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*Performance specifics of vocal works with simultaneous involvement of the
singer in stage actions and instrumental playing, based on the works of
contemporary composers*

**Description of doctoral dissertation with a creative practice component
as part of proceedings for awarding a doctorate degree in the arts of music**

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Explanations

- all excerpts from foreign language literature are quoted in the author's own translation (unless otherwise stated in a footnote);
- all translations of the lyrics are quoted in the author's own translation.

Introduction

My interest in contemporary music, which refers to the trend of syncretic music and instrumental theatre, began at the stage of my first studies at the Faculty of Music Creation, Interpretation and Education, majoring in Artistic Education in the field of music art with a specialization in Eurhythmics. One of the main pillars of learning the Eurhythmics Method is improvisation, referring both to the ability to create music with voice, on an instrument, as well as in movement. The so-called 'movement interpretations of music' created and performed by adepts of the Dalcroze method often turn into dance theatre. Also, many solfeggio and rhythmic exercises - further pillars of the Dalcroze method of Eurhythmics - have theatrical and stage potential. Numerous inhibition-incitation exercises that we presented at the department's concerts were perceived by the audience as forms of stage etudes, rather than as technical exercises. Along with deepening my studies of the artistic dimension of movement and the space contained in sound¹, I also deepened my knowledge of singing technique while studying at the Vocal Department, first at the Karol Szymanowski Academy of Music in Katowice, and later at the at the Krzysztof Penderecki Academy of Music in Cracow. Studying at both centers allowed me to familiarize myself not only with world literature, but also with the works of artists working locally in Katowice and Krakow. My search for repertoire, in which I would like to specialize, coincided with several projects that were premieres. I was invited to these projects as a soloist. Studying new repertoire and learning about the composer's workshop from the other side - as a performer who could influence the shape of the emerging work (several works were created with a dedication to me and were consulted with me already at the stage of creation) - allowed me to search for my own artistic path. I was most interested in works that required me to use and master many, often new, skills. Completing the faculty in choral conducting with prof. dr hab. Adam Korzeniowski helped me many times when the composer wished the piece to be conducted by a singer. During my studies, I also had the pleasure of attending the 'Performance Practice of Contemporary Works' faculty, during which I not only participated in performances of works, but also had the opportunity to work with composers at the stage of creating their works. Finding new means of expression together encouraged me to search for new repertoire and to study the scientific literature on the subject, which resulted in the following work. Because of the extremely rich contemporary repertoire for soprano, I decided to devote myself to the least systematized section, which are works referring to the

¹ Cf. A. Mikołajko, *Ruch i przestrzeń zawarta w dźwięku* [in:] *Wieloznaczność dźwięku 4*, wydawnictwo Akademii Muzycznej im. K. Lipińskiego we Wrocławiu, Wrocław 2017.

instrumental theatre trend. As Jerzy Nowak wrote: 'Instrumental theatre is not a uniform phenomenon. It appears to us as a form on the border of arts, which already makes confusion [...]'². This is indeed an extremely broad and complex subject. Therefore, my overarching goal was to systematize the most important skills that a singer may need in order to perform works that are part of the instrumental theatre trend, using the broad artistic potential of the performer of the vocal part.

There are a number of skills that a singer often needs in order to perform works that we can categorize as experimental and syncretic music. Preparation for the performance of such works should therefore be based on learning the techniques used by contemporary composers. One of the necessary skills remains working with the tuning fork, since the voice part is often completely independent of the instrument part. The ability to play percussion instruments is also often important. Related to this is the need to learn different techniques. For example - playing with different batons or playing with hands and fingers on instruments with a leather membrane. Many times the composer also requires the singer to conduct simultaneously with singing. Thus, it turns out to be essential to be able to coordinate and be independent in the movement of the hands, and sometimes to be able to move around the stage in a way that is planned and written in the score. It is also extremely important to be able to work with new media - both with tape prepared in advance by the composer and with live electronics created. The purpose of this dissertation is to show examples of repertoire for which it is worthwhile to train the above-mentioned skills in young vocal students.

The description of an artistic work consists of two chapters. The first chapter presents definitions of genres and forms of artistic expression related to music but also drawing from other arts, making them syncretic: happening, instrumental theatre and performance. The second chapter was devoted to an analysis of the individual pieces presented on the album and a description of the requirements for the singer. Through various research methods (intuitive method, case study and critical analysis), I demonstrate that in the 20th century, composers required from the singer not only excellent vocal technique, but also many other musical and extra-musical abilities. The presentation of the selected repertoire is complemented by an appendix, which includes a description of the preparation and realisation of the project - the

² J. Nowak, *Teatr instrumentalny – możliwości i tendencje w świetle teorii i praktyki* [in:] *Muzyka XX wieku*, Zeszyty Naukowe nr 33, Akademia Muzyczna im K. Lipińskiego we Wrocławiu, Wrocław 1983, p. 149.

concert from which the recordings included on the DVD are taken. A detailed description of the DVD can be found at the end of the work.

Chapter 1. Syncretic music

1.1. Definition

The term 'syncretic music' is extremely capacious and still not fully described. The variety of activities and their ephemeral nature easily escapes all kinds of classifications and divisions. The term 'syncretism' itself, in relation to literature, for example, denotes the phenomenon of the occurrence in a literary work of one genre of elements characteristic of other genres³. In music, we can extend the term not only to the interpenetration of musical genres and forms, but also to the use of the expressive means of other types of art. In the twentieth century, artists of various types of art sought to dissolve the boundaries between painting, music and theatre. 'The common feature of these new types of art is the creation of events [...], processes and actions on the model of a theatrical situation'⁴. In relation to this premise, we can distinguish three genres of syncretic music: instrumental theatre, happening and performance.

1.2 Instrumental theatre

In the 1960s composers, associated with dodecaphony and the Viennese school of music, began to write stage directions in the score for the musicians and other performers. These were information about how the musicians should move around the stage and how instruments or objects on stage should be used. There were also tips related to stage design and lighting. Already Igor Stravinsky drew attention to the additional scenic layer (cf. the quotation below) generated by the performer's presence on stage, but it was only in the 20th century that attempts were made to compose not only the music, but also the musician's presence in time and space.

[...] music is seen. The experienced eye follows and judges, sometimes unknowingly, the smallest gesture of the performer. In this aspect, it is possible to conceive of the process of performance as the creation of new values that postulate the resolution of issues analogous to those that arise in the field of choreography, and here and there we are oriented towards the regulation of gesture. The dancer is a speaker who uses a silent language. The instrumentalist is a speaker who uses an inarticulate language. [...] A beautiful presentation, which links the harmony of the performance with the excellence of the sound playing, requires from the performer not only a solid musical education, but also full familiarity, whoever he is - singer, instrumentalist or conductor, with the style of the works entrusted to him [...].⁵

³ 'Syncretism' [in:] red. Kaczorowski B., *Nowa Encyklopedia Powszechna PWN*, t. 8, Warszawa 2004, p. 37.

⁴ Z. Skowron, *Nowa muzyka amerykańska*, Musica Iagellonica, Kraków 2011, p. 305.

⁵ I. Strawiński, *Poetyka muzyczna*, trans. S. Jarociński, PWM, Kraków 1980, p. 73.

The attempt to diversify the performance of a musical work - not only musically, but especially visually - has led to the creation of a genre that is a combination of acting and music - instrumental theater, in which theatrical elements are treated musically. The works of this genre differ significantly from each other in terms of expression, form, as well as in terms of the composer's approach to the sound material and to the text. Instrumental theater is thus an extremely capacious and diverse concept. Several decades have passed since it was named, as Boguslaw Schaeffer wrote about instrumental theater in his book *Sounds and Signs: An Introduction to Contemporary Composition* as early as 1969. Despite this, no division of works related to the instrumental theater genre has been created. All 'audiovisual music does not yet have a binding aesthetic, something that could be defined by this term, presumably because each work introduces an incomparable aesthetic of its own'⁶.

The concept of instrumental theatre still eludes precise definitions. In the PWN Encyclopaedia 'Music' we can read that it is a theatrical-musical genre which was distinguished in the 20th century. Its characteristic feature is the exposure of the audiovisual character of the performance of a musical piece. According to the author of the entry, instrumental theatre is similar to happening⁷. Meanwhile, Krzysztof Baculewski in the *History of Polish Music*, in a chapter devoted to instrumental theatre, among other things, states: 'If happening is a genre of art, then instrumental theatre is its form, using elements of theatre in music and vice versa, a form that accepts non-standard stage activities and attempts to combine different arts'⁸. Furthermore, according to this theorist, happening, instrumental theatre and performance often merge and intermingle. For Hans Helms, on the other hand, happening derives from the creative activities of composers such as John Cage, but the individual parts of happenings are created in a more haphazard way, which he even calls 'indiscriminate'⁹. Josef Häusler, in *The New Grove Dictionary of Music and Musicians*, under the entry on Mauricio Kagel, the creator of instrumental theatre, describes instrumental theatre seen solely as an idiom rather than a genre that uses the physical presence of performers and requires them to perform sounds with an added layer of dramatic meaning¹⁰. For Tadeusz Zieliński, on the other hand, instrumental

⁶ B. Schaeffer, *Dzieje muzyki*, PWSiP, Warszawa 1983, p. 473-474.

⁷ Cf. *Teatr instrumentalny* [in:] red. S. Żurawski, *Encyklopedia PWN Muzyka*, Wydawnictwo Naukowe PWN, Warszawa 2007, p. 799.

⁸ Cf. K. Baculewski, *Historia Muzyki Polskiej. Współczesność część 2: 1975-2000*, t. VII, Sutkowski Edition Warsaw, Warszawa 2012, p. 126.

⁹ Cf. H. Helms, *Założenia nowego teatru instrumentalnego*, 'Res Facta' nr 3, Polskie Wydawnictwo Muzyczne, Kraków 1969, p. 73.

¹⁰ *Mauricio Kagel* [in:] *The New Grove Dictionary of Music and Musicians*, Sadie S. (red.), Macmillan Publishers Limited, t.13, Londyn 2001, p. 766-769.

theatre is a new, paramusical genre of work, which was created by incorporating visual elements such as light, gesture and movement - both the movement of performers and objects - into the composition¹¹. The visual layer forms an inseparable 'artistic phenomenon'¹² with the sound layer and that is instrumental theatre.

A characterisation of instrumental theatre was undertaken by Ewa Synowiec in a work devoted entirely to instrumental theatre in the work of Bogusław Schäffer¹³. It is an extremely valuable work not only because of the transcript of numerous words by the composer himself, which the author quotes from earlier consultations of material with Bogusław Schäffer, but also because of its holistic approach to the subject.

According to Ewa Synowiec, one of the most significant features of instrumental theatre is the theatricalisation of playing instruments. When playing an instrument, the musician performs various kinds of movements and gestures related to the way the sound is produced from the instrument. In addition to these, the musician also performs a number of other gestures, which Ewa Synowiec classifies as:

- a) non-essential (i.e. individual, resulting from the performer's emotions);
- b) movements resulting from incomplete technical proficiency in playing the instrument;
- c) decorative gestures (i.e. a deliberate act by the performer to provide the audience with an additional visual experience of the piece).

It is primarily decorative gestures that are gaining importance in instrumental theatre. In the era of the development of phonography, the visual factor has been taken away from the listeners and this, according to Ewa Synowiec, may be one of the main reasons for the emergence of instrumental theatre.

Instrumental theatre as a syncretic genre of art has its origins in ancient Greek tragedy, in which words, music and gesture (also understood as dance) were closely intertwined. The 16th century revived ancient Greek ideas and laid the foundations for the creation and development of a new syncretic genre - opera. Instrumental theatre is also, in a way, a continuation of the opera tradition, but with the assumption that the word is phonically as well as semantically a musical

¹¹ T. Zieliński, *Style, kierunki i twórcy muzyki XX wieku*, Centralny Ośrodek Metodyki Upowszechniania Kultury, Warszawa 1981, p. 242.

¹² *Ibid.*

¹³ E. Synowiec, *Teatr instrumentalny Bogusława Schäffera*, Akademia Muzyczna im. S. Moniuszki w Gdańsku, Gdańsk 1983.

parameter and is considered in the same categories as rhythm and sound¹⁴. It is precisely this equal treatment of the two matter - word and music - which could appear to be completely incompatible entities, that is the most important feature of instrumental theatre. *The composers understood that it was not a question of music conveying the meaning of the poetry in question, but of both layers - music and word - coming to the fore on equal terms, of the word being treated as musical material.*¹⁵ Despite the equivalence of music and words, Jerzy Skarbowski, in his article 'Instrumental theatre - an attempt to establish the sociological and historical genealogy of the genre'¹⁶, rightly points out that music is closely related to gesture, but also directs it. This is why we speak of instrumental theatre and of 'the theatricalisation of music rather than the musicalisation of theatre'¹⁷.

In 1962, the 'MW2' ensemble was founded by the late Professor Adam Kaczyński, which specialised in the performance of contemporary music and included instrumentalists as well as vocalists, actors, directors, composers and dancers. Among the numerous avant-garde works, instrumental theatre was a frequent genre explored by the ensemble. These included compositions by Bogusław Schäffer, as well as works by foreign composers. These compositions aroused a great deal of emotion and, during concerts, caused outrage in some audiences and pure delight in others. They never left the audience indifferent. Despite several dozen performances of the same repertoire the audience's reaction was always a surprise for the ensemble¹⁸.

¹⁴ *Ibid.*, p. 12.

¹⁵ B. Schäffer [as quoted in:] M. Wołczyńska, *Teatr instrumentalny* [in:] red. B. Schäffer, T. Chylińska, *Teatr instrumentalny*, Polskie Wydawnictwo Muzyczne, Kraków 1970, p. 11.

¹⁶ Cf. J. Skarbowski, *Teatr instrumentalny – próba ustalenia genealogii socjologiczno-historycznej gatunku* [in:] red. B. Schäffer, T. Chylińska, *op. cit.*, p. 31–39.

¹⁷ *Ibid.*, p. 37.

¹⁸ Cf. A. Kaczyński, *Jak to było... Dzienniki z podróży (I)* [in:] „Ruch muzyczny”, nr 8, 1978.

1.3. Happening

Happening is an art form based on indeterminism, in which a 'quasi-theatrical action'¹⁹ seeks to make the spectator its co-creator. The sequence of events of the event is partly planned, but the individual elements are largely based on improvisation²⁰. The term 'happening' was first used by Allan Kaprow. He was one of the participants in what is considered to be the first happening, which took place at Black Mountain College in 1952.

Happenings have not been a very frequently undertaken art form in Poland. Krzysztof Baculewski identifies several reasons for this. First of all, happenings originally had no room for development because of censorship, to which a script for such an event had to be submitted before the event. And this, due to the characteristics of a happening, is rather impossible. Therefore, if happenings did appear, it was on the occasion of art exhibitions and openings. Another reason for the aversion to happenings in Poland was that few artists wanted to engage in any form of ideology, even artistic ideology. In addition, the Iron Curtain caused composers to try to catch up with current trends and omit those of lesser scope. Among the creators of happenings, therefore, we find people associated primarily not with music, but with theatre and art in general²¹.

As with instrumental theatre, it is extremely difficult to come up with a definition and examples of pure happening. This is due to the interpenetration of the arts, which was one of the main assumptions of happening²². However, if one were to be tempted to list the most important characteristics of happening that distinguish it from other artistic forms, these would be, first and foremost, indeterminism and an attempt to involve the audience in the creative process. A happening in its assumptions is a one-off event and should not be repeated for the same audience. It should occur without prior rehearsals, but has a partly planned structure, although an element of improvisation and chance prevails²³.

¹⁹ K. Baculewski, *op. cit.*, t. VII, p. 125.

²⁰ 'Happening' [in:] red. Wojnowski J., *Wielka Encyklopedia PWN*, t. 11, Warszawa 2002, p. 140.

²¹ K. Baculewski, *op. cit.*

²² Z. Skowron, *op. cit.*, p. 305.

²³ Cf. *Słownik terminologiczny sztuk pięknych*, red K. Kubalska-Sulkiewicz, PWN, Warszawa 1996, p. 147.

1.4. Performance

Performance is ‘a term describing a type of ephemeral activities performed by artists in the presence of an audience. A frequent element of performance are paratheatrical activities, taking the form of events with a planned structure and time course’²⁴. According to the definition of the Great Encyclopedia of PWN, the word ‘performance’ refers to indeterministic²⁵ forms of artistic expression in which the spectator is a passive observer. He is not involved - as in happenings. Unlike happenings and instrumental theater in performance we can distinguish a number of trends related to living sculpture and body art - that is, body art, which is characterised by the use of one’s own body for artistic activities. It becomes a theatrical, so its relationship to other bodies as well as objects is important. The body itself, which is often shown without embellishment, even naked, is subjected to various acts of aggression by the artist. These can be manifestations of mental as well as physical aggression. Their degrees of intensity vary. In various performances one can find both acts of puncturing, burning, biting and shooting the body. This is because in body art the body is the primary form of communication, and bringing the artist to the brink of physical and mental exhaustion and making him feel threatened is meant to be an outlet for psychological self-analysis. All actions are not intended to provoke, and are merely artistic explorations. Another trend is related to conceptualism, an art movement that arose in the 1960s in the United States. According to artists active in this movement, the idea itself, or the concept of the work, is more important than the work itself in its material version. For the artist, the creative process itself and its documentation is much more important than the final result. The goal of an artist’s work on a work of art is to find its definition and present it to the audience. Art should be understood intellectually and considered in philosophical terms. We can also distinguish a ritualistic, an autobiographical trend and a trend that uses performance as a way of expression as a reaction to mass culture²⁶.

Robyn Brentano talks about so-called performance art and its interdisciplinary nature, which takes ‘thousands of forms [...] (drawing on painting, sculpture, dance, theatre, music, poetry, cinema and video) and a variety of influences including [...] the Futurists, Dadaists,

²⁴ *Ibid.*, p. 307.

²⁵ P. Przywara, *Problem wolności w sztuce*, <https://pawelprzywara.wordpress.com/2013/02/19/problem-wolnosci-w-sztuce-2>, accessed 13.01.2024.

²⁶ Cf. ‘Performance’ [in:] red. Wojnowski J., *Wielka Encyklopedia PWN*, t. 20, Warszawa, 2002, p. 463-464.

Constructivists, Surrealists, Abstract Expressionism, performance and artistic traditions of indigenous cultures [...]’²⁷.

Performatics is currently one of the most extensive branches of modern art. Richard Schechner, in his book *Performatics: an introduction*, says that ‘performatics is endless, both in terms of its theoretical and working dimensions. There are different voices, themes, opinions, methods and objects. [...] Everything and anything can be studied as performance’²⁸. In the case of music, we speak of performance when ‘non-sound effects’ are added to the music itself²⁹, i.e. the movement, the visual layer and the concept, and the performance itself varies according to the place and circumstances of the performance³⁰, so that the work itself is ‘extended’ beyond the framework of the music ‘alone’.

²⁷ R. Brentano, *Sztuka performansu, Outside the Frame. Performance and the object*, Ohio 1994, p. 31-32 [translation as in:] R. Schechner, *Performatyka: wstęp*, trans. T. Kubikowski, Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych, Wrocław 2006, p. 185.

²⁸ *Ibid.*, p. 15.

²⁹ K. Lipka, *Performans w muzyce – wybrane problemy ontologiczne* [in:] *Zwrot performatywny w estetyce*, red. L. Bieszczad, LIBRON, Kraków 2013, p. 143.

³⁰ M. Pasiiecznik, *Performer*, <https://pasiiecznik.wordpress.com/2017/06/05/performer/>, accessed 01.02.2024.

Chapter 2. Vocal and non-vocal artistic potential of the singer

2.1. Competence as a performer of contemporary music

Nowadays, music composed contemporaneously is marginalised vis-à-vis music composed by earlier composers. ‘The rejection of the present in the name of the glory of the past is actually a disease born in the Romantic era’³¹. In each era, the innovative ideas of the composers of the time were received differently by the public. However, in spite of the differences in opinions about the works in question, music in various styles, but composed by composers of the time, could be heard on stages all over Europe. Nowadays, the situation is reversed, with Baroque, Classical and Romantic music far more often to be found in concert programmes than contemporary music. Already Bogusław Schäffer stated with sadness that ‘in the past performances were usually premieres, today old or very old things are performed’³². Nowadays, contemporary music is performed at festivals or concert series specially created for this purpose. Through such activities, works are often performed once and disappear from the billboard, even if their reception by audiences and critics has been exceptionally good. This is especially true of works that require additional competences from their performers. ‘It is not only instrumental virtuosity and talent that are necessary - sufficient entirely when playing traditional music. Additional qualifications and abilities are needed.’³³. Mauricio Kagel - one of the leading exponents of instrumental theatre - points out that, just as the singer is required in opera to enter the role vocally and physically, so the instrumentalist is required in instrumental theatre to have freedom of gesture and movement³⁴. With the development of works bordering on this genre, the demands on performers are increasing. The repertoire I have chosen belongs to the trend of just such works.

Composers who create in the spirit of musical performance make demands of performers that are not always in line with their preparation for the profession. For example, composers expect instrumentalists to be able to use their own voice³⁵, and from the singers the ability to play a wide variety of instruments. The additional theatrical layer for which the

³¹ J. Chailley, *O muzyce współczesnej* [in:] red. J. Patkowski, A. Skrzyńska, *Horyzonty muzyki*, PWM, Kraków 1970, p. 14.

