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## *Aspects of Intertextuality in the Works of the ‘Stalowa Wola Generation’ (Eugeniusz Knapik, Andrzej Krzanowski, Aleksander Lasoń)*

**ABSTRACT:** In the panorama of Polish music of the 2nd half of the 20th century the works of Silesian composers stand out. They were born in 1951 and thus they are referred to as the ‘Generation 51’ or the ‘Stalowa Wola Generation’ (from the place of their debut at the Festival ‘Young Musician for the Young City’ in Stalowa Wola in 1976): Eugeniusz Knapik, Aleksander Lasoń and Andrzej Krzanowski. They constituted the first generational phenomenon of such significance in Polish music since the debut of ‘Generation 33’ (Krzysztof Penderecki, Henryk Mikołaj Górecki and others). The musical style of these young authors was in tune with the Polish popular phenomenon of the 1970s of ‘New Romanticism’, consisting in a return to certain artistic and aesthetic values lost in modernism and avant-garde.

One of the distinguishing features of Knapik’s, Lasoń’s and Krzanowski’s work is the application of various ‘intertextual strategies’ – quotations, allusions, and clear references to more or less specific musical traditions. In the works of ‘Generation 51’ composers, these strategies have a certain superior ‘axiological sense’ (Władysław Stróżewski), which is far from a purely ludic, postmodernist play on conventions and texts. The aim of the text is a review and an attempt to interpret those strategies. A methodological reference point will be the semantic analyses of possible intertextual references performed by Mieczysław Tomaszewski and Stanisław Balbus.

**KEYWORDS:** intertextuality, Polish contemporary music, Stalowa Wola Generation, New Romanticism

### Introduction

‘Whether anyone likes it or not, we have entered the age of intertextuality. Its arrival was heralded in the history of music by at least three compositions: Mahler’s Symphony No. 1, (1888), Stravinsky’s *Petrushka* (1911), and Charles Ives’s Symphony No. 4. At least from then on any interpretation of a composition – not supplemented by the consideration also of its external relations – seems pointless’, wrote Mieczysław Tomaszewski in 2005 (Tomaszewski, 2005, p. 10). In this intertextually fundamental article the author presented and systemized a number of possibilities of ‘a composition’s existence in an intertextual space’: ‘a text inside a text’, ‘music inside music’.

Tab.1 Mieczysław Tomaszewski's model of possibilities of a composition's existence in an intertextual space

<ul style="list-style-type: none"> <li>■ Compositions in which "primal" music is present under their new sound scheme. <i>Palimpsest</i> situation           <ul style="list-style-type: none"> <li>• "<i>Transferred</i>" music (transposed)               <ul style="list-style-type: none"> <li>□ Transcription from one instrument to another</li> <li>□ Instrumentations from an instrument to an orchestra</li> <li>□ Intabulation from voice to instrument</li> </ul> </li> <li>• "<i>Supplemented</i>" music (complemented)               <ul style="list-style-type: none"> <li>□ Troping of non-text compositions</li> <li>□ Vocalizations of instrumental compositions</li> <li>□ Harmonisations and arrangements of monodic compositions</li> </ul> </li> </ul> </li> <li>■ Compositions, in which <i>primal</i> music is a <i>reference</i> point for new music           <ul style="list-style-type: none"> <li>• "<i>Developing</i>" music, for which primal music is the <i>starting</i> point               <ul style="list-style-type: none"> <li>□ Forms based on <i>cantus prius factus</i></li> <li>□ Variations on somebody else's subject</li> <li>□ Paraphrases and fantasies on a given subject</li> </ul> </li> <li>• "<i>Imitating</i>" music, for which primal music is the <i>destination</i> point               <ul style="list-style-type: none"> <li>□ Epigonic music: direct imitation</li> <li>□ Retroversive music: indirect imitation</li> <li>□ Stylized music, "fake" imitation</li> </ul> </li> </ul> </li> <li>■ Compositions, in which <i>primal</i> music <i>enriches</i> new music. <i>Incrustation</i> situation           <ul style="list-style-type: none"> <li>• "<i>Inclusive</i>" music, assimilating <i>primal</i> music               <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">□ Quotations</td> <td style="width: 50%;">□ Allusions and reminiscences</td> </tr> </table> </li> <li>• "<i>Exclusive</i>" music, treating <i>primal</i> music as a "foreign body"               <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">□ Quodlibets</td> <td style="width: 50%;">□ Collage</td> </tr> </table> </li> </ul> </li> </ul>	□ Quotations	□ Allusions and reminiscences	□ Quodlibets	□ Collage
□ Quotations	□ Allusions and reminiscences			
□ Quodlibets	□ Collage			

This model may be applied to interpreting a large part of Polish music from the last decades, especially since 1970s, in which, thanks to the composers of the so-called 'Generation 33' (Krzysztof Penderecki, Henryk Mikołaj Górecki and others), the bridges burnt down during the 1960s avant-garde that had connected the present with tradition, especially Romanticism, were rebuilt once again.

