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A Panorama of Polish Guitar Concertos

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Abstract

The present article constitutes an attempt at outlining the musical oeuvre of Polish composers in the field of concertos for guitar and orchestra. Since the 1940s, when the first concerto with a guitar part was created, more than 100 concertos have been composed in Poland. In an effort to write such a piece of music, composers discovered different creative paths, which often revealed various new colours of the guitar. The article discusses a proposal to divide the concertos created in Poland according to the specificity of the pieces, introduces the history of the first Polish concertos and paints a picture of guitar literature created by 2020.

Keywords: Polish guitar music, guitar concerto, guitar festivals in Poland, Polish music after 1945.

The aim of this study is to offer an insight into the issue of Polish concertos for guitar and orchestra. This subject matter has not been elaborated on in greater detail thus far, despite the constantly growing number of such pieces of music. In an article concerning guitar concertos created worldwide by 1970, Arseniy Popov lists 104 guitar concertos, including only one by a Polish author – *Concertino* by

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Alexandre Tansman from 1945¹. He makes no mention of *Concerto per quattro* created in 1960 by Włodzimierz Kotoński, even though it was published and performed abroad, and two other pieces by Tansman. In her article from 1998, Anna Iwanicka names 15 concertos, including the ones that were not intended for the classical but electric or bass guitar²; however, close to 30 concertos had already been created by that time. Discussing the guitar concerto in his 2013 book, Marek Nosal stated that there are “more than fifty concertos for guitar and orchestra.”³ According to *Internetowy katalog polskiej muzyki gitarowej XX i XXI wieku* [*Online Catalogue of Polish Guitar Music in the 20th and 21st Century*], 112⁴ guitar concertos have been written in Poland⁵. The inclusion criteria for this group of works are very broad – from the title itself (concerto, concertino, sinfonia concertante)⁶ to the composition of the performing ensemble (whether the piece is intended for guitar and symphony, chamber or string orchestra).

This article does not, however, aspire to provide a comprehensive discussion of the issue posed in the topic, not only for obvious reasons related to the length of the text, but also due to the scarcity of sources concerning many of the Polish guitar concertos. The studies on the guitar works of a large group of composers have not yet been undertaken; Mieczysław Makowski is one such figure, as none of his works have been discussed in spite of the fact that his portfolio consists of more than 20 guitar pieces.

Polish guitar concertos, or pieces for guitar and orchestra, may be grouped according to several features. The first division concerns the treatment of the guitar part – it may be used as a strictly concertante instrument with a virtuoso part and significant contribution to musical narrative, as in the concerto *Los Caprichos* by Marcin Błażewicz (1986–88)⁷, or as a tonal supplement to the orchestra when

¹ A. Popov, *O utworach koncertowych na gitarę z orkiestrą*, “Poradnik Muzyczny” 1971, no. 9, p. 9; the article provides an incorrect date of the creation of *Concertino*: 1946 instead of 1945.

² A. Iwanicka, “*Los Caprichos*” Marcina Błażewicza, [in:] *Druga ogólnopolska sesja naukowo-artystyczna gitary polskiej*, ed. J. Zamuszko, Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów w Łodzi, Łódź 1998, p. 13.

³ M. Nosal, *Twórczość kompozytorów polskich na gitarę solo po 1945 roku. Zagadnienia artystyczno-wykonawcze na wybranych przykładach*, Akademia Muzyczna im. Karola Szymanowskiego w Katowicach, Katowice 2013, p. 22.

⁴ This number does not include *Muzyka koncertująca* for guitar and string orchestra by Andrzej Dziadek, which, according to a list of the author’s compositions available at, among others, Polish Music Information Centre, was completed in 1994 but remains unfinished according to the composer himself; See M. Jarosz, *Gitara w twórczości wybranych kompozytorów związanych z Akademią Muzyczną w Gdańsku* (typescript of a master’s thesis under the supervision of M. Karwaszewska), Stanisław Moniuszko Academy of Music in Gdańsk, Gdańsk 2017, pp. 22–23.

⁵ Source: W. Gurgul, *Internetowy katalog polskiej muzyki gitarowej XX i XXI wieku*, <http://nagitarare.pl/> [access: 10.11.2020].

⁶ An exception is *Koncert na gitarę solo* [*Concerto for solo guitar*] by Jan Wincenty Hawel from 1978, which was not included in this text.

⁷ A. Iwanicka, op. cit., p. 31.

the guitar part is embedded in the orchestral tissue; in that case, we may merely speak of a concertante part, as in, for instance, *Concerto per chitarra e orchestra* by Edward Bogusławski⁸.

The second is related to the issue of forming the orchestral texture. The guitar is one of the quietest instruments, hence juxtaposing it with an orchestra causes difficulties with the performance and, therefore, the reception of the piece – the guitar must simply be audible. Some of the pieces employ the rule of texture thinning, which was known as early as in the 19th century and successfully used by Ferdinando Carulli or Mauro Giuliani⁹ (as in, for example, *Koncert na gitarę w stroju osobliwym* [*Concerto for Guitar in Peculiar Tuning*] by Aleksander Nowak, in which many moments of the guitar part are almost cadential in nature¹⁰). In some pieces, composers consciously sought textural solutions that would improve the clarity of the guitar against the background of an orchestra (e.g. *Skrawki* [*Scraps*] by Michał Lazar), and in the case of the majority of compositions, the composer assumed from the outset that the guitar will need to be amplified anyway (in one case, the author obliged the guitarist to amplify the instrument – vide *Sinfonia concertante* for amplified guitar and chamber orchestra by Aleksander Lason).