³² red. B. Schäffer, T. Chylińska, *Socjologia muzyki współczesnej*, Polskie Wydawnictwo Muzyczne, Kraków 1971, p. 21.

³³ E. Synowiec, *op. cit.*, p. 17.

³⁴ Cf. Kagel M., *Teatr instrumentalny*, ‘Res Facta’ nr 3, Polskie Wydawnictwo Muzyczne, Kraków 1969, p. 53.

³⁵ Cf. M. Kagel *Recitativarie* for a singing harpsichordist, K. Stockhausen *Nasenflügelanz* for a singing drummer.

instrumentalist/vocalist is responsible allows the performance to be individualised. The performance of the stage tasks written in the score by the composer requires from the artist not only musical skills, but also those from the fields of psychology³⁶. As Bohdan Pocij wrote ‘[...] the interpreter of music is its performer-interpreter’³⁷. It is thanks to the performer that each performance differs visually and expressively, so that each interpretation can reveal different - hidden by the composer - meanings to the audience. This is because adding a composed visual layer to a piece and planning it for the stage - theatricalises it.

2.2. Dividing the repertoire according to the skills required beyond the proper vocal technic

The premise of this dissertation is to show what skills - beyond proper vocal emission - vocal students should master. Nicholas Isherwood even calls for learning them the basic techniques of playing percussion instruments as well as extended techniques. On other instruments, however, the singer should first learn the basics of playing in the classical style in order to be able to experiment later - preferably under the guidance of a composer - in search of new sounds³⁸. In contemporary repertoire, other skills are often used at the same time in addition to singing.

In addition to technical proficiency on the instrument, the performer-performer must have a stage imagination, be able to act on his or her own body, on the space, and recite the text, often while playing the instrument. Sometimes all the gestures are written down in the score, other times there is no score, but a handful of verbal instructions, from which the musician has to develop the musical drama on his or her own³⁹.

The pieces presented in the artwork fit into this strand and the various skills will be discussed based on them. The table below shows the chosen repertoire and the skills needed to perform them.

³⁶ Cf. *Ibid.*

³⁷ B. Pocij, *Muzyka – tekst – tłumaczenie. Uwagi o metodzie starego interpretatora* [in:] *Muzyka słowo sens*, red. A. Oberc, Akademia Muzyczna w Krakowie, Kraków 1994, p. 171.

³⁸ Cf. N. Isherwood, *The Techniques of Singing*, Bärenreiter, Kassel 2018, p. 55-58.

³⁹ M. Pasiiecznik, *Performer*, <https://pasiiecznik.wordpress.com/2017/06/05/performer/>, accessed 01.02.2024.

	playing instruments	motor coordination (movement)	motor coordination (conducting)	cooperation with electronics	cooperation with amplification	extended vocal techniques
Alden Jenks <i>Oh it's you</i>		✓		✓		✓
Rachel C.Walker Water <i>the center and cause of many circles...</i>	✓				✓	✓
Roberto Ventimiglia <i>Liebestod</i>	✓	✓				✓
Juan Luis de Pablo Enriquez Rohen <i>She-Divine</i>	✓				✓	
Tim Ellis <i>evocaciòn</i>	✓					✓
Krystyna Moszumańska-Nazar <i>Bel canto</i>	✓					✓
Yuqingqing Fan <i>Entanglement</i>			✓			✓
Mark Wolf <i>Without an Exit</i>	✓	✓				

Table 1. The chosen repertoire and the skills needed to perform it

- ability to play instruments

Usually the vocalist is entrusted with the part of the percussion instruments. This is the case, for example, in works by: Robert Ventimiglia's *Liebestod*, Tim Ellis' *evocaciòn*, Krystyna Moszumańska-Nazar's *Bel canto* and Mark Wolf's *Without an Exit*. There are also works in which the composer assumes that the singer accompanies herself. This is the case, for example, in Rachel C.Walker's *the centre and cause of many circles...*, as well as in Juan Luis de Pablo Enriquez Rohen's *She-Divine*.

- motor coordination - movement

Composer may planned performing a kind of choreography during singing. Examples of such a stage task can be found in Alden Jenks's *Oh, it's you*, where remarks on the performer's movement on stage, sitting down and standing up in response to electronic sounds, were written into the score of the piece. In Robert Ventimiglia's piece *Liebestod*, in addition to the motor coordination needed to play instruments, the composer also referred to Mauricio Kagel's 'concept of the theatricalisation of instrumental playing'⁴⁰. Playing instruments generates, in effect, a change in the movement and body of the performer. In Mark Wolf's *Without an Exit*, the composer planned not only for the singer to move around the stage, but also for her to change her position - singing with her front or back to the audience.

- motor coordination - conducting

Some of the pieces assume in the singer the ability to conduct and the ability to lead an ensemble. This is the case in the piece *Entanglement* by Yuqingqing Fan. The singer is confronted with numerous performance problems resulting from performing two tasks-parties at the same time, which often contrast with each other. The different entrances of the various instruments parts from the voice, changes in time signatures and tempo cannot interact with the singing, and yet the singer is constantly responsible for the entire ensemble and for the performance of the piece.

- cooperation with electronics

Another skill that can be very useful in the performance of contemporary repertoire is collaboration with electronics. This can range from: working with tape, with pre-prepared electronic passages synchronised live, to co-creating live electronics. In Alden Jenks' *Oh it's you* the electronics consisted of fragments prepared by the composer and synchronised to a hidden cue from the singer.

- cooperation with amplification

Working with amplification is another skill that is shaped during working on new repertoire. Using different microphones and a different type of amplification (by applying reverb or other effects) each time can generate additional performance difficulties and force the performer to perform differently. The greatest difficulty with amplification can be the unwanted

⁴⁰ J. Nowak, *op.cit*, p. 151.

amplification of sounds that occur when performing (the sound of taking a breath, putting down instruments), which should not be heard or at least not emphasised so as not to disturb the reception of the message of the piece. Among the pieces I chose, two of them presupposed amplification: *the centre and cause of many circles...* by Rachel C.Walker and *She-Divine* by Juan Luis de Pablo Enriquez Rohen.

- extended vocal techniques

Extended voice techniques is an extremely capacious term. Individual techniques are learned by the singer as his or her repertoire expands. Some of them may also be a kind of specialty of individual performers. At present, we can distinguish between dozens of extended techniques, excellently described and recorded by Nicholas Isherwood⁴¹. This list continues to grow, as every voice is different and every performer may have unique abilities and aptitudes. In the pieces: *Oh it's you* by Alden Jenks, Rachel C.Walker *the centre and cause of many circles...*, *Liebestod* by Robert Ventimiglia, *evocaciòn* by Tim Ellis and *Entanglement* by Yuqingqing Fan featured various extended techniques such as speech, whispering, voice venting, microtonic oscillation, tongue flicking or Sprechgesang.

⁴¹ Cf. N. Isherwood, *op.cit.*

2.3. Track-by-track analysis

2.3.1. Alden Jenks *Oh it's you* for soprano and electronics

Alden Jenks' piece *Oh it's you* for soprano and electronics is a kind of monodrama - a kind of study of the thought processes that occur in the human brain when it meets another person. The monodrama is constructed along the lines of a casket novel - it is like a play within a play. The actress has a script in hand, which is the element that triggers the subsequent character changes. Despite the fact that there is only one person on stage, over the course of the performance we meet a bored waitress, a middle-aged woman at a bridge game, a young chorus girl, a crazy opera diva and a subservient housewife. Some characters speak English, some Polish and some Italian. As the piece progresses, the narration becomes louder and more evocative, gradually shifting to singing. The electronic layer also changes, from simple accompaniment to a counterpointing verbal and musical layer.

Alden Jenks (born 1940) studied composition with Darius Milhaud, Ben Weber, Andrew Imbrie and Karlheinz Stockhausen. He has collaborated with David Tudor and John Cage. His electronic work was heavily influenced by Anthony Gnazzo. He graduated from Yale University and the University of California, Berkeley. He worked for many years as Professor of Composition and Director of the Electronic Music Studio at the San Francisco Conservatory of Music, where he also chaired the Department of Composition for several years⁴².

Oh it's you was premiered in 2013 in the USA by soprano Amy Foote. It has since been recomposed and together with the composer we have created a new version of it - incorporating Polish and Italian in addition. I gave the European premiere of this piece during the 10th National Youth Festival Alchemy of Theatre 2023 in Cracow.

The duration of the piece is approximately 15 minutes. The notation is not a typical score but more of a script for the singer, including text, performance notes, fragments of melody, descriptions of the actors' etudes and moments of entry of the electronics part.

⁴² The information comes from the composer's official website: www.aldenjenks.com and from private correspondence between A. Mikołajko-Osman and the composer.

[now in a chanting manner, pitches ad lib, recycle words used since the sounds began; but move occasionally from one of the pitches in the sound-track to another; draw out some vowels ad lib.
Exx: innuendo, I dunno, she said, one of those, (etc.)]

Figure 1. *Oh it's you* - example of a description of an acting episode included in the script⁴³

Twelve shorter and longer electronic interludes appear throughout the piece. Some of these are elements that trigger a change in a character or their behaviour - such as hanging up the phone - and some are layers of music against which the performer recites or sings. We can divide the piece into four parts that follow *attaca*. The different parts can be delineated by the change in narrative mode - from speech in part one, to melorecitation in part two, to the exchange of spoken and sung words in part three, to singing in part four.

Above all, the composer expects high acting skills from the performer. The spectator should be able to recognise the changing characters, but at the same time - according to the composer's instructions - they should strongly intermingle⁴⁴. The use of the script as a trigger for these character changes is an additional acting challenge - the changes cannot happen on their own, but have to be linked to the action of the prop, which is the script. In addition to the script, there are two other props in the monodrama - dark glasses and a telephone. Light also plays a formative role. The piece begins and ends in darkness. At the beginning, only the electronic layer can be heard, acting as a kind of overture. Individual motifs and melodic phrases will be developed and processed later in the piece. A female performer appears on stage wearing dark glasses, which are put away after a while. This is the moment when the spectator can 'enter' the character's brain. The whole piece ends with the phrase 'yes, please continue' - the viewer returns to the role of interlocutor for our characters, but at the same time loses the opportunity to observe their inner thoughts - hence the scene is again shrouded in darkness. The light thus forms a compositional buckle.

The electronic layer consists of various elements. The first is single sine-wave sounds, which sound like the signal of a telephone used, according to the score, by the singer. They are superimposed on each other, creating a tissue of many single points repeated in polyrhythmic arrangements. They are reminiscent of the electroacoustic works of Karlheinz Stockhausen, with whom Alden Jenks studied. Also alluding to Stockhausen's work is the fact that processed

⁴³ All sheet music and script examples of *Oh it's you* are taken from the score received from the composer.

⁴⁴ The information comes from A. Mikołajko-Osman's private correspondence with the composer.

recordings of words are superimposed on this layer of individual sounds, sounding at times even serial, as in the piece *Gesang der Jünglinge*. In *Oh it's you* this processing is sometimes even so great that the composer's pre-recorded words are not intelligible. The individual words sound as if the electronic layer is spoiled. This is because it is distorted, you can hear noise and have the feeling of a broken record that skips and stutters. This is a reference to the aesthetics of the glitch described by Kim Cascone. He believes that there were many forerunners of this trend - both in the field of music and in the field of general art. Among them are: visual artists, directors, architects and musicians, such as Luigi Russolo, Oskar Fischinger, László Moholy-Nagy, and John Cage. In their art and artistic endeavors, they experimented with 'mistakes' and deconstruction - for example, by tampering with the vinyl record - thus showing that control over technology is actually illusory⁴⁵.

The ability to work with the electronics is the second very important element for which the *Oh it's you* performer must prepare. Rehearsals with the person responsible for synchronising the electronic layer must begin by establishing common catchphrases or key gestures. In a piece, sometimes a change in the electronics is triggered by the action on stage, and sometimes it is the recorded layer that causes a change in the stage action. An additional difficulty may be the polymetric electronic layer in passages where the performer is asked to sing. The preparation of these excerpts involves not only learning the soprano part, but also learning to perform it with an electronic layer. The composer transcribed some of them using traditional notation, leaving, however, the possibility of delicate rhythmic shifts. Some are written down only in the form of a textual description, informing about what melody should be improvised.

An additional complicating element is the fact that in most electronic interludes there are no 'hidden' sounds anywhere for the soprano part, as it is highly processed. This therefore forces the performer to memorise sounds in a way that is not relative to the backing track.

⁴⁵ Cf. K. Cascone, *The Aesthetics of Failure: 'Post-Digital' Tendencies in Contemporary Computer Music*, *Computer Music Journal*, Vol. 24, No. 4, Massachusetts Institute of Technology, Massachusetts 2000, p. 12-18, <https://www.jstor.org/stable/3681551?read-now=1&seq=1>, accessed 28.01.2024.

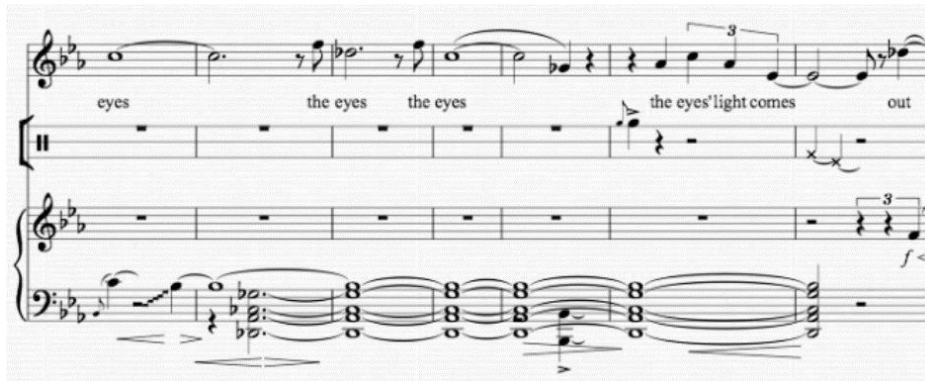


Figure 2. *Oh it's you* - traditional notation of soprano parts and electronics

Sound track returns to the minor 3rd, Actress
 resumes the idiotic sing-song style:
 [cresc p to f:] what're you what're you what're
 you what're you
 [mf] What are you doing with your days,
 these days,
 where are you stay-ing
 when are you go-ing,
 [The pace (not the tempo) of the sound-track
 slows, the notes extended; the idiotic character
 begins to fade from her delivery of the words]
 what are you say-ing
 what, are you wanting still,
 [increasingly lyrical:]
 what are you wanting, you do, these days,
 what do you want, now, want; now;
 [background stops, she speaks:]
 more coffee?

Figure 3. *Oh it's you* - notation in the form of a textual description of the melody to be improvised

2.3.2. Rachel C. Walker *the center and cause of many circles...* for soprano and glass harp

The piece *the centre and cause of many circles...* for soprano and glass harp was written as one of the manifestations of an artistic quest involving the performer accompanying herself. The text comes from Leonardo da Vinci's observations on visual perspective.

Just as a stone flung into the water become the center and cause of many circles. And as sound diffuses itself in circles in the air. So any object placed in the luminous atmosphere diffuses itself in circles and fills the surrounding air with infinite images of itself. And is repeated the whole everywhere and the whole in every smallest part⁴⁶.

Composer Rachel C. Walker (born 1994) studied at the University of Cincinnati College-Conservatory of Music and the China Conservatory of Music. She was also a Fellow at Tsinghua University in Beijing and completed her studies at the Hochschule für Musik, Theater und Medien in Hannover. She has held residencies at the Banff Centre for the Arts and Creativity, Britten-Pears Arts and Elektronmusik Studion in Stockholm. Her work has been presented at festivals and concerts in the United States, China, Germany, Austria, Sweden, Poland, Portugal, Canada, Colombia and Australia⁴⁷.

The piece *the centre and cause of many circles...* was written in 2015 and the performance at the concert on 9.12. 2023 was its European premiere.

The duration of the piece is approximately five minutes. The tempo is specified as free and the notation is atactic. The ability to play the glass harp is indispensable to the performance of this piece. Its part is notated using whole notes, each of which corresponds to one 'circle' performed on an individual glass. In addition to the traditional form of playing the instrument - by rubbing her fingertips on the edge of the glass - the composer also used another way of producing sound by striking the body of the individual glasses with a metal rod.

⁴⁶ Text of the piece.

⁴⁷ The information comes from the composer's official website: www.rachelcwalker.com and from private correspondence between A. Mikołajko-Osman and the composer.

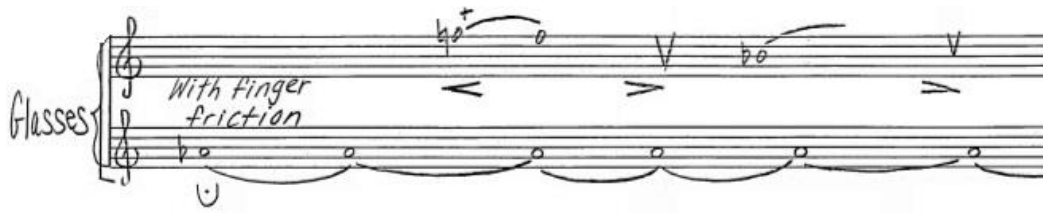


Figure 4. *the center and cause of many circles...* - notation of the traditional way of sound production⁴⁸

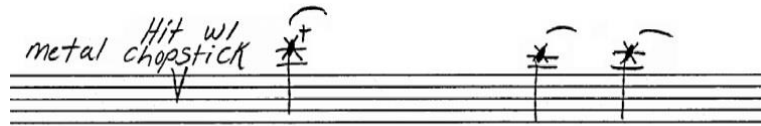


Figure 5. *the center and cause of many circles...* - notation of another way of making sound by hitting the body of individual glasses with a metal rod

The performance apparatus of the piece consists of a solo voice and a glass harp consisting of five glasses tuned successively: a^1 , b^1 , d^2 , f^2 , c^3 . The piece is written on three staves - one for the voice and two for the glass harp.



Figure 6. *the center and cause of many circles...* - notation of the work on three staves

The entire piece is maintained on an eight-note scale consisting of intervals approximating minor and major thirds as well as major seconds and a perfect fourth. Most of the notes have been detuned according to the composer's recommendation, so the intervals are not quite equal. In addition, the characteristics of the instrument mean that the tones heard are fluid intonation all the time, as their pitch gently changes as the tempo of rubbing the fingertips against the edge of the glass changes.

⁴⁸ All note examples *the center and cause of many circles...* are taken from a score received from the composer.



Figure 7. *the center and cause of many circles...* - scale used in the piece with detuned pitches (+)

Microtonal sound changes also appear in the voice - as an oscillation and a slight ‘overshoot’ of the sound.

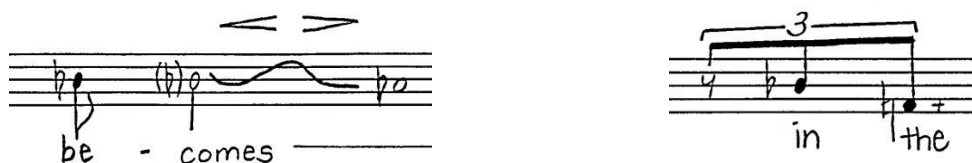


Figure 8. *the center and cause of many circles...* - microtonal changes in the vocal tract

We can divide the piece into three parts. In the first, only the sounds of the glass harp appear. At first - exclusively in the form of long notes in both hands, and later - in the form of incidental strokes with a metal rod with one hand against the long sounds of the other. In the second part, we have two time planes - the slowed down narrative tempo in the glasses has been contrasted with small values, syncopated rhythms and triplets in the voice part, which are reinforced by successive sounds extracted from the glasses by striking. The third movement is again sedate - the glass part includes long repeated notes and a single, short beat. Against the backdrop of these sounds, the voice adds that ‘the whole is repeated everywhere and the whole in every smallest part’⁴⁹. The structure of the piece brings to mind - according to the text - circles on the water. At first large and calm, then faster and faster until they merge together. The incidental blows on the glasses sound like droplets of water, which will often also appear as the circles on the water form further circles.

⁴⁹ *Ibid.*

	part I	part II	part III
soprano		~~~~~	~~ ~ ~
glass harp		*** * * ** * **	*
	-----	-----	-----

Table 2. *the center and cause of many circles* - a table showing the distribution of parts in the different parts of the piece: soprano (marked with the symbol ~) and glass harp (striking the glasses marked with the symbol * and playing the glasses with fingertips marked with the symbol -)

For aesthetic reasons and the need to create an acoustic rumble, the sounds are delicately out of tune. In addition, together with the composer, we decided to amplify the glass harp during the performance of the piece at the concert, in order to further intensify the acoustic rumble and to create an acoustic space that ‘fills the surrounding air with infinite number of images of itself’⁵⁰.

While the use of amplification allowed for the creation of a unique acoustic space, it also created an additional complication. The microphone, used to pick up the sound of the glass harp, naturally also amplified any additional sounds that were generated by the performer. Consequently, it was necessary to limit their audibility as much as possible by preparing a special, fabric-lined area for depositing the metal rods. Care also had to be taken to quietly and as quietly as possible use the container of water in which the performer soaked her fingers to keep them sufficiently moist to allow the sound to be produced from the glasses.

