

**Participants:** Łukasz Borowicz, Kwartet Dafô, Rafał Jacek Delekta, Paweł Kubica, Aleksandra Kuls-Koziak, Piotr Lato, Piotr Orzechowski, Paweł Przytocki, Katarzyna Suska, Barbara Świątek-Żelazna, Maciej Tworek

**Coordination and leading:** Iwona Sowińska-Zając

## **Discussion of Performers**

### ***Krzysztof Penderecki's Music as Reflected by Performers – Testimonials and Reflections***

**Iwona Sowińska-Zając (ISZ):** I welcome you all to this panel devoted to the music of our great maestro, Professor Krzysztof Penderecki. Allow me to introduce the participants: Barbara Świątek-Żelazny, Rafał Jacek Delekta, Piotr Lato, the incomplete Dafô quartet, that is Justyna Duda-Krane, Aneta Dumanowska, and Danuta Augustyn [and minus Anna Armatys-Borelli – ISZ note], Aleksandra Kuls-Koziak, Piotr Orzechowski, Katarzyna Suska, Paweł Kubica and Maciej Tworek. We also have two more participants who have sent us recordings of their own contributions, namely Paweł Przytocki and Łukasz Borowicz.

To start with, I would like us all to listen to the presentation of Rafał Jacek Delekta.

**Rafał Jacek Delekta (RJD):** I was very pleased to be invited to take part in the International Symposium Krzysztof Penderecki "Music as an Experience." I had the opportunity to "experience" the composer as a person at a very important moment in my life, when I was still a student. I am sure that without this encounter, I would not have understood so clearly where the idea and emotions of his music come from

and where his creative thought will lead. Today, after my own forty-three year journey with the baton, I am sure that for every conductor it is extremely important to know the source of emerging music, especially as I did not have to look for it in books.

In 1979, in his capacity as rector Krzysztof Penderecki asked me to help him organize the first chamber music festival in Dwór, Lusławice. Please forgive me for not being able to describe how emotional I felt at the time. It was during the numerous meetings concerning the emerging festival – in Kraków, Warsaw and, above all, in Lusławice – that I “learned” about Krzysztof Penderecki – who he was, how he thought, how he felt and where the ideas for his music came from. Allow me to conclude my discussion of my experiences with the maestro’s music and the man himself here, on the ninetieth anniversary of his birth, by telling you something about the Lusławice festivals. This is one of Krzysztof Penderecki’s many cultural achievements, of which little has been said or written in recent years. All I will do here is offer my own recollections of the event, as this wonderful project of the Penderecki family certainly deserves a separate, comprehensive study.

The festivals held at Dwór in Lusławice are a Polish phenomenon. First organized and financed by Elżbieta and Krzysztof Penderecki during a politically turbulent period, they represented an oasis of beauty and music at the highest level. Krzysztof Droba made an invaluable contribution to both the content and program. The Penderecki family organized the festivals at their own home with a display of great Polish hospitality. And that is how they were perceived by all those who attended. In between concerts in the manor, meals were served under the watchful eye of Elżbieta. Krzysztof Droba’s famous saying “coffee and sweets in the gazebo” entered the vocabulary of festival guests.

The original plan was to organize each year several events featuring different genres of chamber music. In the end, only three took place: The First Chamber Music Festival at Lusławice Manor, “String Quartet” (held on 28th and 29th August 1980), the Second Chamber Music Festival at Lusławice Manor “Romantic Song” (12 September 1983) and the Third Chamber Music Festival at Lusławice Manor, “Musica per Archi” (10 September 1984).

Events in Poland at the time led to a three-year break in the festivals. I remember how, on 29 August 1980, during an interval between concerts, we heard the news coming from the Polish coast. The professor decided then that we should wait out 1981. And then you know what happened – Martial Law was declared and it was not until the end of 1982 that the idea was revisited.