Fig. 1. One of the *quasi*-cadential fragments in *Koncert na gitarę w stroju osobliwym* by Aleksander Nowak. Source: A. Nowak, *Koncert na gitarę w stroju osobliwym i orkiestrę kameralną*, PWM, Kraków 2012, bars 207–210.

The third division concerns the orchestral instruments used in a composition. In Poland, concertos with the accompaniment of a full orchestra or chamber orchestra are prevalent – there are 67 of them. There are 37 pieces for string orchestra (including the concertos whose sound tissue was supplemented with a part for percussion or keyboard instruments, as in *Koncert* [*Concerto*] for guitar, kettle-drum and strings, op. 115 by Krzysztof Meyer). Four concertos are intended for

⁸ B. Mika, *Problemy wykonawcze współczesnej muzyki gitarowej na przykładzie kompozycji Edwarda Bogusławskiego "Concerto per chitarra e orchestra"*, [in:] *Problemy wykonawcze muzyki współczesnej*, ed. I. Marciniak, Wydawnictwo Wyższej Szkoły Pedagogicznej im. Tadeusza Kotarbińskiego w Zielonej Górze, Zielona Góra 1998, p. 138.

⁹ M. Maślak, *Idiom gitary w relacji kompozytor-wykonawca*, Seis Cordas, Zabrze 2019, p. 39.

¹⁰ A. Nowak, *Koncert na gitarę w stroju osobliwym i orkiestrę kameralną*, programme note, PWM, Kraków 2012, p. [2].

a guitar with the accompaniment of a string quartet, for example *Concerto per chitarra e quartetto (quintetto) d'archi* by Józef Świder and one each with the accompaniment of other ensembles: *Chorea polonica* for Polish guitar and string ensemble by Czesław Grabowski, *Concertino* for harmonica, guitar and string trio by Bogusław Schaeffer from 1999, *Koncert podwójny [Double Concerto]* for guitar, cello and fifteen string instruments by Marcin Filip Banasik from 2007 and the previously mentioned *Skrawki* for guitar and Lazar's chamber ensemble.

The image shows a musical score for the piece 'Concerto per chitarra e quartetto (quintetto) d'archi' by Józef Świder. It is a score for guitar and string quartet. The top staff is the guitar part, starting at measure 71, marked 'sempre agitato e accel.'. It features a complex texture with many triplets. Below the guitar are four staves for the string quartet: Violin I, Violin II, Viola, and Cello/Double Bass. The double bass part is specifically marked 'arco' and 'p' (piano). The score shows the texture of the double bass ad libitum part.

Fig. 2. Texture of *Concerto per chitarra e quartetto (quintetto) d'archi* by Józef Świder; double bass ad libitum part. Source: J. Świder, *Concerto per chitarra e quartetto d'archi*, Carus Verlag, Stuttgart 2010, part 2 *Adagio cantabile*, bars 71–73.

The fourth possibility of division concerns the instrumental abilities of the author – whether they previously received education at any level as an instrumentalist and guitarist or not. Apart from the obvious difficulties related to the texture of the instrument that the composers who are not guitarists face, and which are highlighted by many authors in interviews or programme notes, the lack of knowledge of guitar literature also plays a significant role. On the one hand, such circumstances give authors who had no previous involvement with the guitar the natural ability to not refer back to prior patterns (which, in itself, is extremely inspiring, yet this issue deserves separate discussion). On the other hand, a composer who is also a guitarist and is conversant with different repertoires has to grapple with the achievements of his precursors¹¹, not only on the ground of his own creative explorations but also in the context of the reception of the piece, which is particularly noticeable in the press reports from the first performances of new pieces, in which reviewers virtually always compare the new guitar con-

¹¹ A. Domańska, *W cieniu dawnych mistrzów Harolda Blooma. Lęk przed wpływem i muzyka późnej fazy kultury zachodniej*, “Res Facta Nova” 2012, no. 13, p. 138.

certo to the most popular piece for guitar and orchestra, namely *Concierto de Aranjuez* by Joaquín Rodrigo¹². Due to the large number of pieces by composers who were also guitarists (46 pieces, that is nearly half of all the guitar concertos created in Poland), I shall discuss their works separately in the latter part of the article¹³.

A special place within the literature in question is occupied by concertos for a larger group of soloists. Here, we can also distinguish two smaller subgroups: concertos in which apart from the solo guitar part, there are also other concertante instruments and concertos for homogenous guitar ensembles. Double concertos are prevalent in the first group; there are 8 of them in total, including *Concerto for Beata* for flute, guitar and string orchestra by Piotr Lachert (2003), *Pulsaciones* for guitar, accordion and string orchestra by Mikołaj Majkusiak (2013), *Koncert podwójny [Double Concerto]* for guitar, accordion and symphony orchestra by Piotr Jędrzejczyk (2015) and *Półcienie i kontury. Concerto grosso nr 4 [Concerto Grosso No. 4 "Penumbras and Contours"]* for guitar, double bass and string orchestra by Maciej Jabłoński (2016). Triple concertos were composed by Zbigniew Bargielski (*Trigonalia* for guitar, accordion, percussion and chamber orchestra from 1994, which received a recommendation of UNESCO's International Rostrum of Composers in Paris in 1995¹⁴) and Henryk Hubertus Jabłoński (*Koncert [Concerto]* for clarinet, guitar, cello and orchestra 1977), and the only quadruple concerto is a piece by Włodzimierz Kotoński (*Concerto per quattro* for harp, harpsichord, guitar, piano and chamber orchestra, 1960). They form a total of 11 concertos.

