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The Classical Guitar at the “Warsaw Autumn” International Festival of Contemporary Music in the Years 1956–2023

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Abstract

For decades, the “Warsaw Autumn” International Festival of Contemporary Music served as a window connecting creators from the East and the West. Since its conception, the festival’s mission has been to provide information on current developments in music around the world. The article examines how guitar music has been presented in the context of this premise over the sixty-six editions to date. It compiles all concerts featuring the classical guitar, taking into account their programmes and performers, as well as citing press reports concerning the appearance of the instrument on the Warsaw Autumn stage.

Keywords: classical guitar, Warsaw Autumn, contemporary music, Włodzimierz Kotoński, Siegfried Behrend, Magnus Andersson.

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As the largest and oldest festival of contemporary music in Poland, as well as one of the most important events of its kind in the history of Central and Eastern Europe, the “Warsaw Autumn” International Festival of Contemporary Music has for decades been a place for presenting a wide range of diverse works by composers from around the world. On the one hand, the Warsaw Autumn stage hosted the classics of the 20th-century avant-garde; on the other, it has been a venue for introducing new compositional ideas and creative concepts, often representing extreme tendencies. For decades, it has functioned as a forum where creators from the East and the West could explore each other’s works. In 1981, one of the founding fathers of the festival, Tadeusz Baird¹, wrote that the original aim of the organisers was to “provide information that was as objective as possible – something akin to a report on the current state of Polish and world music presented against the background of the 20th-century classics”².

How, then, did reporting on the development of guitar music fare in the context of this premise? Thanks in no small part to Andrés Segovia, guitar music experienced a revival from the 1920s onwards, and starting from the second half of the 20th century, it was created in line with the latest compositional trends owing to the discovery of music by the members of the Second Viennese School³ and the efforts of a new generation of post-Segovian guitarists. The present article examines the position of the classical guitar in the programmes of the sixty-six editions of Warsaw Autumn to date, listing all identified appearances of the instrument and citing press reports concerning its presence on stage.

The 1950s and 1960s.

The first appearance of the guitar on the Warsaw Autumn stage took place at the dawn of the festival, during its second edition in 1958. On October 3, the guitar was part of the orchestra for the first performance of Włodzimierz Kołtoński’s *Muzyka kameralna* [*Chamber Music*] for 21 instruments and percussion, and the performance of *Fünf Stücke* [*Five Pieces*], Op. 10 by Anton Webern. Similarly, the guitar (as part of an orchestra or a large ensemble) performed during

¹ The other was Kazimierz Serocki. For more on the early days of the festival, See, A. Chłopecki, *The Warsaw Autumn: the Origin and the Beginnings*, “Musicology Today” 2017, vol. 14, pp. 4–21, [DOI: 10.1515/muso-2017-0005].

² T. Baird, *Początki “Warszawskiej Jesieni”*, [in:] *Warszawska Jesień ’81. XXV Międzynarodowy Festiwal Muzyki Współczesnej Warszawa 18–27 września 1981*, eds. K. Bilica, O. Pisarenko, E. Szczepańska-Malinowska, Warszawa 1981, p. 12.

³ According to Tadeusz Baird, it was a time of “the pre-war generation of composers, who had discovered the theories of Schönberg, the works of Webern and proclaimed the beginning of a new musical era”; *Ibidem*, p. 317.

the fourth edition in 1960 (Kazimierz Serocki's *Oczy Powietrza* [*Eyes of the Air*] – 22 September) and at subsequent editions in the 1960s:

- the first performance of Tadeusz Baird's *Erotyki* [*Love Songs*] on 16 September and the performance of Goffredo Petrassi's *Concerto per flauto e orchestra* on 24 September 1961 (fifth edition).
- the first performance of *Canti strumentali*, Op. 19, No. 2 by Henryk Mikołaj Górecki on 16 September and the performance of Serocki's *Segmenti* on 22 September 1962 (sixth edition).
- the first performance of Dieter Schönbach's *Orchesterstück III "Pour Varsovie"* on 22 September 1963 (seventh edition).
- the performance of Serocki's *Oczy powietrza* on 18 September⁴ and *Freski symfoniczne* [*Symphonic Frescoes*] on 25 September 1964 (eighth edition).
- the performance of Arne Nordheim's *Epitafio* on 30 September 1965 (ninth edition).
- the first performance of Baird's *Jutro* [*Tomorrow*] on 18 September 1966 (tenth edition).
- the performance of Jan W. Morthenson's *Coloratura III* on 17 September 1967 (eleventh edition).
- the performance of Bruno Maderna's *Concerto per oboe e orchestra N° 2* on 29 September 1968 (twelfth edition).

The presence of the guitar in the works of Polish composers (Serocki, Kotoński, Baird, Górecki) reflected their exploration of tone colour, with considerable influence drawn from the Second Viennese School (the guitar was used by both Anton Webern and Arnold Schönberg). In the following decades, it was also employed in this role, i.e. as part of the orchestra, though much less frequently (examples include the guitar parts in Krzysztof Penderecki's *Canticum canticorum Salomonis*, performed on 21 September 1974, Zbigniew Bagiński's *Koncert skrzypcowy* [*Violin Concerto*], performed on 18 September 1978, or new performances of Serocki's *Freski symfoniczne* on 20 September 1986 and 20 September 2013).

A work by one of the previously mentioned composers, Włodzimierz Kotoński, brought about the appearance of the guitar at Warsaw Autumn as a quasi-solo instrument and part of a chamber ensemble⁵. His *Concerto per quat-*

⁴ The festival programme states that this performance was a premiere. However, as Iwona Lindstedt notes, the first performance of the piece actually took place in 1959 in Katowice; See, I. Lindstedt, "Piszę tylko muzykę". *Kazimierz Serocki*, Polskie Wydawnictwo Muzyczne, Kraków 2020, pp. 241–242.

⁵ It is worth noting here that the music for another instrument whose path onto classical stages began from a similar point of "street band" level, the accordion, only started appearing at Warsaw Autumn in the late 1970s in the form of pieces by Andrzej Krzanowski and Andrzej Dobrowolski, as well as performances by Mogens Ellegaard and Trio Mobile; See, E. Rosińska, *Polska literatura akordeonowa 1955–1996*, Akademia Muzyczna im. Fryderyka Chopina w War-

tro for harp, harpsichord, guitar, piano and chamber orchestra was performed on 23 September 1961, and *Trio* for flute, guitar and percussion was presented on the following day. The guitarist in *Concerto per quattro* remains unknown, whereas the performers of *Trio* were Severino Gazzeloni (flute), Czesław Malik (guitar) and Jerzy Woźniak (percussion). Although important from historical perspective, this first appearance of the instrument in such settings was not an artistic success at the time. The guitarist who performed in *Trio*, Czesław Malik, was not a trained musician – he played a guitar with metal strings, and his playing technique left much to be desired⁶. Tadeusz Andrzej Zieliński's review of the performance notes that "the weakest element of the piece was the guitar"⁷. In the 1960s, there were no trained, performing guitarists in Poland who felt comfortable with contemporary music. *Trio*, created on a foreign commission (for the Italian flutist Severino Gazzelloni, who collaborated with another Italian, the guitarist Alvaro Company) was a rarity in Polish literature with respect to guitar use and did not find successors for a long time.

As far as the 5th edition of Warsaw Autumn in 1961 is concerned, it should also be noted that the outstanding Cuban composer and guitar virtuoso Leo Brouwer was staying in Warsaw at the time of the festival. Although the Cuban artist participated in the festival merely as an attendee, his visit to Warsaw provided an opportunity for other performances in the capital (e.g. for members of the Warsaw Guitar Society)⁸.

With regard to pieces performed in the early 1960s, it is worth noting how the presence of the guitar in *Canti strumentali* by Henryk Mikołaj Górecki was received by guitarists themselves. The "Wiadomości Gitarowe" [*Guitar News*] bulletin contains the following account by one of the guitarists of the time, Tadeusz Mazur:

It [the guitar's presence in the piece] should be treated more as a curiosity than an act of defiling the instrument, for contemporary music is trying to express (paint) certain ideas with the use of completely new sounds and technical means. Thus, what would be considered vulgar, nonsensical, absurd and blasphemous in classical music, is fitting here⁹.

szawie, Warszawa 1996, p. 17, and J. Pater, *Akordeonowa działalność artystyczno-koncertowa w Polsce w latach 1956–1990*, [in:] *Akordeon – tradycja, stan aktualny, perspektywy rozwoju*, eds. J. Pater, W.L. Puchnowski, J. Łukasiewicz, Akademia Muzyczna im. Fryderyka Chopina w Warszawie, Warszawa 2000, p. 50.

⁶ Cf. recording available at: Włodzimierz Kotoński – *Trio na flet, gitarę i perkusję*, POLMIC Digital Archive, Source: <https://archiwumcyfrowe.polmic.pl/pub/material?id=794> [access: 17.03.2024].

⁷ T.A. Zieliński, *Concerto i Trio Włodzimierza Kotońskiego*, "Ruch Muzyczny" 1961, no. 21, p. 9.

⁸ Cf. L. Raduj, *Gitara klasyczna w XXV-leciu PRL* (thesis written under the supervision of K. Sosiński and M. Kacperczyk), Państwowa Wyższa Szkoła Muzyczna w Łodzi, Łódź 1969, p. 67, and S. Ziółkowski, *Gitarzysta kubański*, "Wiadomości Gitarowe" 1961, no. 18, p. 11.

⁹ [b.n.a.], *Gitara na Warszawskiej Jesieni*, "Wiadomości Gitarowe" 1962, no. 22, p. 9.