The first festival was dedicated to the string quartet. Four quartets performed: Vilnius (Audrone Vaniunaite, Petras Kunca, Donatas Katkus and Augistinas Vasiliauskas), Bernède (Jean-Claude Bernède, Marcel Champetrier, Michel Laléouse and Pierre Pennasson), Silesian (Marek Moś, Arkadiusz Kubica, Witold Serafin and Józef Gomolka) and Wilanowski (Tadeusz Gadzina, Paweł Łosakiewicz, Ryszard Duż and Marian Wasiółka). A major feature of the festival was the premiere of works commissioned by Krzysztof Penderecki especially for the event, namely works by Zbigniew Bujarski, Bronius Kutavičius, Eugeniusz Knapik, Krystyna Moszumańska-Nazar, and Marek Stachowski. This became a rule for the future. It is worth mentioning here that Zbigniew Bujarski's piece bears the simple title *Kwartet na otwarcie domu* (*Quartet for a House-Warming*) as it referred to the opening of the Pendereckis' home in Lusławice.

The musicologist Vytautas Landsbergis, head of state of Lithuania from 1990 to 1992 (as chairman of its parliament), and legally recognized in 2022 as the first leader of independent Lithuania (since 1990), appeared at the festival with the Vilnius Quartet. It should be pointed out that in 1980 Lithuania was still part of the USSR. Due to the current situation in Poland – the rise of the Solidarity movement – Lithuanian musicians were refused official permission to leave, but still came as private citizens. The festival was accompanied by an exhibition of paintings by Jacek Malczewski, loaned to the Penderecki family from the National Museum in Warsaw. They wanted Malczewski to return to the manor where he had worked, even if only temporarily.

The second festival took place on 12 September 1983. As was mentioned before, it featured world premieres of "Romantic Song" compositions. Krzysztof Penderecki set the invited composers a difficult task: to compose a Romantic song in 1984. The results were impressive. At the second festival, Krzysztof Penderecki established the tradition of performing Stanisław Moniuszko's *Spiewnik domowy* [Home Songbook] with the participants acting as performers.

koncert  
o dwunastej w południe

Bożydar

# SPASOW

Pieśni Romantyczne [1981] na sopran i fortepian, do wierszy Teodora Trajanowa. Wykonawcy - Henryka Januszewska i Urszula Mitręga.

Feliksas

# BAJORAS

Tryptyk [1981] na głos i fortepian, do wierszy Marcelijusa Martinaitisa.  
Wykonawcy - Regina Maciute i Grażuna Landsbergiene (wersja sopranowa), Piotr Kusiewicz i Waldemar Małicki (wersja tenorowa  
w koncercie wieczornym)

Aleksander

# LASONÍ

Trzy Pieśni [1983] na alt, skrzypce, obój, wiolonczelę i fortepian,  
do wierszy Kazimiery Iłłakowiczówny. Wykonawcy - Urszula Mitręga,  
Aureli Błaszczyk, Jerzy Kotyczka, Paweł Głombik, Anna Lasoń.

\* \* \*

śniadanie w parku

koncert

o trzeciej po południu

Krzesztof

# PENDERECKI

Prośba o Wyspy Szczęśliwe [1957] do słów Konstantego Ildefonsa Gałczyńskiego, Oddech Nocy [1957] do słów Leopolda Staffa, na mezzosopran i fortepian. Wykonawcy - Delfina Ambroziak i Tadeusz Chmielewski.

Cisza [1956], Niebo w Nocy [1956] do słów Leopolda Staffa, Czyś Ty Snem Była [1981] ded. Mieczysławowi Tomaszewskiemu z okazji 60-lecia urodzin, do słów Kazimierza Przerwy-Tetmajera, na baryton i fortepian. Wykonawcy - Jerzy Mechliński i Piotr Kusiewicz.