In the midst of these significant 1970s, a new generation of composers debuted. They were referred to as 'Generation 51' or 'Stalowa Wola Generation' (from the place where they debuted during the 'Young Musicians for the Young City' Festival in Stalowa Wola). It was made up of composers born in 1951 in Silesia: Eugeniusz Knapik, Aleksander Lason and Andrzej Krzanowski, untimely deceased in 1990. The musical style of these artists, being part of a more extensive phenomenon of 'New Romanticism' in Poland, is largely formed by more or less recognizable connections to tradition. It has, however, at the same time a certain specific feature of originality, freshness and authenticity, not allowing for obvious associations to neo-stylistic or directly postmodernist trends, which always assume a certain distance of the author to the means of expression from the past that he/she used. A fundamental aspect of that work also seems to be the spirit of synthesis, letting various elements to be integrated into a uniform whole, convincing in terms of style and expression. This is confirmed by documents

describing the reception of that music. Mieczysław Tomaszewski indicated that in Knapik's music there was a restitution of the category of 'the subjectivity of the work' (Tomaszewski, 2011, p. 6). Małgorzata Gąsiorowska wrote about the opera *La libert a chiama la libert a* by Knapik: 'this music seems to be a mirror of times past: it reflects Wagnerian motifs, Straussonian timbres, Scriabinian spaces, Messiaenic chords, Berg's expressive [melodic] line in Helena's part, and Debussy would be able to add his two cents, as well. But what is the point of this counting game? [...] We listen to music which is like a powerful river engulfing "everything that ever existed" into its current, finally breaking our resistance against such intense "takeover" of the past in the name of creating a new synthesis, so striking in its force. The work's integrity is undeniable and this is its secret and at the same time – its power.' (Bias, 2001b, p. 80) Wojciech Stępień discussed the music in the same tone: 'The diversity of Knapik's music serves to build his own musical world by integrating, creating cohesion in non-cohesiveness. Everything has meaning when the author wants to pass on his own, personal, superior idea by diverse juxtapositions. [...] Analysing the roots of this music, the traces of influences, reminiscences, we may keep in mind [...] Mahler's concept of integrity and the sterling value of musical style.' (Stępień, 2011, pp. 68,71) Krzysztof Droba, the originator and organizer of Stalowa Wola festivals, concluded in reference to the song cycle *Up Into the Silence* by Knapik: 'The power [of the compositions] is in the unusual honesty with which it refers to the music of the beginning of the 20th century and those categories of beauty which it bore at that time: to the ecstatic heat of beauty of *Prometheus*, to *Daphnis and Chloe* enraptured with the beauty of timbre... Yet *Up Into the Silence* is neither a pastiche nor a stylization, nor is it some kind of postmodernist game on conventions. Knapik found his own way to follow beauty, found (discovered?) a way which might be disturbing if it was not so authentic, so honest. Who knows if this is not the highest level of radicalism and courage in art.' (Bias, 2001b, p. 88)

Critics talked about the work of all three composers in a similar manner. The aforementioned Krzysztof Droba wrote: 'The attitude of Stalowa Wola composers did not contain any complexes or resentment. There was, however, an imperative to return power of expression to music. A desire disarmingly honest. Thus the music of this formation possesses such a distinct individual brand. It is personal music, looking to resonate with the audience, to establish a rapport with [...] the audience.' (Droba, 2011, p. 9) Andrzej Chłopecki, one of the most significant critics of the 'Stalowa Wola Generation' composers' music posed a thesis that the concept of 'New Romanticism' (or 'New Humanism', using the term proposed by Krzysztof Droba) in reference to the work of Knapik, Krzanowski and Lasoń should be thus understood 'only as an attitude, ethos' (Chłopecki, 1986, p. 237). Leszek Polony on the other hand noted that the essence of this romantic ethos is 'an active attitude towards traditions', 'a need to maintain identity', but also 'a renewal of meanings'. He wrote: '[...] the return to "forgotten values", to the romantic tradition was not about pure restoration of the past, not an escape from present – but about a new synthesis and new order' (Polony, 1986, pp. 76–77).

