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Can Music Become Traumatized? Polish-Lithuanian Oppositional Networking and Search for Freedom During the Political Transformations of the 1980s¹

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Modes of active transnational diffusion

Poland and Lithuania had different experiences of the end of the Cold War and the post-communist transformation following 1989. Oppositional music networking was an important factor of bilateral collaboration during the years of the communist regime. I would like to show the way in which national and transnational oppositional networking was a feature of the Polish-Lithuanian environment via six modes of active transnational diffusion as formulated by Padraic Kenney: command, text, legend,

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pilgrimage, courier and convocation, that could also be called a mission.² These modes took the following form:

- command or absence of command – Mieczysław Tomaszewski, the director of PWM, and Krzysztof Droba, the director of both the Stalowa Wola festival as well as the “second” or “little” Baranów Festival and the Collectanea Festival. Both stood strong for the values of artistic freedom and spiritual liberty while planning the curriculum of the edition as well as the festivals not fearing the potential political risk of their decisions. It is worth to mention the role of the artistic environment from Katowice, especially the so-called “Stalowa Wola Generation”: Aleksander Lasoń, Eugeniusz Knapik, Andrzej Krzanowski;
- text – i.e., musical scores that were a breath of fresh air; the commissioning of Lithuanian musical works for conferences, but also the writing of texts about music and the emphasis on “forbidden” values. Among such “scores of freedom” Krzysztof Penderecki’s *St Luke Passion*, *Requiem* and *Te Deum* should be mentioned as an example;
- legend – just as in the 1960s Western composers and their music enjoyed legendary status among Polish artists, so in the 1970s and 1980s the Lithuanians took on the same mantle. Ruta Goštautiene also observes that the core contributor to the conferences was the Kraków’s School of Music Theory – its scholars not only presented new perspectives of Polish musical culture, but also revealed innovative ideas and methods of analysing and interpreting 20th century music. *Passion* by Penderecki could already be regarded as a legendary work in this aspect, and was later joined by Górecki’s *Third Symphony*;
- pilgrimage – the people and students who attended the Baranów and Stalowa Wola Festivals; the Polish-Lithuanian conferences that took place between 1989 and 1997 – Krzysztof Droba was considered their *spiritus movens*. The first conference is regarded as a manifesto of the independence of Lithuanian culture from Moscow. As Ruta Goštautiene mentioned, these conferences in Lithuania had a poor reception in the official press. They survived mainly in scholarly publications and in the memories of the participants. The conferences did not appear out of nowhere, as they were preceded by a long history of contacts between

2 Padraic Kenney, “Opposition Networks and Transnational Diffusion”, in *Transnational Moments of Change: Europe 1945, 1968, 1989*, ed. by G.-R. Horn, P. Kenney (Lanham: Rowman & Littlefield, 2004), 207–208.

Polish and Lithuanian musicians. Although Vytautas Landsbergis, musicologist and the first head of the Lithuanian state after its declaration of independence from the Soviet Union, described these relations in an article on the Baranów gatherings, the censor blocked its publication until 1989. The participants at the conferences also informed the Polish community in Lithuania about the dialogue and cooperation between the two countries, which at the time had cultural as well as political significance, since the Polish minority in Lithuania had been involved in some unpleasant misunderstandings with the Lithuanian people;

- courier – the actions of PWM in letting the words of the Polish hymn *Boże coś Polskę* (*God Thou Hast Poland*) be included in the printed version of Penderecki's *Te Deum* (1980) (this song was frequently performed in the 1970s and 1980s during anti-communist and anti-government demonstrations);
- convocation – as Kenney states “a convocation may be a seminar, a conference, a symposium, or a festival. To meet in this way was a performance of freedom and opposition as well as a means of exchanging concrete information.”³ The main platform for oppositional networking at the time was the Music Gatherings in Baranów – a series of academic sessions and concerts established by Tomaszewski in 1976 and which continued until 1981. Its main ideological goal was music in culture and the event had been relatively free of politics. As Droba recollects, “According to Vytautas Landsbergis, the performances of Bacevičius’ music in Baranów, together with those of another Lithuanian émigré, Jeronimas Kačinskas/Hieronim Kaczyński, may have helped overcome the “incorrect presence” of these composers in Lithuania.”⁴

