic sections, although the melody is often quite ascetic and does not compare to the composer’s melodies famous from film music.”

Stanisław Będkowski
Music in Prayer – Prayer in Music
On Kilar’s sacred works

Maria Wilczek-Krupa

Kilar is not ashamed of his views. He reads the Bible every day and doesn’t leave home without rosary beads. If this attitude, full of humility and modesty, suits a show-business man and a master from Hollywood – it’s a secondary consideration. Besides, even in his film music there are examples of compositions of sacred connotations, e.g. the soundtrack to the German television film The King of the Last Days, constructed in a form of a small Mass, or Requiem for Father Kolbe from Krzysztof Zanussi’s film A Life for Life. The influence of the artist’s views on an opus itself, as well as the power of inspiration and the creative embodiment of an idea seem to be more interesting than their complexity.

Wojciech Kilar’s devoutness deepens gradually – just like his composing activity. In its early phase, first of all filled with film, piano, chamber and orchestral works, the sphere of sacrament practically doesn’t exist. The first great religious composition appears only in 1975, that is in the period of creative maturity. Kilar, with his breakthrough symphonic opus Krzasny behind him, has, in his mind, the birth of the first motives of a poem dedicated to the memory of Mieczysław Karłowicz, Kościelce 1909. Through the next thirty-five years, both in the composer’s life and in the history of the Polish nation, a lot will happen – these changes will be followed by Kilar’s sacred works, starting with Bogurodzica (1975) up to Veni Creator and Te Deum (2008).

AROUND HISTORY, IN THE HEART OF POLITICS

The works of a religious message appear in Kilar’s composing in some measure in two stages. The first of them, from Bogurodzica to Angelus (1984) is closely connected with the history of Poland and contemporary political events. Several dozen years after the ‘sacred debut’, the composer himself confirms the existence of such a dependency: “Religious matters intertwined somehow with the national matters, and also with some changes of my techniques”. Thus, Bogurodzica, which initiated the religious works, was written with the 75th jubilee of the Warsaw Philharmonic in mind, but also to commemorate the 30th anniversary of the Warsaw Uprising, which had been celebrated the year before. The prevention of its first performance is associated with the only repression that the Communist authorities carried out against the composer. “I have written Bogurodzica for the Philharmonic, and then I composed Kościelce. The second composition was performed during the jubilee celebrations, however, the authorities didn’t allow Bogurodzica to be staged”, the composer recalls.

Bogurodzica is Wojciech Kilar’s first such complex vocal and instrumental composition – in the cast we hear quadruple brass and quadruple woodwind, two harps, a piano, 12 first violins, 12 second, 10 of each: violas, cellos, double basses; fortified percussion and a mixed choir. The beginning of the opus, a characteristic drum sequence of increasing dynamics, bears testimony to the national and historical intentions of the composer. During the narration, however, we find out, that we deal with something more than a composition of a military character: with an expressive and zealous musical prayer. A direct quote from the Bogurodzica hymn appears not till the epilogue; a musical incipit of this oldest of Polish songs also constitutes the beginning of Victoria, which was composed six years later under the influence of the public mood following the introduction of Martial Law, but also connected with the emotions accompanying the preparations for the visit of John Paul II to Poland.

However, before the score of Victoria will see the light of day, Kilar finishes another national and religious poem, Exodus. On the 30th anniversary of the composition’s first performance he says: “I was writing this opus a very long time – two years. I consider it, however, to be one of my most successful works, disregarding certain technique shortcomings”. One of these ‘shortcomings’ is, according to Kilar, the end of the composition itself – abrupt, sudden, with a short cry of the word Hosanna by the choir. “My mistake lies in the fact that I didn’t let the cry sound out”, the composer explains. “After all these years I think that a traditional form of ending an opus, such a one that unequivocally suggests that no more is bound to happen, is best. But then I was driven by a metaphorical, in a sense, thinking – this cut was, for me, something like a noose or a sword swing which was to bring the Communist system to an end”. In 1979, when Kilar starts working on Exodus, the anxiety connected with the political situation of the country starts growing within Polish society. A similar gradation of tension – soon Kilar’s trademark – can be also observed in the course of the poem. The musical narration of Exodus to some extent accompanies the actual events – the dynamics and emotions grow with each time, so that the end (in 1981, the year of Martial Law introduction) is cut with the choked cry of the choir, dies under the metaphorical swing of a sword. The title, flight of the Jewish nation from Egyptian slavery therefore gains a symbolic meaning, and the religious and national references intertwine with one another creating a significant musical hybrid – a testimony of the social anxiety of those days. The aforementioned Victoria becomes a supplement to this dramatic history told with sounds, as it is an opus born of optimism and hope for better times to come. “I knew that sooner or later the system, which resorts to such repression, will come to an end”, the composer explains.