Joanna Wnuk

# NAZAROWA

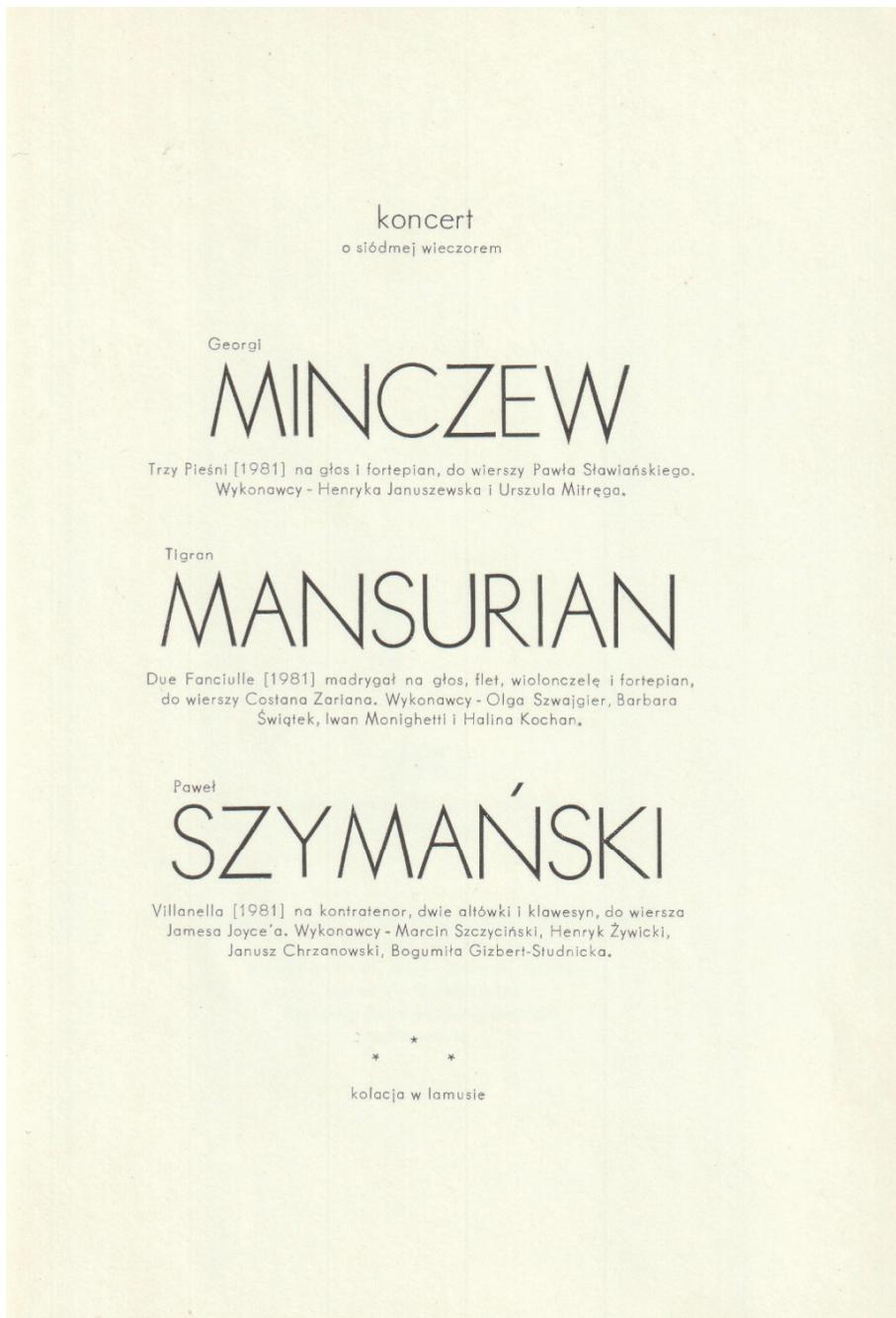
Życie i Miłość Poety [1982] dziesięć pieśni na alt, baryton i fortepian do wierszy Zygmunta Krasińskiego. Wykonawcy - Urszula Mitrega, Jerzy Mechliński i Eugeniusz Knapik.