Fig. 3. Fragment of the solo instruments part in *Półcienie i kontury. Concerto grosso nr 4* for guitar, double bass and string orchestra by Maciej Jabłoński. Source: M. Jabłoński, *Półcienie i kontury. Concerto grosso nr 4 per contrabbasso, chitarra ed archi*, Kraków 2015, bars 167–170.

Among the concertos for homogenous guitar ensembles, concertos for duets are predominant; there are 12 in total, including *Pejzaż [Landscape]* for two guitars and string orchestra by Anna Zawadzka-Gołosz (1983) and *Morze Śródziemne, żegnaj. Próba rekonstrukcji* for two guitars and orchestra by Joanna

¹² See M. Lichecka, *Akordy miasta. Wybitny kompozytor Gerard Drozd zamknął w dźwiękach Gliwice*, <https://www.nowiny.gliwice.pl/akordy-miasta-wybitny-kompozytor-gerard-drozd-zamknal-w-dzwiekach-gliwice> [access: 10.11.2020].

¹³ Dr hab. Marek Nosal made a similar assumption. See M. Nosal, op. cit., pp. 21–22.

¹⁴ Source: <https://culture.pl/pl/dzielo/trigonalia> [access: 10.11.2020].

Wnuk-Nazarowa (1986). There is also a single concerto with a concertante guitar trio by Krzysztof Olczak (*Koncert gdański [Gdańsk Concerto]*, 1997) and two with a quartet by Bartłomiej Budzyński (*Koncert [Concerto]*, 1987) and Gerard Drozd (*Concerto Rapsodico* op. 80, 2001). There is a total of 15 concertos.

The beginnings of the guitar concerto in Poland

The first Polish concerto pieces for guitar and orchestra were created outside the country. They resulted from the collaboration between the Spanish virtuoso Andrés Segovia with Alexandre Tansman, who lived in exile. The first fruit of that collaboration was *Concertino* for guitar and orchestra, which was completed in mid-1945. However, the four-movement piece was not premiered by Segovia, who might have decided that the guitar part is not virtuoso enough¹⁵, and the texture of the concerto was too reliant on a dialogue with the orchestra instead of ensuring a proper contrast between the solo instrument and the orchestra¹⁶. The first performance of *Concertino* did not take place until 21 April 1995, when it was performed by Frédéric Zigante at the inaugural concert of the 7th International Festival “Gdańskie Spotkania Gitarowe”¹⁷. The two subsequent attempts at composing also failed to meet Segovia’s expectations: the first performance of the 1960 piece *Musique de cour* for guitar and chamber orchestra did not take place until 20 December 1971 in Palma de Mallorca (the guitar was played by Gabriel Estarellas, who was accompanied by Orquesta Sinfonica de Mallorca under the baton of Gerardo Perez Busquier), and the 1954 *Hommage à Manuel de Falla* for guitar and chamber orchestra was presented for the first time on 8 May 2011 (the performance took place in Odessa; the solo part was performed by Daniil Buchka, who was accompanied by Odessa Chamber Orchestra). Despite the immense significance of Tansman’s guitar works for the history of the instrument’s literature worldwide, his concertos have never enjoyed the same popularity as the ones created at a similar time, also dedicated to Segovia, by Mario Castelnuovo-Tedesco (1939), Manuel Maria Ponce (1941) or Heitor Villa-Lobos (1951).

At the time when Tansman’s third concerto was being created, Włodzimierz Kotoński composed the first concerto with a guitar part written in Poland. *Concerto per quattro* for harp, guitar, piano and chamber orchestra, whose original version dates back to 1960, is also one of the most avant-garde concertante pieces with a guitar part. The very fact that he decided to choose a group of concertante instruments (the only instance in the entire literature, not only Polish) reveals the

¹⁵ A. Wendland, *Gitara w twórczości Aleksandra Tansmana*, Ars Longa Edition, Łódź 1996, p. 58.

¹⁶ E. Jabłczyńska, *Twórczość gitarowa Aleksandra Tansmana*, [in:] *Z zagadnień wykonawstwa instrumentalnego. Historia i współczesność II*, ed. R. Gawroński, M. Zagórski, Wydawnictwo Akademii im. Jana Długosza w Częstochowie, Częstochowa 2009, p. 93.