Taking into account these opinions, it is worth considering the superior sense and function of the undoubtedly present and recognizable intertextual strategies

in the music by Knapik, Krzanowski and Lasoń. The starting point for their classification will be the concept introduced by Mieczysław Tomaszewski, but their interpretation will be carried out from two perspectives: semantic (meaning) and structural, allowing us to consider the way these strategies are represented in the 'intertextual space' of the composers of the 'Stalowa Wola Generation'.

### The semantic perspective


In the light of Tomaszewski's model, many creative (not epigonic!) ways of operating with 'a text inside a text' distinguished by the author, may be found in the music of the 'Stalowa Wola Generation' composers; however, the superior strategy of that work seems to be 'inclusiveness', especially of the allusive and reminiscing kind. This music 'brings to mind' the music of the past, but rarely in a literal, complete or obvious way. Andrzej Krzanowski breaks the ranks of this general tendency, as his work most often includes a clear quotation, generally presented *in crudo* in the form of a piece on a tape recording. These references frequently constitute definite semantic circles, deeply rooted in culture.

Andrzej Krzanowski – implied *sacrum*, Marian and maternal. Bach, Szymanowski, Górecki...

One of the most surprising aspects for a listener to Andrzej Krzanowski's music is a certain kind of 'forefront introvertism': titles of his works rarely disclose their semantic and symbolic 'content'. On the contrary, the titles are sometimes purposefully 'unattractive' in their meaning (String Quartet No. 1 – *Version B; Study, Programme*). Maybe it is the composer's premeditated strategy – an unsuspected occurrence of distinct musical and textual quotations bearing clearly defined messages which significantly increases their expressive influence; it 'galvanizes' the listener. The second interesting phenomenon directly concerning the quotation technique in Krzanowski's music is the composer's exceptional attachment not only to specific composers but also to particular compositions and messages they constitute. Next to the quotations from the chorale (*Salve Regina* in the composition with the same title, *Bogurodzica* in *Programme VI*) and Bach, whose Fugue in G minor no. 8 from *Little Preludes and Fugues* (BWV 558) appears distinctly in *Study III* for accordion and in *Programme IV*, many echoes of Szymanowski and Górecki may be heard in Krzanowski's work. A quotation of the second movement of Górecki's *Copernican Symphony* is present in *Programme III*; quotations from Szymanowski's *Stabat Mater* appear in String Quartet – *Version B* and *Transpainting*; in *Programme IV and VI*, in the latter the composer quotes also fragments from Mazurka op. 62, no. 2. Lilts straight from Szymanowski, especially the one from the 'national' phase may be heard, however, in Krzanowski's music more often – for example the second movement of String Quartet No. 1 (*version A*) (1973). These reminiscences which seem to be 'a subconscious reflex of memory' (according to Tomaszewski's definition

(Tomaszewski, 1994, p. 62) three years later transformed into a quotation proper in String Quartet No. 1 – *version B*. This composition is symptomatic of certain kind of works in which Krzanowski attempts to synthesize a number of art disciplines, thus complicating their genre classification. The composer wrote: ‘In *String Quartet (Version B)* I created a kind of meta-music. I was inspired by the theme of *Stabat Mater*, and began to study it in painting and literature’ (Krzanowski, n. d.). These quests resulted not only in introducing the quotation of the fourth part of Szymanowski’s work; the quotation was associated with the recited text for the sequence and preceded by a tape-recorder soprano vocalization. As Krzanowski himself disclosed: the soprano part symbolizes here simply the aspect of Mother (Pater, 2000, p. 50). The approach to the vocal text with particular, expressive emphasis on the words ‘Mater mea’, which are not present in the original Latin text, shows, however, one more source of inspiration, that is Henryk Mikołaj Górecki’s work, and especially *Ad Matrem* (1972). In this composition the author – as a matter of fact Krzanowski’s professor from the Katowice Higher State School of Music – used only one textual phrase: ‘Mater mea lacrimosa, dolorosa’, also referring to the text of the *Stabat Mater* sequence. It should be emphasized that the mother and Marian references take, according to Teresa Malecka, ‘a central place’ in Górecki’s work, which is connected on one hand with the author’s deep religiousness, whereas on the other – with the loss of his own mother in childhood (Malecka, 2011, p. 6). It seems that these subjects have become particularly close to Krzanowski from a certain point in time (since ca. 1976). Quite possibly this was influenced – as in Górecki’s case – by personal matters; the composer’s mother died in 1974... Andrzej Chłopecki referred to Krzanowski’s String Quartet – *Version B* as a ‘musical pieta’ (Chłopecki, 1986, p. 237).