The audiences of the Warsaw Autumn festival did not experience a guitar performance of a higher artistic value and with a more natural (in the context of the quote above) setting for the instrument until 1964, when a foreign artist appeared for the first time during the eighth edition of the event on 24 September. The performer in question was the Czech guitarist Milan Zelenka, a graduate and later professor of the Prague Conservatory, as well as a laureate of international competitions in Moscow (1957) and Vienna (1959), described by Powroźniak as “a promoter of contemporary music”¹⁰. Zelenka performed two pieces featuring the guitar – *Drei Lieder*, Op. 18, for voice, clarinet and guitar by Anton Webern¹¹ and the solo composition *Serenata per chitarra* by Girolamo Arrigo. Webern’s *Drei Lieder* is a classic of the Second Viennese School, whereas Arrigo’s *Serenata* is a composition described by Angelo Gilardino as being maintained in a “Boulezian orientation”¹².

Earlier, only a few foreign artists had given concerts in Poland: László Szendrey-Karper (1955, 1958, 1959, 1963), Roland Zimmer (1955, 1959, 1962), Antonin Bartoš (1955) and the aforementioned Leo Brouwer (1961)¹³. Szendrey-Karper’s concert repertoire included works by Johann Sebastian Bach, Mauro Giuliani, Fernando Sor, Heinrich Albert, Joaquín Turina, Mario Castelnuovo-Tedesco, Emilio Pujol, Luigi Mozzani and Barna Kováts¹⁴. Zimmer played pieces by composers such as Robert de Visée, Bach, Manuel de Falla and Heitor Villa-Lobos¹⁵. Brouwer performed “works of composers from his country”¹⁶, that is pieces by Cuban artists. It is highly likely that Zelenka’s performance of Arrigo’s piece was the first performance of avant-garde music for solo guitar in Poland. However, it did not in any way influence the development of Polish guitar literature – none of the native composers made use of this type of innovation in their music.

¹⁰ J. Powroźniak, *Leksykon gitary*, Polskie Wydawnictwo Muzyczne, Kraków 1979, p. 210.

¹¹ Alongside him, Webern’s piece was performed by Dorothy Dorow (soprano) and Milan Kostohryz (clarinet).

¹² A. Gilardino, *Manuale di storia della chitarra*, vol. 2, *La chitarra moderna e contemporanea*, second edition, Bèrben Edizioni Musicali, Ancona 1988, p. 165.

¹³ Cf. L. Raduj, op. cit., pp. 66–68.

¹⁴ Cf. S. Ziółkowski, *Koncerty węgierskiego gitarzysty w Polsce*, “Wiadomości Gitarowe” 1958, no. 4, p. 10; [b.n.a.], *Na marginesie koncertów p. Szendreya*, “Wiadomości Gitarowe” 1959, no. 10, p. 9, and S. Ziółkowski, *Tournée koncertowe p. Laszlo Karper Szendrey’a*, “Wiadomości Gitarowe” 1963, no. 23, pp. 7–8.

¹⁵ Cf. S. Ziółkowski, *Recital niemieckiego gitarzysty Pana Rolanda Zimmera*, “Wiadomości Gitarowe” 1959, no. 7, p. 9, and S. Ziółkowski, *Wrażenia z występów p. Rolanda Zimmera w Polsce*, “Wiadomości Gitarowe” 1962, no. 19, pp. 7–9.

¹⁶ L. Raduj, op. cit., pp. 67–68.

SERENATA PER CHITARRA

Moderato grave
(♩ = ca 60)

Girolamo ARRIGO

Example 1. The opening fragment of *Serenata per chitarra* by Girolamo Arrigo.

Source: G. Arrigo, *Serenata per chitarra*, Heugel et Cie., Paris 1963, systems 1–3.

Stefan Ziółkowski gave the following account of the concert in “Wiadomości Gitarowe”:

This year’s Festival [...] gave us the opportunity to experience a special kind of music – this time belonging to the realm of the guitar. What I mean here in particular is contemporary avant-garde music. While the guitar appeared on the Warsaw Autumn stage last year, it was only as one element of the entire orchestra. This time, it performed both solo and in a chamber ensemble, with the performer being the young Czech virtuoso Mr Milan Zelenka, who made his first visit to Warsaw for this occasion. [...] [*Serenata*] was created [...] at the request of the Italian guitarist Alvaro Company, who specialises in performing contemporary music. [...] The piece, written in a free twelve-tone technique, takes the form of a variation. The composition is, by its nature, completely different from those previously performed at guitar concerts [...]. Hearing Mr Zelenka play it for the second time at a private gathering, it was easier to appreciate the piece, especially since it was initially performed with the use of a microphone at the concert.

The guitar also played a unique role in three songs by Webern [...]. The nature of the vocal part demanded great skill from the instrumentalists as well. Adding the complex rhythm of the pieces and the notation of the guitar part which often used the bass clef (?) on top of that, we can recognize the high level of skill displayed by Mr Zelenka, who performed this music on stage after merely one rehearsal with the singer and only having received the sheet music upon arriving in Warsaw – about four days before the performance¹⁷.

¹⁷ S. Ziółkowski, *Gitara w repertuarze awangardowym*, “Wiadomości Gitarowe” 1964, no. 30, pp. 7–8.

The performance of Webern's songs was judged from a different perspective by Bohdan Pocij, who claimed that "none of them was satisfactory"¹⁸. Powroźniak, on the other hand, wrote about Zelenka in *Leksykon gitary [Guitar Lexicon]*, noting that "he took part in the 'Warsaw Autumn' Festival of Contemporary Music as an avant-garde performer, garnering high praise from critics"¹⁹.

The classical guitar reappeared in a chamber music setting as soon as two years later, when the Prisma Ensemble from Copenhagen (conducted by Tamás Vető) performed during the 10th edition of the festival on 20 September 1966. The members of the ensemble included Ingolf Olsen, a Danish guitarist, lutenist and a student of Julian Bream²⁰. The group performed three pieces featuring the guitar – the canonical piece from the Darmstadt School *Le Marteau sans maître* for contralto and six instruments²¹ by Pierre Boulez and two world premieres: *Patet per nove musici*, Op. 55 by Poul Rovsing Olsen and *A battere* for guitar, viola, cello, harpsichord and percussion by Włodzimierz Kotoński. With regard to Kotoński's work, Tadeusz Kaczyński wrote that it had "little significance for the genre"²², treating it as a marginal work to be performed at festivals. Conversely, the piece was appreciated by Tadeusz Andrzej Zieliński, who wrote the following in the context of the guitar:

The second part is definitely the best and the most striking [...]. It is there that the string instruments come to the fore, [...]. The central position in this section is occupied by [...] the solo guitar, playing with ever-changing timbres. [...] The climax of the piece is spectacular, somewhat exotic in mood: rhythmic drumming on the instrument's body with unevenly placed accents, over which the sound of "cow bells" can be heard"²³.

This concert, much like Kotoński's music from 1961 or Zelenka's performance in 1964, failed to have an impact on the guitar's standing within the community of Polish composers. On the contrary, the late 1960s and early 1970s were a period when the guitar was absent from the stages of Warsaw Autumn, which was undoubtedly related to the gradual change in aesthetic preferences. According to Olgierd Pisarenko:

Even in the 1960s, there were sign5gue with tradition (*Pasja* by Penderecki, 1965), a drastic reduction in material and means (works by Feldman and Riley between 1967–79) and the "rehabilitation" of consonance²⁴.

¹⁸ B. Pocij, *VIII Jesień*, [in:] *Warszawska Jesień w zwierciadle polskiej krytyki muzycznej. Antologia tekstów z lat 1956–2006*, eds. K. Droba, E. Radziwon-Stefaniuk, Warszawska Jesień, Warszawa 2007, p. 79.

¹⁹ J. Powroźniak, op. cit., p. 210.

²⁰ See, *Ibidem*, pp. 124–125.

²¹ Flute, viola, guitar, vibraphone, xylorimba and percussion.

²² T. Kaczyński, *Jesień'66. Pierwsze rozpoznanie*, [in:] *Warszawska Jesień w zwierciadle polskiej krytyki muzycznej. Antologia tekstów...*, p. 104.

²³ T.A. Zieliński, "A battere" Włodzimierza Kotońskiego, "Ruch Muzyczny" 1966, no. 23, pp. 8–9.

²⁴ O. Pisarenko, "Warszawska Jesień", [in:] *50 lat Związku Kompozytorów Polskich*, ed. L. Erhardt, Związek Kompozytorów Polskich, Warszawa 1995, p. 185.

It was only on 24 September 1972²⁵ that a work by a Polish composer featuring different types of guitars was performed – quasi-solo electric and bass guitar parts appeared in *Partita* by Krzysztof Penderecki. The electric guitar was played by Terje Rypdal²⁶. The 1970s were a time when the electric guitar was properly understood (i.e., as a distinct instrument rather than an amplified classical guitar) and began to appear in Polish contemporary music – for instance, in 1973 Jerzy Bauer composed *Pulsacje symfoniczne* [*Symphonic Pulsations*] for three electric guitars, orchestra and organ. The first appearance of the electric guitar in chamber music at Warsaw Autumn took place in 1975, when two compositions for accordion, electric guitar and percussion by Arne Nordheim and Per Nørgård were performed (the electric guitar was played by Ingolf Olsen). It did not appear in a piece by a Polish composer until two years later – in 1977 during the 21st edition of the festival with Andrzej Krzanowski's audiovisual performance *Transpainting*.

