



**„Muzyka ma różne przeznaczenia”.
Formy i funkcje muzyki użytkowej**

Akademia Muzyczna im. Feliksa Nowowiejskiego w Bydgoszczy
The Feliks Nowowiejski Academy of Music in Bydgoszcz



„Muzyka ma różne przeznaczenia”.
Formy i funkcje muzyki użytkowej

pod redakcją
Aleksandry Kłaput-Wiśniewskiej i Barbary Mielcarek-Krzyżanowskiej

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WPROWADZENIE

W 1948 roku, przemawiając podczas Walnego Zjazdu Związku Kompozytorów Polskich, Zygmunt Mycielski wypowiedział następujące słowa: „Muzyka nie powinna być nigdy gorsza, powinna być zawsze w swoim gatunku najlepsza, na jaką stać autora. [...] Muzyka ma tylko różne przeznaczenia, lecz nie powinna mieć w umyśle twórcy rozmaitej skali jakości. Wysiłek twórczy powinien być zawsze najwyższy. [...] podawanie słuchaczowi dzieł małowartościowych jest w istocie niedocenieniem tego słuchacza, jest spychaniem go w jakąś strefę pogardy”. Choć odnosiły się one do pieśni masowych, których popularyzacja stała się u schyłku lat czterdziestych XX wieku jednym z elementów polityki kulturalnej państwa, można przenieść je także na inne zakresy twórczości. Poruszone przez Mycielskiego kwestie dotyczą bowiem problemów etycznych – poczucia obowiązku wobec talentu potraktowanego w kategoriach „dobra powierzonego” oraz przekazywania artystycznej prawdy, zagadnień, o których wypowiadał się także Witold Lutosławski.

Przywołany passus stał się mottem obrad dwóch międzynarodowych konferencji zorganizowanych przez Pracownię Kultury Muzycznej Pomorza i Kujaw działającą przy Wydziale Kompozycji, Teorii Muzyki i Reżyserii Dźwięku Akademii Muzycznej im. Feliksa Nowowiejskiego („Kompozytorzy a muzyka użytkowa” – 2022 oraz „Muzyka dla dzieci” – 2023). Jednocześnie okazał się na tyle pojemny, by pomieścić szereg zagadnień poruszanych przez autorów tekstów zamieszczonych w niniejszej e-publicacji *„Muzyka ma różne przeznaczenia”. Formy i funkcje muzyki użytkowej*, co doceniła także recenzentka tomu, dr hab. Beata Bolesławska-Lewandowska, prof. IS PAN, która pozytywnie odniosła się do zebrania materiałów z obu konferencji i zaprezentowania ich w ramach sześciu segmentów: 1. Perspektywa estetyczna i metodologiczna, 2. Formy muzyki użytkowej, 3. W służbie religii, 4. Muzyka w filmie, 5. Muzyka dla dzieci. 6. Autorefleksja kompozytorska.

Niechaj rekomendacją do lektury tej wieloautorskiej monografii stanie się fragment recenzji: „Składające się na publikację teksty przynoszą wiele nowych informacji i interpretacji, znacząco wzbogacając dotychczasowy stan wiedzy na temat obecności muzyki użytkowej w twórczości kompozytorskiej oraz jej

rozmaitych funkcji i form. [...] [P]ublikacja będzie niezwykle cennym kompendium wiedzy na temat muzyki użytkowej, z punktem ciężkości położonym na wiek XX i czasy obecne [...] [A]utorzy podejmują tematy dotąd nieobecne w literaturze muzykologicznej lub słabo rozpoznane, także dlatego, że muzyka użytkowa niejako z założenia traktowana jest trochę po macoszemu, pozostając na uboczu głównych nurtów badawczych (podobnie sami kompozytorzy traktują ją zazwyczaj na uboczu twórczości autonomicznej)”.

Oddające w ręce Czytelników niniejszy zbiór tekstów teoretyków muzyki, muzykologów, animatorów kultury i kompozytorów jesteśmy przekonane, że tak odmienne perspektywy badawcze nie tylko odsłaniają różne aspekty funkcjonowania muzyki użytkowej ale też mogą stać się impulsem do podejmowania dalszych badań nad tym niezwykle szerokim obszarem działalności artystycznej.