⁵⁰ Quote from the text of a work written by Leonardo da Vinci used as a lyrics *in the center and cause of many circles...*

2.3.3. Roberto Ventimiglia *Liebestod* for voice solo

Roberto Ventimiglia's piece *Liebestod* is a theatrical piece - a female portrait presented in the form of a monologue. It is a study of loneliness, sadness and love. The text describes Shakespeare's Ophelia at a moment when her emotions drive her to the brink of madness. The composer chose to portray these emotions through the prism of Ophelia's inner screams and the paradoxically beautiful memories to which the woman constantly returns. The piece not only exploits the singer's capabilities as an instrumentalist, incorporating sounds performed on the crotal, tubular bell and cowbell into the voice part, but also explores extended voice techniques associated with whispering, microtones or different types of singing.

Composer Roberto Ventimiglia (born 1982) studied composition with Paolo Rotili, Alberto Meoli, Alessandro Solbiati and Salvatore Sciarrino and musicology with Giorgio Sanguinetti, Agostino Ziino, Giorgio Nottoli, Gino Stefani and Giorgio Adamo. He graduated with honours from the Ottorino Respighi Conservatory in Latina, as well as ethnomusicology at the University of Tor Vergata in Rome. Roberto Ventimiglia's compositions include orchestral and chamber pieces, which have received awards at festivals both at home and abroad, as well as solo works⁵¹.

Liebestod was created in 2012 and I had the pleasure of singing its Polish premiere in 2023 during a concert organised as part of the National Scientific Conference 'Elementi' in Cracow, and in the same year the piece was published in print by Da Vinci Publishing.

The duration of the piece is circa five minutes. Tempos are approximate and notation is atactic. Many groups are also marked 'perform as soon as possible'. The performance apparatus of the piece consists of solo voice and percussion instruments: crotal *B5*, tubular bell *B^b4* and cowbell of unspecified pitch. We can divide the piece into five parts following *attaca*. The different parts can be delineated by the change of tempo, the gradual change of character behaviour, the introduction of extended techniques and the change of the basic singing style.

The text of the piece is taken from William Shakespeare's *Hamlet* and is based on Ophelia's song from the fourth act. It is a white poem with an iambic character. The first stanza of the text refers to the English tradition of St. Valentine's Day. The girl in the song gets up early in the morning and goes to the man's window, because tradition says that the first girl seen by a man

⁵¹ The information comes from A. Mikołajko-Osman's private correspondence with the composer.

on Valentine's Day will become his true love. This is why the girl wants to be the first person the man sees when he wakes up.

Tomorrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window
To be your Valentine.

The second stanza describes the situation when the girl has arrived at the door of the man of her choice. She is allowed inside, and when she later leaves his flat, she is transformed.

Then up he rose and donned his clothes,
And dugged the chamber door;
Let in the maid, that out a maid
Never departed more.

In the piece, the text has been altered by the composer to be spoken in a less syntactic and interrupted manner.

...more... nevermore... the door...
And... and...
The chamber door
And dugged the chamber door...
...never... more... the maid...
Let in the maid...
A maid that out a maid... the door...
Never departed more... the chamber door...

The third stanza is taken from another passage of Ophelia's speech. The girl in the song has been taken advantage of by her beloved. Despite the promise of marriage, the wedding does not take a place.

Before you tumbled me,
You promised me to wed.
So would I ha' done, by yonder sun,
An thou hadst not come to my bed.

The vocal part was written on the stave - the melody - and the murmur effects and speech were written on the triple line.

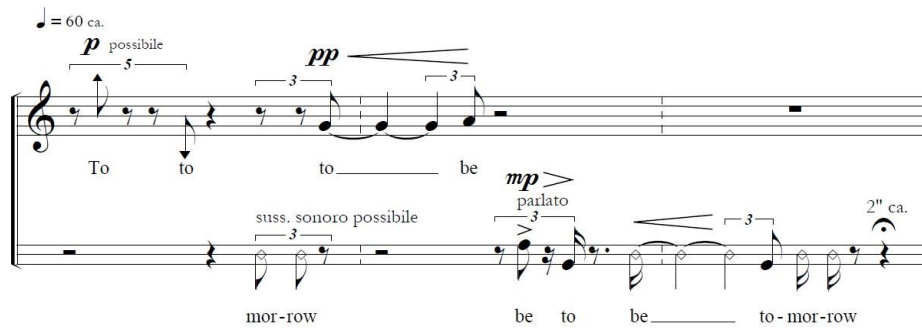


Figure 9. *Liebestod* - notation of the voice part ⁵²

Throughout the piece, the composer used two different singing styles: a treble-like voice - a natural, light child-like timbre - called *voce bianca* and *voce impostata* - an operatic voice that is the opposite of an innocent untrained child's voice.

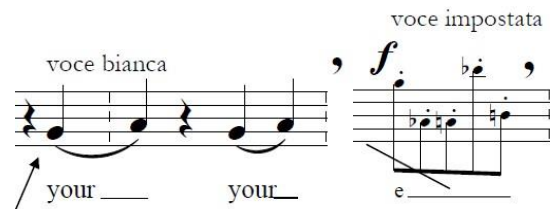


Figure 10. *Liebestod* - indications for *voce bianca* and *voce impostata*

In addition to the two singing styles, the composer also uses extended vocal techniques. Among these, we can distinguish speech, whispering, venting of the voice - where the amount of air and sound changes, and microtonal oscillation.

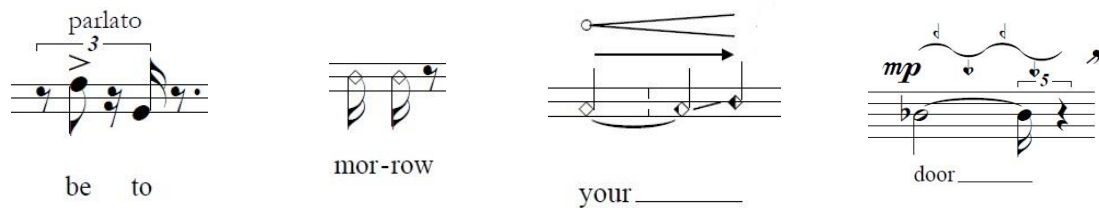


Figure 11. *Liebestod* - notation of speech, whispering, venting of voice and microtone oscillation

The composer has also written into the solo part of the singer the sounds performed on the aforementioned crotal, cowbell and tubular bell. The different instruments appear with the change that takes place in the character.

⁵² All of *Liebestod's* sheet music examples are from the score published by Da Vinci Publishing in 2023.

As I mentioned, the piece can be divided into five parts. Part I is a foreshadowing of Ophelia's madness. Whispering effects, speech, sounds at the extremes of the scale, superimposition of individual words and accentuation of syllables are used to create the effect of a talking crowd, suddenly transform into natural singing. The crotal sound pulls the listener and Ophelia out of this unsettling state.

Part II is based on the innocent voice of the young Ophelia - *voce bianca* - which is interrupted by a single phrase of *voce impostata*. The composer has marked to sing 'with extraordinary innocence and sweetness' in this part. The movement foreshadows the changes that will take place in Ophelia's behaviour. The text of this part refers to the aforementioned English tradition of St Valentine's Day. The melody of the song sung by Ophelia is based on a tune *The Maidens Songe*, composed by William Byrd, who was an English composer and organist, one of the most important composers of English Renaissance music. He lived around the same time as William Shakespeare.

Part III is a watershed moment - Ophelia's innocent voice is interrupted with increasing frequency and her madness comes to the fore - manifested in an attitude voice, whispers and exclamations. There are two performance terms in the score. At the beginning of this movement, it is to be sung 'more childishly, sinisterly and less and less innocently', while towards the end the performance phrase indicates a change taking place - '*progressivamente sempre più disturbato*', i.e. 'progressively more and more restless'. The whole ends with a glissando and a crescendo, followed by a fermata for about three seconds to allow the sound to fade out.

Part IV is performed entirely in an operatic voice. One might suspect that the *voce impostata* is not so much a sign of Ophelia's madness, which primarily illustrates the effects of whispering and speech, but shows the change that occurred in the young girl after spending intoxicating moments with her chosen one. The girl in Ophelia's song, and perhaps Ophelia herself, has crossed a magical boundary, and hence the change in voice - from a natural, girlish one to a voice that sounds more experienced and mature. The movement features the first appearance of tubular bells, which because of their obvious association with church bells, may herald a wedding (which doesn't happen) or Ophelia's impending suicide. A microtonal oscillation also appears - $\frac{1}{4}$ and $\frac{3}{4}$ tones. These passages were marked '*ben fusi sempre*' by the composer, meaning 'always well united.' The pitch that is 'detuned' in the voice is heard at the same time in the tubular bells. An acoustic rumble is created. The microtone oscillation is thus intended

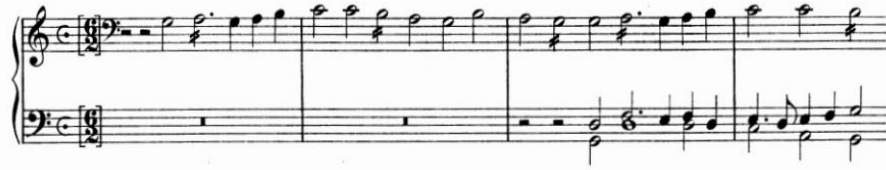


Figure 12. William Byrd *The Maydens Song*, FVB 126⁵⁴ - beginning of the song excerpt used in *Liebestod*

Liebestod's theatrical potential is contained in several elements. First and foremost is the text from William Shakespeare's play. It encourages a theatricalized stage interpretation. The text consists not only of descriptions, but also of a microdialogue between a man and a woman. The use of extended vocal techniques, such as the use of extreme scale notes and whispering, allows for great individuality in expression. At the same time, using these effects and singing interchangeably can be difficult from a vocal technique standpoint. The constant change of impostation and transition to speech make *Liebestod* a complicated piece for intonation reasons as well. In most of the piece, the voice performs its part a cappella. The frequent changes from speech to singing can easily throw the performer off tune. In addition, the entire piece begins with the highest and lowest possible notes of the scale. The use of a tuning fork is therefore indispensable. However, the composer did not want the use of it to be too prominent, which would cause inconsistency in the theatrical layer⁵⁵. Therefore, when performing *Liebestod*, I use bone resonance and apply the tuning fork to the wrist bone. The sound generated in this way is very quiet, but in a piece without accompaniment such a solution works well.

The composer's intention, which he outlined to me during our initial discussions about the piece in September 2022, was also a stage idea - the change in singing from *voce bianca* to *voce impostata* and extended techniques was to generate a change in the performer's movement and body. *Voce bianca* occurs in the purely sung passages, where Ophelia is still an innocent child. *Voce impostata* and extended techniques are a representation of her demons that drive her mad. The movement I developed for the character changes was based on the portrayal of Ophelia as a young girl, a little ashamed of the fact that she is singing. Hence, the movement featured swaying and a slight rounding and squatting of the back - an effect often seen in young women trying to hide their developing breasts. Fragments of frenzy were marked by movement with

⁵⁴ W. Byrd, *The Maydens Song*, FVB 126⁵⁴, Breitkopf und Härtel, London & Leipzig 1899, [https://imslp.org/wiki/The_Maydens_Song%2C_FVB_126_\(Byrd%2C_William\)](https://imslp.org/wiki/The_Maydens_Song%2C_FVB_126_(Byrd%2C_William)), accessed 12.11.2023.

⁵⁵ The information comes from the private correspondence of A. Mikołajko-Osman with the composer.

the impression of being more uncoordinated and with a force greater than that which the character herself is able to control. Through the use of movement from specific parts of the body - modelled on techniques used in contemporary dance - and referring to Rudolf Laban's assumption that the movements of the human body are 'external manifestations of a hidden inner life'⁵⁶, I tried to create the impression of Ophelia, who is bursting with inner madness affecting her whole body.

Great theatrical and movement potential is also contained in the singer's use of instruments. Sounds herald a change of character, but not just the sound itself, but the playing of a particular instrument can change something in the singer's movement. One of the most significant features of instrumental theatre is precisely the theatricalisation of instrument playing. When playing an instrument, the musician performs all sorts of movements and gestures related to the way the sound is produced from the instrument, which I have already mentioned in chapter 1.2. As a performer of the part of Ophelia, my goal was to make both the non-essential gestures, the technical movements resulting from playing the instrument and the decorative gestures as coherent as possible and belonging, as it were, to Ophelia's character and not to me as the performer. In creating the character of Ophelia, I tried to give her an individual form - including movement.

Instrumental theatre, as I consider *Liebestod* piece to be, is in a way a continuation of operatic traditions, but with the assumption that the word phonically as well as semantically is a musical parameter and is considered in the same categories in which rhythm and sound are considered. It is precisely this equal treatment of the two matter - word and music - which could appear to be completely incompatible entities - that is the most important feature here. For, using the example of this piece, it is possible to see how much potential there is in the phonic parameter of the word. Variations in singing style, whispering and speech show us the extremely broad potential of the artist and the work using really minimal external means. The use of instruments is actually small - it is a mere 21 sounds, but with an extraordinary power of influence - their use has been thoroughly thought out by the composer and conceals a great potential for theatrical expression.

⁵⁶ I. Turska, *Z dziejów tańca współczesnego*, Wydawnictwo Centralnego Ośrodka Metodyki Upowszechniania Kultury, Warszawa 1980, p. 11.

2.3.4. Juan Luis de Pablo Enriquez Rohen *She-Divine* for soprano solo

Juan Luis de Pablo Enriquez Rohen's *She-Divine* was written for solo soprano using chromatic pitch pipe and piano, and is part of a current of compositions that exploit the singer's broad artistic potential. During performance, the right piano pedal is blocked and, in addition, all instrument sounds are amplified.

Juan Luis de Pablo Enriquez Rohen (born 1971) is a Mexican composer, teacher and guitarist. Based on a thorough musical-astronomical-archaeological research, he created the *Tlahuitlayolleohuilli* theory called JLPER (from the acronym of his first and last names) and has described it in more than 200 articles and publications. He is a graduate of the U.S. Liberal Arts Institutions and has worked at numerous universities such as the University of Houston, Universidad Nacional Autónoma de México, Universidad La Salle, TEC de Monterrey, Centro Morelense de las Artes and Escuela Superior de Artes de Yucatán. The doctoral degree was conferred on him by the Juilliard Music School. He has trained his compositional skills under the tutelage of Timothy Kramer, Víctor Rasgad, Michael Horvit and Robert Nelson⁵⁷.

The piece *She-Divine* was written in 2004, but I had the pleasure of singing its world premiere in 2022 during a concert organised as part of the International 'Zone' Conference in Cracow.

The text was inspired by the philosophical-religious drama *The Sorcerer*, written by Pedro Calderón de la Barca. In his work, the author develops the Faustian themes of a pact with the devil and the temptations of life. The literary work is based on the legend of Saint Cyprian and Saint Justina - Roman martyrs who were murdered under Emperor Diocletian in 304. Cyprian is a young student immersed in books. The protagonist's friends Lelius and Florus are vainly courting the beautiful Justina. Cyprian takes on the role of intermediary between the rival young men and Justina. Enchanted by her beauty, he also falls head over heels in love, shyly confessing his love for his betrothed. Unfortunately, Justina does not reciprocate his feelings. Cyprian decides to fight for his beloved's love. He abandons his books and puts on parade clothes, and when this does not help, he makes a pact with the Devil.

⁵⁷ The information comes from the private correspondence of A. Mikołajko-Osman with the composer.

The text of the piece was written as a reflection of Cyprian's monologue. This time it is Justina who describes the woman with whom Cyprian should be in love. The text of the piece, written by the composer, is presented below.

*Each part
or versed thought
corresponds
to our Solar System
which then, in turn
could be thought
of an amazing female.*

*This female is our Mother
and we are the opportunity
to manifest the children
that this divine female
could in turn
give birth to.*

This is amazingly challenging...

*For each human to behave
and live a life so dignified
as to match completely
the honor and glory
to exist
so carefully similar
to that perfect child
that She so much deserves.*

*So, it is an incredible responsibility
to become a seed or prototype
of this eternal role.*

*The compromise
is not only
with our great Mother
but also
with all the great Stars
and system in the Galaxy
whom in turn
are none other
than the noble relatives
of our loving Mother.*

Our beautiful and present Mother.

*This compromise
could in turn
be evenly expanded
when also assumed by ourselves
towards our Galactic Cluster
and so on until our Universe
and the most remote Absolute.*

*Some people call this God
but it is futile*

to give it-him-her a name.

*So,
eternity depends
much upon
our conception
of these thoughts...*

*Who is this son or daughter
that is the pride and treasure
of this wonderful woman?*

*Could I, by my actions
become alive in the joy
and artistic admiration
of such
beautiful cosmic relationship?*

The answer is inside.

*And the most important action
is to acquire
a compromise with ourselves;
with our reality
and all that surrounds it.*

*Like Nietzsche says:
'to become a total artwork'
with in and without ourselves.*

*Much people
rather depend on knowing
that they are saved already
by their merciful God.*

*I rather know
it-him-her dead
and truly make
an amazing difference
in this world
full of hatred
and false (or empty) paths.*

*The secret on then lies
in becoming that child
which indeed becomes the One
to truly experience
of life and the harmony
of all the noble elements
within our cosmic family.*

*Could I, face this challenge?
Could you, face this challenge?
Could we, face the challenge?*

Juan Luis de Pablo Enriquez Rohen applied interdisciplinary theory to his composition, which allows for the creation of spherical music. As the composer explains, the experiment was created to prove that compositions in the 21st century, despite other sonic explorations, do not have to cut themselves off from tonality⁵⁸. The composer's intention was not to completely abandon the tendency of tonal gravity, a kind of gravity. By preserving the tonal centre, the composer achieves compositional coherence. The research work on the theory concerning the music of the spheres combines musical science with astronomy, demonstrating the possibility of achieving cosmological harmony in contemporary compositions. The name of the *Tlahuitlayolleohuilli* theory comes from the Aztec language Náhuatl and is derived from a combination of the words *tlahui* (light) and *tlayolleohuilli* (invention or calendar). The theory has been described by the composer in many publications. The following is a description I have created from selected publications on the subject and from many conversations and correspondence with the composer in order to best understand the theory on which *She-Divine's* sound material is based.

The theory is based on mathematical calculations by which a specific number has been assigned to each note. The range of notes corresponding to numerical values begins with *C#* and ends with *C#*. Zero corresponds to a silence or musical pause (cf. fig. 7).



Figure 13. Theory *Tlahuitlayolleohuilli* - notes and the numerical values assigned to them⁵⁹

We can dissect the range of intervals and distances between cosmic elements as follows: take the note *G* as the basis of the sequence of intervals. An augmented unison from *G* to *G#*, a minor second from *G#* to *A*, a major second from *A* to *H*, a minor third from *B* to *D* and so on. When calculating, we notice that there are three notes that do not appear in the interval. These correspond to the three Greek goddesses of fate - the myriads: Lachesis (past), Clotho (present) and Atropos (future). The semitones associated with them are 'located' on Mercury, Vulcan and Uranus respectively (cf. fig. 14).

⁵⁸ Cf. J. L. de Pablo Enriquez Rohen, foreword to the piece *Solarium (Praeludium)*, Texas 2006.

⁵⁹ *Idem*, *La Teoría JLPÉR – Un engranaje multidisciplinar*, 2022, [materials received from the composer], p. 5.

Tlahuitlayollehuilli
El Sistema Solar y las notas interválicas

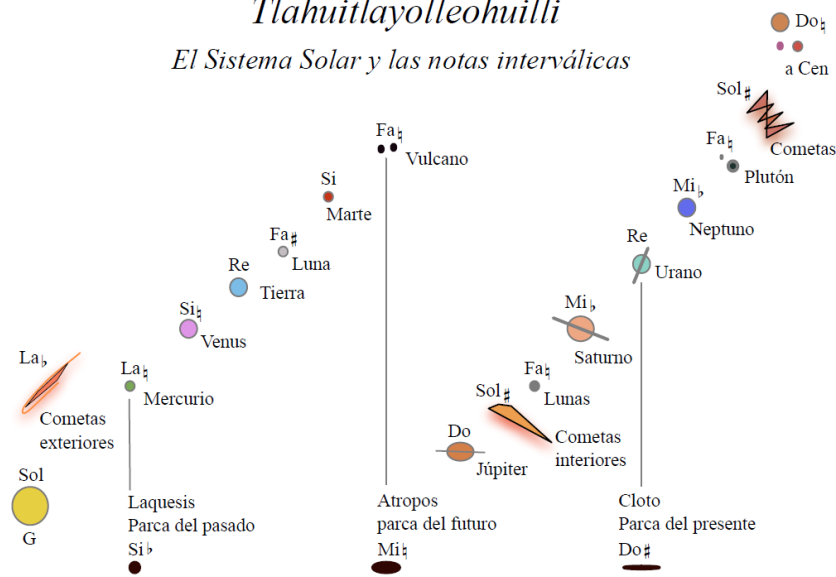


Figure 14. Theory *Tlahuitlayollehuilli* - map of the Solar System and its sounds⁶⁰

The inclination of Uranus’ equator to the plane of its orbit is 97.9°, and the planet’s rotation is retrograde. Because of the high inclination, its rings and body form an octave of sound *D*. It is therefore understood as a double celestial body. Under the name ‘Vulcano’ in the illustration above, the asteroid belt is understood. Jupiter’s outer moons are asteroids trapped in its gravitational field. Outside the elements of the Solar System there are also stars. The sounds of stars are dependent on their colour of their spectral type. Spectral type is a classification of stars based on the spectrum of light emitted by the star. The spectrum of light emitted by a star is determined by three basic parameters of the star’s atmosphere: temperature, gas pressure and chemical composition.