From the 1970s to the martial law period

The first purely solo recital dedicated to the guitar took place during the 18th edition of the festival on 22 September 1974. It was performed by the German guitarist Siegfried Behrend, who was also the composer and conductor. Behrend's concert was the second event of the festival, held at 12:00 PM at the State Higher School of Music, and it was both preceded and followed by the performance of a ... wind quintet. The programme of the recital included five works: *Metathesis* by Günther Becker, *Albayalde* by Tomás Marco, *Synchromie* by Klaus Hashagen, *Versus* by Xavier Benguerel and *Modulus* by Behrend himself. The compositions contained different shades of the avant-garde – Becker's *Metathesis* used an open form, Hashagen's *Synchromie* and Behrend's *Modulus* employed graphic notation and in Benguerel's *Versus* "the author's intent was to combine primitive melodies from the 14th-century *Llibre Vermell de Montserrat* with the modern guitar playing technique"²⁷. On the other hand, in the author's commentary for *Albayalde*, Marco stressed Behrend's experience with in-

²⁵ On a side note, the lutenist Janusz Jędrzejczak performed during this edition of the festival (i.e., 16th edition, 20 September 1972). He participated in the performance of *Kammermusik für Renaissance-Instrumente* by Mauricio Kagel.

²⁶ During this edition, a recording of the piece was also made; the guitar part was performed by Jerzy Nalepka; See, A. Rutkowska, *The faces of the guitar in Poland up to 1981 in the Context of the Polish Radio Archive Records*, "Edukacja Muzyczna" 2022, vol. 17, pp. 39–64, [DOI: 10.16926/em.2023.18.02].

²⁷ X. Benguerel, *Versus*, author's commentary, [in:] *XVIII Międzynarodowy Festiwal Muzyki Współczesnej Warszawska Jesień*, eds. J. Grzybowski, G. Michalski, O. Pisarenko, Warszawa 1974, p. 28.

terpreting contemporary music, writing that the guitarist “used it in service of this composition, which for four years had been rejected by other guitarists”²⁸.

Example 2. The 14th-century song from *Libre Vermell* in combination with the avant-garde playing techniques.

Source: X. Benguerel, *Versus*, Musikverlag Zimmermann, Frankfurt am Main 1983, systems 14–16.

Bronisław Kazimierz Przybylski published a very positive account of the concert:

Siegfried Behrend’s performance [...] was a display of the guitarist’s exceptional abilities and a demonstration of his own explorations of tone colour. His own composition, conceived particularly with this in mind, turned out to be an extraordinary presentation of new articulatory possibilities²⁹.

Containing elements within the scope of Przybylski’s artistic interests (open form, graphic notation), the works performed by Behrend probably inspired the Łódź-based composer to explore the guitar’s capabilities with respect to tone colour and expression, leading to the creation of the composition *Costellazioni* for two guitars a few years later (1979).

On 24 September 1974, the 18th edition of the festival saw the performance of yet another work featuring an entire guitar section – *Impromptu fantasmique* for recorders, mandolins, guitars, percussion and piano by K. Serocki. The challenges involved in the organisation of the performance are interesting – Wilfried Brennecke recounted that the performers of the piece had to be recruited from among teachers and students of music academies³⁰. One such

²⁸ T. Marco, *Albayalde*, author’s commentary, [in:] *XVIII Międzynarodowy Festiwal Muzyki Współczesnej Warszawska Jesień*, p. 26.

²⁹ B.K. Przybylski, “*Warszawska jesień*”. *Koncerty kameralne*, “*Poradnik Muzyczny*” 1975, no. 4, p. 12.

³⁰ See, W. Brennecke, *Impromptu Fantasmique* by Kazimierz Serocki, “*Polish Music*” 1975, no. 1, pp. 18–19.

musician was Marcin Zalewski, at that time still a student at the State Higher Music School in Łódź³¹, who would go on to become a lecturer at the music academy in Warsaw in 1976.



Figure 1. Siegfried Behrend's performance.
Source: photography by Andrzej Zborski (from the collection of the POLMIC Digital Archive, managed by the Polish Composers' Union).

The guitar reappeared in the next three editions of the festival. On 21 September 1975 (19th edition), the German guitarist Karl-Heinz Böttner was one of the performers of *Harfa Eola* [*Aeolian Harp*] for soprano and 4 instruments various by Włodzimierz Kotoński, about which Olgierd Pisarenko wrote: "the most important element here is the extremely gentle tone, the soft ringing of strings, as if the sound was made under the breath of the wind by an instrument left behind in a garden"³². The guitar also appeared on 27 September during the performance of *Divertimento interrotto* for 13 performers by Adam Walaciński, which was presented by Ensemble 20.Jahrhundert under the baton of Peter Burwik. It remains unknown who played the guitar – it might have been the Austrian guitarist Gunter Schneider, who used to collaborate with the ensemble³³.

On 18 September 1976, during the 20th edition of the festival, the concert version of *Automatophone* for plucked instruments and music boxes (for 3 or more mandolins, 3 or more guitars, 3 or more music boxes) by Zygmunt Krauze was performed for the first time by the "Ad Hoc" Instrumental Ensemble under the direction of the composer himself, with the previously mentioned Marcin

³¹ See, Marcin Paweł Zalewski, "Gitaraklasyczna.pl", Source: <https://gitaraklasyczna.pl/marcin-pawel-zalewski/> [access: 28.03.2024].

³² O. Pisarenko, *Jeszcze raz Węgrzy... i inni*, "Ruch Muzyczny" 1975, no. 22, p. 5.

³³ See, Source: <https://www.echoraum.at/gu.htm> [access: 21.03.2024].

Zalewski as one of the performing guitarists³⁴. Pisarenko gave an extensive account of his impressions after listening to the composition:

[...] *Automatophone* for mandolins, guitars and 19th-century music boxes is a piece whose origins I would not seek in any “creative imperatives”, but rather in a somewhat childlike curiosity: “I wonder, what will that sound like?” Well, the answer is: not great, not terrible. The guitars and mandolins keep repeating short, tonal or quasi-tonal structures (fragments of folk and popular melodies). The music boxes, wound up every now and again by specialists (presumably from the Museum of Technology), produce a homogenous patch of sounds, from which one can occasionally pick out some shreds of a motif. Once set in motion, this whole machinery of music boxes, mandolins and guitars buzzes monotonously and uniformly for twenty-two minutes, pleasantly lulling the listener to sleep – especially given the suitable hour. A bare idea, with no trace of meaningful interference in the internal structure or form of the piece. Is it not excessively modest of the composer? Must static music necessarily be just a lullaby?³⁵



Figure 2. The first performance of *Automatophone* by Zygmunt Krauze.

Source: photography by Andrzej Zborski (from the collection of the POLMIC Digital Archive, managed by the Polish Composers' Union).

Also during the 20th edition, on 22 September 1976, the Italian guitarist Dora Filippone, as a member of Camerata Strumentale “Alfredo Casella” from Turin, under the baton of Alberto Peyretti, took part in the first performance of two pieces by Italian composers – *From the Dark Thrown to Bright Light*, Op. 18, for

³⁴ See, Marcin Paweł Zalewski, “GitaraKlasyczna.pl”.

³⁵ O. Pisarenko, *Wirtuozeria bez muzyki i muzyka na dobranoc*, “Ruch Muzyczny” 1976, no. 22, p. 10.

two voices, flute, cello, guitar, piano (two performers) and magnetic tape by Enrico Correggia and *Praxodia I* for soprano, bass and instrumental ensemble by Franco Oppo³⁶.

The year 1977 (21st edition) saw a performance of *Canti for Bert Turetzky*³⁷ for contrabass and chamber ensemble by Douglas Leedy on 18 September. Apart from Bertram Turetzky on contrabass, the ensemble included: Nancy Turetzky (flute), Wiesław Hankiewicz (viola), Hubert Rutkowski and Bogdan Lauks (vibraphone and marimba), as well as Marcin Zalewski playing the guitar; the ensemble performed under the baton of Bogdan Olędzki. Tadeusz Kaczyński described the piece in the following way: “The long piece [...] performed at the end was pleasant to listen to, but it would have been even more enjoyable to hear it when sitting at a café, where it would feel much more at home”³⁸.

Two concerts featuring the guitar as part of vocal and instrumental ensembles took place in 1979 (23rd edition). Both appearances of the instrument, however, were soloistic in nature. 17 September saw the performance of the chamber opera *The Martyrdom of St. Magnus* by Peter Maxwell Davies, in which five singers were accompanied by a small ensemble made up of mainly wind instruments, but also guitars and keyboard instruments. The opera was performed by The Fires of London ensemble under the baton of the composer himself. The guitar part (which, among other fragments, opens the composition) was played by Timothy Walker – a South African-born guitarist of English descent and a student of Narciso Yepes, Ida Presti, Alexandre Lagoya and John Williams (with whom he performed in a duo)³⁹. Despite the soloistic character of its part, the guitar was only a piece of a larger puzzle; as Ludwik Erhardt noted:

It is difficult to say anything of substance about the music itself. It is not a flaw, however; rather, therein lies its strength. *The Martyrdom of St. Magnus* is a kind of masterpiece of musical theatre, combining various elements without giving precedence to any one of them. Thus, the work’s greatest value seems to be its utter harmony of form – in terms of singing, lyrics, instrumental accompaniment, acting and theatrical means⁴⁰.