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**FORMY
MUZYKI
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Functional music and personal identity: A journey of émigré composers

■ **key words** : Roman Palester, Andrzej Panufnik, functional music, émigré composers

How important is the functionality of art and music? Is a composer's ultimate aim always the performance of his or her work? The answer to these questions perhaps seems rather obvious, yet frequently composers have created works to experiment with or explore a particular technique without any planned performance opportunity. As the famous 19th century French slogan, often attributed to the philosopher Victor Cousin, says: '*l'art pour l'art*' [Art for Arts Sake], art that needs no justification¹. At times composers have even been prepared to forgo career development, monetary gain, and the guarantee of a premiere in the name of principle, or their artistic credo, or in order to make a particular social or political statement. The Cold War saw a series of composers create works which, due to the political situation of the time, were hidden away in desk draws or in the case of several emigres simply never performed. Witold Lutosławski summarized this phenomenon: "Composers were forced to hide their most important pieces in a drawer, while their previous works were not performed. The whole situation in the musical world was falsified"². On the other hand, some composers have been accused of being too focused

¹ Britannica Encyclopedia, *Art for art's sake*, <https://www.britannica.com/topic/art-for-arts-sake>, accessed: 26.07.2023.

² Witold Lutosławski cited in Charles Bodman Rae, *The Music of Lutosławski*, 3rd edition, Omnibus Press, London 1999, p. 3.

on the function of their music, scorned for creating commercial music that was lacking in artistic integrity. Yet, just as any other human being, a composer must feed and clothe him or herself and surely, we cannot deride a composer for creating functional music to earn a living.

This paper will explore the idea of musical purpose and functionality by examining how two of Poland's most important and influential émigré composers, Andrzej Panufnik (1914–1991) and Roman Palester (1907–1989), engaged with functional music. This paper will endeavor to answer the following question: Was their overall compositional aim to create functional music that would be performed and if so, what factors drove this desire? In addition, as both Palester and Panufnik had migrated due to domestic pressures³, this paper will also examine how their artistic integrity or principles affected the functionality of their music.

In the present text when a composition's functionality is discussed this is a reference to the purpose of a musical work in performance. This article does not seek to define the term in a strict sense but use it to explore ideas of musical purpose and function. To enquire if a composition has a specific job to perform beyond entertaining or providing pleasure. Clear examples of this type of music are films scores, music for radio plays and for the theater as they are created with a very specific purpose in mind. This is music that is not necessarily motivated by the composer's artistic wants but rather this music has a predefined function to accompany and enhance an existing narrative. It was reasonably common for Polish composers, including Palester and Panufnik, to write music for films, plays, and radio during the 1930s, 40s and even into the 50s⁴.

In Palester's case, he was the musical director for the city theaters in Lviv during the early 1930s composing incidental music to countless theatrical productions⁵. Following this he collaborated with the famous Polish director Leon Schiller composing music for a number of plays, including the wildly popular *Dziady* [*Forefathers' Eve*] by Adam Mickiewicz⁶. In fact, from 1929–1947

³ A more detailed discussion of both Panufnik and Palester's migration can be found in the authors previous publications: Blake Parham, *Sir Andrzej Panufnik: Music and Migration*, Master of Philosophy, University of Adelaide 2013; idem, *The Invisible Man: Roman Palester and his Place in Post-war Polish Music*, Doctor of Philosophy, University of Sydney 2020.

⁴ A trend that has continued Post-World War II with the likes of Wojciech Kilar and Zbigniew Preisner being two of the more notable examples.

⁵ Krzysztof Bilica, "Roman Palester", in: *Polish Music. Polish Composers 1918–2010*, ed. by Marek Podhajski, The Publishing House of the John Paul II Catholic University of Lublin, Lublin 2013.

⁶ Paul Somerville, *The Monumental Theatre of Leon Schiller*, Doctor of Philosophy, The City University of New York 1997.

Palester wrote music to at least twenty nine theatrical productions⁷. Interestingly, Palester's theatre music was often as rich and intricate as his more serious concert hall music and required sizable musical forces to bring his scores to life, for example, Palester's score to Johann Nepomuk Nestroy's play *Serce w rozterce czyli Ślusarz Widmo* [*Heart in disgrace or a Ghost Locksmith*] required at least 30 musicians and singers⁸.

Palester frequently provided music for radio broadcasts and for at least eighteen feature length films, two documentaries, one cartoon and one advertising film during his time in Poland (1933–1950)⁹. He worked with several of Poland's major film studios, including, the newly established national film house, Polski Film, and the Polish Army Film Unit who played an important role in establishing and enhancing the medium of film in the immediate post-WWII era. In addition, several of these films went on to achieve critical acclaim and could be argued to have brought Palester more notoriety than his works written for the concert house. One of his most well-known film projects was Wanda Jakubowska's landmark film, *Ostatni etap* [*The Last Stage*]¹⁰. This film was produced in 1947 and was one of the first films to depict and discuss the atrocities that occurred in Auschwitz. This led Marek Haltof to argue that both the film and its music "established several images easily discernible in later Holocaust narratives"¹¹. This suggests that Palester was important not only to the future of mainstream classical music but also to the development of musical archetypes which became common place in Polish film music. A more complete discussion of Palester's pioneering work as a film composer has been undertaken by Iwona Lindstedt in her article for *Muzyka*, entitled "Roman Palester jako pionier polskiej muzyki filmowej" ["Roman Palester as pioneer of Polish film music"]¹².