Rūta Stanevičiūtė observes:

Kenney modelled the said typology to countries of Eastern and Central Europe through the analysis of the origins of the 1989 revolutions. The first category of command, or impulse, was specifically explained by him with examples from the 1989 revolutions, however, it could be more broadly defined as a response to political or societal events (the Soviet perestroika, debated by Kenney, could be supplemented with more examples, such as the political Solidarity movement in Poland, the Lithuanian

3 Ibid., 217.

4 Krzysztof Droba, private archive, unpublished material (1988).

Reform Movement Sajūdis, the introduction of the martial law regime in Poland, the fall of the Berlin Wall, etc.).⁵

We can argue that the territorial migration of ideas had an impact on social and political change. However, there was also a second side to this story: the trauma of constraints, the lack of inspiration and hope, economic slavery, and the depression suffered by many young composers all left their mark on the music of the period. Stanevičiūtė recalls:

In his 1975 review of the Warsaw Autumn Festival, Krzysztof Droba, a Polish musicologist who had then just made his debut in music criticism, wrote: Contrary to the domains of literature, art, or theatre, no unique artistic generation emerged in musical life. [...] After all, the artistic and life experience of professors is different from that of their students. A composer making his debut in 1970s tends to forget that. Therefore, his performance is not authentic – he never stops to consider what was said before him or what he himself would like to say. The current year can be called a period of debutant pupils: immature, dependent on others, and false personalities.⁶

She argues that a similar observation was made by the Lithuanian composer Giedrius Kuprevičius in 1977, namely that "...music does not go beyond the general level of the fifties or sixties. Blank instrumentation, cold academic forms, colourless emotions, and pseudo-philosophic posturing prompt passivity."⁷

The question of plasticity

To use poststructuralist, mostly Deleuzean terminology, both the technical and ethical ambivalence of some of the music of the 1970s and 1980s gives rise to the notion that the pivotal year of 1989 involved a shift from one assemblage to another. As Edward Campbell notes in his book *Music after Deleuze*:

Assemblages are composed from diverse milieus, and musical sound is only one component among others within a musical assemblage, since it is formed equally from literary, artistic,

5 Rūta Stanevičiūtė, "Lithuanian and Polish Musical Networking During the Cold War: Political Curtains and Cultural Confrontations", *New Sound* 54 (2019), 45–46.

6 Ibid., 47.

7 Ibid., 48.

philosophical and many other milieus, the elements of which are assembled to form an expressive musical territory or refrain.⁸

The question arises: could the socio-political transformations (including, e.g., the emergence of 'Solidarność' and 'Samizdat') and oppositional networking have influenced music itself and its transnational understanding in terms of plasticity, either in a constructive or a destructive sense? Can musical creativity be understood as an accidental form – something that is traumatized, and based on split identities, sudden interruptions, as Catherine Malabou writes? Or should we rather speak of explosive plasticity – as an act of abrupt deviation. Malabou observes: "In science, medicine, art, and education, the connotations of the term 'plasticity' are always positive. Plasticity refers to an equilibrium between the receiving and giving of form."⁹ Still, destructive plasticity may occur in other dimensions – socio-political and environmental. As Malabou states, "Destruction too is formative."¹⁰ The condition of music, not of particular composers or their works, but music in general (as a social event) is what is at stake here. Interestingly, some composers refuse to address the question of freedom or they simply say: "The issue of artistic or creative freedom is personally not important for me". I believe this attitude is driven by the deeply rooted trauma of finding oneself in a new reality (not only socio-political, but also artistic) and burdened, on the one hand, by expectations (the expectation of continuing a tradition, of becoming a member of an institution of higher learning) and, on the other, by theoretically unlimited possibilities.

