

KOSTKA VIOLETTA

<https://orcid.org/0000-0002-1655-8485>
Stanisław Moniuszko Academy of Music (Gdańsk, Poland)
v.kostka@amuz.gda.pl

CONNECTIONS BETWEEN PAWEŁ SZYMAŃSKI'S WORKS AND UKRAINIAN HISTORY AND CULTURE

Three of Paweł Szymański's works point out connections with Ukrainian history and culture. The documentary *Schizophrenia*, with soundtrack by the composer, tells about two Ukrainians, victims of psychiatric repressions in the Union of Soviet Socialist Republics. The main vocal part of the opera *Qudsja Zaher* was written especially for Olga Pasiecznik, an outstanding Ukrainian singer. The *Concerto con duoi violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański* was performed in Lviv during "Contrasts" festival in 2017.

Key words: creativity of Paweł Szymański; Ukrainian accents, documentary *Schizophrenia*; opera *Qudsja Zaher*; *Concerto con duoi violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański*.

Paweł Szymański (born 1954) is currently one of the leading Polish composers, whose works include numerous compositions for orchestra, solo instrument and orchestra, chamber ensembles, solo instruments, choir, vocal-instrumental ensembles, one opera, film, theatre and radio music, as well as music for tape [4].

The basis for Szymański's creative work is the so-called two-level technique, consisting in composing not with the use of basic sound characteristics and simple relations between sounds, but of entire objects and complex gestures deriving from various musical traditions which, at the subsequent stages of work, are subjected to transformations [8, 134]. Naturally, the two-level technique does not appear in every work by Szymański, and certainly not to the same degree. This technique is visibly represented in *Partita III* for harpsichord and orchestra, *Compartment 2, Car 7* for vibraphone, violin, viola and cello, *Single-track* for piano, but it recedes into the background in *Phylakterion* for 16 voices and percussion instruments. Due to the fact that Szymański, since composing, in the year 1978, *Partita II* for orchestra, has been moving, more or less, within the same world of music ideas, he has created a compositional idiom, recognizable from the first measures of each of his compositions. This idiom consists, among others, in short sounds, *glissandi*, vitreous sounds, numerous pauses and a two-movement form, usually resulting from the application of two different methods of working with the same material [7; 2].

Szymański's stylistically characteristic music is often played at concerts in Poland and abroad. The biggest event of this kind was, undoubtedly, the *Festival of Paweł Szymański's Music* organized in Warsaw from 24th November to 1st December 2006. For a number of years, various institutions and music festivals have been commissioning new works from this composer. The list of such institutions and festivals includes, among others, the Warsaw National Opera, the University of Warsaw, the Wratislavia Cantans

Festival, BBC Northern Ireland, London Sinfonietta, Südwestfunk Baden-Baden, Radio France, Kuhmo Chamber Music Festival. Most of Szymański's music has been published, mainly by Chester Music Ltd. It is possible to listen to from many CDs and DVDs. Its value is confirmed by a number of excellent reviews, where we can read that it evokes unforgettable impressions and equivocal associations, affects both our senses and our intellect, attracts the listeners' attention for a long time, fascinates and even hypnotizes them [6; 1; 3].

Paweł Szymański has not so far been particularly interested in Ukraine as a state or in its history and culture, yet there are three Ukrainian traces which can be perceived among his works.

The first of them is a documentary titled *Schizophrenia* from 2001, directed by Vita Zelakeviciute, with soundtrack composed by Szymański. The director disclosed that she had come up with the idea for the film “during the breakup of the USSR when, in my native country, Lithuania, I made friends with Petras Cidzikas, a man who, by way of his sacrificial hunger strike in 1988, forced the authorities in Moscow to release from Gulag camps Lithuanian prisoners – the last political prisoners in the Soviet Union” [10, 58]. The film tells us about victims of psychiatric repressions in the Union of Soviet Socialist Republics, i.e. about people who were regarded as dangerous enemies of the Soviet state and, as such, were placed in psychiatric hospitals, sometimes established particularly for that purpose. The main heroes were punished for crossing the border illegally, making critical statements concerning the Soviet state, distributing anti-Soviet leaflets, publishing fact about repressive psychiatry in the West, and for other similar offences. According to the present Independent Association of Russian Psychiatrists, there were more than two million such people in the years 1967–1987. In the film, apart from the former prisoners of specialist psychiatric hospitals, we can see doctors, who saw nothing wrong in administering a drug called haloperidol to healthy people, and justified their practices by saying that they had been simply performing their duties.