Tab. 2. A. Krzanowski, *String Quartet No. 1 – Version B*, verbal text

<p>1. Stabat Mater dolorosa iuxta crucem lacrimosa, dum pendebat Filius. 5. Quis est homo qui non fleret, Matrem Christi si videret in tanto supplicio? 9. Eia, Mater, fons amoris me sentire vim doloris fac, ut tecum lugeam. 10. Fac ut ardeat cor meum in amando Christum Deum, ut sibi complacem. </p>	<p><b>From Szymanowski's <i>Stabat Mater</i></b> Spraw, niech płaczę z Tobą razem, Krzyża zamknę się obrazem Aż po mój ostatni dech.</p> <p>[Under Your care, weeping, watching, Unsleepig beneath he Cross May I live and mourn for His sake]</p> <p><b>(?)Text taken from Górecki's <i>Ad Matrem</i>: „Mater mea, lacrimosa, dolorosa”</b></p>
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4 5 2 25

nastro 1.

SSSS SSSS

nastro 2.

3 Moderato  
4 pp sempre

O soprani  
O r  
O alti

spaw . niech  
ad

nastro 3.

ardeat cor meum In amando Christum Deum, Ut sibi

mp mp

nastro 4.

esec.

1) tzw. żebraczym dźwiękiem  
2) esec. 2 - włączyć magnetofon z taśmą 2.

1) with the so-called "beggar's tone"  
2) esec. 2 - switch on the tape recorder with tape 2

26 **7** PZ **1 4**

nastro 1. *decres.* *mp*  
*decres.* *mp*  
*decres.* *mp* *premo*  
*decres.* *mf*

nastro 2. *4* *4*  
 S. *pi* - *is* *z* - *to* - *ba* *ra* - *zem*, *krzy* - *ža* *za* - *mi* - *ne*  
 A. *pi* - *is* *z* - *to* - *ba* *ra* - *zem*, *krzy* - *ža* *za* - *mi* - *ne*

nastro 3. *compleam. Christe, cum sit hinc exire Da per*

nastro 4. *p* *p*  
*sta* - *bat*

esec. 1. *mf*  
 2. *mf*  
 3. *morendo* *PP* *ppp*  
 4. *mp* *mf* *mf* *mp*

PWM-8148

Example 1. Krzanowski, *String Quartet No. 1 – Version B*, Karol Szymanowski's *Stabat Mater* quotation

The subject of Mother appears in Krzanowski's work a few more times (*Programme VI, Transpainting*); however, almost always it is 'presented' as if hidden behind a title devoid of that kind of semantic reference. An exception here is a piece dedicated to the composer's deceased parents, *Salve Regina* (1981) – the only religious composition by Krzanowski. In this choir piece (also written for choir and organs) the author reached for both the Latin text of the antiphon and its original melody. It functions in the composition as a choral *cantus firmus* in the highest voice, being – according to Tomaszewski's model – a reference point for new music. This novelty is determined above all by the composition's harmonics, constructed as an opposition of dissonant sounds, seconds and sudden flares of chords, especially major ones functioning as cadences. Such harmonic solutions, and the focused homogenous texture seem to once again refer to Górecki's reductive music, just as does the introduction of the allusive quotation of the beginning of Górecki's choir, *Amen* (1975).

SALVE REGINA

ca 8'

Lento e tranquillo (♩ = ca 50)      ANDRZEJ KRZANOWSKI

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PWM-IMP

Ex. 2. Andrzej Krzanowski, *Salve Regina*, quotations (original melody of the antiphon, *Amen* Górecki's)

It should be emphasized that the functioning of a quotation, an allusion and a reminiscence in Krzanowski's work give away his very personal approach to somebody else's works he refers to; in his compositions they usually constitute fragments with particularly intensified expression. Andrzej Chłopecki noticed this: 'It is in Krzanowski's work [...] that a category of affection, emotion is visible



as the goal of music', he wrote. And further: 'In these compositions a quotation becomes a solution, a discharge of exceptionally dramatic in their expression culmination points – symbolic tonics in which the accumulated tension of the symbolic dominant finds its outlet' (Chłopecki, 1986, p. 235). Krzanowski in his intersemiotic strategies seems to present an attitude described by the Polish literary theoretician, Stanisław Balbus. According to the author, composers take over and emphasise the meanings of distinctly semantically characterized, 'borrowed' foreign texts which function as quotations in their work, thus confirming the fellowship of 'experiencing the world' with the quoted author (Balbus, 1990, p. 92).