Five days later, on 22 September 1979, *El Cimarrón* by Hans Werner Henze, known as a recital for four musicians (baritone, flutist, guitarist and percussion-

³⁶ The festival programme listed a baritone, but the composer’s archive indicates it is a piece for two voices – a soprano and a bass; See, Source: <https://archivi.cini.it/istitutomusica/detail/IT-MUS-ST0019-000417/warszawa-xix-warszawska-jesie%C5%84.html> [access: 19.03.2024].

³⁷ This title appears in the programme, yet the piece was published under another title without the qualifier “for Bert Turetzky”: *Canti. Music for Contrabass and Chamber Ensemble* (Fallen Leaf Press, Berkeley 1990).

³⁸ T. Kaczyński, *Z sal koncertowych*, “Ruch Muzyczny” 1977, no. 23, p. 11.

³⁹ See, *Timothy Walker (Guitar)*, “Bach Cantatas Website”, Source: <https://www.bach-cantatas.com/Bio/Walker-Timothy.htm>, [access: 20.03.2024]. Interestingly, the first solo guitar composition by Davies – *Lullaby for Ilian Rainbow* – was dedicated to Walker’s son.

⁴⁰ L. Erhardt, *Męczeństwo świętego Magnusa*, “Ruch Muzyczny” 1979, no. 22, p. 13.

ist), was performed on the festival stage. The performers were members of Württembergische Staatstheater in Stuttgart: Klaus Hirte (baritone), Robert Dohn (flute), Dai Bowen (percussion) and Baldur Pollich (guitar). Tadeusz Andrzej Zieliński wrote the following about the performance: “the music of the piece captivated the listener with its subtlety, atmosphere, discretion and the style in which it combined figures and timbres”⁴¹; the use of the guitar undoubtedly played a significant role in this⁴². Olgierd Pisarenko’s attention was drawn to similar aspects since he described the performance as “brilliant”⁴³.

The guitar was just as prominently represented during the 25th edition of the festival, held in the next decade in 1981. Two German guitarists performed on 21 September: Wilhelm Bruck and Theodor Ross. As noted in the programme, the guitarists “became famous as performers of musical theatre pieces and compositions for two guitars”⁴⁴. The first part of the concert was devoted to instrumental theatre and featured fragments of *Exotica* (the so-called *Soli*) and *Montage* by Mauricio Kagel. In the second, the duo performed *Salut für Caudwell* by Helmut Lachenmann, a piece dedicated to the two German instrumentalists. Pisarenko reported on the interesting circumstances surrounding the duo’s appearance in “Ruch Muzyczny”⁴⁵:

According to the original programme, they were meant to perform *Repertoire* [by Kagel], but a few months prior to the festival, their trunk containing numerous props essential for presenting the piece had been stolen. Thus, the programme was revised and now includes two shorter works by Kagel and Helmut Lachenmann’s *Salut für Caudwell* for two guitars (since Bruck and Ross are primarily guitarists)⁴⁶.

Contemporary Music Group of Lisbon (Grupo de Música Contemporânea de Lisboa), a Portuguese ensemble performing contemporary music, participated in a concert held on 23 September 1981. The ensemble’s guitarist was José António Lopes e Silva, the pioneer of contemporary music in Portugal, a student of Emilio Pujol⁴⁷. Lopes e Silva performed the original composition

⁴¹ *Najciekawsze moim zdaniem...*, [in:] *Warszawska Jesień w zwierciadle polskiej krytyki muzycznej. Antologia tekstów...*, p. 214.

⁴² Interestingly, the guitar part was first performed by Leo Brouwer; it was on his initiative that Henze created *Memorias de “El Cimarrón”* for guitar solo, basing it on this composition.

⁴³ O. Pisarenko, *El Cimarrón*, “Ruch Muzyczny” 1979, no. 23, p. 9.

⁴⁴ *Warszawska Jesień ’81. XXV Międzynarodowy Festiwal Muzyki Współczesnej. Warszawa 18–27 września 1981*, eds. K. Bilica, O. Pisarenko, E. Szczepańska-Malinowska, Warszawa 1981, p. 111.

⁴⁵ Translator’s note: Polish periodical dedicated to classical music.

⁴⁶ O. Pisarenko, *Festiwalowy brulion*, “Ruch Muzyczny” 1981, no. 23, p. 7.

⁴⁷ See, *Silva Lopes e (1937–2019)*, “Portuguese Music Research & Information Centre”, Source: http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=116&lang=en, [access: 21.03.2024].

*Epígono I*⁴⁸ for guitar and tape, as well as taking part in the realisation of the piece *Ciclo-Valsa* for chamber ensemble, percussion, velophone (see fig. 4) and music boxes by the founder of the ensemble Jorge Peixinho. *Epígono I* was the first work featuring the guitar to include an electroacoustic part – a combination which would appear a few more times at Warsaw Autumn. Pisarenko was rather negative in his account of the concert, concluding that “The concert hall was gradually becoming empty during the breaks between the pieces”⁴⁹.



Figure 3. Theodor Ross.

Source: photography by Andrzej Glanda (from the collection of the POLMIC Digital Archive, managed by the Polish Composers' Union).

⁴⁸ The Warsaw Autumn programme contains the subtitle *Hommage à Luis de Milan*, which does not appear in other sources that the author of the present article is aware of. The piece had been performed by the composer himself a year earlier, during the International Society for Contemporary Music (ISCM) World Music Days in Israel; See, *1980 Jerusalem*, ISCM – “International Society for Contemporary Music”, Source: <https://iscm.org/wnmd/1980-jerusalem-tel-aviv-beersheba-kibbutz-shefayim/>, [access: 21.03.2024].

⁴⁹ O. Pisarenko, *Festiwalowy brulion*, p. 8.

für Wilhelm Bruck und Theodor Ross
Salut für Caudwell Helmut Lachenmann (1977)

The musical score is arranged in five systems. The top system is for the first violin (I), followed by the second violin (II), the first viola (I), the second viola (II), and the cello (I). The score is highly detailed with numerous performance instructions and dynamic markings. Key instructions include 'Immer Arm über' (Always arm over), 'Saiten halbe zwischen Saiten und Querstrebe hindurch ziehen' (Pull half the strings between the strings and the crossbar through), and 'Immer hand-Griffe über' (Always hand frets over). The score includes various time signatures such as 3/8, 4/8, 5/16, and 3/16, and dynamic markings like 'p' (piano) and 'f' (forte). A 'tacet' marking is present in the lower systems.

Example 3. The incipit of Lachenmann's composition.

Source: H. Lachenmann, *Salut für Caudwell*, Musikverlag Zimmermann, Frankfurt am Main 1983, systems 14–16.



Figure 4. The performance of *Ciclo-Valsa* by Jorge Peixinho.

Source: photography by Andrzej Glanda (from the collection of the POLMIC Digital Archive, managed by the Polish Composers' Union).

From the martial law period to “side events” in the first half of the 1990s.

Warsaw Autumn was not organised in 1982 due to the martial law in Poland. After the relatively guitar-rich 1970s, the instrument did not appear in a chamber or solo setting until the 28th edition of the festival in 1985. On 28 September 1985, at a side event to the festival – a concert of the Warsaw Branch of the Polish Composers’ Union – the duo Krzysztof Celiński (guitar) and Zbigniew Koźlik (accordion) gave the first performance of *Duo* for accordion and guitar by Zbigniew Wiszniewski. Dorota Szwarzman described the composer of the piece as “wandering aimlessly”⁵⁰. The guitar part (with solo passages in the first section) also appeared in the composition *A Life’s Parallels* for high voice and orchestra by Rafał Augustyn, which was presented on the same day. Andrzej Mokry played the guitar.

The 30th edition of the festival in 1987 saw the performance of *Ceremonia secreta* for guitar and tape by Ricardo Mandolini. The guitar part was performed by Marek Walawender (incidentally, he was the only instrumentalist at the concert of “computer music” on 23 September). The concert was a manifestation of one of the tendencies identified by Dorota Szwarzman:

Warsaw Autumn [...] was going through an interesting period, especially in the second half of the 1980s. Apart from important first performances and appearances of outstanding musicians, the most striking phenomenon was the expansion of electronics⁵¹.

A year later, on 24 September 1988, the concert version of Zygmunt Krauze’s composition *Rivière souterraine* (*Subterranean River*) for instrumental ensemble (piano, cello, guitar, clarinet, trombone, percussion) and tapes was performed during the 31st edition of the festival. The guitar part was played by Bartłomiej Budzyński⁵². Edward Sielicki wrote the following about the piece: “It is a very gentle and warm kind of music, permeated with a distinctive impressionistic touch”⁵³.

Nevertheless, the most important event of the period from the perspective of guitar music was the 32nd edition of the festival in 1989. It was then that two performances were given by the Swedish guitarist Magnus Andersson, a brilliant interpreter of contemporary music and the artist to whom Brian Ferneyhough dedicated *Kurze Schatten II*. On 20 September, he performed *To the Edge of*

⁵⁰ D. Szwarzman, *Koncert Oddziału Warszawskiego ZKP*, “Ruch Muzyczny” 1985, no. 23, p. 14.

⁵¹ Eadem, *Czas Warszawskich Jesieni. O muzyce polskiej 1945–2007*, Stentor, Warszawa 2007, p. 85.

⁵² The other performers were: Czesław Pałkowski (clarinet), Edward Borowiak (trombone), Witold Gałązka (cello), Stanisław Skoczyński (percussion), Jerzy Jurek (accordion) and Jarosław Śliwiński (piano).