Two Ukrainians, each with different experience connected with psychiatric hospitals, appear in the documentary. The first one is Boris Kovhar, sentenced to 8 years of compulsory psychiatric treatment at Dnipropetrovsk and Sychyovka Psychiatric Hospitals for writing an open letter which revealed he had been a KGB agent spying on Ukrainian dissidents, and for describing KGB techniques. Boris Kovhar appears four times in the film, and his statements are focused on asymptomatic schizophrenia he was diagnosed with, as well as on the way he was treated by the hospital staff. Kovhar's statement concerning his imprisonment in a psychiatric hospital was additionally published in an article *Case History*, written by Vita Zelakeviciute [11, 68–73]. The second Ukrainian character in the film is Siemion Gluzman, doctor of psychiatry, later the president of the Independent Association of Ukrainian Psychiatrists and head of rehabilitation centre for victims of communism in Kiev. He was sentenced to 7 years in Gulag prison camp and 3 years of exile for publishing in the West an independent psychiatric report on the repressed General Piotr Grigorenko. Siemion Gluzman appears twice in the documentary, presenting his experience connected with psychiatric hospitals and other places of detention in the Soviet Union. His statement can also be read in the article *Case History* by Vita Zelakeviciute [11, 105–107].

Music plays a secondary role in the documentary. It appears mainly between the accounts given by different characters, and accompanies images from outside and inside the hospitals. The length of musical fragments is from a few dozen seconds to three and a half minutes. The longest fragment accompanies the credits. The sound is very specific, created by string instruments, the harp and percussion instruments such as the

xylophone, the vibraphone and the celesta. Short forms are constructed from melody, contrapuntal lines, sound repetitions, glissandi and other measures. The music is mostly calm and serves to facilitate contemplation of the things we watch, although there are moments which we would like to relate to some negative emotions. It may be of interest to add that, based on the soundtrack for the documentary discussed here, Paweł Szymański composed in the year 2002 an autonomous piece called *Chlorophaenhylohydroxipiperidinofluorobutyrophaenon*, for chamber orchestra and “other sounds”. The title of this work clearly refers to haloperidol mentioned in the documentary directed by Zelakeviciute.

The second Ukrainian trace in Szymański's works is the opera *Qudsja Zaher* in two acts, written in 2005, composed for the libretto by Maciej Drygas, performed for the first time in the Grand Theatre – National Opera in Warsaw, and directed by Eimuntas Nekrošius. The vocal part of the main female character was written especially for Olga Pasiecznik, an outstanding Ukrainian singer. Olga Pasiecznik studied vocal arts in Kiev Conservatory of Music, then became a soloist in Warsaw Chamber Opera, and today is connected professionally with opera houses all over the world [5, 49]. The singer performs in chamber repertoire, oratorios and symphonic concerts, and also in operas. Romantic and impressionistic songs, as well as contemporary music occupy a special place in her repertoire. She appeared on the stage of the Grand Theatre – National Opera in Warsaw as, for example, Roxanne in *King Roger* by Szymanowski, the Queen of the Night in *Ignoramus and Madman* by Mykietyn, Melisande in *Pelleas and Melisande* by Debussy or Eurydice in *Orpheus and Eurydice* by Gluck.

The libretto of *Qudsja Zaher* was written in Polish. There is no linear continuity in it, but it can be described as the story of a young Afghan woman Qudsja Zaher. She tries to enter Europe illegally across the Baltic Sea, and finally jumps overboard. At the bottom of the sea she finds herself in the multicultural crowd of drowned people who are trying to find the Land of Eternity. It appears that Qudsja has already been at the bottom of the Baltic Sea. In her previous incarnation, as Astrid, a girl from a Viking settlement, she was trying to escape from famine but died when people from the legendary stronghold of Jomsborg refused to help her. Qudsja and Astrid speak with one voice in the opera, and symbolize repeatability of history.

The music in this opera is varied. In the foreground we have the part of the title character, which is the only vocal part in the entire opera. It consists mainly of singing resembling lamenting or weeping, which effect is achieved with the use of longer rhythmic values, the motion, which is mostly descending, as well as with short glissandi. The following two fragments can be regarded as the most expressive ones in the part in question: when Qudsja, having fallen to the bottom of the Baltic Sea sings the words “Hail, death”, and when, together with other drowned people who have paid for the crossing, she finds herself on the boat sailing for the Land of Eternity and sings that, both as Astrid and Qudsja, she experienced nothing but pain; then, closing the chapter of her pitiful fate, she asks the teacher to erase it from her memory.