The stylistics of the work solidified Kilar’s position as an artist connected to the minimalism trend. Although Exodus is considered to be a result of the composer’s fascination with Ravel’s Bolero, the manner of processing the main motive, however, its modifications and the gradation of the dynamic allow the assumption that the aesthetics of American minimalism is closer to him, especially the works of Steve Reich. The melody of the poem (drawn from Jewish cantor recordings containing a track of a melodious reading of...
the Book of Esther) is persistently repeated in the course of narration and – following the rule of the gradual growth of the sound volume – it wanders around particular instruments of the large orchestra. Its nearly ecstatic finale belongs to the choir. The Latin text “Hosanna homini, Hosanna ei qui venit hodie in nomine Domini” here is put to a melody connected to the Old Testament tradition, and these two religious elements collide with the contemporary inspiration constituted by the political events of the 1970s and ’80s.

The period of Martial Law Wojciech Kilar spends within the walls of Jasna Góra monastery. This is where we can find the sources of the ‘new’ sacram sphere of a private, truly mystical significance. The time of spiritual calming and collective prayer results with an opus which closes the national and religious trend in Kilar’s works and at the same time signals the coming of the new era born of prayer, sense of communion and the professed faith. “Angelus originated from saying the rosary and participating in a community,” the composer recalls. “My greatest life experience in prayer, sense of communion and the profession of faith, that will be katharsis, which is an intimate profession of faith, an expression of a personal prayer of the composer. Wojciech Kilar quotes here a traditional mass cycle in the whole, like in Angelus slowly slips from the religious concept of an opus of an earthly and perhaps even of a human dimension and reveals the artist-mystic stepping to the next level of spiritual existence. Word is at the centre of musical events here. The rosary passes numerous transformations and modifications, it is also subjected to persistent repetitions, both in the whole and in the form of single verses. Therefore Kilar emphasises the significance and meaning of the text in harmony with the Christian philosophy, for which word is a source of spiritual power and its recurrence magnifies the impression of mysteriousness, doubles the strength and releases the energy. The composer, at the same time, gives his ‘musical Rosary’ a different word context – from a recitative part of the choir, through transformation of the recitative into singing and plea, up to a desperate call for Mary.

MUSICAL MYSTICISM

Fifteen years passes from the spiritual catharsis, which is Angelus, to the musical profession of faith, that will be Missa pro pace. At that time the world knows such masterpieces as Orawa for Strings (1986) or Piano Concerto No. 1 (1997), about which the composer speaks as his musical self-portrait and to which he also gives a characteristic spiritual message. During these fifteen years Kilar’s greatest film masterpieces are also created, among others, the music for the film Konczak directed by Andrzej Wajda (1990), whose significance is compared by the composer to Exodus, or Francis Ford Coppola’s Dracula (1992). While working with the film crews Wojciech Kilar, however, dreams about composing a cyclic monumental sacred opus. The proposition of writing a mass comes at the end of the century – the work honouring the occasion of the 100th anniversary of the Warsaw Philharmonic and initiating the new millennium is commissioned by its the then director, Kazimierz Kord. Missa pro pace, therefore, is not only of a sacred, liturgical and occasional character, it is also an intimate profession of faith, an expression of a personal prayer of the composer. Wojciech Kilar quotes here a traditional mass cycle in the whole, like in Angelus applying the recurrence of chosen parts of the text. The most interesting technical treatment is the pursuit of form towards the finale, not only from the point of music, but also from the point of the stylistics. In Missa pro pace, the aesthetics of the musical Middle Ages, Baroque and Romanticism are voiced. This formal and stylistic wader is started by Kyrie in a form of passacaglia, in the centre of the cycle appears a choral Credo – an organum corresponding to liturgical antiphonal and responsorial singing, then Sanctus-Benedictus, which is the most beautiful Baroque aria da capo with a soprano part, and the finale Agnus Dei, which is a monumental cantata in the Romantic style, with variations on the words Dona nobis pacem. According to Leszek Polony, the composer’s biographer, in Missa pro pace, through the medium of the three aforementioned stylistic idioms, the key symbols of Christianity, the Trinity, the cross and the opposition of heaven and earth, were included. “This is a story about God, who settled among man and about man being called to emulate him”, claims Polony.