⁵³ E. Sielicki, *Warszawska Jesień ’88*, “Ruch Muzyczny” 1988, no. 23, p. 12.

a *Dream* for guitar and orchestra by Tōru Takemitsu with the accompaniment of the Poznań Philharmonic Orchestra under the baton of Wojciech Michniewski – the first solo guitar work with orchestra ever presented at Warsaw Autumn. A day later, the guitarist presented a solo recital featuring *Små fötter* by Mikael Edlund⁵⁴, *Shrouded Mirrors* by James Dillon, *Tellur* by Tristan Murail, *Reißwerck* by Klaus K. Hübler, *Algo* by Franco Donatoni and *Changes* by Elliott Carter. Unfortunately, the leading music periodical in the country, “Ruch Muzyczny”, reported nothing but the guitarist’s name in the section *Foreign Artists in Poland*⁵⁵, so there is no information as to how these performances were received.

für Magnus Andersson
Reißwerck

Klaus K. Hübler, 1987

The musical score for 'Reißwerck' is presented on a single staff. It begins with a treble clef and a 3/8 time signature. The piece is marked 'ca. 38' and starts with a forte (**f**) dynamic. The score includes various dynamic markings: **p**, **mf**, **p**, **f**, **pp**, **mf**, **f**, and **pp**. There are numerous accents and slurs throughout. Fingering is indicated by circled numbers 1 through 6. Rhythmic patterns are marked with time signatures: 9:5, 6:4, 5:3, 3, and 7:4. The piece concludes with a **pp** dynamic.

Example 4. The incipit of Hübler’s composition from the collection *Pro Musica Nova*, a study of playing contemporary music on the guitar, edited by Wilhelm Bruck.

Source: K.K. Hübler, *Reißwerck*, [in:] *Pro Musica Nova*, ed. W. Bruck, Breitkopf & Härtel, Wiesbaden 1992.

As many as three Polish guitarists performed during the 33rd edition of the festival in 1990. On 22 September, Krzysztof Celiński was one of the performers of the composition *Gesty duszy* [*Gestures of the Soul*] for organ, accordion, synthesiser, guitar and percussion by Tadeusz Wielecki⁵⁶. On the same day, at a side

⁵⁴ The programme lists it under the English title *Small Feet*; this resulted in an error in the latest version of the *Composers / compositions / performers / 1956–2023* index, as the same piece appears under two different language versions of the title, suggesting that they are separate compositions; See, Source: https://warszawska-jesien.art.pl/upload/2024/09/wj2024_pl_indeks.pdf [access: 6.10.2024].

⁵⁵ [b.n.a.], *Artyści zagraniczni w Polsce*, “Ruch Muzyczny” 1989, no. 23, p. 11.

⁵⁶ The other performers were: Marta Szoka (organ), Zbigniew Koźlik (accordion), Jarosław Kapuściński (synthesiser) and Stanisław Skoczyński (percussion). “Polish Music Library” lists this performance as the premiere (See E. Cichoń, *Wielecki Tadeusz*, “Polish Music Library”, Source: <https://polskabibliotekamuzyczna.pl/encyklopedia/wielecki-tadeusz/> [access: 22.03.2024]).

event during the concert of the Polish Composers' Union Youth Circle, the guitarist Leszek Potasiński and flutist Grzegorz Olkiewicz gave the first performance of *Discreet Music* for flute and guitar by Jacek Rabiński⁵⁷, with Potasiński presenting the solo piece *Androvanda*, which was dedicated to him by the composer Jacek Grudzień⁵⁸. On 15 September, the third of the guitarists, Marcin Zalewski, appeared as an instrumentalist playing the banjo in the composition *Night of the Four Moons* for alto, alto flute, banjo, electric violoncello and percussion by George Crumb⁵⁹. While being a rarity in contemporary music, the presence of this instrument went unnoticed in the press, though the piece itself was discussed in an article by Elżbieta Szczepańska⁶⁰. A year later, on 21 September 1991 (34th edition), a group of guitarists participated in the performance of *Impromptu fantasque* by Serocki; the ensemble was conducted by Mieczysław Nowakowski⁶¹.

At the beginning of the 1990s, just as in 1985 and 1990, the guitar appeared primarily at side events. On 20 September 1992, during the 35th edition of the festival, Krzysztof Celiński performed *Pezzo per chitarra* by Edward Sielicki, and on 27 September Leszek Potasiński co-performed the composition *Wygasanie [Fading]* by Katarzyna Arnhold⁶². During the 36th edition, the Warsaw Branch of the Polish Composers' Union organised a concert on 23 September 1993; it was there that Krzysztof Celiński gave a solo performance of *Toccatina* by Zbigniew Ciecchan, and *Il vento sferza* by Jacek Rabiński in a duo with the accordionist Zbigniew Koźlik. A year later, during the 37th edition of Warsaw Autumn, as part of a concert of the Polish Composers' Union Youth Circle, Michał Nagy presented solo and chamber guitar compositions on 22 September 1994. His performance featured the solo guitar pieces: *Wanderung durch die Tonleitern* by Tadeusz Tro-

However, the actual premiere took place a year before in Legnica (See, *Database of Polish Music Information Centre POLMIC*, Source: https://www.bazapolmic.infoforhumans.eu/wyswietl_utwor_srednia.php?id=36551, [access: 22.03.2024]).

⁵⁷ It is possible that this was the only Polish premiere, as noted in "Ruch Muzyczny"; See, [b.n.a.], *Muzyka polska na "Warszawskiej Jesieni"*, "Ruch Muzyczny" 1990, no. 21, p. 4.

⁵⁸ The programme listed this performance as the premiere of the composition, but it had actually taken place four years earlier; See, *Database of the Polish Music Information Centre POLMIC*, Source: https://www.bazapolmic.infoforhumans.eu/wyswietl_utwor_srednia.php?id=8102, [access: 22.03.2024].

⁵⁹ The other performers were: Jadwiga Rappé (alto), Elżbieta Gajewska (flutes), Marian Wasiółka (cello) and Stanisław Skoczyński (percussion).

⁶⁰ "What is more important in *Night of the Four Moons*, however, is the fact that the musical instruments are not merely tools of musical craft, and the singer is not merely a singer. There occurs an unparalleled theatricalization of sound media, which are lifted off the ground and bestowed with magical powers"; E. Szczepańska, *Crumb: w środku snu*, "Ruch Muzyczny" 1990, no. 21, p. 5.

⁶¹ The programme only indicated that the instrumental ensemble consisted of flutists from the Ars Nova early music ensemble.

⁶² Listed in the programme under her maiden name, Cipior. It was probably the first performance of the piece.

janowski, *Cancion è natrilles* by Andrzej Błausz and *Solo na gitarę solo* [Solo for Guitar Solo] by Robert Kurdybacha, and the composition *Oddzielne lądy* [Separate Lands] for alto saxophone, guitar and violin by Anna Ignatowicz-Glińska⁶³. The aforementioned works were all first performances (except for *Solo* by Kurdybacha). Just as in the case of Andersson's 1989 concert, the presence of solo guitar music was neglected in festival reports. Admittedly, it was not completely ignored but mostly due to the fact that the Warsaw Autumn report for "Ruch Muzyczny" was written by Ignatowicz-Glińska, whose piece was presented during the concert, yet she only included a brief mention of it without any further details⁶⁴.

During the three editions mentioned above, the guitar and guitarists appeared in other contexts as well, albeit incidentally. On 25 September 1992, playing the lute, Marcin Zalewski accompanied the ensemble Schola Cantorum Gedanensis, conducted by Jan Łukaszewski, during the performance of *Łado, łado* for lute (or guitar) and 24 voices by Edward Pałłasz⁶⁵. On 21 September 1993, the ensemble Musica-Viva-Ensemble Dresden (conducted by Jürgen Wirmann) gave the first performance of *Pewien szczególny przypadek pewnego uogólnionego kanonu w kwarcie i kwincie* [A Certain Case of a Certain Generalized Canon in the Fourth and the Fifth] for 9 performers by Stanisław Krupowicz⁶⁶, in which the guitar part was played by Gabriele Werner. On 24 September 1993, Nieuw Ensemble (conducted by Ed Spanjaard) performed *Canti strumentali* by Henryk Mikołaj Górecki; the guitar part was played by the Dutch guitarist Helenus de Rijke.

The Dominance of the Electric Guitar and a Shift in the Festival's Concept

The year 1995 appears to have been symbolic for the guitar's presence at Warsaw Autumn. It was then, during the 38th edition of the festival, that *Koncert [Concerto]* for electric guitar and orchestra by Włodzimirz Kotoński was per-

⁶³ Listen in the programme under her maiden name, Ignatowicz. The co-performers were Alina Mleczo (alto saxophone) and Krzysztof Bąkowski (violin).

⁶⁴ "I shall mention the concert of the Polish Composers' Union Youth Circle, at which I was perhaps even too conspicuous and which I should not review. I should, however, give my thanks to the performers"; A. Ignatowicz, "*Jesień*" *nieco mniej złota*, "Ruch Muzyczny" 1994, no. 22, p. 5.

⁶⁵ *Partita* for harpsichord and electric guitar, bass guitar, harp, double bass and chamber orchestra by Krzysztof Penderecki was performed on the same day.

⁶⁶ In the programme, the title is listed without the first word: *Szczególny przypadek pewnego uogólnionego kanonu w kwarcie i kwincie*. An amusing detail regarding this performance was noted by Anna Ignatowicz: "A special case was what happened to the performers: they mixed up the pages of the score. It was, perhaps, a revenge of Master Praetorius for Krupowicz's frivolous treatment of canons. On a more serious note: the piece was charming, and the performers handled things well"; A. Ignatowicz, *Co pozostało z tej "Jesieni"*, "Ruch Muzyczny" 1993, no. 22, p. 4.

formed for the first time by Paul Vos from Orkest De Ereprijs as the soloist. From that time on, the electric guitar began to replace the classical one at Warsaw Autumn concerts, and the electric version of the instrument and its tonal capabilities would become increasingly common on the festival stage⁶⁷. This does not mean, however, that the classical guitar disappeared from Warsaw Autumn altogether, which is evidenced by the editions in 1998–1999.