The remaining characters in the opera use the techniques which are closer to speech than to singing [9, 15]. The choir of drowned people employs an asynchronous recitative, enunciating atomized words in various languages. The choir of boys, which is supposed to be an equivalent of medieval Scandinavian academies teaching the art of telling stories, chants *in modo di rap*. The carrier sings single, separate sounds, and his voice is subjected to electro-acoustic transformation with the use of a vocoder. The part of the teacher is a spoken one. Both the soloists and the group heroes are accompanied by the orchestra. Approximately half way through the opera there appears an orchestral

interlude based on baroque structures, correlated to the festival of fertility celebrated in Jomsborg. Apart from vocal-orchestral and orchestral fragments there are also those with electronic music, which imitate the sound of waves and dripping water.

The third Ukrainian trace connected with Paweł Szymański's works is the fact that one of his compositions, namely the *Concerto con duoi violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański* from the year 2004, has recently been performed in Ukraine. As the title itself suggests, we deal here with a certain pastiche of old musical style. It is a concerto based on baroque composition techniques, where from time to time it is possible to discern details known only to contemporary composers. It is not the only composition of this kind written by Szymański. Another pastiche is *Une suite de pièces de clavecin par Mr Szymański*, played by musicians both on the harpsichord and on the piano.

The *Concerto con duoi violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański* has already been performed in Poland. On the 10th of October 2017 it was played in Lviv during the 23rd International Contemporary Music Festival "Contrasts". The piece was played at the concert titled "Yesterday and Today. Polish-Ukrainian Musical Dialogue". Referring to that dialogue, the piece was played together by Polish and Ukrainian musicians led by Paweł Osuchowski.

The three examples of references to Ukraine in Paweł Szymański's music do not form any logical collection. They are incidental references, based on the composer's acquaintance with Vita Zelakeviciute and Olga Pasiecznik, and resulting from musical tastes of the organisers of the "Contrasts" festival. Despite being incidental, the references in question enrich Polish and Ukrainian cultures, making them both more interesting. As a result, the cultural dialogue continues, which is the most important thing for contemporary people.

Bibliography

1. Chłopecki, Andrzej (2006). [on pieces of music]. In: Andrzej Chłopecki, Katarzyna Naliwajek, eds., [program book] *Festiwal muzyki Pawła Szymańskiego*. Warszawa, p. 100.
2. Chłopecki, Andrzej (2007). Szymański Paweł. In: Elżbieta Dziębowska, ed., *Encyklopedia Muzyczna PWM*, vol. Sm-Ś. Kraków, pp. 298–301.
3. Cyz, Tomasz (2006). Jaka to melodia? Muzyka Pawła Szymańskiego w kilku fragmentach. „*Tygodnik Powszechny*”, No. 53, p. 15.
4. Kostka, Violetta (2018). *Muzyka Pawła Szymańskiego w świetle poetyki intertekstualnej postmodernizmu*. Gdańsk-Kraków. 256 s.
5. Pasiecznik, Olga (2013). [CV]. In: *Paweł Szymański* [program book]. Qudsja Zaher, Warszawa, p. 49.
6. Szczepańska-Lange, Elżbieta (1998). "Studio", No. 1, [review], [online]. Available at: www.cdaccord.com.pl/album.pl.html?acd=038 (Accessed 14 Dec. 2017).
7. Szwarcman, Dorota (2007). 40 x Szymański. „*Ruch Muzyczny*”, No. 1, pp. 13–16.
8. Szymański, Paweł (1993). From Idea to Sound. A Few Remarks on my Way of Composing. In: Anna Czekanowska, Miloš Velimirovič, Zbigniew Skowron, eds., *From Idea to Sound*. Warszawa, pp. 134–139.
9. Szymański, Paweł (2014). [Grzegorz Dąbrowski, Marcin Gmys, Katarzyna Naliwajek-Mazurek, Olgierd Pisarenko interview Paweł Szymański] Pukanie do bram Jumnety słycać wszędzie. *Po prapremierze „Qudsji Zaher”, „Res Facta Nova”*, No. 15, pp. 13–22.

10. Zelakeviciute, Vita (2002a). *Schizofrenia*, „Karta”, No. 34, pp. 58–60.

11. Zelakeviciute, Vita (2002b). *Historia choroby*, „Karta”, No. 34, pp. 61–108.

Стаття надійшла до редакції 6.12.2018 р.

КОСТКА В.