With this longed-for mass Kilar begins the second stage of his sacred creativity being a particular kind of musical mysticism. In 2005 he composes another monumental, vocal and instrumental work - Sinfonia de motu, dedicated to the “Polish Physicists” on the occasion of the World Year of Physics. The musical metaphysics takes its own direction here – from the chaos and darkness of hell to the gates of paradise and everlasting light and love. The text again appears in the centre of events – Kilar spins the musical threads of Sinfonia around the song of Dante’s Divine Comedy. Particular parts receive titles symbolising the successive stages of this metaphysical journey: Selva (forest), Cammino (way), Luce (light) and at the end Amor (love). The year 2007 brings Kilar the proverbial ‘shadow line’ – in November, after over forty years of having been together, his beloved wife passes away. Supported by his deep faith, the composer creates two opuses – Te Deum and Veni Creator (2008), which are dedicated to her memory and of which the first particularly is an expression of his deep gratitude to God for the time spent with his wife. Similarly to Missa pro pace, in the five-part monumental Te Deum Kilar applies stylistic borrowings, however, this time he goes a bit further: in the course of narration we meet musical innuendos, references to com-

{ personality }

Wojciech Kilar
Missa pro pace
partytura / score

Score published by PWM. Cover: Marek Repetowski

Score published by PWM. On the cover: Jerzy Duda-Gracz, Exodus
(You may recognize the face of the composer in a right down corner)
posing techniques characteristic of other artists, quotations and themes or motives drawn from religious songs. In relation to the performance, we observe a return to the tendencies of the 1970s – the expanded cast includes solo voices, a choir and an orchestra.

Ti Deum also has its occasional origin – the first performance of this work honoured the national stage of the composer goes back to the historical and works of Wojciech Kilar has come full circle: aspect, suffering and the metaphysics of faith experience, suffering and the metaphysics of faith being deepened.

1 Janowska K., Mucharski P., Rozmowy na koniec wieku, 3, Znak Publishing House, Kraków 1999, p. 229
2 K. Podobińska, L. Polony, Cieszę się darem życia, PWM, Kraków, p. 37
3 The quotation comes from an unpublished conversation with Wojciech Kiliar held by the author of the text on December 30th 2011 in Katowice from the conversation with the author from the conversation with the author
5 Wojciech Kiliar na Jasnej Górze. Odnalaz w sobie, Częstochowa 2003, p. 15
7 K. Janowska, Z. Mucharski, op.cit. p. 223-224
8 L. Polony, Kiliar. Żywot i modlitwa, PWM, Kraków 2005, p. 150

Dracula (OST)
A. Coppola (cond.)
Sony 53165, 1992

Death and the Maiden (OST)
English Chamber Orchestra, H. Rabinowitz (cond.)
Erato 9842-2, 1994

The Portrait of a Lady (OST)
S. Konicek, N. Raine (cond.)
Decca Records 1996

Requiem for Father Kolbe; Choral Prelude; Orawe; Krzesany; 1909, Krzesany
Warsaw Philharmonic Symphony Orchestra, K. Konid (cond.); PNRSO, A. Wit (cond.)
Mlan Records 73 (18) 35779-2, 1996

Fantôme avec chauffeur (OST)
City of Prague Philharmonic Orchestra, S. Konizek (cond.)
Avixids Traveling K 1024, 1996

Zennsta (OST)
Warsaw Philharmonic Symphony Orchestra, A. Wit (cond.)
Warner Music Poland, 2002

König der Letzten Tage
Pavel Kühns Mixed Choir; Prague Philharmonic Orchestra, S. Konizek (cond.)
Deca 443 253-2, 2003

Le Roi et l’Oiseau (OST)
PNRSO, S. Widracki (cond.)

The Ninth Gate
The Vocalise from R. Pola
Warner Music Poland, 2011

Suite from F. Coppola’s film (1992), 25’
cora mixta-4444-4442-batt (beaux) cel 2ar pf-archi

Pan Tadeusz
Suite from A. Wajda’s film (2002) 25’
cora mixta-4444-4442-batt (beaux) cel 2ar pf-archi

The Pianist: Moving to the Ghetto
Theme from R. Pola’sk film (2002) for clarinet & string orchestra, 2’

Krzeszany
Symphonic Poem (1974), 17’
4444-4441-batt (beaux) org (ad lib.)-archi (12.12.10.8)
Premiere: 24 Sept 1974, Warsaw
Warsaw Philharmonic Symphony Orchestra, J. Krenz (cond.)

Exodus
for mixed choir & orchestra (1981), 23’
cora mixta-4444-4441-batt (beaux) cel 2ar 2pf-archi (16.14.12.10)
Text: Lat.
Premiere: 19 Sept 1981, Warsaw
PNRSO, J. Kaszyk (cond.)

Symphony No. 3 ‘September Symphony’ (2003)
40’
3333-4441-batt (beaux) cel or pf-archi
Premiere: 2 Sept 2003, Warsaw
Warsaw Philharmonic Symphony Orchestra, A. Wit (cond.)