The illustration below (fig. 15) correlates Mayan numbers with each element of the celestial system. The capital letters correspond to the types in the spectrum of the stars. This creates a Celestial scale that ‘sounds’ like a palindromic figure: 7, 8, 9, 11, 2, 6, 11, 5, 12, 8, 5, 3, 2, 3, 5, 8, 12, 5, 11, 6, 2, 11, 9, 8, 7.

⁶⁰ *Idem, Tlahuitlayollehuilli - I*, 2001, [materials received from the composer], p. 9.

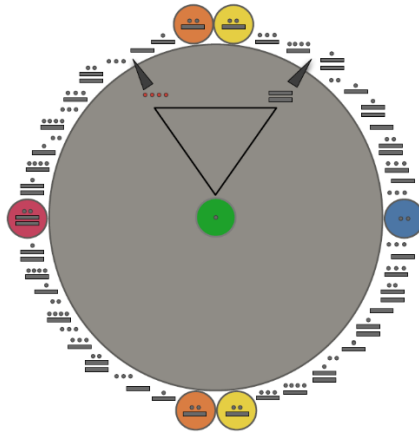


Figure 15. Theory *Tlahuitlayolleohuilli* - The Blue System and Mayan numerical designations⁶¹

Tlahuitlayolleohuilli
El sistema musical celeste

Juan Luis de Pablo Enriquez Rohen
(2001)

Planetas Terrestres

Laquesis
Venus Tierra Luna Marte

Sol cometas (luz) Mercurio Cometas

Planetas Jovianos

Atropos Cloto
Lunas Saturno Urano Neptuno Plutón

Vulcano Júpiter Cometas

Las estrellas y sus espectros

K Planetas Vagabundos
α Centauri B
M F
Antares Polaris
B A
Mirzam Altair
Cometas intergalácticos
Alnitak O G
α Centauri A

Figure 16. Theory *Tlahuitlayolleohuilli* – notation of the sounds of the Solar System⁶²

⁶¹ *Ibid.*, p.4.
⁶² *Ibid.*, p.14.



Figure 17. Theory *Tlahuitlayolleohuilli* - Celestial scale⁶³

The first sixteen sounds correspond to the Solar System and the remaining nine correspond to seven types of stars, wandering planets and interstellar comets.

The full name of the work is *She-Divine nineteen miniature for a beautiful soprano*. This beauty manifests itself not only as an epithet, but also as an admiration for the eponymous divine being, the role of which is played by the performer.

Each movement begins with the playing the chromatic pitch pipe or wind instrument of the tonic of the key in which the miniature is set. With the first sung note of a full bar, the soprano strikes on the piano keyboard the sound assigned to the particular element of the solar system of which the miniature is titled. The choice of tonality for a given miniature was dictated by calculation and is derived from *Tlahuitlayolleohuilli* theory and the text. It also has its own hidden meaning. For example, *Comets* miniature is in the key of F major, while the sound sounded in the piano, resulting from *Tlahuitlayolleohuilli*'s theory, is G#, which has to be changed enharmonically to Ab. This use of enharmonics is a foreshadowing of the text in the following miniatures that speak of the double compromise we have to make with the world around us and ourselves⁶⁴.

⁶³ Notes notated by A. Mikołajko-Osman based on calculations and description by Juan Luis de Pablo Enriquez in *Tlahuitlayolleohuilli - I*, [materials received from the composer].

⁶⁴ Conclusions from the private correspondence of A. Mikołajko-Osman with the composer.

TITLE	KEY (CHROMATIC PITCH PIPE)	RESOUNDING SOUND IN THE PIANO	DIFFERENCE
SUN	B major	G	m6
COMETS	F major	G#	A2
PARC	B major	Bb	d8
MERCURY	C major	A	M6
VENUS	E major	B	P5
EARTH	Ab major	D	tritone
PARC	G major	C#	tritone
MOON	F# major	F#	-
MARS	C# minor	B	m7
VULCAN	D major	F	m3
JUPITER	Eb major	C	M6
INTERIOR COMETS	F major	G#	A2
PARC	B major	E	P4
MOONS	D major	F	m3
SATURN	A major	Eb	tritone
URANUS	Ab major	D	tritone
NEPTUNE	A major	Eb	tritone
PLUTO	D major	F	m3
EXTERIOR COMETS	F major	G#	A2

Table 4. *She-Divine* - table showing the difference in intervals between the piano notes and the tonic of the individual miniatures. The colours of the titles have been retained in accordance with the text in the score.

The composer wishes the performance to be as theatrical as possible, while at the same time not hindering the performance of the voice part. Apart from the dynamics in the first miniature, in the rest of the piece the composer leaves the singer a great deal of performance freedom. The soloist co-creates the piece in terms of tempo selection, dynamics as well as the theatrical layer of performance.

In the piece, the sounds of the cosmic elements are played in the lowest register throughout the piece. Only at the very end, after the last sung miniature, does a melody appear in the double octave. Thus, the piano sound zone permeates the voice sound zone. The zone of chromatic pitch pipe sounds is contained within the range of voice sounds, since the voice melody is an extension of the tonic played on the chromatic pitch pipe.

The zonality of a piece is also contained in the physical arrangement. We can distinguish between the zone of the voice, of the chromatic pitch pipe, of the piano, which interact and interpenetrate each other through, among other things, the resonance of the instrument's strings. A separate zone is the zone of the audience, which hears the entire sound of the piece combined

with the resonance of the strings, as the right piano pedal remains completely blocked and the piano sounds are amplified.

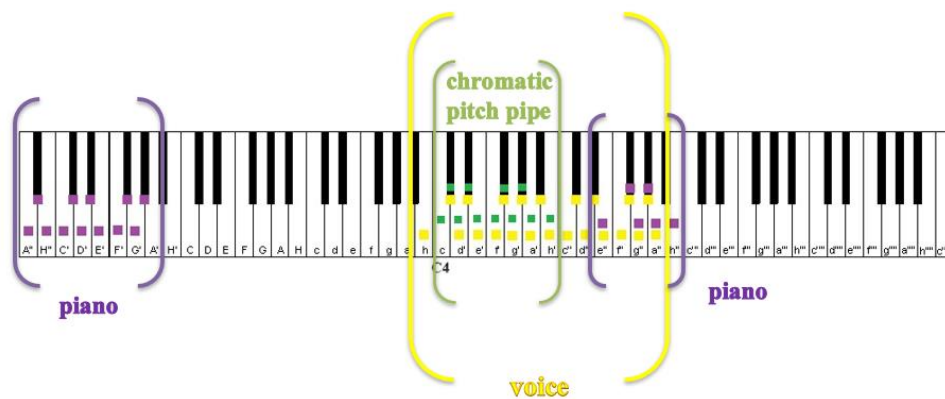


Figure 18. *She-Divine* - voice, chromatic pitch pipe and piano zones⁶⁵

The entire text of the piece speaks of an extraordinary woman - the ‘Mother’ - and her children - that is, ourselves and the extraordinary role imposed on us. We must be worthy of this ‘Mother’ and of the whole galaxy.

One might suspect that ‘Mother’ is God, but the composer and also lyricist makes it clear that ‘some people call this God, but it is futile to give him-her a name’⁶⁶.

By analysing the individual stanzas of this extremely interesting poem, we can find many hidden meanings. This can be seen for example in the sections entitled ‘Parcs’ - from the corresponding three Greek goddesses of fate: Lachesis (Past), Clotho (Present) and Atropos (Future). In the piece, we first meet Lachesis (Past), who speaks of how difficult it is to live a life so worthy as to fully match the honour of being like a child of this ‘Mother’ - ‘This is amazingly challenging...’⁶⁷. The tonal tension in this short passage is built by increasing the intervals and ambitus until the word ‘challenging’, the first syllable of which is the highest note in this phrase, and the word itself is further emphasised by a leap of octave and fifth to return to a tonic at the end.

⁶⁵ Illustration made by A. Mikołajko-Osman.

⁶⁶ Quote from the text of the piece.

⁶⁷ *Ibid.*



Figure 19. *She-Divine* miniature III – *Parc*

Another moirai is Clotho (Present) telling about ‘our beautiful and present Mother’⁶⁸. It reminds us that ‘Mother’ is present in our lives, our galaxy even when we don’t remember about it. It is significant that the key of this miniature is G, and the tonic sound corresponds to the Sun. This sound accompanies the listener from the beginning of the piece until the very end.

Play on the first downbeat
the lowest 'C #' on a piano

VII- PARC

Our beau - ti - ful and pre - sent

Mo - - - ther.

Figure 20. *She-Divine* miniature VII – *Parc*

The final pair is Atropos (Future) saying ‘The answer is inside’⁶⁹. As it was said in other parts of the piece ‘the most important action is to reach a compromise with ourselves, with our reality and with everything that surrounds it. The secret lies in becoming that child who truly deserves to experience life and the harmony of all the noble elements of our cosmic family’⁷⁰. Interestingly - the melody of this miniature is one of the few that does not end with the sound

⁶⁸ *Ibid.*

⁶⁹ *Ibid.*

⁷⁰ *Ibid.*

of its tonic. The last sound is the *F#*, which corresponds, according to *Tlahuitlayolleohuilli* theory, to the number six, which is half of the entire twelve-step scale.



Figure 21. *She-Divine* miniature XIII – *Parc*

The whole piece ends with three questions:

- Could I, face this challenge?
- Could you, face this challenge?
- Could we, face the challenge?

and a procession of sounds: *B, F#, D, B, A, Ab* up to *G*.

We return to where we started - to the Sun, which is represented by the sound of *G*. The whole piece forces us to think about human existence. The resounding sounds of the cosmos represent a kind of pedal note, and even literally, due to the blocked right piano pedal. The additional use of amplification and natural reverberation, resulting from the undamped strings in the piano, creates a ‘cosmic’ sound and brings the listener closer to the composer’s astral vision. The superimposed sounds of the individual planets create a kind of ‘natural sound environment’, against which the chromatic pitch pipe and voice with text appear. The composer has left considerable freedom of interpretation to the singer. Thanks to the composer’s use of the singer additionally as an instrumentalist, the viewer may get the impression that the soprano not only tells the story of this Creator Woman, but at the same time creates a peculiar cosmic sound system herself. Despite the complex structure of the sound scale, the melodies of the individual miniatures are easily memorable and easily tonicised. The miniatures are structured in such a way that - without knowing the theory of *Tlahuitlayolleohuilli* - one might suspect that the piece is written in the major-minor system, but with dissonant pedal notes.

2.3.5. Tim Ellis *evocaciòn* for soprano, bones and piano

British composer Tim Ellis's song *evocaciòn* was written to a poem by Federico Garcia Lorca. The composer first encountered the work of this poet in the early 1980s and, on impulse, acquired *Poema del cante jondo* and a Spanish dictionary, which he did not yet know at the time. The poems sparked the composer's imagination even before he attempted a translation. As the composer himself said: 'There was a life that jumped off the page for me and demanded that I create music for it'⁷¹. Work on the piece took time to finally take shape in 2014. The piece was created for a charity concert for people battling cancer. It was an extremely close subject for Tim, as he had lost a loved one to cancer the year before.

Tim Ellis (born 1954) comes from a military family, and as a result he was introduced to many cultures as a child, whose music influenced his work (England, Singapore, China, Yemen). He studied composition at the Royal Northern College of Music under Anthony Gilbert and Peter Maxwell Davies. His work includes both instrumental and vocal pieces written to texts in various languages⁷².

The *evocaciòn* piece was written for piano and also for soprano and bones. The composer originally intended to use castanets. However - due to the greater articulatory and timbral possibilities - the composer and I decided to change the instrumentation. The rhythm bones, is one of the simplest and oldest instruments, whose origin dates back to prehistoric times. Today it is a very niche instrument. Its greatest popularity was during the era of the great sailing ships. Seafarers were not educated and did not have the money for expensive instruments that could easily be destroyed during sea voyages. However, seafarers loved to make music. That is why the bones, which were originally made from seal and whale bones and later also from wood, fulfilled their role perfectly. The simple playing technique - which could be mastered in the course of a single voyage - also contributed to the instrument's popularity. Because of their sound, bones are often referred to as 'sailor's castanets', although they were in fact the prototype for castanets. Nowadays, bones are produced not only from animal bones, but also from different varieties of wood, stone and even plastic. The sound of the bones depends primarily on the way they strike each other, i.e. on the movement one makes with the wrist. Five basic wrist movements can be distinguished, and thus five types of impact. The sound of the bones

⁷¹ Quoting from A. Mikołajko-Osman's private correspondence with the composer.

⁷² The information comes from A. Mikołajko-Osman's private correspondence with the composer.

can also be modified by rearranging the bones in relation to each other and crossing them. The bones are handmade and therefore each has a different density and shape. This has a significant effect on the sound, as does even a slight change in the position of the bones in relation to each other⁷³. The bones I played during the concert on 9.12.2023 were commissioned especially for this event. They were handmade from beef bones by Steve Brown - one of the world's finest bonemakers, who until recently held the office of president of the world's most famous bones players' society, the Rhythm Bones Society. For several years, I have had the pleasure of being the only Polish representative in this association and actively popularising this niche instrument. In the performance of the piece at the concert on 9.12.2023, in addition to the soprano and rhythm bones (Annika Mikołajko-Osman), the pianist Olga Miriam Michałowska also performed.

The text of the piece is taken entirely from the poem *Tierra seca* from the aforementioned collection *Poema del cante jondo* by Federico Garcia Lorca. The collection was written under the influence of an interest in folk songs⁷⁴, six months before the cante jondo competition organised by the Arts Centre in Granada in June 1922 on the very initiative of Federico Garcia Lorca and Manuel de Falla. 'Cante jondo' means 'deep singing' and is a style of Andalusian songs whose themes are mostly related to pain and despair. By some, cante jondo are considered the only true flamenco⁷⁵.

In his piece, Tim Ellis has taken inspiration from this style of work, but superimposed it on contemporary harmony with extended tonality. In the voice part we find a reference to the roots of the cante jondo through the use of the pectoral register in the soprano and the use of Sprechgesang bringing the singing closer to speech (a reference to prosa cantada - as Andalusian songs were sometimes called)⁷⁶.

⁷³ Cf. A. Mikołajko, *Bones (kości) i concertina – instrumentarium żeglarskie, które przetrwało przez wieki* [in:] *Kwartalnik Młodych Muzykologów UJ*, nr 45, Kraków 2020, p. 127-142.

⁷⁴ Cf. *Frederico García Lorca. Wiersze i wykłady*, oprac. J. Ziarkowska, Biblioteka Narodowa, Wrocław 2019, p. 38.

⁷⁵ Cf. J. Biernacka, *¡Ay! cante jondo ¡Ay!* [in:] *Didaskalia: gazeta teatralna*, 15/83, wydawnictwo Instytutu im. Jerzego Grotowskiego we Wrocławiu, Wrocław 2008, https://archiwum.didaskalia.pl/83_biernacka.htm, accessed 2.02.2024.

⁷⁶ *Ibid.*

Tierra seca,
tierra quieta
de noches
inmensas.

(Viento en el olivar,
viento en la sierra.)

Tierra
vieja
del candil
y la pena.
Tierra
de las hondas cisternas.
Tierra
de la muerte sin ojos
y las flechas.

(Viento por los caminos.
Brisa en las alamedas.)

Dry land,
solid land
full of vast
nights.

(Wind in the olive grove,
wind in the mountains.)

An old
land
of lamps
and sadness.
A land
of deep cisterns.
A land
of death without eyes
and a land of arrows.

(Wind on the roads.
Wind on the avenues.)⁷⁷

The piece, like the poem, has four parts. We can distinguish the individual parts on the basis of the text (stanzas), agogic changes, as well as recurring motifs and rhythmic phrases. The composer used successive polymetry in the piece, which was dictated by the characteristics of the Spanish language and the arrangement of syllables in the poem. The accented syllables in the individual words always fall on the strong part of the bar.

The bones further emphasise the Andalusian origin and, together with the piano part, create polymetric structures that allude to the characteristic rhythmic figures of flamenco. Numerous rhythmic motifs appear in both the bones and the piano part, audible as *accelerando* or *ritenuto*, but this is, in fact, a rhythmic procedure by the composer - a dissection of increasingly minor or longer rhythmic values.



Figure 22. *evocaciòn* - the 'accelerando' motif

Parts I and III speak of the earth – 'tierra', while parts II and IV represent the wind – 'viento'. Each pair has a similar structure and motifs. The 'tierra' parts are characterised by an earth

⁷⁷ Translation by A. Mikołajko-Osman.

motif (cf. fig. 23), ‘accelerando’ motifs, a predominance of singing over Sprechgesang technique and common melodic and rhythmic motifs in all parts.

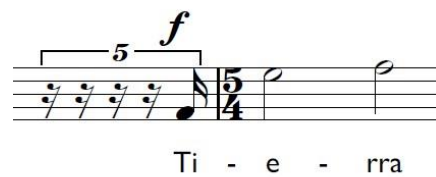


Figure 23. *evocaciòn* - earth motif

The earth motif appears every time the word ‘tierra’ appears. It is constructed from a sixteenth-note quintuplet, in which only the fifth sixteenth is sung, and two half notes. With the melodic changes later in the piece, the rhythmic character of this motif and its second-seventh sound is retained.

In movements II and IV, the character of the wind was achieved by the composer through descending and ascending motifs of four thirty-two notes and an eighth notes in the piano part (cf. fig. 24). An additional timbral effect was achieved in these movements through the use of the sustain pedal in the piano for the entire duration.

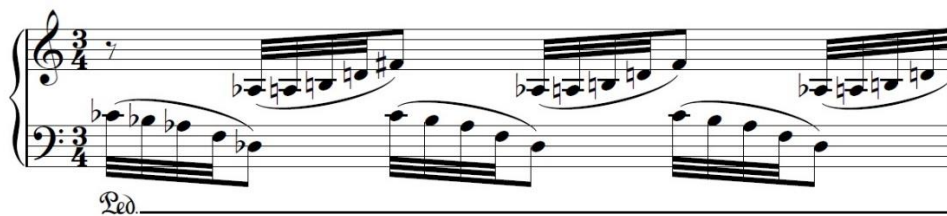


Figure 24. *evocaciòn* - wind motifs in the piano

Parts II and IV are written entirely in the Sprechgesang technique with a gently rising and falling melodic line - also reflecting the character of the wind. Part II also features bones with short rhythms of several minutes - as a sound carried by the wind.

The link between words and music is quite strong in this piece - both in terms of prosody of speech and its meaning. Although the piece was written for soprano its scale is quite small and the tessitura is quite low for this type of voice. The highest note is *G5* and the lowest is *Bb3*. This is a deliberate effort by the composer to exploit the sound of the chest register (especially in stanza III which speaks of depth and death).

	part I										
bar number	1	2	3	4	5	6	7	8	9	10	11
tempo	♩ = 50										
metre	4/4	4/4	5/4	4/4	5/4	2/8	3/8	3/8	3/8	3/8	3/8
voice - singing											
voice - Sprechgesang											
rhythm bones				ACC.							
piano		ACC.									

	part II									
bar number	12	13	14	15	16	17	18	19	20	
tempo	♩ = 66									
metre	3/4	3/4	3/4	3/4	3/4	3/4	3/4	3/4	4/4	
voice - singing										
voice - Sprechgesang										
rhythm bones										
piano								RIT.		

	part III															
bar number	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
tempo	♩ = 50						♩ = 60									
metre	4/4	4/4	5/4	2/4	5/8	5/8	4/4	4/4	5/4	6/8	3/4	5/4	5/8	5/8	3/4	4/4
voice - singing																
voice - Sprechgesang																
rhythm bones																
piano		ACC.						ACC.				RIT.			ACC.	

	part IV						
bar number	37	38	39	40	41	42	43
tempo	♩ = 60						
metre	5/8	5/8	4/4	3/4	4/4	4/4	4/4
voice - singing							
voice - Sprechgesang							
rhythm bones							
piano						RIT.	

Table 5. *evocaciòn* - table showing changes of tempo, time signatures and the use of voice, Sprechgesang technique, rhythm bones and piano in the different parts of the piece.

The performance problem in *evocaciòn* is therefore primarily the ability to play the castanets (or bones), and to master the Sprechgesang technique. Apart from that the piece is technically comfortable, despite its strong emotional charge. Playing the bones allows the singer to make a stage creation and it is also a visual reference to Andalusian musical traditions.

2.3.6. Krystyna Moszumańska-Nazar *Bel canto* for soprano, celeste and percussion

Bel canto by Krystyna Moszumańska-Nazar is a 1972 piece for soprano, percussion and celeste composed for the MW2 ensemble and dedicated to Helena Lazarska (soprano) with the note ‘Do what you want with it!’⁷⁸. This work is an example of aleatorism and sonorism in chamber music.