⁷ The theatrical productions, writers, and premiering theatres are listed in a table at the conclusion of this article.

⁸ Roman Palester, *Słuch Absolutny (Fragmenty): Wspomnienia i Refleksje, lata 1939–1945* [*Fragments of Perfect Pitch: Memories and Reflections – year 1939–1945 the Composer's Draft Memoirs*], unpublished, Warsaw University Library: Archives of Polish Composers, Palester Collection, Selected dates from 1980s.

⁹ Some of the feature films Palester wrote music for in the 1930s were: *Zabawka* (1933), *Młody las* (1934), *Dzień wielkiej przygody* (1935), *August der Starke* (1936), *Halka* (1937), and *Ja tu rządzę* (1939). A more comprehensive listing of these films and relevant details has been provided in a table at the conclusion of this article.

¹⁰ Marek Haltof, "Return to Auschwitz: Wanda Jakubowska's *The Last Stage* (1948)", *The Polish Review* Vol. LV, 2010 No. 1, p. 7–34.

¹¹ *Ibidem*, p. 7.

¹² Iwona Lindstedt, "Roman Palester jako pionier polskiej muzyki filmowej" ["Roman Palester as pioneer of Polish film music"], *Muzyka* 2019 No. 1, p. 83–104.

Palester's film music often included marked similarities in style to his concert hall compositions. During the early 1930s, for example, when Palester wrote a considerable number of folk inspired works for orchestra¹³, the music he composed for the now lost film, *Dzikie pola*, is reported to have had strong folk connections and required Palester to engage in special folklore studies¹⁴. In a somewhat similar fashion the music to *Dzień wielkiej przygody* (1935) often represented and recalled the Tatra Mountains in a somewhat similar fashion to how one of Palester's earlier orchestral pieces *Taniec z Osmołody* [*Dance from Osmołoda*] (1932) was inspired by Osmołoda and the Gorgany mountains. In the immediate post-war period Palester wrote music to the film *Budujemy Warszawę* (1945) which depicts the aftermath and destruction of WWII, followed by the rebuilding of Warsaw. Iwona Lindstedt notes:

The "variations" on the theme of *Warszawianka* resounding in the opening credits develops into dramatic symphonic sounds that are a passionate indictment of the German war crimes and the destruction of the Polish capital. Together with the images of the displaced city's inhabitants, the music's expression changes to reflective and lyrical and reaches a mournful, poignant culmination in the images of the "cemetery emptiness of ruins"¹⁵.

Interestingly during the same period Palester was working on a *Requiem* inspired by the same events and dedicated to the victims of the Second World War¹⁶. The *Requiem* takes on a similarly reflective and contemplative tone, mourning the losses of the war and repeatedly praying for peace¹⁷.

Perhaps Palester's most well-known composition was a popular song, entitled, *Baby, ach te baby* [*Oh those women*] which was used in the film *Zabawka* [*Toy*] and sung originally by Eugeniusz Bodo in 1933. This song was Palester's most popular composition, played and recorded on Polskie Radio more than any of his other pieces and still frequently performed at a variety of events even today. Clearly Palester composed many musical pieces that one could argue were of a functional nature. Why he engaged in this work is a matter of some conjecture. He has, however, made statements in the past about accepting

¹³ Palester's folklore inspired compositions include: the ballet *Pieśń o ziemi* [*Song of the Earth*] (1937), *Taniec z Osmołody* [*Dance from Osmołoda*] (1932), *Three songs to words by Kazimiera Iłakowiczówna* (1930), *Symphony No. 1* (1934–1935), and a *Concertino* for alto saxophone and strings (1938).

¹⁴ [M.], "Dzikie Pola", *Kino* 1931 No. 43, p. 7.

¹⁵ Iwona Lindstedt, *Roman Palester – Twórczość – Muzyka filmowa*, <https://palester.polmic.pl/index.php/pl/tworczosc/muzyka-filmowa/279-wstep>, accessed: 26.07.2023, trans. B. Parham.

¹⁶ Roman Palester, *Requiem* (Version III), unpublished, Warsaw University Library: Polish Composers Archives, Palester Collection, Mus. CLXXXIX rps 7, 1948/1949.