¹⁷ A. Wendland, op. cit., p. 59.

intentions of the composer, who primarily sought new tonal constellations. Kotoński was one of the first authors in Poland, apart from Tadeusz Baird, Kazimierz Serocki or Bogusław Schaeffer, to use the guitar in his works in the post-war period (not including popular pieces for mandolin ensembles – vide Józef Podobiński's compositions). The interest in the guitar is related to Kotoński's stay at International Summer Courses for New Music in Darmstadt at the end of the 1950s, and his explorations, aside from the concerto, resulted in *Trio* for flute, guitar and percussion (1960) and *A battere* for guitar, viola, cello, harpsichord and percussion (1966)¹⁸. *Concerto per quattro* premiered during the Biennale in Venice on 24 April 1961, the same concert at which Witold Lutosławski's *Venetian Games* resounded for the first time¹⁹; at that time, the Kraków Philharmonic Orchestra was conducted by Andrzej Markowski. In 1965, the composer returned to the piece and having revised it, he published it in 1966 in Polskie Wydawnictwo Muzyczne [PWM Edition].



Fig. 4. Fragment of a guitar solo performance from *Concerto per quattro* by Włodzimierz Kotoński. Source: W. Kotoński, *Concerto per quattro*, PWM, Kraków 1966, section 14.

The following pieces with concertante guitar did not appear until the next decade. Chronologically, the first ones include *Cztery nokturny kurpiowskie* [*Four Kurpie Nocturnes*] for harp (or guitar) and the chamber string orchestra of Bronisław Kazimierz Przybylski, whose first version is dated to 1973. The variability of ensemble compositions in Przybylski's pieces makes it difficult to accurately date many of them and determine what composition was originally intended for the piece (a number of works have more than a dozen or even several dozen instrumental adaptations²⁰), yet in the case of *Nokturny*, it should be assumed that the guitar version was treated equally with the harp version, as the piece was performed for the first time with the guitar as the solo instrument – the performance took place in 1975 in Poznań with Aleksander Kowalczyk as the soloist accompanied by the String Orchestra “Pro Musica” under the baton of Zbigniew Frieman. It was the first composition for guitar with the accompaniment of orchestra written in Poland.

The Gdańsk author Henryk Hubertus Jabłoński gained his first experience in composing for guitar during his work on the solo piece *Dwie miniatury* [*Two*

¹⁸ M. da Silva Junior, *Violão expandido: panorama, conceito e estudos de caso nas obras de Edino Krieger, Arthur Kampela e Chico Mello*, (typescript of a doctoral thesis under the supervision of D.H. Lopes Garcia), Universidade Estadual de Campinas, Campinas 2013, p. 38.

¹⁹ Source: http://www-5.unipv.it/girardi/2015_DM1/1930-1972_BiennaleMusica.pdf [access: 10.11.2020]; September 1961 was listed as the date of its first performance; it took place during *Warszawska Jesień* [Warsaw Autumn, a Polish music festival].

²⁰ See source: <http://www.bkprzybylski.pl/katalog-kompozycji> [access: 10.11.2020].

Miniatures] in 1973. In 1977, he wrote *Koncert na klarnet (B), gitarę i wiolonczelę* [*Concerto for Bb clarinet, guitar and cello*], a piece with a very interesting instrumentation, in which a group of concertante instruments is contrasted with a group of *quasi*-orchestral instruments: celestas, harps, a piano and an elaborate percussion, and the string orchestra plays a merely accompanying role²¹. *Koncert* premiered on 6 March 1983 in Sopot, and the soloists were Andrzej Pietras (clarinet), Jan Paterek (guitar) and Krzysztof Sperski (cello); they were accompanied by the orchestra of the State Higher Music School in Gdańsk under the baton of Henryk Gostomski.

The next piece for guitar with the accompaniment of an orchestra was *Muzyka* [*Music*] for guitar and chamber orchestra by Czesław Grabowski (1977), which was composed in the style of moderate sonoristics²². The composer authored many guitar compositions: his concertante pieces notably include: the previously mentioned *Chorea polonica*, *Koncert śląski* [*Silesian Concerto*] for guitar and orchestra (1987) inspired by Silesian folk melodies²³ and *Pieśni dla przyjaciela* [*Songs for a Friend*] for guitar and chamber ensemble (1990), which was dedicated to the memory of the organiser of the festival Śląska Jesień Gitarowa [Silesian Guitar Autumn] – Jan Edmund Jurkowski²⁴.

Associated with musical circles in Poznań, Mieczysław Makowski is the author of three concertos for guitar and orchestra: *Swinging Variations* (1978), *Koncert nr 1 w stylu greckim* (1980) [*Concerto no. 1 in a Greek style*], which was inspired by his participation in a guitar festival in Volos²⁵ and *Koncert nr 2 "In modo polonico"* (1984).

In the 1980s, the number of concertos gradually increased. Among the pieces created at that time, *Concertino* for guitar and string orchestra by Adam Manijak (1986) is particularly significant; it attempted to combine the style of classical and jazz music.

Festival commissions

Since the 1990s, guitar festivals, with Śląska Jesień Gitarowa in Tychy at the forefront, have been the driving force behind the development of the literature in question. It was in Tychy that many premieres of new Polish music took place,

²¹ M. Jarosz, op. cit., pp. 50–51.

²² J. Szulakowska-Kulawik, *Gatunek koncertu w twórczości kompozytorów śląskich*, <https://www.sbc.org.pl/dlibra/show-content/publication/edition/19031?id=19031> [access: 10.11.2020].