As a side note it is worth mentioning that Krzanowski's music contains also strategies close to stylization, and thus – as Mieczysław Tomaszewski writes – 'copying' mimicry (Tomaszewski, 2005, p. 29). This especially pertains to compositions in which the leading part is played by an accordion (the composer was an active accordionist and he dedicated the majority of his work to that instrument), 'mimicking' usually the sound of church organs. The author ascribes to this instrument the realization of the aforementioned quotations of the organ Fugue in G minor by Bach in *Study III* and *Programme IV*, whereas in *Cathedral* (1979), maintained in a free form, an archaized passacaglia, the accordion imitating organs seems to directly convey the atmosphere of church music, which is additionally emphasized by introducing a distant resonance of bells tolling at the beginning of the composition. It is worth adding that this piece became an inspiration for Aleksander Lasoń, who a decade later created his own *Cathedral* for orchestra. Once again the sense and function of using this type of intertextual procedure by Krzanowski is crucial. According to Balbus, already mentioned, a stylization in which a certain type of tension between 'now' and 'then' is always noticeable, establishes 'the broken or obliterated ties of its present with the past; induces and renews the historical continuity of tradition if the present senses its scarcity' (Balbus, 1990, pp. 41, 50). That is why, as the author claims, sometimes only by using the strategy of stylization, it is possible to recall the values that are occasionally 'unacceptable', 'cast out', 'rejected' – such as religious subjects in avant-garde poetry or music. Thus maybe by recalling a visible resonance of church sounds with stylization procedures, Krzanowski in an exceptionally subtle and unobtrusive way becomes part of the process of restoring *sacrum* in the space of Polish musical art, crucial to the 'New Romanticism' trend.

## Katedra / Cathedral

ca 6'

ANDRZEJ KRZANOWSKI

♩ = ca 50

3 2 3 2 3 8

*pp* *p* *pp* *p* *p* *p* *p* *mp*

5 8 4 8 5 8 3 8

*p* *mp* *vibrato*

4 8

*p* *p* *pp*

**Maestoso**  
*legato*

3 2 4

*sost.* *a tempo*

*mp*

5 3 7

*cresc.* *ff* *cresc.* *fff*

MB (MM)

(MB)

Ex. 3. Andrzej Krzanowski, *Cathedral*, beginning

Knapik and Lasoń – nature inspired images and sounds. Mahler, Strauss, Messiaen...

Nature is the vital, multi-shaded ‘theme’ in the works of ‘Stalowa Wola Generation’ composers, performed with diverse intertextual strategies. ‘The Theme’ appears in works of all three composers, though more frequently in those by Knapik and Lasoń. A few variations to the theme are distinguishable, where references to birdsongs are clearly recognisable front liners. Still, the direct and evident inspirational source remained Olivier Messiaen’s music, which played a major role in the artistic experience of both Lasoń and Knapik, in particular *Vingt regards sur l’enfant Jésus* cycle, which both composers were delighted with as teenagers; Knapik himself, remained one of Messiaen’s most prominent interpreters as an accomplished composer and pianist.

Birdsong allusions provide one of the aspects most evident in Eugeniusz Knapik’s genre. They appear both in purely instrumental pieces, such as *Tha’ Munnot Waste No Time* for two pianos and clarinet, as well as in vocal and instrumental ones, such as the song cycle *Up Into the Silence*, whereas a distinct Messiaenic resonance is provided there also by certain technical and structural references to composer’s specific technique. Importantly, such references occur usually at principal structural points of the compositions, suggesting the gravity of the message to be conveyed (birdsong in Messiaen’s works is known to perform first and foremost symbolic functions), for example the moment preceding the culmination of the last song in *Up Into the Silence* four-song cycle, where Messiaenic birdsong allusions seem to herald the occurrence of the most significant content of Edward Estlin Cummings’s poetry employed by Knapik

...there’s time for laughing and there’s time of crying –  
for hoping for despair for peace for longing-  
a time for growing and a time for dying:  
a night for silence and day for singing  
but more than all (...) there is time for timelessness