¹⁷ B. Parham, *The Invisible Man...* op. cit.

work due to financial needs, and then distanced himself from the same creative output later in his life. In his memoirs Palester described his decision to compose the ballet *Pieśń o ziemi* in 1937:

They paid so well that I was unable to refuse, but I was in a hurry to join Barbara [...] So I picked up some bits and pieces that I meant to discard and quickly put together this ballet which – surprisingly – various theaters still go back to and no one complains [...] Anyway, at that time I was already miles away from that awful folklore style¹⁸.

This implies that during his time in Poland as a younger composer Palester was willing to take work that was financially or reputationally beneficial, even if it did not meet with his strict artistic *credo*.

Palester's engagement with functional music diminished substantially following his defection from Poland¹⁹. From 1951 onwards Palester did not compose any music for radio or the theatre and was only involved in the writing of music for one film entitled *Den Foerste Kreds* in 1971. This implies that film, radio, and theatre music no longer satisfied Palester's artistic desires and that he no longer required the financial support they had previously provided.

Panufnik's use of functional music began even before he had reached adulthood with the composition of two cabaret songs to words by Marian Hemar: *Ach, Pardon!* and *Nie chcę więcej*. *Ach, Pardon!* was performed and then recorded by the well-known Polish comedian Adolf Dymśa and was a substantial commercial success for the young Panufnik. As the composer later recounted in his autobiography:

¹⁸ Roman Palester, *Śluch Absolutny (Fragmenty)...*, op. cit., trans. Julia Siudzińska-Parham.

¹⁹ Palester and his wife had relocated to France as early as 1947 initially under the auspice of official Polish government positions. In a letter sent to the Związek Autorów i Kompozytorów Sceniczných (ZAiKS) [Polish Society of Authors and Composers] in April 1947 Palester wrote that he intended to remain in France for the foreseeable future but wished to maintain a strong connection with his homeland, retaining his membership to ZAiKS and Związku Kompozytorów Polskich (ZKP) [Polish Composers Union], his Polish citizenship and continuing to seek commissions and performances from Polish arts organizations and the government itself. Between 1950 and 1951 Palester was progressively cut off from his Polish support base, publication on some of his scores was halted by the Ministry of Culture and in August 1950 *Dziennik Polski* reported that Palester had defected. It was not until early 1951, however, that Palester and the Polish authorities formally broke ties with one another, when Palester officially resigned his ZAiKS membership and joined the Société des Auteurs, Compositeurs et Éditeurs de Musique [the French Society of Authors, Composers and Music Publishers]. Following this decision by the composer the ZKP board voted to revoke Palester membership on the 7th of April 1951. It is clear that Palester's defection was drawn out and progressive, but he was not removed or fully detached from Polish musical life until 1951, for this reason 1951 has been used as the date of his defection in this article.

They came back captivated and triumphant on my behalf. Dymśa had been superb; the audience had “shaken their sides” at his hilarious acting and the words he sung to my music. The song was about an uneducated boor of a man; desperately trying to be polite and elegant, he used the French word *pardon* to cover up his lack of culture, manners and education²⁰.

This simple and lively cabaret song appears to draw on the work of jazz masters, such as, Duke Ellington and George Gershwin utilizing early jazz syn-copation, seemingly improvised interruptions from the piano part to punctuate the singer’s melody, and a chance for the clarinet and trumpet to improvise their own version of the melody towards the conclusion of the piece. The success of this cabaret song inspired Panufnik to write a second song, *Nie chcę więcej*, also to words by Marian Hemar²¹. This second song, however, did not achieve the same level of success and Panufnik did not continue to compose songs of this type or musical style, thus ending his brief foray into jazz inspired cabaret works.

Following his tertiary studies Panufnik wrote music to at least seven films from 1936–1952²² and served as the Musical Director of the Polish Army Film Unit in the immediate post-war era. Shortly after taking on this position Panufnik became the second conductor of the Krakow Philharmonic and in the following year the Warsaw Philharmonic²³. As a result, he held the position of musical director of the Polish Army Film Unit only briefly and composed music to a remarkably small number of their films. Panufnik was a less prolific writer of radio, film, and theatrical music than Palester and instead focused mainly on composing works for the concert house, including four symphonies (two war time symphonies whose manuscripts have since been lost, *Sinfonia Rustica* 1948, and *Symfonia Pokoju*, 1951), several other orchestra pieces, arrangements of early Polish music and a number of chamber music pieces during his time in Poland.