During the 41st edition of the festival, the guitar appeared in three performances (concerts)⁶⁸. The Swedish Trio Hot 3, consisting of Terje Thiwang (flute), Torbjörn Helander (viola) and Stefan Östersjö (guitar), performed on 18 September 1998. They gave the first performances of *Den rosenfingrede Dagning*⁶⁹ by Per Nørgård and *La vida es sueño. Reminiscencje z Calderóna [La vida es sueño. Reminiscences from Calderón]* by Adam Walaciński. The latter was commissioned by Warsaw Autumn and described as “drawn with a fine quill”⁷⁰. Walaciński’s composition was the first guitar piece commissioned by the festival. Thiwang and Östersjö also participated in the performance of *Tarpeian Rock* for alto flute, bass clarinet, guitar, cello, percussion and Kent Olofsson’s synthesiser⁷¹. What is more, Östersjö gave a solo performance of *Små fötter* by Mikael Edlund – the only solo composition for the classical guitar to be performed at the festival on two separate occasions.

21 September saw the performance of Finnish musicians: the flutist Mikael Helasvuo, clarinetist Kari Kriikku, guitarist Jukka Savijoki and cellist Anssi Karttunen. The flute and guitar duo performed *Utazawa no e* by Paavo Heininen and *Sic* by Niccolò Castiglioni, while all four musicians premiered *Stretto* by Hanna Kulenta, another composition commissioned by the festival. Thus, as many as two out of thirteen compositions commissioned in total for this edition of the festival featured the guitar.⁷² On 23 September, Zbigniew Bargielski’s *Trigonalia* for guitar, accordion, percussion and chamber orchestra was performed and received with “great pleasure”⁷³. The performers were Konstancja Furch-Bargielska (guitar), Zbigniew Koźlik (accordion) and Stanisław Skoczyński (percussion), accompanied by the Polish Radio Orchestra conducted by Daniel Gazon.

Incidentally, the period in question marked a time for re-evaluation and change in the Warsaw Autumn festival’s concept. With the fall of the Iron Cur-

⁶⁷ This, however, is a matter for a separate study.

⁶⁸ The guitar was also mentioned in the concert from 24 September. The guitarist Tim Hodgkinson used an instrument known as the lap steel guitar, which in Poland is referred to as the Hawaiian guitar.

⁶⁹ The programme contained a mistake in the English title *The Rose fingered Dawn* (instead of *The Rosy-fingered Dawn*).

⁷⁰ A. Suprynowicz, *Jest dobrze*, “Ruch Muzyczny” 1998, no. 23, p. 14.

⁷¹ The other performers, not mentioned by name, were members of the Swedish band Ars Nova.

⁷² See, E. Szczecińska, *Nordycka jesień*, “Ruch Muzyczny” 1998, no. 23, p. 10.

⁷³ B. Józwiak, *“Warszawska Jesień” po Północy*, “Ruch Muzyczny” 1998, no. 23, p. 8.

tain, the festival ceased to serve as a bridge between the East and the West, and it became necessary to redefine its identity. In 1998, Andrzej Chłopecki wrote:

I do not hesitate to call this year's concept for the festival historic. For more than 30 years, it built up its international prestige and significance based on the WINDOW doctrine (to the West for the East, and to the East for the West). After the Velvet Revolution, Warsaw Autumn needed to redefine its ideological and artistic identity. Choosing the North as the main theme opens up the perspective of becoming an influential musical institution in a world without curtains⁷⁴.

In retrospect, Dorota Szwarzman described this period in the following way:

In the mid-1990s, the idea to each year focus on the music of a different country prevailed. [...] In 1996, the programme favoured Hungarian music, and in 1997 – the works of the Weimar Triangle [...]. The 1998 Warsaw Autumn, held under the theme of NORTH, marked a breakthrough⁷⁵.

The 42nd edition of the festival in 1999 involved further presentations of the guitar in chamber music – this time with the same line-up of instruments as the previous year. On 20 September, the Trio Accento ensemble, consisting of Alicja Ratusińska (flute), Barbara Wojciechowska-Voss (viola) and Wulfin Lieske (guitar), performed *Trio* by Bogusław Schaeffer. The Trio, reinforced by the violinist Beata Halska and Marek Chołoniewski, who handled the computer part, performed *Like Breathing* for flute, violin, viola, guitar and computer by Chołoniewski himself. Adam Suprynowicz wrote about the concert:

A rather odd dish was served on the fourth day of the Festival, during the afternoon concert. The only common thread between the pieces performed was the fact that their composers studied under Professor Bogusław Schaeffer, except for one – the professor himself. His *Trio for flute, viola and guitar* is a piece which fully utilizes the tonal and expressive capabilities of such an unusual instrumental ensemble. This multi-part work was a pleasure to listen to; each instrument seemed to be “playing its own part”, though the entirety is actually governed by a simple yet sophisticated integrating principle⁷⁶.

The aforementioned edition of the festival highlighted an issue which would recur in subsequent years, namely the lack of information as to the kind of guitar played by the musicians listed in the programme. In the case of a concert given on 18 September 1999 by the Icebreaker ensemble, James Woodrow was listed as the guitarist; however, only by knowing the profile of the ensemble and analysing the programme (e.g., *Rookery Hill* by Diderik Wagenaar and *Music for Robert Dupkala* by Martin Burlas) can it be determined that he played the electric guitar. Listed as part of the same ensemble was Pete Wilson, who was clearly marked as playing the bass guitar. Similarly, during the two other concerts of

⁷⁴ A. Chłopecki, *Warszawska Jesień Północna*, [in:] *Warszawska Jesień w zwierciadle polskiej krytyki muzycznej. Antologia tekstów...*, p. 274.

⁷⁵ D. Szwarzman, *Czas Warszawskich Jesieni...*, p. 95.

⁷⁶ A. Suprynowicz, *Nie jest źle*, “Ruch Muzyczny” 1999, no. 22, p. 21.

this edition, on 23 September, Mark Stewart and John King played the “guitar”, yet both of them actually used electric guitars⁷⁷.

The 21st century

During the first 21st-century edition of Warsaw Autumn, the 44th edition in 2001, three compositions for ensembles including the guitar were performed. On 25 September, a concert of electroacoustic music featured *Il Liuto d’Orfeo* for guitar and tape by Kent Olofsson, which Antoni Beksiak considered to be the most interesting composition of the event⁷⁸. The performer was Stefan Östersjö, visiting Warsaw for the second time, who played the piece using “various instruments: charango (parts I and IV), 10-string guitar (parts III and V) and classical 6-string guitar (part II)”⁷⁹. The next two compositions were performed on 28 September. The Dutch Nieuw Ensemble presented *Onda Sonante* for 8 instruments by Luca Francesconi and *Refrain* for 8 instruments by Franco Donatoni. In both pieces, the guitar part was performed by Helenus de Rijke, and both pieces were composed for Nieuw Ensemble itself. As noted by Donatoni, his piece “makes use of the unusual setup of the ensemble, with a predominance of plucked instruments (mandolin, guitar, harp)”⁸⁰.

A year later, as part of the 45th edition of the festival, *Zegary przeszłości I* [*Clocks of the Past I*] for guitar and string quartet by Bronius Kutavičius was performed on 24 September 2002. The guitar part was played by Piotr Bober, at that time a student of the Academy of Music in Katowice, who was accompanied by the Silesian Quartet, consisting of Szymon Krzeszowiec (first violin), Arkadiusz Kubica (second violin), Łukasz Syrnicki (viola) and Piotr Janosik (cello).

In 2004, during the 47th edition of the festival, the guitar made two appearances. On 22 September, a side event to Warsaw Autumn was organised by the Łódź Branch of the Polish Composers’ Union. Maciej Ziemski performed three

⁷⁷ Throughout the article, the author focuses exclusively on compositions featuring the classical guitar, and each unspecified instance of the word “guitar” in the Warsaw Autumn programmes was verified. If a piece was theoretically performed on a “guitar” (according to the programme), and the score indicated an electric guitar, the performance was simply not recorded. Other examples of such incorrect guitar information include the following dates (the actual instrument is listed in parentheses) – 2001: Roger Kleier (electric guitar), 2004: Frank Wingold (jazz guitar), 2016: Frederik Munk Larsen (electric guitar), 2021: Kobe Van Cauwenberghe (electric guitar).

⁷⁸ See, A. Beksiak, *Owoc poszukiwań*, “Ruch Muzyczny” 2001, no. 23, p. 23.

⁷⁹ K. Olofsson, *Il Liuto d’Orfeo*, author’s commentary, [in:] *Warszawska Jesień 2001. 44. Międzynarodowy Festiwal Muzyki Współczesnej, 21–22 września 2001*, ed. B. Boleśawska et al., Warszawa 2001, p. 146.