Can it be argued that the shift from earlier technical aspects of composition (so-called Soviet formalism) to new ideas and ways of expression traumatized music in post-soviet countries? To answer this question we should first consider the issue of freedom. One of the most influential works on this matter is *Two Concepts of Liberty* by Isaiah Berlin (originally delivered as a lecture at Oxford in 1958). Berlin identified two major types of freedom: negative and positive. The former is described by Berlin as follows:

You lack political liberty or freedom only if you are prevented from attaining a goal by human beings. Mere incapacity to attain a goal is

8 Edward Campbell, *Music After Deleuze* (London: Bloomsbury Academic, 2014), 137.

9 Catherine Malabou, *The Ontology of the Accident: An Essay on Destructive Plasticity* (Cambridge: Polity, 2012), 3.

10 Ibid., 4.

not lack of political freedom. This is brought out by the use of such modern expressions as 'economic freedom' and its counterpart, 'economic slavery'. It is argued, very plausibly, that if a man is too poor to afford something on which there is no legal ban – a loaf of bread, a journey round the world, recourse to the lawcourts – he is as little free to have it as he would be if it were forbidden him by Law.¹¹

This applies as well to the financial situation of musicians and composers in the era of the political transformation, a problem which still appears to be underestimated in scholarly research. Access to scores, recordings and travel opportunities abroad was limited to those individuals who could simply afford it. With regard to the latter Berlin writes:

The 'positive' sense of the word 'liberty' derives from the wish on the part of the individual to be his own master. I wish that my life and decisions depend on myself, not on external forces of whatever kind. I wish to be the instrument of my own, not of other men's acts of will. I wish to be a subject, not an object; to be moved by reasons, by conscious purposes which are my own, not by causes which affect me, as it were, from outside. [...] I wish, above all, to be conscious of myself as a thinking, willing, active being, bearing responsibility for his choices and able to explain them by reference to his own ideas and purposes. I feel free to the degree that I believe this to be true and enslaved to the degree that I am made to realize that it is not.¹²

According to the Polish musicologist Mieczysław Tomaszewski, the leading figure at the Krakow School of Music Theory and the director of the Polish National Music Edition during the communist regime, there are four kinds of engaged musical creation: authentic (*musica vera*), rhetorical (*musica conventionalis*), hyperbolic (*musica convivalis*) and panegyric (*musica falsa*).¹³ Other factors that play an important role in this process are the specific moment of creation (determination, historical circumstances), the attitude of the composer and the games played with the listener. Authenticity could then be seen in another light – not only as an aspect of a musical work but also in terms of the status and

11 Isaiah Berlin, *Zdradzona wolność. Jej sześciu wrogów* [Freedom and Its Betrayal. Six Enemies of Human Liberty], trans. J. Czernik (Warszawa: Aletheia, 2019), 256–258.

12 Ibid., 272.

13 Mieczysław Tomaszewski, "Odczytywanie dzieła muzycznego. Od kategorii elementarnych do fundamentalnych i transcendentnych" [Reading a Musical Work. From Elementary to Fundamental and Transcendental Categories], *Teoria muzyki. Studia, Interpretacje, Dokumentacje* 39 (2012).

disposition (from the perspective of artistic and socio-political freedom) of the composer. By avoiding the control or enslavement of the political system, every composer claims to feel free. Being or feeling enslaved by other than political circumstances (that is circumstances that are not of a 'higher' order, e.g., sociological, environmental, academic) are thus excluded, because they do not actually come down to a question of (free) choice. Such freedom may be seen either as a value or a burden.

Freedom as a challenge: before and after 1989

While the concept of the "freedom to" do something could be regarded as an act of courage during the communist regime in Poland (since it also had an impact on 'economic slavery' as well), after 1989 it lost its meaning, at least in a political sense. Before 1989 it was sometimes combined with another aspect, about which Adrian Thomas writes:

The atavistic need for some Polish composers to memorialise their past is largely generational, but not consistently so. The work of Serocki, Baird and Schaeffer, as children of the 1920s, is devoid of such references, even though they were approaching adulthood during World War II. In contrast, those composers born in the 1930s and 1940s have frequently reacted in their music to outrage and suffering. Those born in the 1950s came to maturity in the 1970s and early 80s, at a time of great social and political unrest, and their connectivity was instinctively contemporary rather than retrospective [...]. It also was 'of its time' and not beyond. As for composers born since 1960, memorialisation has been almost entirely irrelevant to their creative world, to their present and future, even while some of their older colleagues cannot let go of the past.¹⁴