The finale, both for this specific song and the entire cycle, generally full of reminiscences of Mahlerian and Straussonian styles, seems to express, as Wojciech Stepień wrote, ‘the sheer clarity and metaphysical elation. A plain, lyrical song, simple, and harmonically pure, ascends into the spiritual sphere.’ (Stepień, 2011, p. 70)

In Lasoń’s works birdsong resonances seem to occur not only in a Messiaenic context, (though such contexts can be also found in his Symphony No. 1 or *Concerto for Piano and 3 Magnetic Tapes*). They seem to continue a deeply rooted tradition of *imitazione della natura* trend. *Chamber Music Spring No. 5 ‘The Four Seasons’* for clarinet, trombone, piano and strings (1981–1984) is a manifestation of this kind of ‘nature music’. Magdalena Dziadek called this cycle a pastiche of Vivaldi’s *The Four Seasons* (Bias, 2001a, p. 65). Nevertheless, Lasoń himself claimed that the particular parts of the piece, though actually composed in the respective seasons, ‘reflect his emotional state’ rather than being a mere ‘musical illustration’ (Bias, 2001a).

It is, however, worth adding that birdsong elements in Lason's work may have influenced his specific, 'shimmering' instrumental texture to have formed many of his pieces; it was even termed by Dorota Szwarcman as 'chirpy' (Bias, 2001a, p. 50).

Kammermusik No.5 Krzysztofowi Drobie

Chamber music No.5

ALEKSANDER LASOŃ  
(komponist 1981/84)

FRÜHLING / SPRING

veloce  $\text{♩} = \text{ca } 120$  ( $8 \text{♩} = 1''$ )

1) bis Nr. [1] sind alle rhythmischen Werte angenähert; die Anbringung der Noten daher in einer senkrechten Linie in der Partitur bedeutet also nicht ihre Gleichzeitigkeit.

to nr. [1] all the rhythmic values are approximate, and so the placing of the notes in one vertical line in the score does not mean that they are to be played simultaneously.

do nr. [1] wszystkie wartości rytmiczne są przybliżone, dlatego też umieszczenie nut w jednej linii pionowej w partyturze nie oznacza ich jednoczesności.

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Ex. 4. Aleksander Lason, *Chamber Music No. 5 'The Four Seasons', 1st movement. Spring* – beginning

Another example of 'nature music' referring to romantic images and symbols of nature in Mahler's, Strauss's or Mieczysław Karłowicz's work can be found in *The Mountains* by Lason. These 'dark, focused monoliths filled with peace and quiet', to quote Krzysztof Baculewski (Bias, 2001a, p. 54), tended to evoke in individual interpreters disparate associations, from 'This piece documents [...] returning [...] to national traditions, as deep as Noskowski' (J. Waldorff), via 'The mountains are very much unlike [...] those in Kilar's or Górecki's compositions; no cross-references are made to highlanders' music' (D. Szwarcman), to 'The leading melodic phrases contain more or less pronounced allusions to Podhale regional folk music' (M. Dziadek) (Bias, 2001a, p. 55). Such diverse opinions illustrate interpretation problems for the music, which while resonating familiarly, still remains both undefined and reminiscent. Among potential inspirations for the composition *An Alpine Symphony* by Richard Strauss may be mentioned, in particular the *Sunrise* part, with its sudden harmonic and textural 'illumination' (towards the end in Lason's piece), and a characteristic, four-note falling motif. However, far more substantial than direct cross references (whether there or not) is the fact that Lason with his piece seems to form a thesis that

'big narrative pieces' may still be created, that huge instrumental images may be written – a thesis questioned during the avant-garde. It is worth emphasising that, according to Stanislaw Balbus intertextuality is not restrained to relations between specific texts, but implies also participation in a general, substantial cultural space (Balbus, 1990, p. 32). His words seem to be confirmed by the music by 'Stalowa Wola Generation' composers.