<https://orcid.org/0000-0002-1655-8485>

Музична академія імені Станіслава Монюшка (Гданськ, Польща)

v.kostka@amuz.gda.pl

DOI: <https://doi.org/10.31318/2522-4190.2019.124.165425>

Зв'язки творчості Павла Шиманського з історією та культурою України

Актуальність дослідження. Павло Шиманський (народ. 1954) належить до групи провідних сучасних польських композиторів. Україна, як найближчий сусід Польщі, не викликала особливого інтересу для композитора, але у його творчості досить просто відшукати українські акценти.

Мета дослідження – виявити характер та творчі прояви зв'язків Павла Шиманського з історією та культурою України.

Основні результати та висновки дослідження. У статті визначені українські акценти творчості Павла Шиманського. Першим з них є документальний фільм *Шизофренія* (2001) режисера Віти Желякевичуте з музикою Павла Шиманського. Картина розповідає про людей, визнаних небезпечними ворогами СРСР, яких помістили до психіатричних лікарень. У фільмі беруть участь два українці. Перший з них, Борис Ковгар, був на роки поміщений до психлікарні за припинення співпраці з КДБ. Другий – Семен Глузман, винний заступництвом за репресовану людину, яка знаходилася у психлікарні. Музика, що супроводжує картину – спокійного, м'якого звучання, – сприяє роздумам над тим, що відбувається на екрані.

Другий український акцент у творчості П. Шиманського – опера *Qudsja Zaher* (2005) з лібрето Мацея Дригаса. Вокальна партія головної героїні була написана спеціально для української співачки Ольги Пасечник, випускниці Київської консерваторії, яка живе сьогодні у Варшаві; її кар'єра пов'язана з музичними сценами всього світу. Музика П. Шиманського емоційна, але не помпезна, вона викликає алузії з музикою минулого. Окрім вокально-оркестрових епізодів, присутні фрагменти з електронною музикою. Партія головної героїні домінує, її наповнюють спів, плач та стогони.

Третій український акцент стосується факту виконання *Concerto con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański* (2004) на Міжнародному фестивалі сучасної музики «Контрасти» у Львові 10 жовтня 2017 року.

Ключові слова: творчість Павла Шиманського, українські акценти, документальний фільм «Шизофренія», опера *Qudsja Zaher*, *Concerto con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański*.

КОСТКА В.

<https://orcid.org/0000-0002-1655-8485>

Музыкальная академия имени Станислава Монюшко (Гданьск, Польша)

v.kostka@amuz.gda.pl

Связи творчества Павла Шиманьского с историей и культурой Украины

Актуальность исследования. Павел Шиманьский (род. 1954) принадлежит к группе ведущих современных польских композиторов. Украина, как ближайший сосед Польши, не представляла особого интереса для композитора, однако в его творчестве довольно просто отыскать украинские акценты.

Цель исследования – выявить характер и творческие проявления связей Павла Шиманьского с историей и культурой Украины.

Основные результаты и выводы исследования. Определены украинские акценты творчества Павла Шиманьского. Первым из них является документальный фильм *Шизофрения* (2001) режиссера Виты Желякевичуте с музыкой Павла Шиманьского. Картина повествует о людях, признанных опасными врагами СССР, которых поместили в психиатрические лечебницы. В фильме участвуют два украинца. Первый из них, Борис Ковгар, был на годы заключен в психлечебницу за прекращение сотрудничества с КГБ. Второй – Семен Глузман, провинившийся заступничеством за репрессированного и находящегося в психлечебнице человека. Музыка, сопровождающая фильм – спокойного, мягкого звучания, – способствует размышлению над происходящим на экране.

Второй украинский акцент в творчестве Шиманьского – опера *Qudsja Zaher* (2005) с либретто Мацея Дрыгаса. Вокальная партия главной героини была написана специально для украинской певицы Ольги Пасечник, выпускницы Киевской консерватории, живущей сегодня в Варшаве; ее карьера связана с музыкальными сценами всего мира. Музыка Шиманьского эмоциональна, но не помпезна, содержит аллюзии на музыку прошлого. Помимо вокально-оркестровых эпизодов, присутствуют фрагменты с электронной музыкой. Партия главной героини является доминирующей, ее наполняют пение, плач и стоны.

Третий украинский акцент касается факта исполнения *Concerto con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański* (2004) на Международном фестивале современной музыки «Контрасты» во Львове 10 октября 2017 года.

Ключевые слова: творчество Павла Шиманьского, украинские акценты, документальный фильм «Шизофрения», опера *Qudsja Zaher*, *Concerto con duoi Violini e Violoncello di Concertino obligati e duoi altri Violini, Viola e Basso di Concerto Grosso del Sig' Szymański*.