²³ W. Gurgul, *30 lat Śląskiej Jesieni Gitarowej. Historia Międzynarodowego Festiwalu "Śląska Jesień Gitarowa" oraz Konkursu Gitarowego im. Jana Edmunda Jurkowskiego w Tychach*, Miejskie Centrum Kultury w Tychach [Municipal Culture Centre in Tychy], Tychy 2016, p. 54.

²⁴ *Ibid.*, p. 70.

²⁵ M. Makowski, *Z promocją muzyki poważnej w Polsce nie jest łatwo*, interviewed by Zbigniew Dubiella, "Świat Gitary" 1999, no. 5, p. 17.

including the aforementioned pieces by Grabowski: *Koncert śląski* and *Pieśń dla przyjaciela*. The first piece commissioned by the organisers of the festival was *Concerto per chitarra e orchestra* by Edward Bogusławski, which was composed for the 4th edition of the festival in 1992. As many as two pieces were composed for the 10th edition in 2004 – *Sinfonia concertante* for amplified guitar and chamber orchestra (2003–04) by Aleksander Lasoń and *Motion Picture Score Concerto* for guitar and orchestra by Marek Pasieczny (2003; a year later, the composer prepared a version with string orchestra). Two new pieces were also performed during the 14th edition in 2012: *Go-Dai Concerto* for guitar and orchestra by Pasieczny (2012) and *Koncert na gitarę w stroju osobliwym* by Aleksander Nowak (2011–12), which made use of an unusual scordatura that employed quarter tones (from the lowest string, notes in the following order: D, A, d, F sharp, c¹ lowered by a quarter-tone and d¹ sharpened by a quarter-tone)²⁶. The 15th edition in 2014 saw the first performance of *Arioso e furioso*, a concerto for guitar, string orchestra and percussion by Mikołaj Górecki (2013–14), the 16th edition of *Koncert* for guitar and string orchestra by Marcin Błażewicz (2015–16), which had the character of a concertante symphony²⁷, and the 17th edition of another piece by Pasieczny, namely *Concerto* for guitar and string orchestra (2018) inspired by the music of Wojciech Kilar and John Adams.

The organisers of the Warsaw Guitar Festival mainly supported the work of composers who were associated with the musical circles from the capital. The following pieces premiered at different editions of the festival: *Concierto para un Porteño* for guitar and orchestra (2011) and *Koncert* for guitar and small orchestra by Marek Walawender, *Koncert na 10 strun* [*Concerto for 10 strings*] by Janusz Raczyński (2011), which was inspired by the flamenco culture, *Concerto in F* for guitar and string orchestra by Mikołaj Majkusiak (2007), *Koncert dla dwóch gitarzystów improwizujących i orkiestrę* [*Concerto for Two Improvising Guitarists and Orchestra*] and *Trzy Instalacje* [*Three Installations*] for [two] guitars and strings by Marcin Olak and *Concerto Polacco* for guitar and orchestra by Marek Pasieczny (2009).

The International Guitar Course and Competition in Olsztyn, renamed Joaquin Rodrigo Guitar Festival in Olsztyn, was also the stage of first performances specially commissioned for this occasion: *Koncert "Auri"* for guitar and orchestra by Adam Kosewskiego (2012), *BitterSweet* for guitar and symphony orchestra by Daniel Nosewicz (2013–14), *Festival Concerto for Two* for two gui-

²⁶ Ł. Dobrowolski, "Koncert na gitarę w stroju osobliwym i orkiestrę kameralną" Aleksandra Nowaka, "Kwarta" 2012, no. 4, p. 12.

²⁷ D. Marcinişzyn, *Polskie koncerty współczesne*, editorial commentary, DUX, Warszawa 2018, p. 4; it should be emphasised that the album which includes a recording of the concert received the award Fryderyk 2019 in the category of "Album of the year: symphony and concertante music;" it was recorded by Marcin Dylla and the Witold Lutosławski Chamber Philharmonic in Łomża, conducted by Jan Miłosz Zarzycki.

tars and symphony orchestra (2008), *Concerto Polacco* for two guitars and orchestra (2009) and *Fantaisie en hommage à Frédéric Chopin* for guitar and orchestra (2010) by Marek Pasieczny.

The image shows a page of a musical score for the piece 'Ariosio' by Mikołaj Górecki, specifically bars 83-88. The score is for an expanded string orchestra and includes percussion. At the top, there is a box with the number '7' and the tempo marking 'Tempo 1 ♩ = 60'. The percussion part (Batt. I and II) has a 7-measure rest. The cymbal part (Crot.) has a 'pp' dynamic. The celesta (Cel.) part has 'pp (con 2da)' dynamics. The chit. sola part has a 'p' dynamic. The string parts (Vn. I, Vn. II, VI, Vc., Cb.) are marked with 'unis.' and 'div.' dynamics. The score is written in a key signature of one flat and a common time signature.

Fig. 5. Fragment of *Ariosio* by Mikołaj Górecki with an expanded string orchestra playing divisi. Source: M. Górecki, *Ariosio e furioso. Koncert na gitarę, orkiestrę smyczkową i perkusję*, PWM, Kraków 2014, *Ariosio*, bars 83–88.