The moment of the political transformation of 1989 in Poland had a direct impact on many generations of composers, although not always in an obvious way. Noteworthy here are the recollections of Polish composers themselves. Grażyna Pstrokońska-Nawratil declares that

14 Adrian Thomas, "Polish music after the political breakthrough of 1989. Artists, works, inspirations, contexts", in *Instytut Muzyki i Tańca*, <https://imit.org.pl/uploads/materials/files/Adrian%20Thomas%20-%20Generations%20and%20genres.pdf> (last accessed 15.04.2021).

The artistic freedom I acquired after 1989 allowed me to follow a road full of dreams, doubts, exultations and searching, as well as freedom in a more universal sense. I think those of my works I called *Frescoes* express this fact, especially *Icarus – a human and dreams* (*Fresco III*), *Éternel – a human and faith* (*Fresco V*), *Uru-Anna – a human and light* (*Fresco VII*).¹⁵

Some artists born after 1973 admit that if it were not for the transformation they would have taken a different artistic path. This is the case, for example, with Maciej Jabłoński (b. 1973) and Aleksander Nowak (b. 1979), although the latter cannot explain precisely what impact the transformation has had on his work, which poses an interesting question for future research in this area. Jabłoński admits that the energy unleashed by the breakthrough events of 1989 gave him new motivation: "The impact was fundamental. If 1989 had not happened, I could not possibly have become a composer."¹⁶ Wojciech Wiślak, a composer from "Generation '72", raises the previously-mentioned question of 'economic slavery' when he states that "The 1990's were very difficult for artists and tested the perseverance of many. On the other hand, the uncertainties of life may provide an impulse for creating important, unique, and profound musical works, as in the case of Henryk Mikołaj Górecki."¹⁷ Younger generations of composers usually agree on the need to respect ethical norms whenever the issue of freedom is discussed. Aleksander Nowak (b. 1979) offers an additional interesting insight; that freedom may be understood narrowly in a purely individual and subjective sphere, as a function of consciousness and responsibility. He observes that artistic freedom treated as an ideal for freeing oneself of any bounds and dependences is nonsense.¹⁸ Piotr Peszat (b. 1990) draws attention to another important matter when he states that "promoting or discrediting certain artistic views (through the ideologization of cultural institutions) has a negative impact on the condition and perception of artistic freedom. Still, the difficulties some artists have to face are not tantamount to prohibiting the continuation of a chosen artistic path."¹⁹

One noticeably popular theme in Polish contemporary music is biopoetics, also referred to as meta-consciousness, i.e. giving a voice

15 Grażyna Pstrokońska-Nawratil, online talk with the author (February 15, 2021).

16 Maciej Jabłoński, online talk with the author (February 15, 2021).

17 Wojciech Wiślak, online talk with the author (February 15, 2021).

18 Aleksander Nowak, online talk with the author (February 15, 2021).

19 Piotr Peszat, online talk with the author (February 15, 2021).

to the environment, both natural and technological. In his text *Plastic cartographies. Map and territory in Catherine Malabou and ecopoetics* Grzegorz Czemieli recalls Elizabeth Bishop's words:

Is it possible to develop a mode of mapping that would give justice to the incredible detail of the world, and yet somehow account for the changes that this world is undergoing, both in itself and as an imprint pressed upon the mind of the experiencing subject? Bishop approached this issue both from the thematic perspective – examining in her poems various topographies of imagination and positioning them on the backdrop of the larger world – as well as from the formal point of view, attempting to develop the kind of poetic form that could successfully pose this problem. In problematizing this she turned towards the metaphor of cartography, trying to find out what kind of a poetic “projection” could account not only for the territory itself but also for the mapmakers’ complex and shifting relationship with it.²⁰

I find this direction to be the most promising in contemporary music in terms of its potential. It appears that constructive plasticity has finally taken over from its destructive counterpart.