3  
40 *animato* (♩ = ca 60)

fl 1,2 3,4  
ob 1 2 3  
ci 1,2 3,4  
cr 1,2 3,4  
tr 1,2 3,4  
tb 1 2 3 4  
cmp  
tmt *bocch. di tam*  
vn I 1-3 4-6  
vn II 1-3 4-6  
vl 1 2 3 4  
vc 1,2 3,4  
cb 1,2 3,4

Ex. 5. Aleksander Lasoń, *The Mountains*, main theme

## The structural perspective. Messiaen, Lutosławski, Górecki...

Considering the discussed intertextual aspects, semantic in their nature, such as quotes and allusions, in works by Knapik, Krzanowski, and Lasoń, it should be pointed out that the specific styles of these composers are determined above of all by their relations with techniques and sound language of an individual composer. Whereas on the one hand they constitute relations auditively recognisable as ‘references to...’, on the other, simultaneously – they are what is most deeply assimilated and embraced by the individual style of that composer. Andrzej Krzanowski spoke openly and sincerely about such relations between his music and Górecki’s: ‘Each of us must have a master, and probably does. I fell in love with Górecki’s music and hence from there I have taken some methods and techniques, but I always tried to do so in a way that it bore my signature, that no-one would say “he is a small Górecki”, so that it was Krzanowski’ (Krzanowski, n.d.).

Following literature theorists, such type of intertextual relations could be called ‘a structure quote’. According to Stanisław Balbus, such structure quotes ‘play a dual role, notably they co-create the text as an artistic entity, and yet they represent some external and indirect structural rules for creating texts of another, “foreign” type (style, etc.); they are inseparable from the work, as their removal would cause a substantial failure to its structural integrity’ (Balbus, 1990, p. 29). Possibly, ‘the structural quotes’ are what embeds the work of the ‘Stalowa Wola Generation’ composers most deeply in the musical tradition.

The specific features of structural relations in music by Knapik, Krzanowski, and Lasoń can be defined as follows:

- firstly, they revert to works by ‘systemic’ composers, who developed their own, easily identifiable, technique and language for their music (Messiaen, Lutosławski, or Górecki)
- secondly, they refer to broadly understood, casual ‘stylistic tricks’ of a selected age, i.e. tonal, ‘classical’ cadences in quartets by Knapik or Lasoń, occasionally evoking Beethoven resonances
- thirdly, such conscious references are usually made clear in utterances, dedications, etc., (though Knapik tends to break the pattern).

Clear references to the modus system, the harmonic and rhythmic language of Olivier Messiaen appear in the works of all three composers. Neomodality occurs in Krzanowski’s music, based on a systemized sound selection in terms of intervals, in which seconds and tritones are usually dominant. Some of these orders strongly resemble Messiaenic modi, e.g. 5th modus in *Relief No. 6*. In this composition (just as in several more of the nine *Reliefs*) the features of Messiaen’s rhythmic may also be recognized (irreversible rhythms, added values); in the organ *Relief No. 3*, apart from scale resonances there also appear references to the characteristic accordion technique. Knapik in *Versus No. 1* also seems to

refer to Messiaen's thick organ texture. The composer himself seems to verify these associations, including as the composition's motto a fragment of the 21st chapter of the *Apocalypse of St. John*, the Biblical book to which Messiaen referred many times (including in *Quartet for the End of Time*): 'And I saw a new sky and a new earth. For the first sky and the first earth have passed and the seas are gone.' Besides, *Versus* is one of the few of Knapik's work which contains a quotation: introduced in the finale is a fragment of an *adagio* from the last, uncompleted Mahler's Symphony No. 10. These measures provide the composition with an eschatological nature so typical of Messiaen's work, if only, for example, of the aforementioned *Quartet*.

Clear references to Lutosławski's sound technique appear in Aleksander Lasoń's work. The most characteristic example is the *Cathedral* for orchestra: after all, it is dedicated to the composer. As Lasoń himself revealed, already at the starting stage of working on the composition he was motivated by the 'inter-textual' idea: apart from musically 'describing' the space and sound experiences related to a cathedral (Bias, 2001a, p. 80), he wanted to pay homage to 'the grand master of Polish music', symbolizing the non-existent chair (in Polish 'katedra') of Lutosławski the lecturer (Szulakowska-Kulawik, 2010, p. 39). Those references pertain, in the composition, among others, to applying the technique of the collective *ad libitum*, applying 'sound beams' as well as introducing a centre of tonal *e*, important in some of Lutosławski's later works (from the times the *Cathedral* was created) – including in *Mi-parti* and Symphony No. 4.

It should be added that the technique, adapted from Lutosławski, of collective *ad libitum* performance plays a significant part in all of the composer's output.