The organisers of other guitar festivals also commission new compositions, for instance: *Koncert gdański* for three guitars and orchestra by Krzysztof Olczak from 1997 (the piece was then recomposed twice – in 2000 and 2011; eventually, it took the form of a solo *Koncert Gdański “Tam, gdzie Wisła...”* and was registered in it by the guitarist Monika Dżuła-Radkiewicz) was created for the International Festival “Gdańskie Spotkania Gitarowe” [Gdańsk Guitar Meetings], and *PasaCatedral* for concertante guitar, oboe, piano and strings by Aleksander Dębicz (2019) – for the Akademia Gitary [Guitar Academy] Festival in Poznań.

Pamięć Profesora
Janina Potętko

Koncert Gdański
na 3 gitary i orkiestrę

Krzysztof Olczak
(1937)

4/5
p
particello
(ord.)
poco cresc.

f
inf
(part.)

Fig. 6. Concertante guitar trio in the opening fragment of *Koncert gdański* by Krzysztof Olczak. Source: K. Olczak, *Koncert gdański na 3 gitary i orkiestrę*, a photocopy of a manuscript from the Library of Stanisław Moniuszko Academy of Music in Gdańsk, bars 1–15.

Other concertos

Apart from festival commissions, the group of pieces created thanks to the collaboration between the guitarist and the composer, in which the performer asks or inspires the author to write a concerto, has been growing in popularity since the 1980s. A notable and one of the first examples of such a collaboration in Poland is the five-movement *Koncert* [*Concerto*] for guitar and orchestra by Bogusław Schaeffer (1984), which was dedicated to Krzysztof Celiński and performed for the first time by him in the same year in Rzeszów. Another example is *Concerto per chitarra e quartetto d'archi* by Józef Świder, written in 1997 and published by Carus-Verlag in 2010. The piece was inspired by and created for the Silesian guitarist Tomasz Spaliński, and it was recorded by him on the 2005 album *Tomasz Spaliński gra utwory gitarowe Józefa Świdra* [*Tomasz Spaliński Plays Guitar Pieces by Józef Świder*]. According to the composer, it is his finest guitar piece²⁸. *Koncert* for guitar, kettledrums and the strings op. 115 by Krzysztof Meyer (2010–2011) was created for Łukasz Kuropaczewski; it is

²⁸ T. Spaliński, *Twórczość gitarowa Józefa Świdra. Poglębiona analiza aspektu wykonawstwa instrumentalnego*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2007, p. [130].

currently one of the most popular Polish concertos. It has already been registered on two albums – *Nocturnal* by Łukasz Kuropaczewski from 2012 and *GuitarEVOL.3UTION + Orchestra* by Piotr Przedbora from 2019. The guitarists also entered into collaboration with Krzysztof Penderecki, owing to which the guitar version of *Koncert altówkowy* [*Viola Concerto*] from 1983 came into being. Other examples of the collaboration between a guitarist and a composer include: Marcin Maślak and Roman Czura (*Concierto ardiente para guitarra y orchestra* op. 27, 2014–15), Jakub Kościuszko and Piotr Klimek (*Omdlenia* [*Fainting*] for guitar and string orchestra, 2016), Marcin Kozioł and Jacek Rabiński (*Concerto* for guitar and strings from 2017, which is rich in aleatoric and percussion fragments²⁹; Rabiński is also the author of *Doppelkonzert* for violin and string orchestra from 2005) and Oskar Strukiel-Piotrowski and Dawid Dorożyński (*Metamorfozy. Koncert na gitarę i orkiestrę symfoniczną* [*Metamorphoses. Concerto for guitar and symphony orchestra*], 2018–19). As it can be seen, this form of collaboration has been particularly popular in the last decade, with a large group of young performers actively seeking to expand the guitar literature.

The image displays a musical score for guitar, consisting of four staves of music. Above the first staff, there are two annotations: 'S.T.' followed by a dashed line with an arrow pointing right, and 'S.P.' followed by a dashed line with an arrow pointing right, and 'ord.' at the end of the second line. The music is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'p', 'ff', 'mf', 'pp', and 'fff'. The score includes several measures with slurs and accents, and a final measure with a double bar line. The key signature has one flat (B-flat).

Fig. 7. Fragment of a cadence from *Metamorfozy* by Dawid Dorożyński; the composer treated the cadence as the moment of synthesis of techniques used across the whole composition. Source: D. Dorożyński, *Metamorfozy. Koncert na gitarę i orkiestrę symfoniczną*, Wrocław 2019, part IV *Teraźniejszość*, bars 121–130.

Innovations in the art of making string instruments in the context of the classical guitar can also occasionally provide an impetus for the creation of new

²⁹ M. Kozioł, S. Jabłoński, *69 Duo*, interviewed by Wojciech Gurgul, “Sześć Strun Świata” 2017, no. 2, p. 17.

works. Czesław Grabowski composed the previously mentioned piece *Chorea polonica* for Polish guitar, which was constructed by Jan Edmund Jurkowski³⁰, and *Concerto* for eight-string guitar and string orchestra with piano and harpsichord by Anna-Zawadzka-Gołosz (2002) was created for an instrument designed by Krzysztof Sadłowski – the eight-string guitar.

Fig. 8. The use of a descending guitar scale in *Concerto* for eight-string guitar by Anna Zawadzka-Gołosz. Source: A. Zawadzka-Gołosz, *Concerto*, a photocopy of a computer printout from the library of the Academy of Music in Kraków, bars 46–49.