Krystyna Moszumańska-Nazar (born 1924, died 2008) was a Polish composer, professor and rector of the Kraków Academy of Music from 1987 to 1993. She is regarded as one of the most outstanding Polish composers. Her works have been performed and awarded many times. Her oeuvre includes many works for percussion and for solo percussion commissioned directly by their later performers.

[...] fate so brought me into close contact with very good Polish percussionists, primarily jazz percussionists, as well as virtuosos in general: M. Ptaszyńska, J. Pilch, J. Stefański, L.H. Stevens, who inspired me in this area with their virtuosity and creations. They asked me to write pieces for them. They claimed that I felt the percussion, they performed the pieces⁷⁹.

The performance of the piece on 9.12.2023, under the baton of Nadim Husni, featured, in addition to the soprano with maracas and raganella (Annika Mikołajko-Osman), Aleksandra Wtorek playing the percussion and Olga Miriam Michałowska playing the celeste.

The *Bel canto* piece is full of contrasts, but also similarities in sound. As the composer herself said: ‘Observing life, nature and art, I am confirmed in the belief that without contrast everything would be grey. I, quite simply, love contrasts’⁸⁰. These contrasts are found in the *Bel canto* not only in the individual parts, but also in the unusual choice of instrumentation. The delicate melodic sound of the celesta is contrasted with the rhythmic, but also extremely rich in dynamic contrasts, sound of the percussion. Fragments of celesta clusters, meanwhile, were contrasted with phrases in which the composer highlighted the delicacy possible on percussion instruments.

The biggest contrast or even perverse trick and joke is to contrast the title with the musical matter the singer has to deal with. The titular *bel canto*⁸¹ is a term for a singing technique

⁷⁸ From a statement by Wojciech Dzieduszycki in 1974 [in:] K. Kasperek, *Krystyna Moszumańska-Nazar. Katalog tematyczny utworów*, Akademia Muzyczna w Krakowie, Kraków 2004, p. 65.

⁷⁹ *Ibid.*, p. 154.

⁸⁰ From an interview by Małgorzata Janicka - Słysz with Krystyna Moszumańska-Nazar [as quoted in]: <https://mapofcomposers.pl/kompozytorzy/moszumanska-nazar-krystyna>, accessed 2.01.2024.

⁸¹ *bel canto* (literal translation from Italian) - beautiful singing.

developed in the 18th century. Today, by this term we mean singing with an even tone, full of legato and virtuoso coloraturas⁸². In *Bel canto*, on the other hand, the composer focuses on performance expression, articulation and the phonic layer of individual voices. The musical fragments - technically typical of opera - include motifs sung with vibrato, short coloratura runs and vocalisations. They are contrasted by much more numerous fragments performed on consonant clusters, *senza vibrato* and using extended techniques such as microtonal oscillation. ‘The text for the voice, which has been used like an instrument, is made up of all sorts of voicings, syllables, murmurs, hisses, etc., acting with their sound’⁸³. After all, the beauty of singing in the title can be achieved not only by a typically operatic sound, and ‘[...] all kinds of voices, syllables, cries, hisses, whispers, murmurs and other effects that expand the concept of singing’⁸⁴ can ‘also be *bel canto*’⁸⁵.

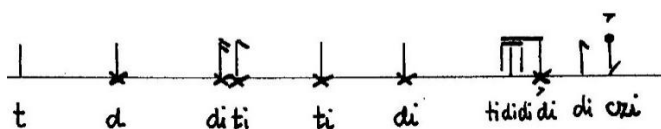


Figure 25. *Bel canto* - alternation of syllables through speech (stem), whisper (cross head) and sounds of any pitch (round note head)⁸⁶

The work’s score - based on standard notation - has also been enhanced with graphic score elements to indicate the direction of the melodic line and articulation, as well as its own markings for various types of extended techniques - speech, whispering, tongue-clapping.

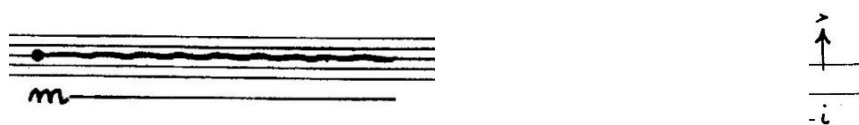


Figure 26. *Bel canto* - notation of the microtone oscillation and shouting

The composer has written many aleatoric passages into the piece, allowing for improvisation based on the given metrorhythmic material or taking into account the composed shape of the melodic line.

⁸² Cf. N. Isherwood, *The Techniques of Singing*, Bärenreiter, Kassel, 2018, p. 28.

⁸³ Statement by the composer about the work [in:] K. Kasperek, *op.cit.*, p. 65.

⁸⁴ *Ibid.*, p. 152.

⁸⁵ *Ibid.*

⁸⁶ All sheet music of *Bel canto* examples are from the facsimile autograph edition published by Polskie Wydawnictwo Muzyczne in 1975.

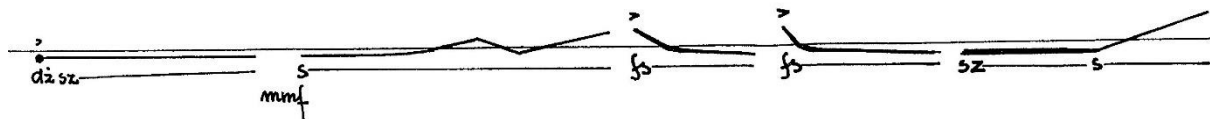


Figure 27. *Bel canto* - graphic score elements indicating the direction of the melodic line

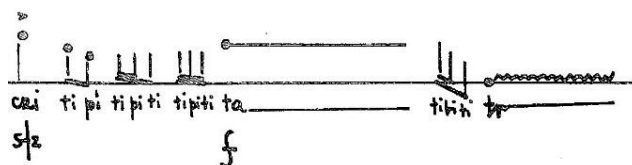


Figure 28. *Bel canto* - an aleatoric fragment in the soprano part

In addition to purely vocal tasks, the singer also has percussion instruments - the raganella and the maracas - written into the part, as well as the use of clapping, which alludes a little to the flamenco tradition, where the singer often embellishes her singing by clapping her hands⁸⁷.

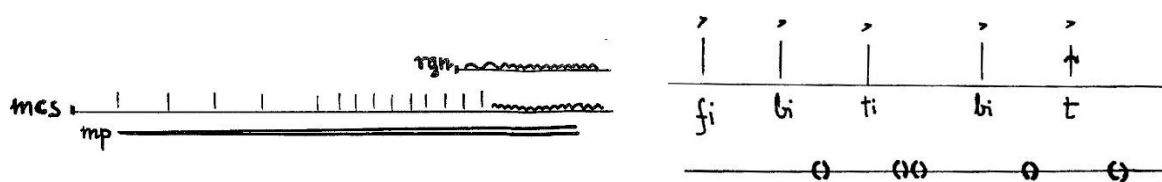


Figure 29. *Bel canto* - a percussion part embedded in the soprano part and a passage using hand clapping and tongue-clapping

Among the percussion instruments - in addition to the maracas and raganella, which are played by the singer - the composer used: a snare drum, tom-toms, three crotales, two cymbals, three tempel blocks, a gong and sleigh bells.

The formative element is primarily a 'sonority of sound'⁸⁸. Due to the different types of sound in the voice part, we can distinguish six parts⁸⁹.

⁸⁷ Cf. *Fado i Flamenco: Śpiewająca dusza Półwyspu Iberyjskiego* [in:] J. Potter & N. Sorrell, *Historia śpiewu*, trans. K. Wiwer, Wydawnictwo Astraia, Kraków 2001, p. 303-305.

⁸⁸ T. Sobaniec T., *Perkusja znakiem rozpoznawczym muzyki Krystyny Moszumańskiej-Nazar*, Akademia Muzyczna, Kraków 2011, p. 68.

⁸⁹ Cf. table 6.

	I	II	III	IV	V	VI
duration (as indicated in the score)	~ 1 min	~ 1 min	~ 1.5 min	~ 1 min	~ 3.40 min	~ 45 sec
soprano	✓ consonants, murmurs, imitative sounds	✓ mormorando, microtonal oscillation, vowels, consonant and vowel consonant clusters	✓ whisper, vowel-consonant clusters, tongue flicking	✓ vowel-consonant clusters, consonants, imitative sound words	✓ microtone oscillation, vowels, con vibrato, senza vibrato, solmization names, glissandos, tremola, shouting	✓ laughter, consonants, mormorando, vowels, rustling
mcs	✓			✓		
rgn				✓		
claps			✓			
cel		✓	✓		✓	✓
tmb	✓	✓	✓	✓	✓	✓
tms	✓	✓	✓	✓	✓	✓
crt	✓	✓	✓	✓	✓	
ptti	✓	✓	✓	✓	✓	✓
tbl		✓	✓	✓		✓
gg				✓		
sng				✓	✓	✓

Table 6. *Bel canto* - a table showing the division into parts and the contribution of each instrument (from top: maracas, raganella, clapping, celesta, snare drum, tom-toms, crotales, cymbals, temple blocks, gong, sleigh bells)

The soprano part in *Bel canto* not only exploits the performer's wide potential as an instrumentalist, but above all explores her vocal technique. The piece is extremely demanding, as in the course of its almost 10-minute duration, the singer has to repeatedly change her larynx arrangement, which she is forced to do by the extreme vocal techniques inscribed in the part - from whispering to shouting through 'operatically' stylised vocalisations.

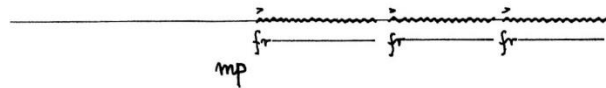
The piece - according to the dedication note⁹⁰ - allows for a great deal of freedom in the creation of characters. The use of syllables and vowels, rather than text, allows to find a deeper, purely musical, meaning and to focus on the phonic parameter of the word and treat it as a sound to which we may or may not add a meaning.

The part of the voice and the individual instruments are created on the basis of similarity of sound, as noted by Magdalena Mądro in her PhD thesis (written under the supervision of prof. dr hab. Teresa Malecka)⁹¹.

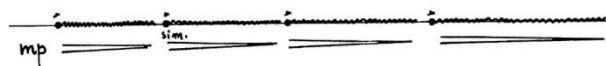
The overarching idea of the piece seems to be a specific kind of interplay between the solo voice and the percussion instrumentation. Sometimes the soprano imitates the sounds of the instruments with the help of differentiated ways of articulating particular voices realised at a specific or unspecified pitch. The imitative character of the solo voice part follows the instruments [...] or precedes the percussion sounds [...]. Sometimes the soprano part becomes independent [...] and shapes itself independently or sounds solo [...]⁹².

Examples of soprano sounds are presented below, along with excerpts from the instrumental part it mimics.

soprano



snare drum



⁹⁰ 'Do what you want with it!' - from a statement by Wojciech Dzieduszycki in 1974 [in:] K. Kasperek, *Krystyna Moszumańska-Nazar. Katalog tematyczny utworów*, Akademia Muzyczna w Krakowie, Kraków 2004, p. 65.

⁹¹ M. Mądro, *W poszukiwaniu idiomu kompozytorskiego Krystyny Moszumańskiej-Nazar*, PhD thesis written under the supervision of prof. dr hab. Teresa Malecka, at the Academy of Music in Kraków in 2015.

⁹² *Ibid.*, p. 276.

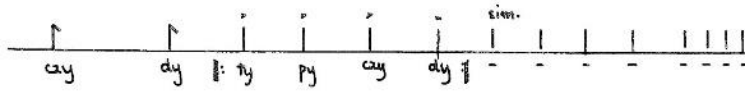


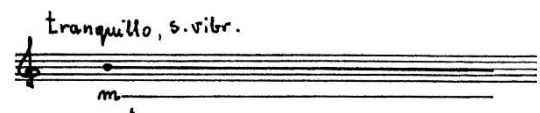


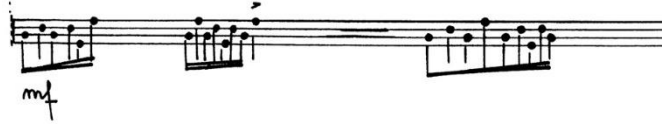
soprano	
maracas	
tom-toms	
sopran	
celeste	
sopran	
tempel blocks	

Table 7. *Bel canto* - table showing examples of soprano sounds imitating the sound of instruments

2.3.7. Yuqingqing Fan *Entanglement* for soprano, saxophone, percussion and piano

The composition *Entanglement* is an example of a work in which the singer also plays the role of conductor.

Yuqingqing Fan (born 1995) comes from China. She is a graduate of the Sichuan Conservatory of Music and the Academy of Music in Kraków in the class of prof. dr hab. Wojciech Widłak and Jarosław Płonka PhD. She is currently a doctoral student at the Hochschule für Musik Würzburg. Her main interests include extended instrument techniques, electronic music and issues of acoustic spatiality⁹³.

The piece *Entanglement* was written in 2021 and premiered in the same year in Cracow by the contemporary music ensemble led by A. Mikołajko-Osman under the supervision of prof. dr hab. Tomasz Sobaniec. At the concert on 9.12.2023, the ensemble performed with a slightly changed line-up since then. The performance featured Aleksandra Wtorek on percussion, Olga Miriam Michałowska on piano and Karolina Bizukojć on saxophone, under the baton of soprano Annika Mikołajko-Osman.

Entanglement is a composition for soprano, saxophone, percussion (vibraphone, tom-toms, triangel) and piano. The title refers primarily to the text. The piece uses and shuffles together fragments from two independent poems - *When we two parted* by George Gordon Byron and *What can I hold you with* by Jorges Luis Borges. The text of the piece is presented below according to the appearance of each text in the piece.

George Gordon Byron
When we two parted

Jorges Luis Borges
What can I hold you with

When we two parted

I offer you lean streets,

In silence and tears,

desperate sunsets, the moon of the jagged suburbs.

Half broken-hearted
To sever for years,

I offer you my ancestors, my dead men, that living men have honoured in bronze

The dew of the morning
Sunk chill on my brow—

⁹³ The information comes from A. Mikołajko-Osman's private correspondence with the composer.

It felt like the warning
Of what I feel now.

I

Thy vows are all broken,

I

And light is thy fame;
I hear thy name spoken,
And share in its shame.

I offer you the loyalty of a man who has never been loyal.

They name thee before me,

I can give you my loneliness,

A knell to mine ear;

my darkness, the hunger of my heart

A shudder comes o'er me—
Why wert thou so dear?

I am trying to bribe you with uncertainty, with danger, with defeat

If I should meet thee
After long years,
How should I greet thee?—
With silence and tears.

A	B	A'	C	D	E	F	G	H	H'	H''	I	C'	D'	E'	F'	K
----------	----------	-----------	----------	----------	----------	----------	----------	----------	-----------	------------	----------	-----------	-----------	-----------	-----------	----------

Table 8. *Entanglement* - layout of individual sections

The work consists of 17 sections, which can be distinguished by individual motifs, motorics, changes of metre and instrumentation. The A, B and A' sections form a kind of overture. The A sections are written *senza misura* and are measured in seconds. Such a treatment also appears at the very end - in bar 149 which begins the final section of the piece - where the general pause is measured in seconds. The B section is a foreshadowing of the word 'entanglement' - the instruments have looped polymetric whole-bar motives.

In sections C and D, the composer uses the full instrumentation with usage of extended techniques. For example, in the soprano part one can hear alternately sung fragments and fragments performed with the *Sprechgesang* technique, in the saxophone there are multiphones and whispering, in the vibraphone part the pitch bending technique is used⁹⁴, while in the piano the e-bow is used⁹⁵.

⁹⁴ A technique where, by striking a vibraphone bar with a vibraphone baton and then with a plastic baton, gently touching, one drags along the struck bar and the pitch is changing.

⁹⁵ A small device which, when applied to a string - via an electromagnet - generates its vibration.

Episode E is a polymetric piano solo. Section F is the fastest section in the piece ♩=120 and is the only section where the instruments and voice have an almost identical rhythm, which creates rhythmic risers punctuated every bar by a syncopated piano entry. The G section begins with a syncopated solo of the tom-toms, joined by the piano and saxophone with a similar rhythm. Against this background, the soprano has a four-bar crescendo on the word ‘I’ until it climaxes in bar 72 on the *B♭5* sound. This is the highest soprano note used in this piece. It is not only the climax for this section, but also for the whole piece.



Figure 30. *Entanglement* - culmination in the soprano part and reaching the highest note

The H, H’ and H’’ sections are polymetric phrases on 3/8 differing in their motorics. In the first section, the saxophone performs quartets using the slap tongue technique, the vibraphone has an even rhythm but has aluminium foil spread over the bars from *H4* to *E5*. The piano part features trios of sixteenth notes at this time, while the soprano has single words. The whole section ends with a chord of all parts and a general pause, being a ‘memory’ of the climax from section G.

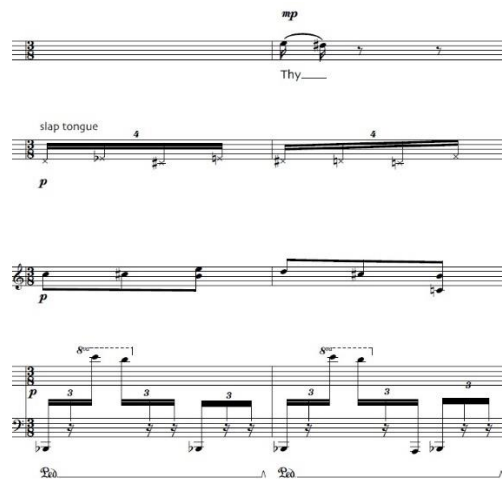


Figure 31. *Entanglement* – beginning of episode H

The H’ section differs primarily in the pause in the saxophone part and the absence of aluminium foil, but instead in the use of pitch bending in the vibraphone. The whole part again ends with a chord and general pause in all parts.

In the H’’ section the motoric changes. In the piano part and in the saxophone part, the composer has inscribed groups of thirty-two. Common elements with the previous episodes are equal

values and pitch bending in the vibraphone and short one- and two-note motives in the soprano part. As the only one of the H episodes, the H'' section does not end with a common chord. The individual parts 'scatter'. The soprano ends earlier with an augmented fifth on words 'its shame', the saxophone breaks off the phrase with a sixteenth, the note in the vibraphone 'falls down' via to pitch bending, while the piano part returns to the initial rhythm from episode H. It is difficult to avoid the natural association that the individual parts have begun to be ashamed of the common chords.

Episode I features a duet of the soprano and saxophone parts, but they do not go in unison. The saxophone part wraps around the voice part, at times overtaking it and adding to its motoricity - for example, by using an accelerando within the duration of a quarter note.

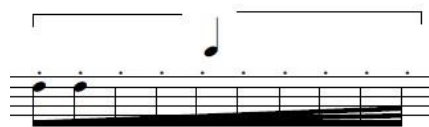


Figure 32. *Entanglement* - saxophone accelerando within the duration of a quarter note

The following sections - C', D' E' are based on motifs from the beginning of the piece and are at some points a 1:1 transfer in terms of the musical material, but with altered agogics and verbal text in the soprano part.

Episode F' refers to episode F, but the words 'with silence' are followed by a six-second general pause, which is a reference to episodes A and A' measured in seconds. This silence also has an interpretive rationale here. The soprano sings earlier 'If I met you/ After long years, / How shall I greet you? / With silence [...]'⁹⁶.

The whole piece ends with a four-minute phrase in the soprano, saxophone and vibraphone part in section K. These are consonances that relate to the major-minor system. The notes *G#*, *H* and *D* are reminiscent of an *E7* chord without root note, which resolves to the notes *A* and *C*, which sound (even though the *E* sound is missing) like *A* minor. Such an ending may be associated with Krzysztof Penderecki's *Polymorphia* and the famous *C* major, but in *Entanglement* the element of major-minor harmony is strongly audible despite the use of the various aforementioned extended techniques.

⁹⁶ Quote from the lyrics of the piece.

bar number
 soprano (singing + *Sprechgesang*)
 alto saxophone
 percussion
 piano

		1	2	3	4	5	6	7	8					
A														
		9	10	11	12	13	14	15	16	17	18	19	20	21
B														
		22	23	24										
A'														
		25	26	27	28	29	30	31	32	33	34			
C														
		35	36	37	38	39	40	41	42	43	44	45	46	47
D														
		48	49	50	51	52	53							
E														
		54	55	56	57	58	59	60	61					
F														

		136	137	138	139	140	141												
E'																			
		142	143	144	145	146	147	148											
F'																			
		149	150	151	152														
K																			

Table 9. *Entanglement* - table showing the distribution of instruments by bar and section



Figure 33. *Entanglement* - repeated polyrhythmic motifs in instrumental parts⁹⁷

The word ‘entanglement’ in the title manifests itself on various levels. In the musical material, it has been achieved through the use of numerous tremolando successive and simultaneous polymetries, agogic changes and multiple repetitions of looped motifs. At times we have the impression that this entanglement of individual parts creates a sonic magma, and a moment later a solo polymetric phrase emerges from it.

In the textual layer entanglement refers not only to the shuffling of the verses and stanzas of two independent poems together. The composer uses singing in the vocal part and the Sprechgesang technique, which she originally applied exclusively to text fragments from Jorges

⁹⁷ All sheet music of *Entanglement* are taken from a score received from the composer.