⁸⁰ F. Donatoni, *Refrain*, author’s commentary, [in:] *Warszawska Jesień 2001. 44. Międzynarodowy Festiwal Muzyki Współczesnej*, p. 238.

solo compositions: *Fantazja [Fantasy]* by Olga Hans, *Możliwości [Possibilities]* by Sławomir Zamuszko and *Variations by means of BACHCABACHAB* by Jerzy Bauer⁸¹. 24 September saw the performance of *Concerto na ośmiostrunową gitarę i smyczki z fortepianem*⁸² [*Concerto for 8-string guitar and string orchestra with piano*] by Anna Zawadzka-Gołosz. The performers were: Krzysztof Sadłowski, who was also the designer of this type of the instrument, and the AUKSO Chamber Orchestra of the City of Tychy conducted by Marek Moś. Adam Suprynowicz praised the work in “Ruch Muzyczny”:

The ascetic *Koncert na gitarę ośmiostrunową i smyczki z fortepianem* (2002) by Anna Zawadzka-Gołosz is essentially a denial of the idea that giving a concert is a form of showing off one’s skill. The guitar’s range, cleverly expanded by the strings of the piano, is used sparingly, woven into the gentle, transparent texture. The solo parts consist of single notes, occasionally chords. The orchestra is heard infrequently, yet the composition makes up for it with the numerous sophisticated duets of the soloist with one of the instruments. It would be difficult to call *Concerto* flashy, but it lingers in memory. And that is a great achievement⁸³.

Krzysztof Kwiatkowski was equally positive:

Anna Zawadzka-Gołosz’s *Concerto* was a pleasant surprise, with its interesting tonal correspondence between the solo instrument and the ensemble, as well as the convincingly utilised “freezing” of time⁸⁴.

The 50th edition of the festival marked the most important commission from the perspective of the guitar – the Japanese composer Toshio Hosokawa wrote a piece in the form of a guitar concerto for the Warsaw Autumn festival. On 24 September 2007, the composition entitled *Voyage IX “Awakening”* for guitar and string orchestra with percussion was performed for the first time by the Finnish guitarist Timo Korhonen (to whom the piece was dedicated), accompanied by the Megaron Orchestra conducted by Christopher Warren-Green. Dorota Żórawska-Dobrowolska’s account of the concert reflected her positive impressions, but it failed to include her opinion on the soloist or the guitar part itself⁸⁵.

The following year, during the 51st edition of Warsaw Autumn, the Aleph Gitarrenquartett, consisting of Klara Tomljanovič, Andrés Hernández Alba, José

⁸¹ Only the last part of the title was listed in the programme: *BACHCABACHAB*.

⁸² Later, the composer revised the piece, adding a harpsichord part – for eight-string guitar and string orchestra with piano and harpsichord.

⁸³ A. Suprynowicz, *Konstelacja druga. Kościół ewangelicko-augsburski*, “Ruch Muzyczny” 2004, no. 23, pp. 27–28.

⁸⁴ K. Kwiatkowski, *Konstelacja druga. Kościół ewangelicko-augsburski*, “Ruch Muzyczny” 2004, no. 23, pp. 28.

⁸⁵ Apart from the mention that “the sounds of the guitar slowly and gently emerge from the orchestral abyss”; D. Żórawska-Dobrowolska, *W poszukiwaniu rodowodu*, “Ruch Muzyczny” 2007, no. 23, p. 17.

Javier Navarro and Wolfgang Sehringer, made an appearance on 22 September. The musicians of this German ensemble performed three compositions: *Kampftanz* by Manuel Hidalgo, *Rêve énigmatique No. 135* for guitar quartet and sampler by Vinko Globokar and *8 Pieces* by Martin Smolka⁸⁶. Jan Topolski's account in "Ruch Muzyczny" included a positive review of the last piece's performance:

This delicate music unfolds in gently woven cobwebs of ostinatos, resonances and chords, rarely reaching the full sound or higher dynamic levels. And therein lies its strength of expression⁸⁷.

In contrast, Topolski expressed a completely different view of Globokar's piece:

The elderly Slovenian composer [...] amplifies guitar sounds and has the performers swing their bows, whack guitar bodies and make scraping noises [...]. On top of this, there is an unbearably crude sampler part with a child's cries, street sounds and dialogues in German. The highlight of the show is the unveiling of a pedestal standing between the guitarists, upon which rests a ... trombone! Hmm, I have heard better punchlines⁸⁸.

Como llora el viento for guitar and orchestra by Mauricio Sotelo was performed during the same edition of the festival on 25 September. The solo part was played by the Spanish guitarist Juan Manuel Cañizares, accompanied by Orquesta Sinfónica de Radio Televisión Española under the baton of Arturo Tamayo. The Spanish composer Sotelo was, according to Sławomir Wojciechowski, a "star"⁸⁹ of this edition of the festival. Inspired by flamenco music, *Como llora el Viento...* was judged rather harshly, however; as Wojciechowski remarked: "interrupted by numerous guitar cadences, it seemed to be almost banal at times"⁹⁰. On the other hand, Mieczysław Kominek praised the guitarist, claiming that "Cañizares charmed the audience with sound"⁹¹. Jacek Hawryluk combined both views in his assessment that "The appearance of Juan Manuel Cañizares [...] had a strong emotional impact, but the artistic value of the pieces was inconsistent"⁹².

⁸⁶ Originally, a different programme was listed – instead of pieces by Globokar and Smolka, the quartet was meant to perform the composition *residual* for guitar quartet and live electronics by Erik Oña, which was commissioned by Aleph Gitarrenquartett (See, *Warszawska Jesień 2008. 51. Międzynarodowy Festiwal Muzyki Współczesnej. 19–27 września*, ed. K. Naliwajek-Mazurek et. al, Warszawa 2008, p. 143). However, it is likely that the piece was never completed, as there is no information about it on the composer's website (See, Source: <https://www.erik-ona.com/works.html>, [access: 14.06.2024]).

⁸⁷ J. Topolski, *O Warszawskiej Jesieni (część I)*, "Ruch Muzyczny" 2008, no. 23, p. 13.

⁸⁸ Ibidem.

⁸⁹ S. Wojciechowski, *O Warszawskiej Jesieni (część II)*, "Ruch Muzyczny" 2008, no. 24, p. 13.

⁹⁰ Ibidem.

⁹¹ M. Kominek, *Jeszcze raz flamenco*, "Polish Music Information Centre POLMIC", Source: https://www.polmic.pl/index.php?option=com_content&view=article&id=68:jeszczezflamenco&catid=85&Itemid=196&lang=pl, [access: 28.03.2024].

⁹² J. Hawryluk, *Jesień Stockhausena*, "Gazeta Wyborcza", Source: <https://wyborcza.pl/7,75410,5743460,jesien-stockhausena.html>, [access: 28.03.2024].

In 2009 (52nd edition), Stefan Östersjö appeared for the third time. On 19 September, he performed *Strand Lines* for guitar and live electronics by Richard Karpen (with the composer's involvement during the performance). As Karpen wrote in his commentary on the piece, in the case of this composition: "There is no score; the piece was developed through rehearsals and joint exploration with the guitarist"⁹³. In his review, Maciej Jabłoński recognised this collaborative element, yet he did not find the concept behind the piece convincing:

despite the palpable intention to exert an influence through the performer's personality and the desire to put the audience into a vibrational trance, [the work] was actually tedious, probably not only for me...⁹⁴

On 23 September, a collective improvisation took place, featuring the Łódź-based guitarist and composer Maciej Staszewski (his name was listed in the programme with the word "guitars", indicating that he used at least two types of this instrument)⁹⁵.

In 2010 (53rd edition), only a single guitar piece was presented, namely *Deconstructing Dowland* for guitar and live electronics by Natasha Barrett. The performers were: Stefan Östersjö, making his fourth appearance on the Warsaw Autumn stage, and the composer herself, who handled the electronics part. The piece was presented on 22 September as part of the Polish-Norwegian project "Electronics Meets Challenges of the 21st Century"⁹⁶.

In the second decade of the 21st century, appearances of the classical guitar became exceedingly rare, with the instrument featuring only three times in chamber pieces. It was a period when the electric guitar became decidedly more prevalent (which was also the case for the guitarist and composer Wojciech Błażejczyk and, in recent years, also Michał Lazar). On 22 September 2012 (55th edition), the Slovenian guitarist Klara Tomljanovič, visiting the Warsaw stage for the second time – this time as a member of the Ensemble Experimental – participated in the performance of Jamilya Jazylbekova's piece *S.O.G.* for voice, flute, clarinet, guitar, percussion, viola, cello and live electronics. The piece was discussed in Filip Lech's account:

"S.O.G." [...] explored the potential of using and processing the human voice. [...] Jazylbekova channelled the strain and the crossing of human voice's boundaries into the

⁹³ R. Karpen, *Strand Lines*, author's commentary, [in:] *Warszawska Jesień 2009. 52. Międzynarodowy Festiwal Muzyki Współczesnej*, eds. K. Naliwajek-Mazurek, E. Radziwon-Stefaniuk, E. Szczepańska-Lange, Warszawa 2009, p. 72.

⁹⁴ M. Jabłoński, *Przestrzeń dźwięku i obrazu*, "Ruch Muzyczny" 2009, no. 23, p. 16.

⁹⁵ The co-performers were: Krzysztof Knittel (sampler, synthesiser), Jacek Partyka (electroacoustic objects made by Maja Magda Urbańczyk), Wojciech Trębicki (piano) and Artur Zagajewski (pipes, metal items, computer), and a number of individuals involved in "visual activities".

⁹⁶ See, *Electronics Meets Challenges of the 21st Century. Polish-Norwegian Project on New Technology*, ed. A. Jagiełło-Skupińska, Polish Music Information Centre, Warsaw 2010, p. 33.

framework of a contemporary composition, employing a classical instrumentation (flute, guitar, viola and percussion)⁹⁷.