Panufnik appears to have used functional music as a means of adapting to the unique artistic requirements of the early Cold War period. Charles Bodman Rae has suggested that several composers used ‘functional music’ during the Cold War era in order to pay lip service to the regime without permanently altering their artistic style²⁴. Bodman Rae recounts how Lutosławski himself separated his work into two categories: “The work he regards as ‘serious’

²⁰ Andrzej Panufnik, *Composing Myself*, Methuen London Ltd, London 1987.

²¹ B. Parham, *Sir Andrzej Panufnik...*, op. cit.

²² A more comprehensive listing of these films and relevant details has been provided in a table at the conclusion of this article.

²³ A. Panufnik, op. cit.

²⁴ Ch.B. Rae, op. cit.

was centered on the First Symphony, which he eventually completed in 1947. Meanwhile he supported himself and his family writing what he calls, 'functional' music"²⁵. In fact, both Lutosławski and Panufnik wrote mass songs and other works which the regime viewed as supporting the communist artistic doctrine of socialist realism. Panufnik is attributed with having written at least five mass songs from 1949–1954. He has often asserted that he only composed works of this nature to keep the regime suitably 'on-side' and, by extension, continue to earn a living as a composer.

Panufnik also reacted to socialist realism by creating a set of functional music that reconstructed old Polish pieces using styles from the 16th and 17th century. During this period, he composed an *Old Polish Suite* for string ensemble (1950) and *Concerto in Modo Antico* (1951). Panufnik explained this decision in his autobiography, stating: "Following the example of our architects who at the time were most inspiringly reconstructing whole sections of Warsaw, I decided to get myself to work as a restorer of sixteenth and seventeenth century Polish music"²⁶. What is interesting about Panufnik's explanation of these pieces is that he had already written a work in this style in 1947, prior to the official institution of socialist realism in Poland, and wrote another piece of this type in 1966. In addition, Panufnik was often at pains to try and explain why he had composed pieces in this style, to explain why he may have composed functional music or music that was accepted and even celebrated by the communist authorities. One example of this type of writing appears in his autobiography: "I was faced with an insoluble dilemma: how could I reject the method of Socialist Realism, which the state imposed on me and, at the same time, remain a loyal subject of my native country?"²⁷

Panufnik's need to defend and explain these more functional compositions, while not singular to him, is interesting as it implies that some of his more functional music left him with a sour taste in his mouth. Believing that perhaps the perception of these pieces by others would be negative. In this way both Palester and Panufnik attempted later in their life to distance themselves from music that they felt might now be seen as lacking in artistic integrity. Indeed, following his defection Panufnik stopped composing for film completely, and wrote only a few minor pieces of incidental or functional music, mainly to celebrate important family events²⁸.

²⁵ Ibidem, p. 19.

²⁶ A. Panufnik, op. cit., p. 190–191.

²⁷ Ibidem, p. 190.

²⁸ For example, he wrote a piece in 1977 for his children to sing at the golden wedding anniversary of his parents-in-law, Richard and Winifred Jessel, and a short march for his brother and sister-in-law in 1980.

At this point it is worth noting that as Palester had begun to live overseas in the late 1940s he was able to avoid the need to create mass songs and other functional music of this type. In a letter to Grzegorz Fitelberg in 1950 he wrote that he was unwilling to compose mass songs, film music, or pedagogical works in order to earn a living in Poland, while resigning his more serious or innovative compositions to a desk drawer. He wrote: "Truly I don't compose so that it can then be placed forever inside a drawer"²⁹.

Post-defection both men encountered financial issues which could have driven them to return to composing functional music to survive. Instead, however, both opted to take on other non-compositional work: Palester became the head of the cultural department of the Polish desk of Radio Free Europe (RFE) from 1952–1972 and Panufnik took up a position as the chief conductor of the City of Birmingham Symphony Orchestra from 1957–1959. Panufnik described the driving factor behind this decision: "If I could not soon show myself solvent, I might fail to qualify for British naturalization"³⁰. Palester on the other hand appears to have been drawn to his other non-musical work by a desire to remain politically involved in the affairs of his homeland and hopefully push Poland towards liberation or at least to combat and fight against the regime that had caused him to leave his homeland. Indeed, when recounting his time at RFE during an interview with Jagoda Jędrychowska in 1988, Palester stated:

Imagine over a hundred people who are rather talented and shrewd, with a multitude of political beliefs. Every single one of them has high ideals and an individual, infallible plan for the liberation of Poland. Each of them is stubborn like a mule, and above them all is Nowak, even more stubborn than all of them – I have to say that he was a real mule [...] At the beginning the clashes were very lively, in the evenings there were threats of dismissals and departures, yet the next morning everything somehow fell in line and regardless [...] rather quickly this became a quite strong instrument of combat³¹.