Luis Borges' poem. The entanglement of the title, however, causes the sung layer to permeate the Sprechgesang and the word 'I' and the phrase 'with uncertainty, with danger, with defeat' are sung in a form similar to vocalisation. To further entangle the vocal and instrumental layers, in addition to the singer's text there is also the sound of a clock ticking, which is whispered by the saxophonist before and after the text 'my dead men'.

The main technical problem is that the entanglement also takes place on a visual level. The piece was not intended to be theatrical - the textual layer was to be communicated to the listener in an accessible interpreted way, but without additional character creation. During the ensemble's rehearsals with the composer - due to the atactic passages measured in seconds, as well as the frequent tempo changes - the need to guide the ensemble arose.

The image shows a musical score excerpt for the piece 'Entanglement'. It consists of four staves: Soprano, Alto Saxophone, Vibraphone, and Piano. Above the staves, time measurements in seconds are indicated: 15", 8", 10", 12", and 5". The Soprano staff is mostly blank. The Alto Saxophone staff has a section marked 'Soft timbre' and 'Metre on (medium speed) arco.' with a 'Sil.' marking. The Vibraphone staff has a section marked 'Repeat freely' and 'p'. The Piano staff has a section marked 'Repeat freely' and 'p'. The score is written in a complex, atactic style with frequent tempo changes and syncopated entrances.

Figure 34. *Entanglement* - excerpt from the song counted in seconds

The idea of using a female singer as conductor and the additional entanglement of her vocal and instrumental layers came from the composer. The difficulty of performing this piece is primarily due to the large amount of text, which had to be given in the best possible acoustic. Consequently, the way the ensemble was positioned was subordinated to the need for all members of the ensemble to follow the conductor's movements, and the conductor, moreover, had to face the audience.

For the performer of the soprano part and the conductor, the performance problem was mainly the ability to conduct independent of the voice part. The numerous syncopated entrances of the individual instruments, changes of time signature and tempo could not take the singer out of her part. On the one hand, leading the ensemble allowed the singer to adapt it to her vision and could help to keep an eye on the rhythmic flow of her part. On the other hand, the responsibility

for the entire ensemble and performance limited the possibility of losing herself in the music and forced her to keep a constant eye on all parts. The work, however, had to be performed in such a way that the spectator did not notice the singer's control, but only melding with the layer of the other instruments and getting into it also in movement by conducting.

The image shows a musical score for the piece 'Entanglement'. It features four staves: Soprano (S.), Alto Saxophone (Alto Sax.), Vibraphone (Vib.), and Piano (Pno.). The tempo markings are 70, 40, and 70. The lyrics are: 'They name be fore me I can give you my loneliness A knell to my'. The score includes various musical notations such as dynamics (mp, f, p), articulation (pizz., M1, M2), and phrasing slurs.

Figure 35. *Entanglement* - frequent tempo changes

The individual parts in *Entanglement* have been thoroughly thought out by the composer, and in most passages the sounds from which the soprano can pick up sound or find the right sound from them have been cleverly hidden - but at the same time audible to the performer - in the other parts. At the rehearsal stage, I used the tuning fork much more often during the piece than can be observed on the concert recording. This is because the piece has a very distinctive melody that is easily memorable. In addition, conducting was a significant constraint on the use of the tuning fork, so I could only use it in passages where one of the instruments had a solo part or there was a general pause.

2.3.8. Mark Wolf *Without an Exit* for soprano, percussion and piano

The final piece presented at the concert on 9.12.2023 was a piece for soprano, percussion (metal objects, marimba, vibraphone, crotales) and piano called *Without an Exit* by Australian composer Mark Wolf.

Mark Wolf (born 1981) graduated from the Elder Conservatorium of Music in Adelaide, the Victorian College of the Arts in Melbourne and the Royal College of Music in London. He studied under David Harris, Mark Pollard and Michael Zev Gordon. He honed his craft at the ICon Arts Academy in Sibiu, Romania, the Soundstreams Emerging Composer Workshop in Toronto and the Soundstream Emerging Composers Forum in Adelaide with Dan Dediu, Peter Hatch, Steve Reich, Alison Isadora, Cat Hope, Simon Emmerson and Gao Ping⁹⁸.

Mark Wolf's work has been presented and awarded at international festivals around the world. His creative interests include film music and the fusion of architecture and music.

Without an Exit was created as a musical representation of the spatial design of the Felix-Nussbaum-Haus building by Daniel Libeskind, as we can read in the composer's foreword to the piece. The building has three contrasting parts that intertwine. As the composer wrote, 'architecture reveals a highly considered conceptual design process, providing the motivation for crafting an equally considered temporal musical experience'⁹⁹. The building houses a museum dedicated to the work of the Jewish painter Felix Nussbaum, who was murdered in Auschwitz in 1944. The spatial organisation and geometry of the building allude to the painter's fate and allow us to observe the eponymous 'dead ends' of his life. The individual instruments correspond to specific parts of the building. The piano represents the wooden part of the building's structure. This part of the museum houses paintings painted by Nussbaum before the war. The wooden space is brutally cut through by the concrete structure, which is represented by the soprano voice. The concrete part of the building presents paintings from the time when the painter had to go into hiding. The vibraphone and the percussion instruments played by the soprano correspond to the third, metal part of the building, which contains the most recent paintings. The architect conceived of the spaces as irreconcilable 'time zones'. This is also how the form of the piece was composed - each instrument has its own solo moment, while at other moments it is a very fused background layer. This melding is sometimes so strong that it is

⁹⁸ The information comes from A. Mikołajko-Osman's private correspondence with the composer.

⁹⁹ Cf. foreword by Mark Wolf for *Without an Exit*.

impossible to distinguish individual melodic lines, and some are even deliberately drowned out¹⁰⁰.

The composer used excerpts from Paul Celan's poem *Engführung*, which was engraved on the wall of the Felix-Nussbaum-Haus building, as the text of the piece. Excerpts from a poem used in the piece was translated into English by Michael Hamburger and published in the collection *Paul Celan: Selected Poems* in 1972 by Penguin Books Ltd. Presented below are those parts used in the work, in the typographical arrangement retained from the original.

Driven into the	Up – who?
terrain	
with the unmistakable track:	
grass, written asunder. The stones, white,	Ash.
with the shadows of grassblades:	Ash, ash.
Do not read any more – look!	Night.
Do not look any more – go!	Night-and-night. –
	Go to the eye, the moist one.
Years.	Go
Years, years, a finger	to the eye,
feels down and up, feels	the moist one –
around:	Nights, demixed. Circles,
seams, palpable, here	green or blue, scarlet
it is split wide open, here	squares: the
it grew together again – who	world puts its inmost reserves
covered it up?	into the game with the new
Covered it	hours. – Circles,

¹⁰⁰ Cf. *Ibid.*

red or black, bright

squares, no

flight shadow,

no

measuring table, no

smoke soul ascends or joins in.

visible, once

more: the

grooves, the

choirs, at that time, the

psalms. Ho, ho-

sannah.

(– day-grey,

Ascends and

joins in –

At owls' flight, near

The petrified scabs,

near

our fled hands, in

the latest rejection,

above

the rifle-range near

the buried wall:

of

The water-level traces –

Driven into the

terrain

the unmistakable

track:

Grass.

Grass,

written asunder.)

Without an Exit was written in 2016 and premiered in the same year. We have made the European premiere of the piece with the ensemble in 2019 in Cracow. In the performance at the concert on 9.12.2023, the ensemble performed with a slightly changed line-up (relative to 2019): Aleksandra Wtorek on percussion, Olga Miriam Michałowska on piano and Annika Mikołajko-Osman as soprano under the baton of Nadim Husni.

In the introduction to the piece, the composer included a suggested stage arrangement. In the performance on 9.12.2023, we have retained the suggested layout with minor shifts due to the

need for contact with the conductor and the inability to remove the piano lid (due to the acoustics of the hall).

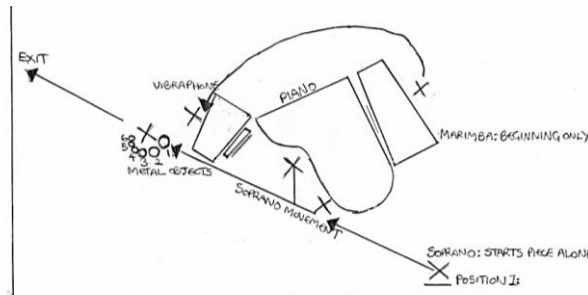


Figure 36. *Without an Exit* - suggested layout of instruments on stage ¹⁰¹

The piece *Without an Exit* lasts approximately 8 minutes and consists of fourteen sections, which were marked by the composer in the score with double bar dashes. The composer has also assigned a score letter to each episode. Based on the stage situation, however, we can distinguish between an introduction, three movements and a coda.

	INTRODUCTION	PART I	PART II	PART III	CODA
SCORE LETTERS	-	A, B, C, D, E, F, G	H, I, J	K, L, M	N
BAR NUMBER	-	1-60	61-91	92-113	114-127
SOPRANO VOICE	✓	✓	✓	✓	✓
SCENICAL REMARKS	movement across the stage	alternately singing to the pf and to the audience	in J change of venue		exit and singing from behind the stage
PLAYING PIANO STRINGS			✓		
PLAYING ON FRAME OF PIANO			✓		
METAL OBJECTS				✓	
PIANO		✓	✓	✓	✓
VOICE - SPEAKING	✓		✓		
MARIMBA		✓ till E			
VIBRAPHON		✓ from E	✓	✓	✓
CROTALS		✓ from E	✓	✓	✓
VOICE-SPEAKING	✓		✓		

Table 10. *Without an Exit* - table showing the division of the work into parts

¹⁰¹ *Ibid.*

For the soprano part, the composer has planned a number of tasks in addition to the singing itself. The first of these is the movement of the performer on stage, and so the composer writes the soprano part in two systems - for the first 60 bars, one covers the melody part for the voice, and instructions for movement are placed in the other.

The image shows a musical score for the Soprano part, divided into two systems. The first system contains the melody with dynamic markings *mf*, *f*, and *mf*, and triplet markings. The lyrics are: "Dri - ven in - to the ter rain with the un mis tak a ble track:". The second system continues the melody with a *legato* marking and a final *f* dynamic. The lyrics are: "Grass writ ten a sun der. The stones, white, with the sha dows of grass blades:". Below the music, "Stage Directions" are provided: "Position 1: Far stage-left, front. stationary" for the first system, and "face far stage right, rear. movement" for the second system, with a note "Walk towards the base of the piano." and "Stop at piano base. stationary" at the end.

Figure 37. *Without an Exit* - notation of the soprano part in the first 60 bars¹⁰²

These range from moving around the stage while singing to changing the direction in which the singer is supposed to be facing - sometimes towards the audience, and sometimes she is supposed to sing towards the centre of the piano and with her back to the audience.

The image shows two musical staves. The left staff is in 3/4 time and has a fermata over a note. Below it, the text reads: "Position 3: Turn and face the audience" and "outside piano". The right staff is in 4/4 time and has a fermata over a note. Below it, the text reads: "p non vib." and "Position 2: At the crook of the piano." and "inside piano".

Figure 38. *Without an Exit* - notation of singing facing the audience and singing to the piano

The introduction includes singing, during which the soprano moves across the stage from right to the piano and stands with her back to the audience, still singing¹⁰³. The performer of the piano part and the percussion also take part in the introduction and they say the words: 'look' and 'go'.

Part I includes singing both facing the audience and backwards - singing to the piano. Accompanying the singer - actually creating separate solo parts - are piano and marimba, and later also vibraphone and crotales.

Positioning the singer with her back to the audience implied a problem of contact with the conductor. Therefore, already at the rehearsal stage during the 2016 performance, we developed together with the conductor a system of working with a mirror positioned on the piano. In addition to this, at the concert on 9.12.2023 we added an additional performative element in keeping with the character of the piece - the conductor also changed his place while conducting.

¹⁰² All note examples of *Without an Exit* are taken from the score received from the composer.

¹⁰³ Cf. fig. 34.



Photograph 1. *Without an Exit* - positioning of the mirror and individual members of the ensemble during the performance, photo is from the rehearsal on 9.12.2023. Photo by Beata Mikołajko

In Part II, the singer's task is - simultaneously with singing - to play the total piano - directly on the strings and on the frame using a percussion baton. The individual strings have to be plucked with fingernails or a plectron, and there are also clusters, which have to be played by striking all the necessary strings directly with the hand.

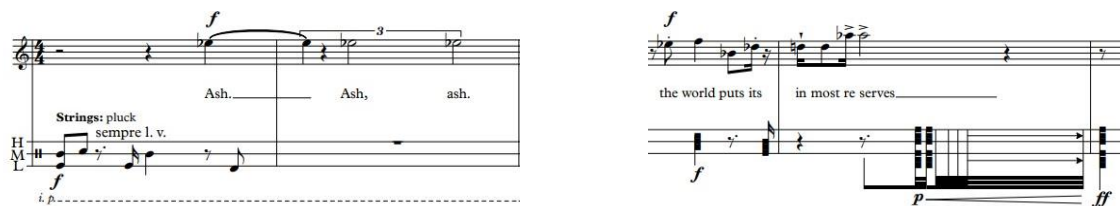


Figure 39. *Without an Exit* - notation of how the singer plays the piano strings

The singer is also tasked with hitting the piano frame with a hard percussion baton so as to produce a loud percussive sound. The additional reverberation of this strike is created by the pianist, who at the same time has the use of the sustain pedal written into her part.

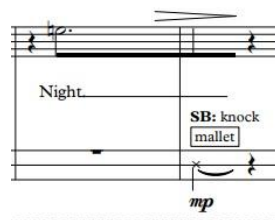


Figure 40. *Without an Exit* - notation of playing on the piano frame using a percussion baton

Part II ends with the words ‘ascends and joins in’. This is the moment when the soprano has just changed places and ‘finds metal objects’¹⁰⁴, on which she begins to play, that is, she joins the piece as an instrumentalist.

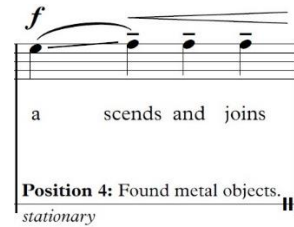


Figure 41. *Without an Exit* - soprano finds metal objects

In Part III, the singer has an inscribed percussion part to perform on six metal objects of her choice. The singer’s percussion part is written on a six-line score - each instrument on a separate line. The percussion part requires a great deal of concentration from the singer because of the numerous polymetric passages - for example, the superimposition of binary and ternary division.



Figure 42. *Without an Exit* - percussion part superimposed on vocal part

There is a climax in this section, which builds gradually throughout the piece by gradually increasing the tempo.

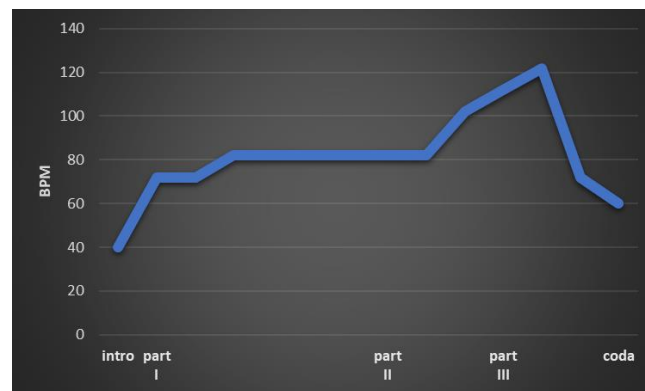


Table 11. *Without an Exit* - table showing the agogic progression in the piece

¹⁰⁴ Cf. fig. 41 – ‘found metal objects’.

It climaxes with the soprano's words 'Ho, hosannah' performed in forte fortissimo dynamics while also playing as loudly as possible 'uncoordinated'¹⁰⁵ on metal objects.

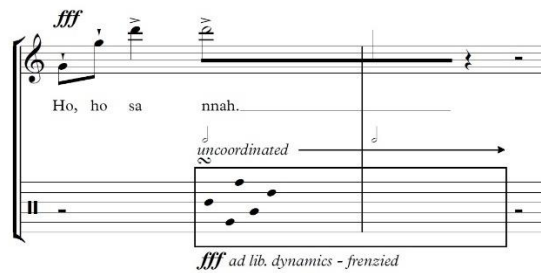


Figure 43. *Without an Exit* – climax

The coda refers to the introduction in terms of both agogic and sound material. This time, however, the soprano part is accompanied by the other instruments. Ten bars before the end of the piece, the soprano begins to descend behind the stage and sings the last notes of her part there. The other performers remain on stage and, in a low dynamic, finish their parts, which are increasingly economical in terms of the number of notes.

The composer of *Without an Exit* points to the New Complexity style as a source of inspiration, in which pieces have a huge number of performance markings in their notation, and can be highly complex and even 'overloaded' with an amount of musical material. Such a work is multi-layered, yet has a deliberate order¹⁰⁶.

The preparation of the part in *Without an Exit* involved an enormous amount of work, not only because of the multitude of tasks the composer set the singer, but also required the precise development of the moments of sound reception from the other instruments. Due to the great complexity of the parts and their interpenetration, this was not an easy task, and often required the use of a tuning fork. However, its use was not always possible due to the use of both hands to play the piano strings or percussion instruments.

¹⁰⁵ Cf. fig. 43.

¹⁰⁶ Cf. <https://mapofcomposers.pl/terminy/style-techniki/nowa-zlozonosc/>, accessed 3.01.2024.

Conclusion

In this dissertation I have tried to show that contemporary repertoire often requires additional competences from the singer. Among them are those for the performance of which one will have to master new skills requiring many hours of study and practice (learning to play a new instrument, conducting) and those whose performance may be related to discovering and expanding one's own technique (works using extended singing techniques). As can be seen from the presented repertoire, composers - regardless of their age, country of origin and the culture they are associated with - are constantly looking for new ways of expression. Thus, they pose new challenges to the singer, through which he or she can develop in various scenic aspects. Working on individual pieces allowed me to discover and assimilate new skills, as well as to deepen my study of techniques I had already learned. The academic background and the skills I possessed (for example, the ability to conduct), which I gained from studying several music courses, was an incredible help in this process. An additional help was the possibility of contact with composers. All these experiences have led me to the conclusion that the training of a singer in the 21st century should include not only work on vocal emission, stage movement and acting, but also cooperation with new media, conducting and improvisation. Nowadays, not only has music become a syncretic art, but the artist should also be increasingly versatile. New skills not only allow to perform the works that require them, but also allow to develop in our primordial field.

The correlation of words and music in contemporary works is often complex and should remain the subject of careful study by the contemporary singer. The material for the voice part does not always include the word, but is sometimes just a cluster of sounds (*Bel canto*). The composer's attention is diverted also to the phonic layer of the text and not just to its literal sense (*Oh, it's you, Liebestod*).

To each of the pieces presented on the album, the composers have added a visual layer subordinated and united with the music. Some of the pieces can be categorised as instrumental theatre because of the 'theatricalisation' of the musical layer (for example *Liebestod*.) and some take on additional meaning because of the visual layer (for example *Entanglement* and its confusion of movement and singing). The premise of the concert and the album was to provide an interesting aural as well as visual experience, because, as the late Professor Jan Pilch once said to me: 'This kind of music cannot just be listened to. Here, one should first of all look'.

I hope that the repertoire I have presented will encourage others to explore new repertoire, including that from the borderline of different musical and artistic fields. I am sure that there are still many works that have not been discovered for fear of their complex and unusual subject matter. This was the case, among others, with the piece *She-Divine* by Juan Luis Pablo de Enriquez presented on the album. Discovering this piece and premiering it eighteen years after its creation was one of the more extraordinary events in my musical research. The opportunity to create pieces that have never been performed and to add a part of myself, or even to co-create a piece - especially in the case of pieces that allow a dose of improvisation, is always an important artistic experience for me. I hope that the reflections and recordings I have presented will contribute to the systematisation of an ever-growing repertoire, which exploits the singer's wide artistic potential and involves him or her in stage actions and playing instruments.

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Appendix

The main premise of my artistic work has been to promote contemporary music and its dissemination. Surveys I have been conducting for several years in the artistic community have shown that concerts of contemporary music are still too unpopular, due to the difficulty of interpreting this kind of music by non-professionals. Therefore, I decided to present the artistic part of my dissertation at an open concert. I hoped that in this way I would be able to reach people who do not reach for this kind of music themselves. In order to make it easier for the audience to perceive the works during the concert, each piece was preceded by a short announcement aimed not only at introducing the audience to the concept of the work, but also at helping them to read it in the context of other areas of art.

1. Stages in the preparation of an artistic work

The idea for the concert was born already at the stage of submitting documents enabling the verification of learning outcomes for classification at level 8 of the Polish Classification Framework, but its concept was modified several times. Work on the search for suitable repertoire began much earlier, due to an interest in the problem of the specificity of performing vocal works while involving the singer in additional stage actions. Thanks to a thriving group for composers and performers dealing with classical contemporary music, created within the platform managed by the META conglomerate, I have had the opportunity to network with composers from all over the world. From 21.04.2019 to 1.10.2023, I had numerous conversations and correspondences with composers from: Italy, Mexico, Australia, Israel, Romania, China, Taiwan, the United States of America and the United Kingdom. These contacts resulted in the selection of more than a dozen works that proposed to exploit the singer's wide artistic potential. Further work on the repertoire, after numerous consultations, together with the promoters, we selected the eight most diverse works that contained the most interesting performance problems.