An important place in the history of Polish guitar music is also occupied by the concertos of Jerzy Bauer and Robert Kurdybacha. Marcin Dylla collaborated on the creation of *Concertino* for guitar and string orchestra by Bauer (1997)³¹, an artist who has won numerous prizes for his guitar pieces. Bauer also composed two other concertante pieces: *Świergotania, lamenty i taneczek* [Twitters, Lament and Little Dance] for flute, guitar, vibraphone and string orchestra and *Duo con-*

³⁰ An instrument with a specially designed fingerboard, expanded with two additional bass strings tuned to D and G; see J. Powroźniak, *Gitara polska*, “Poradnik Muzyczny” 1985, no. 2, pp. 6–7.

³¹ M. Dylla, *Cień artystyczny niepokój*, interviewed by Wojciech Gurgul, “Sześć Strun Świata” 2016, no. 3, p. 35.

certante for guitar duet and symphony orchestra (1997). *Koncert* [*Concerto*] for guitar, piano and strings by Kurdybacha (1993) took the 3rd place in a competition organised on the occasion of the Jubilee Year of Grażyna Bacewicz in 1999³², and *Koncert* [*Concerto*] for guitar and strings (1997) received a recommendation of UNESCO's International Rostrum of Composers in Paris in 1999 in the category of young composers³³. The author returned to the form of the guitar concerto in 2015 when he completed *Koncert nr 2* for guitar and orchestra.

Three concertos which have already been recorded are also noteworthy: the illustrative *Koncert kwitnącej róży* [*Thriving Rose Concerto*] for guitar and orchestra by Janusz Stalmierski (1999), which was recorded by Kornela Arwicz-Sienicka, the pastel *Concerto da camera "Tre Immagini" per chitarra e orchestra d'archi* op. 41 by Marcin Kopczyński (2006), recorded by Krzysztof Meisinger in a version with piano accompaniment, and the energetic *Don Jose – fantazja monolog wg Carmen G. Bizeta* for guitar, percussion and strings by Artur Banaszekiewicz (2015) recorded by Tomasz Kandulski.

The guitar concerto is also slowly becoming a form that is eagerly used by students of music composition; the examples include pieces by such authors as: Artur Słotwiński (*Muzyka* [*Music*] for guitar, strings and percussion, 2012), Paulina Zujewska (*Koncert* [*Concerto*] for guitar and string orchestra, 2013) and the aforementioned concerto by Dorożyński.

The concertos that we have little information about include pieces by renowned authors such as Zdzisław Wysocki (*Concerto per chitarra, orchestra d'archi e percussione* op. 43, 1988–89), Juliusz Łuciuk (*Hommage a quelqu'un* for solo guitar and string orchestra, 1993), Aleksandra Garbal (*Koncert* [*Concerto*] for guitar and orchestra, 1996–98), Joanna Bruzdowicz-Tittel (*Symfonia* [*Symphony*] for two guitars, percussion and string quintet or chamber orchestra, 1997) or Krzesimir Dębski (*Koncert* [*Concerto*] for guitar and orchestra, 2014).

Composers-guitarists

Chronologically, the first piece of music for guitar and orchestra written by a guitarist was *Concertino* for two guitars and orchestra by Franciszek Wiczorek (1985). In 1987, another guitarist-composer – Bartłomiej Budzyński – composed the five-movement *Koncert* [*Concerto*] for four guitars and orchestra, performed for the first time in the same year during IX Koszalińskie Spotkania Gitarowe [Koszalin Guitar Meetings] organised by Zbigniew Dubiella. Budzyński penned two other pieces: *Partita concertante de Wratislavia* for two guitars and chamber orchestra (1998) and *Koncert* [*Concerto*] for guitar and orchestra (2000).

³² M. Nosal, op. cit., p. 21.

³³ A. Granat-Janki, *Twórczość kompozytorów wrocławskich w latach 1945–2000*, Akademia Muzyczna im. Karola Lipińskiego we Wrocławiu, Wrocław 2003, p. 171.

The rich creative output of Gerard Drozd comprises more than 200 opuses, most of which are compositions with the participation of the guitar. Among them, there are as many as seven guitar concertos: *Koncert [Concerto]* op. 58 for guitar and string orchestra, *Concerto* op. 77 for guitar and orchestra (1999), *Concerto Rapsodico* op. 80 for four guitars and orchestra (2001), *Concerto* op. 87 for guitar and string orchestra (2002), *Concerto "Carpe Diem"* op. 121 for guitar and string quartet (2008), *Concerto* op. 140 for two guitars and string quartet (2013) and *Concierto de Gliwice* op. 175 for guitar and orchestra (2018). Drozd's guitar concertos are based on a classical, three-movement form in a fast-slow-fast arrangement. The musical language developed by the composer (including the so-called kaleidoscopic harmonics) is marked by accessibility, which makes his compositions popular among guitarists from all over the world (their premieres were performed by such virtuosos as Carlo Marchione, Gerhard Reichenbach or Goran Krivokapić)³⁴.