Here is where an interesting contrast between the two men exists: almost all of Panufnik's post-defection compositions were written due to a commission or some form of external funding. These commissions provided Panufnik with the assurance of both a payment and a performance at the conclusion

²⁹ Letter from Roman Palester to Grzegorz Fitelberg, 25.05.1950, in: Leon Markiewicz, "Roman Palester: Przyjaciele Grzegorza Fitelberga w świetle zachowanej korespondencji" ["Roman Palester: Friends of Grzegorz Fitelberg in the Light of Preserved Correspondence"], *Ruch Muzyczny* 2003 No. 14, p. 17; trans. Julia Siudzińska-Parham.

³⁰ A. Panufnik, op. cit.

³¹ Jagoda Jędrychowska, "Rozmowa z Romanem Palestrem" ["An Interview with Roman Palester"], in: *Widzieć Polskę z oddalenia* [Viewing Poland from Afar], Editions Spotkania, Paris 1988, p. 92, trans. Julia Siudzińska-Parham.

of his work. In turn this suggests that for Panufnik the performance of his works was intrinsically linked to his value as a composer. On the contrary, Palester, having perhaps circumvented financial issues by joining RFE, almost exclusively wrote works without commission or a pre-arranged performance. Moreover, several of his works had not even been premiered at the time of the composer's death: *Study 58* (1958), *Piccolo Concerto* (1958), *Duet for Two Violins* (1965), *Expressions for piano* (1974–1975).

This brief exploration of how Panufnik and Palester engaged with functional music shows a few notable trends. Both composers engaged with music that could be labeled as functional, composing for the theater, for film and composing commercially successful cabaret songs. Palester was clearly the more prolific of the two in this regard, composing music for a significantly larger number of films and engaged more wholeheartedly in the creation of music for the theatre. Panufnik also used functional music to try and earn a living during the height of socialist realism in Poland (mass songs, old Polish music reconstructions), while Palester avoided these issues by residing outside of Poland at the time. Panufnik appears to have been more concerned with creating works that had a predetermined performance date, while Palester wrote a large number of works without a planned performance date. Finally, both men engaged far less with functional music after their defection, suggesting that the new political situation in Poland had encouraged them to stick to their own individual artistic principles or credo and that they were now unwilling to alter their compositional style to accommodate other concerns.

Roman Palester's Music for the Theatre

Name	Year	Writer	Theatre	Notes
<i>Spoczynek dnia siódmego</i>	1929	P. Claudel	Teatr Narodowy, Warsaw	Stage/Background music
<i>Iskahar</i>	1930	W. Bogusławski	Teatr Narodowy, Warsaw	Stage music
<i>Balladyna</i>	1930 (approx)	J. Słowacki	Teatr Miejski, Łódź	Stage music
<i>Białe fartuszki</i>	1931	K. Krumłowski	Teatr im. S. Żeromskiego (tzw. Teatr Solskiej), Warsaw	Music to accompany vaudeville show
<i>Sobowtór</i>	1931	J. Morawska	Teatr im. S. Żeromskiego (tzw. Teatr Solskiej), Warsaw	Stage music

<i>Senat szaleńców</i>	1931	J. Korczak	Teatr Ateneum, Warsaw	Stage music
<i>Pluskwa</i>	1932	W. Majakowski	Polish Institute of Theatre Arts, Warsaw	Stage music
<i>Szkoła żon</i>	1932	Molière	Teatr Ateneum, Warsaw	Stage music
<i>Cyruлик sewilski</i>	1932	P. Beaumarchais	Teatr Ateneum, Warsaw	Stage music
<i>Akropolis</i>	1933	S. Wyspiański	Teatr Miejski, Vilnius	Stage music
<i>Pinocchio</i>	1933	C. Collodi	Teatr Rozmaitości, Lwów	Stage music
<i>Powrót Odysa</i>	1933	S. Wyspiański	Teatr Wielki, Lwów	Stage music
<i>Człowiek, który był czwartkiem</i>	1933	G.K. Chesterton	Teatr Wielki, Lwów	Stage music
<i>Jeńcy</i>	1933	F.T. Marinetti	Teatr Wielki, Lwów	Stage music
<i>Samuel Zborowski</i>	1933	J. Słowacki	Teatr Wielki, Lwów	Stage music
<i>Sen nocy letniej</i>	1934	W. Shakespeare	Teatr Polski, Warsaw	Adaptation of music by Mendelssohn
<i>Dziady</i>	1934	A. Mickiewicz	Teatr Polski, Warsaw	Adaptation of existing music
<i>Kordian</i>	1934	J. Słowacki	Teatr Polski, Warsaw	Stage music
<i>Porwana narzeczona</i>	1935	J. Zbierzchowski	Teatr Wielki, Lwów	Musical comedy
<i>Wyzwolenie</i>	1935	S. Wyspiański	Teatr Polski, Warsaw	Stage music
<i>Król Lear</i>	1935	W. Shakespeare	Teatr Polski, Warsaw	Stage music
<i>Trzy mgły</i>	1935	A. Rybicki	Teatr im. Słowackiego, Warsaw	Stage music