In addition to the solo repertoire, I also wanted to present some chamber pieces during the concert. I therefore began an intensive search for musicians who specialise in this kind of music. The first person who was extremely enthusiastic about the project was pianist Olga Miriam Michałowska MA, with whom we had previously played together in various new music ensembles, created while still studying the subject 'Performance practice of contemporary

music'. For several years, we have also been carrying out duo projects including educational concerts and premieres. Olga Miriam Michałowska is a graduate of the Krzysztof Penderecki Academy of Music in Kraków in the piano class of Dr Piotr Kowal. In 2021, she was an Erasmus scholarship holder, thanks to which she undertook her studies at the Hochschule für Musik und Tanz in Cologne, in the piano class of Paulo Alvares. In her artistic activity, she focuses primarily on the performance of chamber music, with a special place in her repertoire for works of contemporary music in the broadest sense. During her education at the Academy of Music in Kraków, she collaborated with many musicians - both as an accompanist and as a member of larger and more varied chamber ensembles. She has repeatedly taken part in premiere performances of works by composers from her Alma Mater and beyond. She has performed at many festivals and conferences such as: 'Kopernikada', 'Mikstury Kultury', 'Piano Mosaics', 'Elementi' and twice at the Bruno Schulz Festival in Drohobych (Ukraine). In 2022, she honed her skills by participating in the 'Courses of New Music' in Bydgoszcz under the tutelage of renowned pianists and pedagogues Martyna Zakrzewska PhD and dr hab. Adam Kośmiej. Currently, Olga Miriam Michalowska continues to develop as a solo pianist, and her repertoire includes works by many composers such as: Jan Sebastian Bach, Franz Schubert, Béla Bartók, Oliver Messiaen, George Crumb, Grażyna Bacewicz and Paweł Mykietyń.

Another person who was extremely positive about the project was the conductor and instrumentalist, Nadim Husni MA. In previous years, we had the opportunity to work together during student projects at our Alma Mater. Nadim Husni first studied viola at the Higher Institute of Music in Damascus between 2000 and 2005. Since 2003, he has been a member of the West Eastern Divan Orchestra, in which he performs as viola player under the baton of Daniel Barenboim. Between 2007 and 2015, he studied composition at the Academy of Music in Kraków in the class of prof. dr hab. Wojciech Widłak and conducting in the class of Paweł Przytocki PhD. During his studies, he participated in numerous conducting master classes and honed his skills by conducting world premieres of compositions by students of the Academy of Music in Kraków. As a conductor, he was repeatedly invited to participate in sessions and concerts, such as the All-Polish Student-Doctor Academic Conference 'Elementi', organised by the Academy of Music in Krakow. In June 2019, he was invited by the Department of Creativity, Interpretation and Music Education of the AMKP to conduct a concert of the world premieres of graduation works by students of composition. In 2017, he conducted the world premiere of the diploma piece by Rafał Ryterski - a student at the University of Music in

Warsaw - *Anonymous* for 4 voices, 15 instruments, electronics and visuals. In 2016, he recorded some of these compositions on CD with the Sort Hul Ensemble. In the same year, he conducted a graduation concert with the Józef Elsner Philharmonic Orchestra of Opole. In 2015 he was awarded the Jerzy Katlewicz scholarship for outstanding students at the Academy of Music in Kraków. In 2014, the Polish premiere of the work *On Love and Solitude* for string orchestra took place as part of the 'Przemyska Jesień Muzyczna'. In 2012, he won first prize for his composition *Rubaiyat* for choir and string orchestra at the 'Omnia Beneficia' composers' competition in Stary Sącz. In 2010, the Krakow Philharmonic Orchestra performed the Polish premiere of his diploma piece *Music on Canvas* for two orchestras. In 2009, *Rada*, his composition for viola, was performed as part of the 'Festival of Polish Composers' in Krakow. Nadim Husni currently works as an Arabic language teacher at the Jagiellonian University.

As the repertoire changed, the need to find more co-performers arose. One of the pieces, Yuqingqing Fan *Entanglement*, required the use of a saxophone. I had the pleasure of participating in the premiere of this piece in 2021. Unfortunately, the composition of the ensemble at the time could not be reproduced due to artistic commitments and the relocation of some of its members. The performance of the saxophone part at the concert was undertaken by Karolina Bizukojć MA, with whom I had the pleasure of premiering another piece a few months earlier as part of a student project to which I was invited as a graduate student. Karolina Bizukojć is a graduate of the Krzysztof Penderecki Academy of Music in Krakow in the class of Łukasz Nęcza PhD. She became more interested in contemporary music in 2020, which resulted in her choosing the profile: 'Performance of contemporary music' in her Master's studies and expanding the repertoire of this specialisation. During her studies, she took part in contemporary music concerts and premieres of works including: *Ice on fire* by Jakub Borodziuk and *Textus* by Szymon Golec. As a student she also took part in numerous workshops and academic sessions. At present, she works as a teacher and active musician in orchestras and chamber ensembles, such as the Bielsko Brass Band (parade formation and military formation) and the Youth Brass Band of the Piszczowice State Fire Brigade, with which she won 2nd place in September at the VI International Festival of Orchestras 'Golden Sardana' in Lloret de Mar in September.

The biggest problem was finding a performer for the percussion part. Due to sudden private commitments and a series of unfortunate accidents the ensemble remained incomplete until September 2023. Thanks to the suggestion of the supervisor of this thesis, Professor Tomasz Sobaniec, a percussionist - Aleksandra Wtorek MA - finally joined the ensemble. The artist

comes from Kielce, where she began learning to play percussion at the age of 12. She is a graduate of the Krzysztof Penderecki Academy of Music in Kraków. During her studies, she also studied at the Conservatorium van Amsterdam, where she learned from the most eminent percussionists such as Nick Woud, Arnold Marinissen, Richard Jansen, Rachel Zhang and Peter Prommel. Despite her young age, Aleksandra has given concerts in many cities in Poland and abroad, including London, Amsterdam, Maastricht, Nuremberg and Vilnius - both in a solo programme and as a member of an orchestra. She has performed as a soloist and chamber musician at the 'Grachtenfestival' Amsterdam, the 'Vibraphonissimo' festival in Nuremberg and several times at the 'Percussion Horizons' in Krakow. It is part of the musical performance Commune, directed by Maria Magdalena Kozłowska, which premiered at the Frascati Theatre in Amsterdam, and which has been performed again: at the 'Can you feel your own voice' festival in Rimini and at the 'Divine Comedy' festival in Krakow. She is currently co-creating with Karolina Tama a percussion duo called Rimba Duo, which was created on the initiative of the late Prof. Jan Pilch. In May 2023, the duo released a CD entitled Rimba Duo with a repertoire including classical works of chamber percussion music and their own arrangements.

The final composition of the team was agreed on 2.10.2023 and remained unchanged until the end of the project, after which it evolved into a permanent ensemble and is now at the stage of formally launching its activities.



Photograph 2. Ensemble that performed at the concert on 9.12.2023: (from left) Aleksandra Wtorek, Olga Miriam Michałowska, Nadim Husni, Annika Mikołajko-Osman, Karolina Bizukojć. Photo by Beata Mikołajko

Between October and December, there were several duo rehearsals (piece by Tim Ellis), smaller ensembles ('sectional' rehearsals) and several overall rehearsals. The work went swiftly due to the very good preparation of the material by the performers. The only problem we encountered was the acoustics, as the rehearsals had to take place in the percussion rooms due to the need to use both the piano and the larger percussion instruments - the marimba, for example. Dynamic issues and the positioning of the instruments on stage to allow the performers to make contact with the conductor while respecting the composer's indications (a piece by Mark Wolf) could only be worked out in the concert hall.

At the same time as looking for musicians for the band, I started working on the technical side of the concert. I started by choosing the venue. Together with the promoter, we decided that the concert should be organised in the Krystyna Moszumańska-Nazar Concert Hall at the Krzysztof Penderecki Academy of Music due to the logistics of transporting percussion instruments. The hall was booked on 28.11.2022 for 9.12.2023, more than 12 months in advance. The decision on the december date was dictated primarily by Krakow's artistic calendar and the regular concerts and festivals that take place in the city.

Four months before the concert, I made all the formalities for booking specific instruments and transporting the celesta to the hall on the day of the concert and the two days of rehearsals preceding it - 18.11 and 4.12, as well as the formalities for using the sound and lighting equipment.

At the end of October, a graphic concept for a poster promoting the concert was created by me, as well as designs for invitations and the concert programme (see illustrations below).



Figure 44. Poster

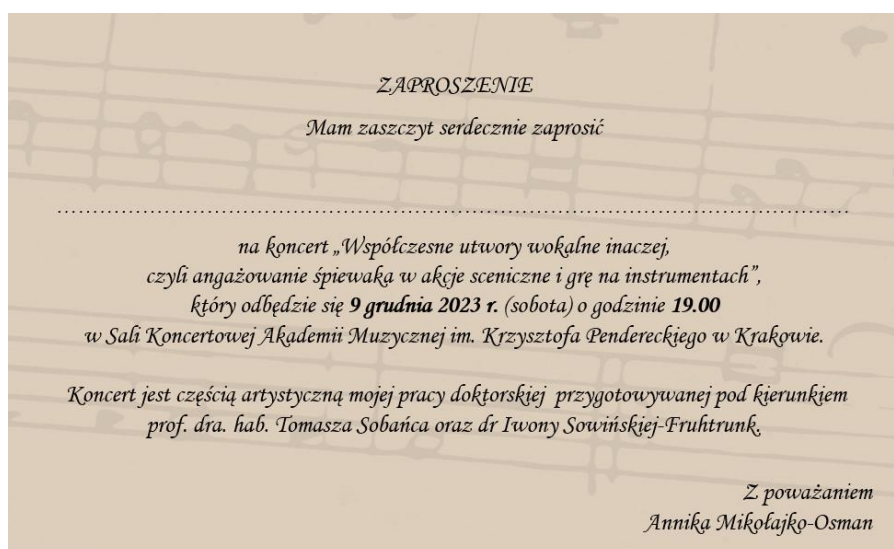


Figure 45. Model of invitation letter

KONCERT SPECJALNY

Współczesne utwory wokalne inaczej, czyli angażowanie śpiewaka w akcje sceniczne i grę na instrumentach

Koncert jest częścią artystyczną pracy
doktorskiej mgr Anniki Mikołajko-Osman
pod kierunkiem
prof. dra hab. Tomasza Sobańca
oraz dr Iwony Sowińskiej-Fruhtrunk

9.12.2023 GODZINA 19.00

SALA KONCERTOWA AKADEMII MUZYCZNEJ

IM. K. PENDERECKIEGO W KRAKOWIE

WYKONAWCY

1. sopran: Annika Mikołajko-Osman
2. sopran, szklana harfa:
Annika Mikołajko-Osman
3. sopran, krotal, cowbell, dzwony rurowe:
Annika Mikołajko-Osman
4. sopran, fortepian, kamerton chromatyczny:
Annika Mikołajko-Osman
5. sopran, kości: Annika Mikołajko-Osman,
fortepian: Olga Miriam Michałowska
6. sopran, instrumenty perkusyjne: Annika Mikołajko-Osman,
perkusja: Aleksandra Wtorek,
czelesta: Olga Miriam Michałowska,
dyrygent: Nadim Husni
7. sopran, dyrygentka: Annika Mikołajko-Osman,
saksofon: Karolina Bizukojć,
perkusja: Aleksandra Wtorek,
fortepian: Olga Miriam Michałowska
8. sopran, instrumenty perkusyjne: Annika Mikołajko-Osman,
perkusja: Aleksandra Wtorek,
fortepian: Olga Miriam Michałowska,
dyrygent: Nadim Husni

realizacja elektroniki: Karol Osman
realizacja nagłośnienia: Mateusz Wachtarczyk
realizacja światła: Dawid Makosz

PROGRAM

1. Alden Jenks *Oh it's you*
na sopran i elektronikę
2. Rachel C. Walker *the center and cause of many circles...*
3. Roberto Ventimiglia *Liebestod*
na głos solo
4. Juan Luis de Pablo Enriquez Rohen *She-Divine*
na głos solo
5. Tim Ellis *evocaciòn*
6. Krystyna Moszumańska-Nazar *Bel canto*
na sopran, czeleste oraz perkusję
7. Yuqingqing Fan *Entanglement*
na sopran, saksofon, perkusję i fortepian
8. Mark Wolf *Without an Exit*
na sopran, perkusję oraz fortepian

Annika Mikołajko-Osman

Magister sztuk muzycznych oraz wokalistyki, sopran koloraturowy, multiinstrumentalistka, pedagog, absolwentka Akademii Muzycznej w Krakowie na Wydziale Edukacji Artystycznej i Rytmiki oraz na Wydziale Wokalno-Aktorskim, absolwentka Akademii Muzycznej w Katowicach oraz studiów podyplomowych z zakresu Zarządzania Kulturą na Uniwersytecie Jagiellońskim. Jako solistka debiutowała na scenie Filharmonii Krakowskiej w operze *Peleas i Melizanda* pod batutą Gabriela Chmury. Zaśpiewała między innymi partię solową w sprawie muzycznej Jana Pilcha do filmu animowanego *Xo Xo – Pocatunki i uściski* oraz partię solową w nagraniach *Nieznana Muzyka Teatralna i Filmowa Krzysztofa Pendereckiego* pod batutą Macieja Tworka w ramach projektu *Muzyczny Ślad Krakowa*. Była solistką między innymi: w prawykonaniu utworu Michała Dormana *Dodi li va 'ani lo*, w *Matej Mszy G-dur* Mariusza Kramarza, w *Lamento Julii Schwartz* na sopran, saksofon tenorowy, fortepian i conga oraz w *Hortus Nocti* Karola Osmana na sopran i orkiestrę. Zajmuje się wykonawstwem muzyki operowej, operetkowej, oratoryjnej, chóralnej, a przede wszystkim współczesnej. Współpracuje z wieloma chórami i młodymi kompozytorami. Występuje jako solistka na krajowych i międzynarodowych festiwalach.

Annika Mikołajko-Osman uczestniczy aktywnie jako prelegent na konferencjach naukowych oraz publikuje artykuły naukowe z zakresu sztuki muzycznej. W ramach popularyzacji sztuki i nauki prowadzi autorskie warsztaty mające na celu umuzykalnienie uczestników.

W ramach szerzenia kultury morskiej Annika wydała w 2017 roku książkę *Szanty i ich muzyczno-edukacyjny charakter w środowisku marynarzy w erze wielkich żaglowców*. W swojej działalności stara się również popularyzować zapomniany w Polsce instrument – kości (rhythm bones), któremu poświęciła wiele projektów muzycznych oraz artykułów naukowych.



Fot. Beata Mikołajko

Olga Miriam Michałowska

Absolwentka Akademii Muzycznej im. Krzysztofa Pendereckiego w Krakowie w klasie fortepianu dra Piotra Kowala. W 2021 roku była stypendystką programu *Erasmus*, dzięki któremu podjęła naukę w Hochschule für Musik und Tanz w Kolonii w klasie fortepianu Paulo Alvaresa. W swojej działalności artystycznej skupia się przede wszystkim na wykonywaniu muzyki kameralnej, a szczególne miejsce w jej repertuarze zajmują utwory szeroko rozumianej muzyki współczesnej. Podczas edukacji na Akademii Muzycznej w Krakowie miała możliwość współpracować z wieloma muzykami zarówno w roli akompaniatorki, jak i będąc członkinią większych i różnorodnych składów kameralnych. Wielokrotnie brała udział w prawykonaniach utworów kompozytów z macierzystej uczelni i spoza niej (Mark Wolf, Yuqingqing Fan, Michał Smajdor, David Pellejer, Vincenzo La Spesa, Viacheslav Kyrilov, Oktawia Pączkowska, Julia Schwartz). Występowała na wielu festiwalach i konferencjach, takich jak: „Kopernikada”, „Mikstury Kultury”, „Mozaiki fortepianowe”, „Elementi” oraz dwukrotnie na Festiwalu Brunona Schulza w Drohobyczu (Ukraina). W 2022 roku doskonalila swoje umiejętności, uczestnicząc w „Kursach Muzyki Nowej” w Bydgoszczy pod okiem uznanych pianistów i pedagogów – dr Martyny Zakrzewskiej oraz dra hab. Adam Kośmiej.

Obecnie Olga Miriam Michałowska jest członkinią zespołu wykonującego muzykę współczesną oraz niezależnie, wraz z sopranistką Anniką Mikołajko-Osman, współtworzy duet. Nadal rozwija się jako pianistka solowa, a w jej repertuarze znajdują się utwory wielu kompozytorów, takich jak: Jan Sebastian Bach, Franz Schubert, Béla Bartók, Oliver Messiaen, George Crumb, Grażyna Bacewicz i Paweł Mykietyń.



Fot. Konrad Mika

Aleksandra Wtorek

Marimbistka i perkusistka urodzona w Kielcach. Naukę gry na perkusji rozpoczęła w wieku 12 lat. Jest absolwentką Akademii Muzycznej im. Krzysztofa Pendereckiego w Krakowie. W czasie studiów uczyła się również w Conservatorium van Amsterdam, gdzie czerpała wiedzę od najznakomitszych perkusistów, takich jak: Nick Woud, Arnold Marinissen, Richard Jansen, Rachel Zhang czy Peter Prommel. Pomimo młodego wieku Aleksandra koncertowała w wielu miastach w Polsce i za granicą, między innymi w Londynie, Amsterdamie, Maastricht, Norymberdze i Wilnie – zarówno w programie solowym, jak i będąc członkiem orkiestry. Występowała jako solistka i kameralistka na „Grachtenfestival” w Amsterdamie, festiwalu „Vibraphonissimo” w Norymberdze oraz kilkakrotnie na „Horyzontach Perkusji” w Krakowie. Jest częścią spektaklu muzycznego *Commune* w reżyserii Marii Magdaleny Kozłowskiej, którego premiera miała miejsce w teatrze Frascati w Amsterdamie, i który doczekał się ponownych wykonań: na festiwalu „Can you feel your own voice” w Rimini oraz na festiwalu „Boska Komedja” w Krakowie. Obecnie współtworzy z Karoliną Tamą duet perkusyjny pod nazwą Rimba Duo, który powstał z inicjatywy śp. prof. dra hab. Jana Jana Pilcha. W maju 2023 roku duet wydał płytę *Rimba Duo* z repertuarem zawierającym klasyczne dzieła kameralnej muzyki perkusyjnej oraz aranżacje własne.



Fot. archiwum prywatne

Karolina Bizukojć

Saksofonistka, absolwentka Akademii Muzycznej im. Krzysztofa Pendereckiego w Krakowie w klasie dra Łukasza Nędzy. Muzyką współczesną zainteresowała się bliżej w 2020 roku, co zaowocowało wyborem profilu: „Wykonawstwo muzyki współczesnej” na studiach magisterskich oraz poszerzeniem repertuaru tej specjalizacji. W trakcie studiów brała udział w koncertach muzyki współczesnej oraz prawykonaniach utworów, między innymi: *Ice on fire* Jakuba Borodziuka oraz *Textus* Szymona Golca. Jako studentka brała także udział w licznych warsztatach i sesjach naukowych.

Obecnie pracuje jako nauczyciel oraz czynny muzyk w orkiestrach i zespołach kameralnych, takich jak Bielska Orkiestra Dęta (formacja paradna oraz formacja wojskowa) oraz Młodzieżowa Orkiestra Dęta OSP Pisarzowice, z którą we wrześniu zajęła 2 miejsce na VI Międzynarodowym Festiwalu Orkiestr „Golden Sardana” w Lloret de Mar.



Fot. archiwum prywatne

Nadim Husni

Urodzony w 1983 roku w Damaszku, gdzie w latach 2000-2005 studiował grę na altówce w Wyższym Instytucie Muzycznym. Od 2003 roku jest członkiem West Eastern Divan Orchestra, w której występuje jako altowiolista pod batutą Daniela Barenboima. W latach 2007-2015 studiował kompozycję na Akademii Muzycznej w Krakowie w klasie prof. dra hab. Wojciecha Widłaka oraz dyrygenturę w klasie prof. dra hab. Pawła Przytockiego. W trakcie studiów brał udział w licznych dyrygenckich kursach mistrzowskich i doskonalił swoje umiejętności, dyrygując prawykonaniami kompozycji studentów Akademii Muzycznej w Krakowie. Jako dyrygent był wielokrotnie zapraszany podczas sesji i koncertów, takich jak Ogólnopolska Studencko-Doktorancka Konferencja Naukowa „Elementi”, organizowanych przez AMKP w Krakowie. W czerwcu 2019 r. został zaproszony przez Wydział Twórczości, Interpretacji i Edukacji Muzycznej AMKP do poprowadzenia koncertu prawykonania utworów dyplomowych studentów kompozycji. W 2017 r. poprowadził prawykonanie utworu dyplomowego Rafała Rytarskiego – studenta Uniwersytetu Muzycznego w Warszawie – *Anonymous* na 4 głosy, 15 instrumentów, elektronikę oraz wizualizację. W 2016 roku, wraz z grupą Sort Hul Ensemble, nagrał niektóre z tych kompozycji na płytę. W tym samym roku dyrygował koncertem dyplomowym z Filharmonią Opolską im. Józefa Elsnera. W 2015 otrzymał stypendium im. Jerzego Kattlewicza dla wyróżniających się studentów Akademii Muzycznej w Krakowie. W 2014 miała miejsce polska premiera utworu *O miłości i samotności* na orkiestrę smyczkową w ramach „Przemyskiej Jesieni Muzycznej”. W 2012 zdobył pierwszą nagrodę za kompozycję *Rubaiyat* na chór i orkiestrę smyczkową w ramach konkursu kompozytorów „Omnia Beneficia” w Starym Sączu. W 2010 roku Orkiestra Filharmonii Krakowskiej dokonała polskiego prawykonania jego utworu dyplomowego *Music on Canvas* na dwie orkiestry. W 2009 roku *Rada* – jego kompozycja na altówkę – została wykonana w ramach „Festiwalu Kompozytorów Polskich” w Krakowie. Obecnie Nadim Husni pracuje jako lektor języka arabskiego na Uniwersytecie Jagiellońskim.