The most ambiguous and at the same time interesting structural relations may be traced in Eugeniusz Knapik's music. It is quite often a representation of synthesis of inspirations from various sources, moreover bearing a distinct brand of individuality. In the ambivalent (neo-Baroque instrumentarium!) *Corale, interludio e aria*, for flute, harpsichord and string ensemble it is possible to hear, on the one hand, reductive, nuance harmonics deriving from Górecki's work (*Chorale*), the *ad libitum* technique adapted from Lutosławski (*Interludio*) and on the other – as Stanisław Kosz noted – an ascendant aspiration of the last movement of Messiaen's *Quartet for the End of Time* (the *Aria*) (Kosz, 2011, p. 40).

Stanisław Kosz referred to Knapik's *Tha' Munnott Waste No Time* for two pianos and clarinet as at 20th century synthesis. He wrote: '*Tha' Munnott Waste No Time* is thus a "farewell", a goodbye to piano music of the passing century: a retrospective view on its ups and... meanders. Even an untrained ear will be able to discern here echoes of Messiaen's "bird" figures and Ligeti's motor 12-tonal "aggregations", Skriabinian ecstatic harmonic culminations, and Bartókian rhythmic *ostinati* – in short: probably all that is constitutive for the 20th-century "pianism". [...] the world of Ravel's music, its harmony and timbres, its "symphonic" art of piano playing.' (Bias, 2001b, 82) Paweł Strzelecki in an analysis of the composition distinguished a whole 'catalogue of stylistic quotations' it contained (Strzelecki, 2006, p. 210). Despite their obvious presence, the piece is an absolute negation of a postmodernist 'conglomerate'; the individual style of

Knapik – composer and pianist, appears to rule the heterogenic sound matter. This music seems to confirm Stanisław Balbus's opinion: 'any engagement in tradition [...] results imperatively in its interpretation' (Balbus, 1990, p. 54).

## Corale

Krzysztofowi Drobie

EUGENIUSZ KNAPIK (1978)

♩ = 96 4/8 ♩ = 76 2/8

*ff* *pp*

fl

cmb.

1,2 *pp* *mp*

vn 3,4 *pp* *mp*

5,6 *pp* *mp*

vl 1,2 *pp* *mp*

vc 1,2 *pp* *mp*

vb *pp* *mp*

4/8 ①

1,2 *ff* *simile ben tenuto*

vn 3,4 *ff* *simile ben tenuto*

5 *ff* *simile ben tenuto*

vl 1 *div. ff* *simile ben tenuto*

vc 2 *div. ff* *simile ben tenuto*

vb *ff* *simile ben tenuto*

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Ex. 6. Eugeniusz Knapik, *Corale, interludio e aria*, 1st movement. *Corale* – beginning



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‘Originality is not about being different from others, about producing something completely different. It’s about grasping that which is original in the etymological sense of the word. About capturing the roots of both us and the roots of things’ – these words of Max Raphael, found in a Herbert Read book, served as the motto of Krzanowski’s commentary to his Symphony No. 2 (Read, 1973, p. 15). They also played a significant role in the shaping of Knapik’s artistic personality. They have important implications. In the works of the ‘Stalowa Wola Generation’ composers, the intertextual strategies have a certain superior ‘axiological sense’ (Władysław Stróżewski’s (Stróżewski, 2002, p. 266) category), which is far from a purely ludic, postmodernist play on conventions and texts. The essence of ‘New Romanticism’ in the version of the Stalowa Wola composers is not some musical ‘retro style’; it is, rather, a return to certain lost spiritual values of art.

Formulating the definition of ‘a stylistic reminiscence’ – a category which in the end seems to harmonize most closely with the style of the Stalowa Wola composers – Stanisław Balbus wrote: ‘A particular composition evoking and thus artistically using some traditional [...] elements [...], emphasises that they are not so much “foreign”, but “someone else’s “ and that this “someone else’s property” is close to the composer, it constitutes together with himself and his original style a certain artistic community. Thus maintaining somebody else’s (not “foreign”) brand of evoked elements, he takes them at the same time as his own property [...], with cultural and contextual [...] consequences [...] and he places himself strongly in a definite context. Thus we may observe a fully-fledged assimilation of elements taken from close intertextual places.’ (Balbus, 1990, p. 65–66)

The fact that Knapik’s, Krzanowski’s, and Lason’s music ‘took over’ the grand tradition of ‘high’ music is decisive in making them part of that music and its co-creators. Because, as Josif Brodski writes: ‘One of the objectives of a piece of art is to create debtors; it is a paradox that the more debts the artist has the richer he is.’ (Balbus, 1996, p. 11)

Translated by Aneta Ptak

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