<i>Circe</i>	1935	P. Calderon de la Barca	Teatr Miejski, Łódź	Stage music
<i>Protesilas i Laodmia</i>	1935	S. Wyspiański	Teatr Miejski, Łódź	Stage music
<i>Porucznik Przecinek</i>	1933	F. Maar	Teatr Polski, Warsaw	Stage music
<i>Ślusarz-widmo</i>	1939	Based on a vaudeville text by Nestroy	Teatr Letni, Warsaw	Musical comedy
<i>Mastaw</i>	1945	J. Zawieyski	Stary Teatr, Krakow	Stage music
<i>Mąż doskonały</i>	1945	J. Zawieyski	Stary Teatr, Krakow	Stage music
<i>Elektra</i>	1947	J. Giraudoux	Teatr Wojska Polskiego, Łódź	Stage music

Roman Palester's Film Scores and Soundtracks

Name	Year	Film type	Director	Notes
<i>Dzikie pola</i>	1932	Feature film	Józef Lejtes	Based on a sketch by Leon Brun; film has since been lost; co-composed with Marian Neuteich
<i>Zabawka</i>	1933	Feature film	Michał Waszyński	Screenplay by Andrzej Łomakowski
<i>Młody las</i>	1934	Feature film	Józef Lejtes	Libkow-Film; co-composed with Marian Neuteich
<i>Cudowny dzbanek</i>	1934	Advertising film	-	Screenplay by Halina Ostrowska-Grabska
<i>Dzień wielkiej przygody</i>	1935	Feature film	Józef Lejtes	Panta-film; co-composed with Marian Neuteich
<i>Walczymy z powodzią</i>	1935	Documentary film	Ryszard Biske and Leon Jeannot	-

<i>Róża</i>	1936	Feature film	Józef Lejtes	Screenplay by Anatol Stern and Józef Lejtes (based on a play by Stefan Żeromski); Libkow-Film; co-composed with Marian Neuteich
<i>August Mocny</i>	1936	Feature film	Paul Wegener and the Polish version directed by Stanisław Wasylewski	Film has since been lost; co-composed with Leon Schiller
<i>Dziewczęta z Nowolipek</i>	1937	Feature film	Józef Lejtes	Screenplay by Józef Lejtes and Stanisław Urbanowicz (based on a novel by Pola Gojawiczyńska); Parlofilm; co-composed with Marian Neuteich
<i>Halka</i>	1937	Feature film	Juliusz Gardan	Screenplay by Juliusz Gardan, Józef Rosen and Leon Schiller (based on Moniuszko's opera of the same name); Rex-film; co-composed with Feliks Rybicki
<i>Ludzie Wisły</i>	1938	Feature film	Aleksander Ford and Jerzy Zarzycki	Screenplay by Helena Boguszevska and Jerzy Kornacki (based on the novel <i>Wiśła</i>); Legia-Film; co-composed with Marian Neuteich
<i>Nad Niemnem</i>	1939	Feature film	Wada Jakubowska and Karol Szołowski	Screenplay by Jarosław Iwaszkiewicz; Baltic-film

<i>Ja tu rządę</i>	1939	Feature film	Mieczysław Krawicz	Screenplay by Emanuel Schlechter and Ludwik Starski (based on a comedy by Wincenty Rapacki); Lira-Film; co-composed with Władysław Dan
<i>Żołnierz królowej Madagaskaru</i>	1939-1940	Feature film	Jerzy Zarzycki	Screenplay by M. Pietraszek (based on Stanisław Dobrzański's farce); Baltic-film
<i>Budujemy Warszawę</i>	1945	Short documentary film	Stanisław Urbanowicz	Polish Army Film Studio
$2 \times 2 = 4$	1945	Feature film	Antoni Bohdziewicz	Polish Army Film Studio
<i>Zakazane piosenki</i>	1946	Feature film	Leonard Buczkowski	Screenplay by Ludwik Starski; Film Polski
<i>Dwie godziny</i>	1946 (not premiered until 1957)	Feature film	Stanisław Wohl and Józef Wyszomirski	Film Polski
<i>Ostatni etap</i>	1947	Feature film	Wanda Jakubowska	Screenplay by Wanda Jakubowska and Gerda Schneider; Film Polski
<i>Ulica Graniczna</i>	1948	Feature film	Aleksander Ford	Screenplay by Ludwik Starski, Aleksander Ford, and Jan Fethke; Feature Film Studio in Łódź
<i>Lis Kitaszek</i>	1948	Cartoon film	Maciej Sieński	Polish Army Film Studio