Fot. Kamila Chomicz

Figure 46. Concert programme

In November, the promotion of the event began by handing out invitations in person and putting up posters. I also started promoting the concert online at annikamikolajko.com and through the Facebook platform, where an event was created.

Preparation for the concert also included many other activities. This included the preparation of the concert costumes, which were made by the City of Women Bridal Atelier on commission and to my design. While still at the stage of repertoire research, I also placed an order and purchased from my own resources many of the instruments and accessories needed for the performance. These included individual glasses for the glass harp, chromatic pitch pipe, rhythm bones (which took several months to make), snare drumsticks, a set of drumsticks, brooms, a raganella, and a set of tuning forks. Another very important element was to prepare the realisation of the recording and to purchase the equipment needed for this. The realisation of the recording at the concert was undertaken by Beata Mikołajko and Robert Musiałek.

2. Project implementation - concert

The concert took place on 9.12.2023 in the Concert Hall of the Krzysztof Penderecki Academy of Music in Kraków. My task - as coordinator of the entire project and performer - was not only to perform the selected repertoire, but also to conduct the concert and to plan and see to the changes in the set-up of the instruments.

I only had two technical people at the Academy's disposal, who were responsible for the lights and the sound system. On the day of the concert, it turned out that - due to other commitments - only one person was made available to us during the microphone and light rehearsal, while the second person was only present at the concert itself. Therefore, all performers were involved in the technical changes of the stage at the same time. Changes to instruments and microphones took place during the concert, which was dictated by the different instrumental line-ups in the individual pieces.

In addition to the microphone rehearsal, a short rehearsal with the band took place before the concert itself. The exact settings of the instruments were determined and special tape was used to mark points on the stage. These procedures were intended to streamline the set-up changes. Additionally, after the rehearsal, the sensitivity of the recording microphones was adjusted and the positioning of the cameras was checked.



Photograph 3. 'Briefing' before the dress rehearsal to determine the changes on stage during the concert (backwards on the photograph A. Mikołajko-Osman, from left in the audience O. M. Michałowska, K. Bizukojć, A. Wtorek, N. Husni and in the background behind the console K. Osman). Photo by Beata Mikołajko

In the absence of dressing rooms, the space behind the stage, which normally acts as a backstage area, was specially prepared to allow the artists to change outfits discreetly. The glass entrance door, which allows access directly behind the stage, was temporarily covered, and the room itself was arranged as a dressing room by setting up mobile racks-hangers for dresses and suits. An additional layer of fabric was temporarily spread over the sharp carpet, acting as a carpet, to prevent fraying of the gowns.

A detailed schedule of the concert is presented below, taking into account the necessary changes that occurred due to the absence of one technical person.

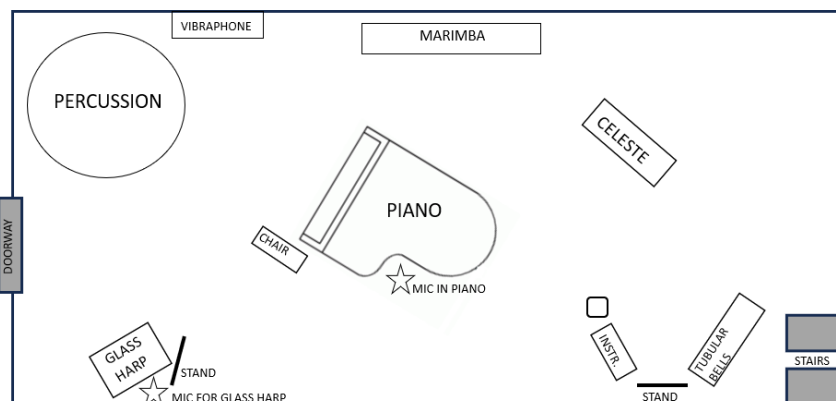
For the sake of clarity, only the first names of the individuals have been used in the text. In addition to the members of the ensemble - Annika Mikołajko-Osman (soprano), Olga Miriam Michalowska (piano, celesta), Karolina Bizukojć (saxophone), Aleksandra Wtorek (percussion), Nadim Husni (conductor) - the name of Karol Osman also appears, who was originally only supposed to be responsible for synchronising the electronics in the first piece, but - due to later changes - also had to handle the sound console. The microphone settings were prepared by Dawid Makosz during the morning rehearsal on the day of the concert. Mateusz Wachtarczyk was responsible for operating the lights during the concert.

During the concert, each piece was preceded by a short introduction to introduce the audience to the concept of the work and to help them understand it. Each announcement was pre-recorded by me. This artistic procedure allowed me to change wardrobe between pieces, which was necessary due to the varied nature of the works.

In addition to the detailed concert schedule below, each person in the team was also given a spreadsheet detailing the technical tasks.

DETAILED CONCERT SCHEDULE

starting position



beginning

1

OH IT'S YOU

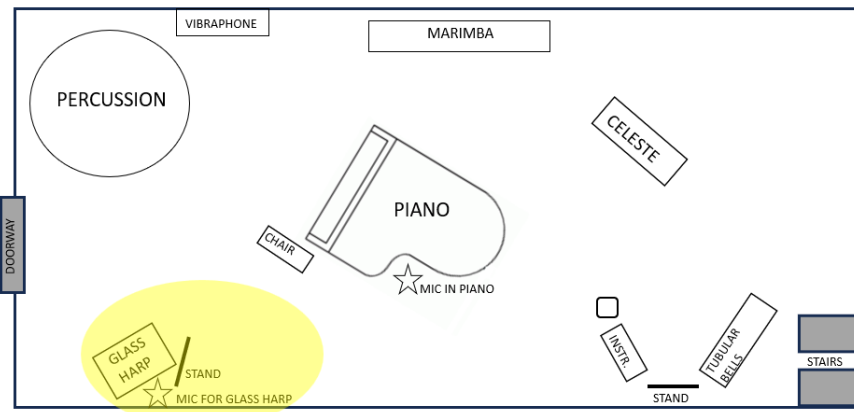
13min

- lights go out in the auditorium, full stage lighting comes on
- Annika comes out and stands in the middle with a wireless microphone in her hand and welcomes guests, asks them to turn off their phones
- Annika comes down
- dimming of the lights - twilight
- RECORDING OF THE ANNOUNCEMENT
- 1 *OH, IT'S YOU* – Annika and electronics synchronised by Karol
- beginning semi-darkness, as the electronics begin light appears to full stage illumination, at the end when Annika says the text *yes, please continue* BLACKOUT
- applause begins = full light on stage - Annika bows and leaves

preparation + 2
THE CENTER AND CAUSE OF MANY CIRCLES...

5 min

- microphone for the glass harp ON!!!
- Nadim enters - moves chair behind the piano and takes the phone, checks that the microphone by the glasses has been switched on, leaves
- RECORDING OF OF THE ANNOUNCEMENT - a spotlight appears on the glass harp stand on the left side of the stage in front

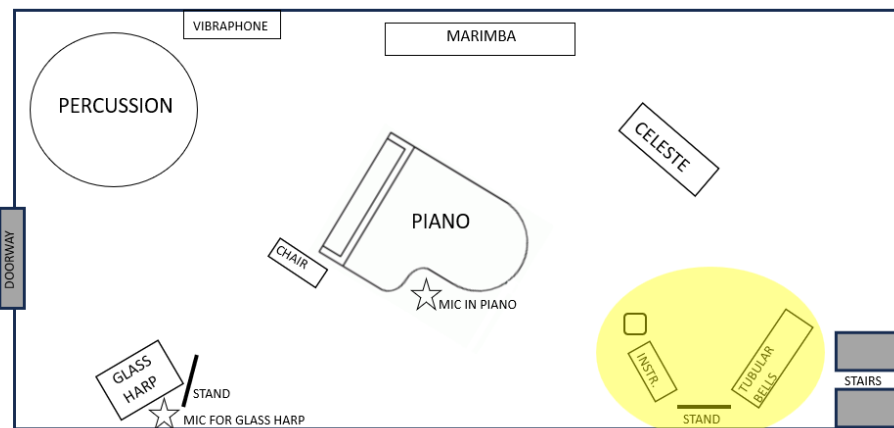


- 2 THE CENTER AND CAUSE OF MANY CIRCLES... – Annika sings and play the glass harp
- applause begins = full light on stage - Annika bows and leaves
- microphone for the glass harp OFF!!!

- RECORDING OF OF THE ANNOUNCEMENT - a spotlight appears on the stand with the tubular bells on the right side of the stage in front

preparation + 3
LIEBESTOD

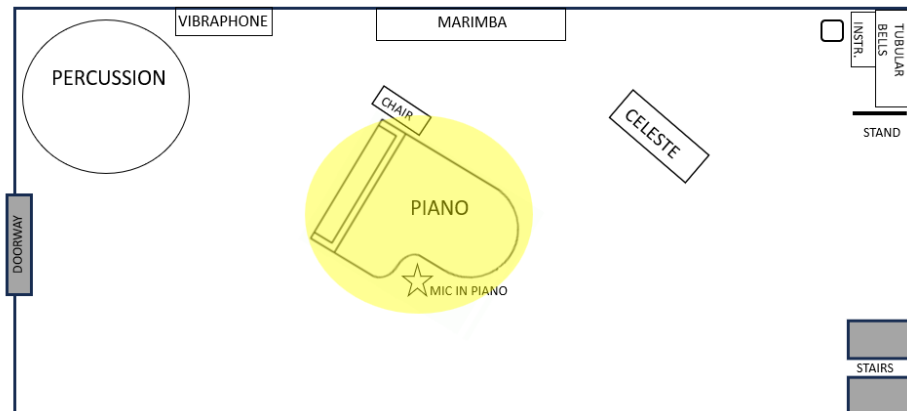
5 min



- 3 LIEBESTOD – Annika sings and plays the tubular bells and other percussion instruments
- applause begins = full light on stage - Annika bows and leaves

preparation + 4
SHE-DIVINE
 10 min

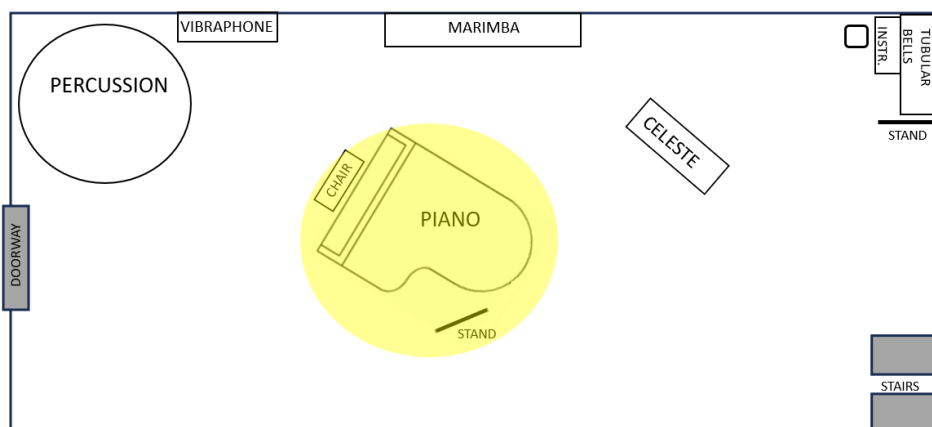
- Nadim, Ola and Olga enter - they move the tubular bells and percussion instruments to the back, take the table with the glasses and stand, put the microphone away from the glasses
- microphone in piano ON!
- RECORDING OF OF THE ANNOUNCEMENT - a spotlight appears on the piano



- 4 *SHE-DIVINE* – Annika sings and play the piano
- applause begins = full light on stage - Annika bows and leaves

- everyone except Annika enters - Nadim moves the chair to the piano, takes the notes from the piano, raises the piano stand, Karolina brings stand and puts down the microphone, Ola unlocks the piano pedal, Olga brings in the notes, they leave
- RECORDING OF OF THE ANNOUNCEMENT - a spotlight appears on the piano

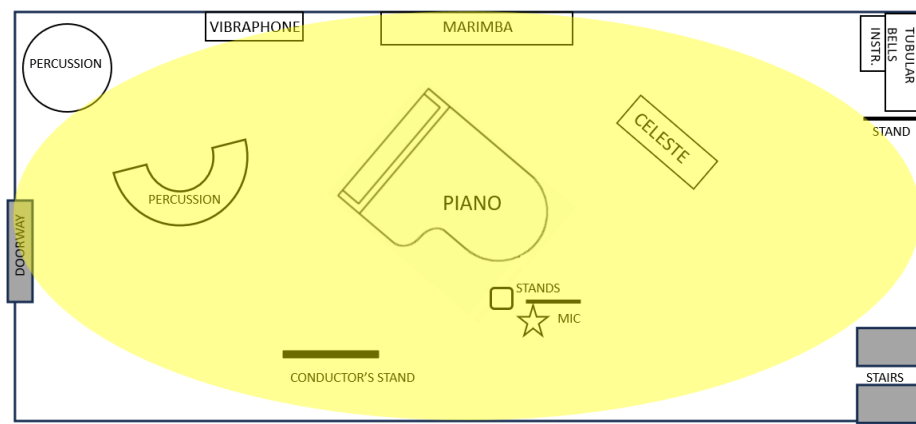
preparation + 5
EVOCACIÒN
 3 min



- 5 *EVOCACIÒN* – Annika sings and play the bones, Olga plays the piano

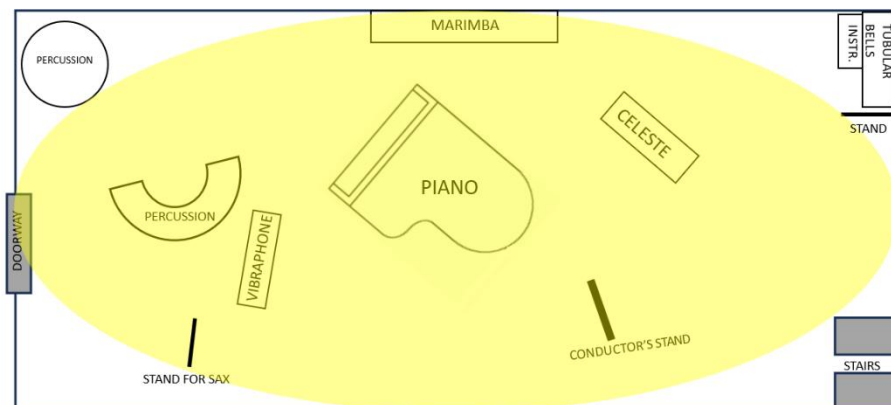
preparation + 6
BEL CANTO
 10 min

- applause begins = full light on stage - Annika and Olga bows and leave
- full light remains until the end of the concert
- everyone except Annika enters - they move the percussion instruments, bring in the stand for the conductor, move the piano, bring in the percussion stand for Annika and set up the microphone
- RECORDING OF OF THE ANNOUNCEMENT
- 6 *BEL CANTO* – Annika sings and plays, Ola plays the percussion, Olga plays the celeste, Nadim conducts
- applause begins = they bow and everyone leave



- Nadim, Ola, Karolina enter - they rearrange the percussion instruments, bring in the stand for the saxophone, take out Annika's stands, rearrange the stand for the conductor and microphone, leave
- RECORDING OF OF THE ANNOUNCEMENT
- 7 *ENTENGLEMENT* – Annika sings and conducts, Ola plays the drums, Olga plays the piano, Karolina plays the saxophone

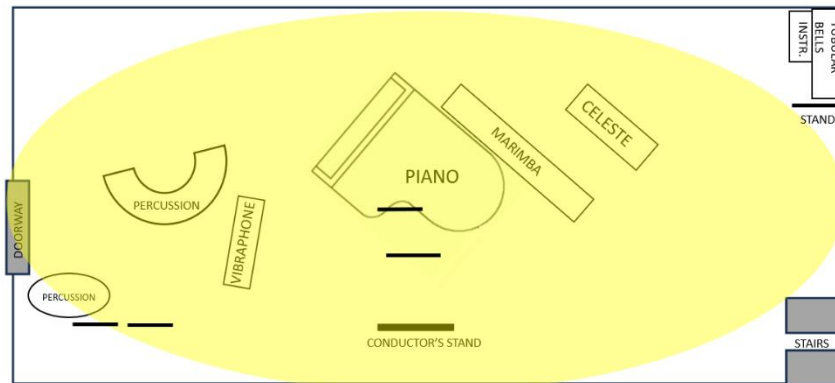
preparation + 7
ENTENGLEMENT
 9 min



- applause begins = they bow and everyone leave

preparation + 8
WITHOUT AN EXIT
9 min

- All enters - they move the marimba, take out stand for the sax, set up the percussion desk for Annika and stands near the piano, move the stand for the conductor, they leave
- RECORDING OF OF THE ANNOUNCEMENT
- 8 *WITHOUT AN EXIT* – Annika sings, Nadim conducts, Ola plays the percussion, Olga plays the piano



- applause begins = Annika comes back from behind the door as she finishes the piece there, Karolina joins in, everyone bow
- switching on the wireless microphone!
- Annika thanks all those involved in the project

Concert duration: 1:40

The concert was attended by a total of around 120 people between the ages of 18 and 80. We hosted both people professionally involved with music, as well as people not involved with music on a daily basis. The feedback I heard from the audience after the concert was a great success: 'I don't listen to contemporary music on a daily basis and tend to avoid it, but tonight's concert showed me that you can find something interesting in it [contemporary music]'; 'The introduction to each piece allowed me to listen to the piece with an understanding of what the author had in mind, what he wanted to achieve'; 'I think I will now approach listening to this kind of music differently'.

The introduction of announcements to the concert in the form of short descriptions of the composer's inspirations and possible interpretations of individual pieces proved to be a much-needed intervention.

The concert also received many compliments from musically experienced listeners, for which I would like to express my sincere thanks on behalf of the entire ensemble.

The concert was intended to provide an interesting experience both aurally and visually. The late prof. dr hab. Jan Pilch, who had a great spiritual contribution to this concert, once said to me: "Such music cannot just be listened to. This is where you have to look first and foremost". The good reception of the concert by the audience confirmed my conviction that concerts with educational elements are not only positively received, but are also very much needed. Disseminating music and being able to share it with a live audience is the most wonderful thing for a performer to do.

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Description of the DVD

1. Alden Jenks *Oh it's you* for soprano and electronics
soprano: Annika Mikołajko-Osman, electronics: Karol Osman
2. Rachel C. Walker *the center and cause of many circles...* for soprano and glass harp
soprano, glass harp: Annika Mikołajko-Osman
3. Roberto Ventimiglia *Liebestod* for voice solo
soprano, crotal, cowbell, tubular bells: Annika Mikołajko-Osman
4. Juan Luis de Pablo Enriquez Rohen *She-Divine* for soprano solo
soprano, piano and chromatic pitch pipe: Annika Mikołajko-Osman
5. Tim Ellis *evocaciòn* for soprano, bones and piano
soprano, bones: Annika Mikołajko-Osman, piano: Olga Miriam Michałowska
6. Krystyna Moszumańska-Nazar *Bel canto* for soprano, celesta and percussion
soprano and percussion instruments: Annika Mikołajko-Osman, percussion: Aleksandra Wtorek, celesta: Olga Miriam Michałowska, conductor: Nadim Husni
7. Yuqingqing Fan *Entanglement* for soprano, saxophone, percussion and piano
soprano, conductor: Annika Mikołajko-Osman, saxophone: Karolina Bizukojć, percussion: Aleksandra Wtorek, piano: Olga Miriam Michałowska
8. Mark Wolf *Without an Exit* for soprano, percussion and piano
soprano and percussion instruments: Annika Mikołajko-Osman, percussion: Aleksandra Wtorek, piano: Olga Miriam Michałowska, conductor: Nadim Husni

realisation electronics and sound system: Karol Osman

preparation of lights and sound system: Dawid Makosz

realisation of lights: Mateusz Wachtarczyk

realisation of audio-video recording: Beata Mikołajko, Robert Musiałek

postproduction: Annika Mikołajko-Osman

Duration: 1:06:37

The recording was made during the Special Concert *Contemporary Vocal Works Differently*, i.e. involving the singer in stage actions and instrumental playing, on 9.12.2023 at the Krzysztof Penderecki Concert Hall of the Kraków Academy of Music.