Symphony No. 4 ‘Sinfonia de motu’
for soprano, baritone, choir & orchestra (2005)
50-55’
5 Bar solo-4444-4441-pf or cel-batti-archi
Text: Dante Alighieri, It.
Premiere: 12 IX 2005, Warsaw
H. Tossi, J. Brej, Warsaw Philharmonic Choir & Orchestra, A. Wit (cond.)

Symphony No. 6 ‘Advent Symphony’
for choir & symphony orchestra (2007), 45’
cora mixta-3333-4332-batt(3esec)-4441-batt(3esec)
Text: St John, Lat.
Premiere: 16 Nov 2007, Katowice
Silesian Philharmonic Orchestra & Choir, M. J. Blazczysz (cond.)

Dracula
Suit from F. Coppola’s film (1986), 9’
Premiere: 10 March 1986, Zakopane
Polish Chamber Orchestra, W. Michniowski (cond.)

Kocielec 1909
Symphonic Poem (1976), 18’
4444-4441-batt (beaux) 2ar pf-archi (16.14.12.10)
Premiere: 5 Nov 1976, Warsaw
Warsaw Philharmonic Symphony Orchestra, W. Rowicki (cond.)

Krzeszany
Symphonic Poem (1974), 17’
4444-4441-batt (beaux) org (ad lib.)-archi (12.12.10.8)
Premiere: 24 Sept 1974, Warsaw
Warsaw Philharmonic Symphony Orchestra, J. Krenz (cond.)

Exodus
for mixed choir & orchestra (1981), 23’
cora mixta-4444-4441-batt (beaux) cel 2ar 2pf-archi (16.14.12.10)
Text: Lat.
Premiere: 19 Sept 1981, Warsaw
PNRSO, J. Kaszyk (cond.)

Symphony No. 3 ‘September Symphony’
(2003)
40’
3333-4441-batt (beaux) cel or pf-archi
Premiere: 2 Sept 2003, Warsaw
Warsaw Philharmonic Symphony Orchestra, A. Wit (cond.)

Symphony No. 4 ‘Sinfonia de motu’
for soprano, baritone, choir & orchestra (2005)
50-55’
5 Bar solo-4444-4441-pf or cel-batti-archi
Text: Dante Alighieri, It.
Premiere: 12 IX 2005, Warsaw
H. Tossi, J. Brej, Warsaw Philharmonic Choir & Orchestra, A. Wit (cond.)

Symphony No. 5 ‘Advent Symphony’
for choir & symphony orchestra (2007), 45’
cora mixta-3333-4332-batt(3esec)-4441-batt(3esec)
Text: St John, Lat.
Premiere: 16 Nov 2007, Katowice
Silesian Philharmonic Orchestra & Choir, M. J. Blazczysz (cond.)

Dracula
Suit from F. Coppola’s film (1986), 9’
Premiere: 10 March 1986, Zakopane
Polish Chamber Orchestra, W. Michniowski (cond.)

Kocielec 1909
Symphonic Poem (1976), 18’
4444-4441-batt (beaux) 2ar pf-archi (16.14.12.10)
Premiere: 5 Nov 1976, Warsaw
Warsaw Philharmonic Symphony Orchestra, W. Rowicki (cond.)

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PNRSO, J. Kaszyk (cond.)

Symphony No. 3 ‘September Symphony’
(2003)
40’
3333-4441-batt (beaux) cel or pf-archi
Premiere: 2 Sept 2003, Warsaw
Warsaw Philharmonic Symphony Orchestra, A. Wit (cond.)

Symphony No. 4 ‘Sinfonia de motu’
for soprano, baritone, choir & orchestra (2005)
50-55’
5 Bar solo-4444-4441-pf or cel-batti-archi
Text: Dante Alighieri, It.
Premiere: 12 IX 2005, Warsaw
H. Tossi, J. Brej, Warsaw Philharmonic Choir & Orchestra, A. Wit (cond.)

Symphony No. 5 ‘Advent Symphony’
for choir & symphony orchestra (2007), 45’
cora mixta-3333-4332-batt(3esec)-4441-batt(3esec)
Text: St John, Lat.
Premiere: 16 Nov 2007, Katowice
Silesian Philharmonic Orchestra & Choir, M. J. Blazczysz (cond.)

Dracula
Suit from F. Coppola’s film (1992), 25’
cora mixta-4444-4442-batt (beaux) cel 2ar pf-archi

The Ninth Gate
The Vocalise from R. Pola
Warner Music Poland, 2011

Suite from F. Coppola’s film (1992), 25’
cora mixta-4444-4442-batt (beaux) cel 2ar pf-archi

The Pianist: Moving to the Ghetto
Theme from R. Pola’sk film (2002) for clarinet & string orchestra, 2’