Back to the source: Kraków's School of Music Theory

One of the important centres of engagement in oppositional networking and political change was Kraków's School of Music Theory, established by Mieczysław Tomaszewski, which may be regarded as a specific case study in its own right – besides its academic excellence, its research activity was also important, rooted as it was in a sensitivity for humanist values, a respect for a musical work and a broad vision of its cultural context. Tomaszewski is known first of all as the author of *A Method for the Integral Interpretation of a Musical Work* but he was also an expert on such areas as German Lied and Wort-Ton theory, the music of Fryderyk Chopin, Krzysztof Penderecki, and Henryk Mikołaj Górecki, intertextuality, the category of *sacrum* in music, and – in the last years of his life – musical representation.

The School played an especially pivotal role during the years of the political transformation in Poland, which manifested itself in new

²⁰ Grzegorz Czemieli, “Plastic cartographies. Map and territory in Catherine Malabou and ecopoetics”, *Praktyka Teoretyczna* 28 (2018), 32.

approaches to contemporary music, as well as in new proposed methodologies. During the 1970s three personalities in the School were particularly influential: Mieczysław Tomaszewski himself – the politically independent director of the Polish Music Edition (PWM), Krzysztof Droba – the author of the term “New Humanism” in music, a mentor of Lithuanian music, and the organizer of a number of “semi-official” music festivals, and Teresa Malecka – the propagator of the role of the “free artist”.

Mieczysław Tomaszewski: inspiration above ideology

Tomaszewski was not only, to quote Teresa Malecka, “an eminent scholar of humanistic musicology,”²¹ but also the director of PWM Edition – the only publishing house (of the 40 existing in Poland at the time) whose director was not affiliated with the communists. Out of a total staff of 300 at PWM only perhaps 9-11 employees were party members. According to Tomaszewski, to survive these difficult times two rules had to be observed: don’t be afraid and don’t ask for anything – that was the price one paid for a certain independence. Since “Solidarność” was created, PWM joined the movement intensively by printing leaflets and other essential texts for the opposition. Martial Law was announced at the very moment the Congress of Polish Culture was taking place. After returning to Kraków, Tomaszewski prepared a resume of the congress, an act that was strictly forbidden, simply by going from one room to another in the publisher’s head office. Following the “Wujek” mine massacre (16th December 1981) he called all the staff together for a minute’s silence. This marked the beginning of a trying period for Tomaszewski and eventually, in 1988, and thus just as Poland was about to gain its independence from Moscow, he decided to leave the publishing house in order to save it from destruction.

Alongside such specific actions Tomaszewski provided his own testimony of the music of these times by writing articles and books and offering in-depth insights not only on compositions, but also on the schemes and patterns via which oppositional networking was possible. He adopted two terms proposed by Stefan Jarociński, namely *musica libera* and *musica*

21 Teresa Malecka, “Droga twórcza Mieczysława Tomaszewskiego” [Mieczysław Tomaszewski’s creative path], *PAUza Akademicka*, Year IV, No. 143, Kraków (24 November 2011), 3.

adhaerens, to divide music into free and engaged (including politically engaged) forms. As Teresa Malecka notes, "It can be argued that the music of Polish composers leading up to the breakthrough in 1989 can for the most part be classified as *musica adhaerens* (subordinated to the mission of promoting the nation and society), while once freedom and democracy had been secured there was a shift towards *musica libera* (free, independent)."²² Tomaszewski, who conducted extensive research on Penderecki's music, observed that the latter's

Passion threw down another challenge to the system. Because of his global success Penderecki introduced on the musical scene the previously discarded genre of sacred music. He was the first, others followed. [...] He is one of a group of fully engaged composers, those for whom a work of art is a reaction to history, life and the world.²³

Regina Chłopicka, another distinguished scholar from the Kraków School, further expands on this picture

In the oeuvre of Penderecki, only some of these media are used to express the attitude of the composer towards his nation and the national dimension of his music. These are: the medium of language, that is, the incorporation of national language into musical works; references to national history by the evocation of significant events or prominent figures, and references to the Polish religious and patriotic tradition.²⁴

The historic events which took place in the 1980s' evoked a strong reaction in Penderecki: "They drew his attention to the national dimension of his life and personality."²⁵ Penderecki made the same observation in his book *Labyrinth of Time*: "It was not really political music that I was writing, but it was music that was appropriate to the time when we were alive in Poland;"²⁶ on the other hand, as an artist, he expressed doubts about being so directly involved in history: "I cannot be sure that

22 Ibid.

23 Mieczysław Tomaszewski, "'Tylko błędzenie...' Pendereckiego droga twórcza" ['Only Wandering...' Penderecki's Creative Paths], *Teoria Muzyki. Studia, Interpretacje, Dokumentacje* 8/9 (2016), 255.