In the field of guitar concertos, Marek Pasieczny has the largest oeuvre among the Polish authors; he composed 13 of them³⁵. Virtually all of them are connected with festival commissions: *Youthful Fantasie* for guitar and orchestra (2002) for a festival in Świdnica, *Grand Double Concerto* for clarinet, guitar and chamber orchestra (2005) for a festival in Wrocław, *Concerto Chaconne* for guitar and string quartet (2012) for a festival in Trzęsacz, *Hollywood Concerto* for guitar and orchestra (2012) for a festival in Elbląg, *Concerto: The Double Portrait* for two guitars and symphony orchestra (2014) for a festival in Zielona Góra, and pieces created for the previously mentioned events in Warsaw, Olsztyn (twice) and Tychy (thrice). Chronologically, Pasieczny's first concerto was *Concertino* for guitar and string orchestra (2001). Pasieczny's compositions are a cross section of styles, a peculiar survey of the author's creative interests: starting from the initial influences of jazz and film music, through pieces based on Polish folklore and inspired by the music of the Far East and ending with his interest in minimal music.

Associated with the Łódź circle, Maciej Staszewski is the author of four concertante pieces: *Concertina* for guitar and string orchestra (2003), *Fantazja [Fantasy]* for guitar and string orchestra (2004), which eventually became a part of *Koncert [Concerto]* for guitar and string orchestra (2005), and *Koncert [Concerto]* for guitar and chamber orchestra (2011); an important role in all of them is played by variable metre³⁶. Guitarists who have composed guitar concertos include Kamil Bartnik (pieces for guitar and two guitars with an orchestra) and Jan

³⁴ K. Zielińska, *Życie i twórczość śląskiego kompozytora Gerarda Drozda* (typescript of a master's thesis under the supervision of A. Gruszka), Karol Szymanowski Academy of Music in Katowice, Katowice 2002, p. 28.

³⁵ Neither this number nor the general statistics include the adaptation of *Go-Dai* for guitar and piano and the 2018 adaptation of *Concerto* for guitar and organ.

³⁶ A. Bęben, *On the Trail*, editorial commentary, DUX, Warszawa 2018, p. 5.

Kasprzyk (two concertos from 1991). The youngest generation is represented by Janko Rašeta, the author of *The Black Garden* for guitar and orchestra (2012) and Michał Lazar, whose diploma composition titled *Skrawki* from 2019 contrasts the classical guitar with a chamber ensemble of a limited size³⁷.

The image shows a musical score for guitar and Tambora. The guitar part starts at bar 129 with a melodic line in 3/4 time, then changes to 2/4 and 3/4. The Tambora part enters at bar 132 with a rhythmic pattern. The score includes various musical notations such as rests, slurs, and dynamic markings.

Fig 9. Exploration of the tonal capabilities of the guitar in *Go-Dai Concerto* by Marek Pasieczny. Source: M. Pasieczny, *Go-Dai Concerto*, Signature Limited Edition, 2012, part II *Spirit of Fire*, bars 129–136.

The image shows a musical score for a chamber ensemble. The score includes parts for piccolo, kl. b., saks., fag., tr., perk., for., git., I skrz., II skrz., and wiol. The guitar part has several technical annotations: "sliderek głoś. od I do XII progu", "uderzyć prawą ręką struny nad otworem rezonansowym", "golpe", "szarpnąć struny za główką", "uderzyć sliderem w gryf", and "uderzyć kostkami prawej ręki bok instrumentu". The score includes various musical notations such as rests, slurs, and dynamic markings.

Fig. 10. Texture of the concerto *Skrawki* by Michał Lazar. Source: M. Lazar, *Skrawki*, 2019, bars 3–4.

³⁷ M. Lazar, *Skrawki jako przykład kameralnego koncertu instrumentalnego. Autorefleksja nad podjętą techniką kompozycyjną* (typescript of a bachelor's thesis under the supervision of M. Jabłoński), The Academy of Music in Kraków, Kraków 2019, pp. 3–4.

Summary

The last decade has brought as many as 35 new pieces. In previous decades, these numbers were respectively: 2001–10 – 22 concertos, 1991–2000 – 20, 1981–90 – 12, 1971–80 – only 5, and the three prior decades – 4³⁸. It is clear, then, that in the recent half century, the literature for guitar and orchestra has been in constant development. The multifaceted character of the growth of the guitar concerto in Poland, different styles and techniques used in the composed pieces and the diversity of inspirations, both musical and related to financial patronage, herald further development of the form in the third decade of the 21st century. Performers, that is guitarists and orchestral ensembles with conductors and art directors in particular, must now follow in the composers' footsteps, as without them, music is nothing but titles on the pages of scientific publications.

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Panorama polskich koncertów gitarowych

Abstrakt

Niniejszy artykuł jest próbą przybliżenia dorobku polskich kompozytorów na gruncie formy koncertu na gitarę i orkiestrę. Od lat 40. XX wieku, kiedy powstał pierwszy koncert z udziałem gitary, skomponowano w Polsce ponad 100 utworów koncertowych. Kompozytorzy, podejmując próbę napisania takiego utworu, odnajdywali różne drogi twórcze, ukazujące często odmienne oblicza gitary. W artykule omówiono propozycję podziału powstałych w Polsce koncertów ze względu na specyfikę utworów, przybliżono historię pierwszych polskich koncertów, a także narysowano obraz powstałej do 2020 roku literatury.

Słowa kluczowe: polska muzyka gitarowa, koncert na gitarę, festiwale gitarowe w Polsce, muzyka polska po 1945 roku.