<i>Miasto nieujarzmione</i>	1950	Feature film	Jerzy Zarzycki	Also known under the title <i>Robinson Warszawski</i> (original title); included music by both Palester and Malawski; Film Polski and Feature Film Studio in Łódź
<i>Den Foerste Kred</i>	1973	Feature film	Aleksander Ford	Laterna Film

Andrzej Panufnik's Film Scores and Soundtracks

Name	Year	Film type	Director	Notes
<i>Warszawska jesień</i>	1936	Short film	Eugeniusz Cękański	
<i>Strachy</i>	1938	Feature film	Eugeniusz Cękański and Karol Szołowski	
<i>Ręce dziecka</i>	1946	Documentary film	Tadeusz Makarczyński	Music for flute, clarinet, trumpet, percussion and strings; Instytut Filmowy
<i>Teatr mój widzę ogromny</i>	1946	Short film	Jan Marcin Szancer and Jerzy Zarzycki	The Polish Army Film Unit
<i>Łódź</i>	1946	Short film		The Polish Army Film Unit
<i>Zdradzieckie serce</i>	1947	Feature film	Jerzy Zarzycki	Based on a short story by Edgar Allan Poe; film never screened; Film Polski
<i>Ślubujemy</i>	1952	Documentary film	Jerzy Bossak	Musical supervision was undertaken by Władysław

				Szpilman but included music composed by Alfred Gradstein and Andrzej Panufnik
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STRESZCZENIE

Muzyka użytkowa i tożsamość kompozytorów: przypadek twórców emigracyjnych

Muzykę użytkową definiuje się ogólnie jako naukę o wykonawstwie muzycznym, w odróżnieniu od studiów nad teorią muzyki. W artykule podjęto próbę zbadania muzyki użytkowej z perspektywy kompozytora, omawiając znaczenie funkcji utworu oraz to, czy ostatecznym celem twórcy jest zawsze wykonanie jego dzieła. Odpowiedź na to pytanie może wydawać się dość oczywista, jednak często kompozytorzy i artyści tworzyli próbując eksperymentować z określoną techniką lub w celu wyrażenia określonego manifestu społecznego lub politycznego (przychodzi mi tu na myśl francuskie wyrażenie „l’art pour l’art” [sztuka dla sztuki]). Kompozytorzy niekiedy byli gotowi zrezygnować z rozwoju kariery, zarobku czy też wykonania utworu broniąc zasad lub swojego artystycznego *credo*. Szczególnie w okresie zimnej wojny powstawały utwory, które trafiały do przysłowiowych szuflad lub w przypadku kilku emigrantów – nigdy nie zostały wykonane.

Z drugiej strony, niektórym kompozytorom zarzuca się nadmierne skupienie się na funkcji muzyki, pogardza się tworzeniem muzyki komercyjnej pozbawionej artystycznej integralności. Pamiętajmy jednak, że twórca musi się wyżywić i ubrać, i nie można jednoznacznie krytykować podejmowanych przezeń działań, gdyż tworząc muzykę użytkową – zarabia na utrzymanie. W niniejszym artykule przedstawione zostały idee, jakie przyświecały pewnym europejskim kompozytorom-emigrantom żyjącym w XX wieku.

Rozważania dotyczą także kwestii, czy ostatecznym celem kompozytora na emigracji było tworzenie muzyki użytkowej, która byłaby wykonywana, a jeśli tak, jakie czynniki nim kierowały. W wielu przypadkach emigranci podejmowali dramatyczne decyzje pod wpływem nacisków wewnętrznych lub zewnętrznych: depresji, głodu, wojny, problemów politycznych itp. To prowadzi do kolejnego pytania: w jaki sposób ich uczciwość artystyczna i/lub zasady polityczne wpływały na użytkowość ich muzyki? Ostatecznie podjąłem próby odpowiedzi na pytanie, czy użytkowość kompozycji jest czynnikiem decydującym w konstruowaniu osobistego stylu i tożsamości kompozytora.