Klara Tomljanovič appeared for the third time a year later, during the 56th edition of Warsaw Autumn. On 22 September 2013, she took part in the first performances of three chamber compositions: Grzegorz Pieniek's *Days to come, days gone by* for mezzo-soprano, clarinet and guitar, a piece commissioned by the festival, Arthur Kampela's *As if* for clarinet, guitar and accordion and Uroš Rojko's *Lakritze* for mezzo-soprano, half-clarinet, guitar and accordion⁹⁸. Released in the wake of this edition of the festival, the publication *Rozmowy o festiwalu [Conversations about the Festival]* featured several opinions on the aforementioned pieces; for example, Przemysław Scheller noted that in *Lakritze* by Rojko

the guitar part began to emerge towards the end of the piece. At first, it was drowned out, but it gently revealed itself over time, allowing the listener to focus on it and appreciate its beauty⁹⁹.

On the other hand, Kampela's piece, based on the solo *Percussion Study II*, received rather negative feedback – Bartłomiej Barwinek remarked: "A catalogue of effects. Lacks any internal sense of progression"¹⁰⁰.

In 2019 (62nd edition), another Slovenian guitarist Primož Sukič appeared during the concert of Plus-Minus Ensemble on 20 September. He played both the electric (three compositions) and classical guitar, performing in Cassandra Miller's *Traveller Song* for violin, cello, clarinet, guitar, piano, accordion and electronics¹⁰¹. Karolina Dąbek described the piece as "a lullaby [...] designed in the simplest way, with sliding chords in pure tones. A thing of beauty"¹⁰². Two days later, on 22 September, Frederik Munk Larsen also played two types of guitars (electric and acoustic)¹⁰³, serving as one of the performers in *Gaze for Gaze* by Niels Rønsholdt, a performative opera for ensemble, actors and singers.

⁹⁷ F. Lech, *Warszawska Jesień 2012*, "dwutygodnik.com. strona kultury", Source: <https://www.dwutygodnik.com/artukul/3965-warszawska-jesien-2012.html>, [access: 24.03.2024].

⁹⁸ The co-performers were: Sylvia Nopper (soprano), Uroš Rojko (clarinet) and Luka Juhart (accordion).

⁹⁹ *Rozmowy o festiwalu. Seminarium Krytyki Muzycznej. 56. Międzynarodowy Festiwal Muzyki Współczesnej "Warszawska Jesień" 20–28 września 2013*, ed. M. Ćwiek, Polish Music Information Centre, Warszawa 2014, p. 50.

¹⁰⁰ Ibidem, p. 52.

¹⁰¹ Co-performers: Aisha Orazbayeva (violin), Alice Purton (cello), Vicky Wight (clarinet), Roderick Chadwick (piano) and Mark Knoop (accordion).

¹⁰² K. Dąbek, *Morderstwo się nie odbyło – relacja z 62. Międzynarodowego Festiwalu Muzyki Współczesnej "Warszawska Jesień"*, "Glissando", Source: <https://glissando.pl/aktualnosci/morderstwo-sie-nie-odbylo-relacja-z-62-miedzynarodowego-festiwalu-muzyki-wspolczesnej-warszawska-jesien/>, [access: 24.03.2024].

¹⁰³ It is unclear whether the guitar in question was, in fact, an acoustic guitar with metal strings or an acoustic instrument as opposed to an electric one, which is typically understood to mean

The guitar's latest appearance so far took place in 2023 during the 66th edition of Warsaw Autumn. The guitar and piano duo of Aleksandra Popiołek-Walicki (piano) and Jakub Walicki (guitar) performed during the *Światy równoległe [Parallel Worlds]* concert of the Polish Composers' Union Youth Circle. On 19 September, they gave the first performances of pieces by Olgierd Juzala-Deprati (*In dark*), Adrianna Kubica-Cypek (*Two Polyphonic Etudes*), Maja Polak (*Are and Beeing*), Grzegorz Uran (*Unisono*) and Natalia Kaszubska (*Drum*), as well as compositions by Aleksandra Chmielewska (*Strumienie [Streams]*) and Anna Maria Huszcza (*Ulecięta dusza z tieła [The Soul Left the Body]*).

Conclusion

To summarise, the classical guitar appeared at the Warsaw Autumn festival in four different contexts:

- in occasional solo performances (the most notable appearances include Milan Zelenka in 1964, Siegfried Behrend in 1974, Magnus Andersson in 1989 and Timo Korhonen in 2007, as well as appearances in side events to the festival, mainly in the early 1990s – Krzysztof Celiński, Leszek Potasiński and Michał Nagy).
- only four times as a solo instrument in compositions for guitar and orchestra – works by Tōru Takemitsu (1989), Anna Zawadzka-Gołosz (2002), Toshio Hosokawa (2007) and Mauricio Sotelo (2008).
- in chamber ensembles with various instrumental configurations: from Włodzimierz Kotoński's pieces from the 1960s, through guitar ensembles in pieces by Kazimierz Serocki or Zygmunt Krauze in the 1970s and electroacoustic music featuring the guitar in the 1980s, to the recital of the guitar and piano Walicki–Popiołek Duo in 2023).
- as part of an orchestra, primarily in orchestral pieces from the avant-garde period in the 1960s.

The guitar is found in four pieces commissioned by the organisers of Warsaw Autumn: Adam Walaciński's *La vida es sueño. Reminiscencje z Calderóna* for flute, guitar and viola (1998), Hanna Kulenty's *Stretto* for flute, clarinet, cello and guitar (1998), Toshio Hosokawa's *Voyage IX "Awakening"* for guitar and string orchestra (2007) and Grzegorz Pieniek's *Days to come, days gone by* for mezzo-soprano, clarinet and guitar (2013).

It should be noted that Warsaw Autumn has never hosted a concert entirely dedicated to solo guitar music. The previously mentioned solo appearances

the classical guitar. The information regarding the two types of guitars was taken from the composition's score.

were typically half-recitals or incidental performances in concerts for ensembles featuring various instruments. In addition, most of the solo appearances took place during side events rather than the main course of the festival. A stark disparity is clearly visible here in comparison with, for instance, the flute (e.g., multiple appearances by Severin Gazzelloni in the 1960s) or wind instruments in general (e.g., Lothar Faber's oboe, Zdzisław Piernik's tuba, trombone, clarinet or wind quintets), as well as other instruments such as the harpsichord (e.g., Elżbieta Chojnacka), harp and percussion, not to mention vocal music (songs with piano accompaniment), piano music (solo recitals and duos) and string music (string quartet concerts, string recitals, and viola and cello performances in various chamber ensembles).

Warsaw Autumn has also never featured performances from virtuosos of contemporary guitar music such as the Americans David Starobin (the author of, among others, the *New Music with Guitar* record series), David Tanenbaum (the initiator of works by authors such as Terry Riley, Lou Harrison, Aaron Jay Kernis, Roberto Sierra and Hanz Werner Henze) and Eliot Fisk (the dedicatee of *Sequenza XI* by Luciano Berio), the German Reinbert Evers (to whom Eastern and Central European composers such as Pēteris Vasks, Anatol Vieru, Edison Denisov, Manfred Trojahn, Onutė Narbutaitė, Dieter Schnebel and Tilo Medek dedicated their works), the French Rafael Andia (the first performer of *Tellur* by Tristan Murail), or prominent guitarists from the earlier generation, for instance the English Julian Bream (who collaborated with many outstanding, mostly British artists), the aforementioned Cuban Leo Brouwer (the performer of works by such composers as Hanz Werner Henze, Cornelius Cardew, Cristóbal Halffter and Sylvan Bussotti) and the Spaniard Narciso Yepes (the dedicatee of compositions by, among others, Bruno Maderna, Maurice Ohana and Xavier Montsalvatge).

Even though classical guitar pieces are composed in vast numbers all over the world, including Poland, the electric guitar is currently the undisputed leader among plucked string instruments. The period when the classical guitar was particularly strongly integrated into contemporary music, i.e. the sixth, seventh and eighth decade of the 20th century, was represented only incidentally, randomly and symbolically at the Warsaw Autumn festival – mainly through the performances of Zelenka and Behrend, or pieces by Kotoński. Therefore, at that time, the festival failed to fulfil its goal of informing about the development of music for this instrument. In the following years, which is best evidenced by the second decade of the 21st century, the situation has not really changed. The classical guitar still remains an exotic novelty in the programmes of Warsaw Autumn concerts, being more often presented through grassroots initiatives (side events) than as part of the repertoire chosen by the organisers.

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Obecność gitary klasycznej na Międzynarodowym Festiwalu Muzyki Współczesnej „Warszawska Jesień” w latach 1956–2023

Streszczenie

Międzynarodowy Festiwal Muzyki Współczesnej „Warszawska Jesień” przez dekady stanowił okno łączące twórców ze Wschodu i Zachodu. Jego misją od początku było informowanie o aktualnej twórczości muzycznej na świecie. W artykule przeanalizowano, jak w kontekście tego założenia przedstawiano muzykę gitarową w dotychczasowych sześćdziesięciu sześciu edycjach Warszawskiej Jesieni. Zestawiono wszystkie koncerty z udziałem gitary klasycznej, uwzględniając program i wykonawców. Ponadto przytoczono doniesienia prasowe dotyczące obecności gitary na warszawskojesiennej scenie.

Słowa kluczowe: gitara klasyczna, Warszawska Jesień, muzyka współczesna, Włodzimierz Kotoński, Siegfried Behrend, Magnus Andersson.