24 Regina Chłopicka, "Links between Penderecki's Music and the Polish National Tradition", in *Nationale Musikim 20. Jahrhunderts*, ed. by H. Loos, S. Keym (Leipzig: Gudrun Schröder, 2004), 276.

25 Ibid.

26 Krzysztof Penderecki, *Labirynt czasu* [Labyrinth of Time] (Warszawa: Presspublica, 1997), 280–281.

I have not sinned too much, especially towards the free 'I', in yielding to the imperatives of power and the national ethos. Works like the *Polish Requiem* [...] are liable to be read as journalism."²⁷

Krzysztof Droba: the peak of oppositional networking

The brilliant Polish music critic Andrzej Chłopecki, wrote:

Between 1975 and 1980 an annual, private and independent (in terms of its values and personal vision) festival took place in Stalowa Wola. One of the goals of the festival, organized by Krzysztof Droba was to address the prevailing view in the 1970s that there were no young composers in Poland, or at least none worthy of attention.²⁸

Krzysztof Droba himself wrote about the Stalowa Wola festival, which became known as "Young Musicians for a Young City" as follows:

I wanted to create a festival which would give me pleasure, and in which I would like to participate. [...] At the same time I hoped [...] that my imagination, concepts and ideas would resonate with the festival public, which they would also help build and integrate. This aspect can be called my mission.²⁹

Another mission of the festival was to educate young people, including through workshops and the creative experiencing of music (for example, in the form of courses on new music (taught by Ewa Niewalda), electronic music (Józef Rychlik), the interpretation of works of art (the eminent Polish philosopher, Władysław Stróżewski) and team work in electronic-theatrical performances (Małgorzata Dziewulska). It is worth noting that the patron of the festival was Charles Ives. The latter's radical (at that time) aesthetic ideas that art and music are all about truth and only the truth may be considered beautiful, as well as his independent and open attitude and free approach to music permeated the atmosphere of the Stalowa Wola festivals. Droba was also known for his love of Lithuanian music. Another festival established by him was "Musical September

27 Ibid.

28 Andrzej Chłopecki, "W poszukiwaniu utraconego ładu. Pokolenie Stalowej Woli", *Glissando* 25, 2014, <https://glissando.pl/tekst/w-poszukiwaniu-utraconego-ladu-pokolenie-stalowej-woli/> (last accessed 15.01.2022).

29 Krzysztof Droba, Ibid.

at the Castle" in Baranów (1983–1986), which in a way was the heir to Mieczysław Tomaszewski's famous gatherings. As Droba notes,

Because it was the time just after Martial Law and thus took place against the background of Jaruzelski's regime, decency dictated it be a more quiet affair. [...] Could we also talk about a mission in this case? Certainly. The mission was to create an alternative world to that outside the castle.³⁰

One of the major events was the discovery of Grażyna Bacewicz's brother – Vytautas Bacevičius and a meeting with his siblings, Wanda and Kiejstut, as well as "basking in element of beauty" (e.g. concerts given by Aldona Dvarionaitė). At night everyone listened to tapes made of the illegal performances that took place under Chłopecki's guidance. The last festival that Droba organized was "Collectanea" in Sandomierz (1988-1989). Here the main theme was Lithuanian music and Lithuanian musicians. Although Lithuanians attended both the Stalowa Wola (Vytautas Landsbergis in 1977; a special concert dedicated to the works of Bronius Kutavičius in 1979) and Baranów festivals (such as the concerts given by Aldona Dvarionaitė, the music of Vytautas Bacevičius, Jeronimas Kačinskas and others), the apogee of oppositional networking took place in Sandomierz. The works of some of the most distinguished Lithuanian composers (Kutavičius, Bajoras, Balakauskas) were performed there by renowned musicians (the singer Giedrė Kaukaitė, the violinist Raimundas Katilius, the New Music Ensemble of Šarūnas Nakas) and dominated other festival motifs. Droba wrote:

I want to explain that we are not driven by any resentment. Simply, we find in Lithuanian music values usually absent in the music of our times, in the neurotic music of these neurotic times. For example, the music of Kutavičius or Bajoras is sincere but dignified, simple but noble, full of faith in its meaning and message but modern and far from being traditional.³¹

Droba bade farewell to the Collectanea festival in the summer of 1990. He recalls:

In the middle of the systemic transformation, when the programme of the festival was ready, I inquired – panicked by the inaction of the authorities – and heard that there were still two months left, so

30 Ibid.

31 Ibid.

what's the hurry? I knew that I had already heard that phrase in my life and I should finish my festival mission.³²

Teresa Malecka: a bearer of values

In her research Teresa Malecka highlights the importance of universal humanist values in music itself, in reflections on music, and also in interpersonal relations. As a theorist of music Malecka specializes in the work of the Kraków Composers School, as well as the works of "Generation 33": Górecki, Bujarski and Penderecki. Her critiques also extend to political issues in music:

In the 1950s, 1960s and early 1970s it was still possible to talk of the stigma of wartime experiences and of creative responses to the atrocities of the Second World War. Then began the reign of a peculiar "spirit of the times": the times of the avant-garde and a fascination with novel composition techniques. The next source of "generational experiences" came with the events of the late 1970s and early 1980s: the emergence of political opposition, the election of John Paul II, the revolutionary Solidarity movement, and Martial Law. Here, it was not the avant-garde and novelty, but a turning back to tradition that expressed the "spirit of the times" for music. It saw the reappearance of genres well established in the history of music, of profoundly humanist messages, of old methods of pitch organization (yet used in an original manner by each artist). Harmony and melody achieved a new significance. Expression was vindicated.³³

Malecka has also focused on generational factors in Polish music during the transformation era. As she observes, not only for Penderecki, but also "for the composers of Kraków's School of Composition [...] certain moments in Polish history turned out to be a source of generational experience."³⁴

The purpose of this article was to examine the significance of theoretical reflections on contemporary music, which have continued to resonate over the years, as well as the role of engaged music in oppositional networking and political change. To address the chosen topic, the

32 Ibid.

33 Teresa Malecka, "Fenomen Krakowskiej Szkoły Kompozytorskiej. Czy istnieje? Rekonesans", *Polski Rocznik Muzykologiczny* XVI (2018), 89.

34 Ibid.

author aimed to provide a space for a deeper engagement in music and its various contexts, and thus overcome a simplified understanding of musical practice as a reflection of social structures and political processes. This approach may offer a broader definition and contextualization of the transformative power of politically and socially engaged music, thereby contributing more profound insights into the social and cultural meaning of music as well as into territorial migrations of ideas and their impact on social and political change.

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Can Music Become Traumatized? Polish-Lithuanian Oppositional Networking and Search for Freedom During the Political Transformations of the 1980s

S u m m a r y

Poland and Lithuania at the end of the Cold War and during the post-communist transformation may serve as a case study for theoretical reflections on both musical and political territories understood on the basis of the terminology of Gilles Deleuze and Félix Guattari. The aim of this paper is to investigate the contribution made by Polish and Lithuanian music to political and cultural freedom before and after 1989 and to determine 'if' and 'how' music can become traumatized. Did the socio-political transformations (e.g., the emergence of 'Solidarność' and 'Samizdat') and oppositional networking influence music itself and its transnational understanding in terms of plasticity? To address the chosen topic, the author aims to provide a space for a deeper engagement in music and its various contexts, and thus overcome a simplified understanding of musical practice as a reflection of social structures and political processes. This approach may offer a broader definition and contextualization of the transformative power of politically and socially engaged music, thereby contributing more profound insights into the social and cultural meaning of music as well as into territorial migrations of ideas and their impact on social and political change.

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