kawa i cukry w altanie



## śpiewnik domowy

Stanisława Moniuszki



Figures 1, 2, 3. Programme of the 2nd Festival in Lusławice "Romantic Song"

The third festival at Lusławice manor, "Muzyka per archi," took place on 10 September 1984. It consisted of three concerts. In the nearby church in Zakliczyn, a string orchestra comprising both teachers and students from our academy premiered (under my direction) three pieces: *Symphony No. 2* for 13 string instruments by Andrzej Krzanowski, *Con sordino* for strings and harpsichord by Nikolai Korndorf with soloist Bogumiła Giszbert-Studnicka, and *Spengla-ūla* for four string quartets by Osvaldas Balakauskas. Further premieres were performed at the Manor House in Lusławice itself: Jan Radzyński's *Sonata* for solo violin, Grigory Zhislín's *Cadenza* for solo viola (which was only completed the morning before the performance), Paul Paterson's *Lusławice Variation* for solo violin, Pēteris Vasks' *Three Songs of Summer* for six violins, and Wiktor Jakimowski's *Stance for two violins*. The last concert featured Valentin Silvestrov's *Sonata for Cello* and Stanisław Moniuszko's *Śpiewnik domowy* [Home Songbook] with Ewa Podleś, Jadwiga Rappé and Andrzej Hiolski accompanied by Maja Nosowska-Pasławska and Jerzy Marchwiński. The concert closing the entire festival was an extremely interesting experience, with performances given by Konstanty Andrzej Kulka, Ivan Monighetti, Grigorij Žyslin and Stefan Kamasa with Ivan Monighetti. Professor Penderecki summarized the evening by saying: "Well, I can see that you prefer classical music to contemporary music."

The third festival was accompanied by events specific to those years. During the Zakliczyn church concert, the civil militia helped ensure that no tractors or loud lorries drove past during the event. The concert was recorded. However, the weather during the performances in the gazebo was far from ideal, as it rained. It was also a time of electricity shortages and the power was cut off twice during the manor concerts. In the end, some of the performances were held by candlelight. Because of these inconveniences and the difficult listening conditions endured by the large audience Krzysztof Penderecki decided to suspend the festival until the hall was built. But that's another story.

All the festivals were accompanied by special publications, invitations, program booklets, and in the case of the second festival, additional song lyrics. The invitations to the first festival were still typed with letterheads signed by Penderecki and his wife.

Ladies and gentlemen, I would like to sum up this presentation with Krzysztof Droba recollections of the ideas and programs of the Lusławice festivals, which appeared in the June 1988 program of the Krzysztof Penderecki Music Festival:

Most of these pieces have already been published and recorded. Many hours spent in Lusławice have been recorded. But how can we capture the at-

mosphere of those festive days or the traditional Polish hospitality of our hosts? It is difficult to imagine the talents of Elżbieta Penderecka, her incredible skill in running a household, a household like that.

**ISZ:** Thank you very much for this beautiful, touching presentation. Perhaps, to continue this theme of the characters, friends and artists mentioned, I will now ask the rector about her experiences of meeting the professor – experiences that were professional, of course, but perhaps also a little personal in nature.

**Barbara Świątek-Żelazna (BŚŻ):** Ladies and gentlemen, I am delighted to share with you my memories of my friendship with Krzysztof during his first stay in Kraków, and thus at the beginning of his journey, when the gates to world-wide fame first opened wide.

My acquaintance with Krzysztof Penderecki goes back a long way, to when Krzysztof was studying at a secondary music school and I was studying at a secondary music college. At that time, the State Higher School of Music decided to organize a symphony orchestra and had the ambitious idea of performing concerts in the philharmonic hall. However, as the school still had a limited number of instrumental specializations, some secondary school students were invited to join. Krzysztof was a violinist in this group, and I was a flutist.

The rehearsals were led by Professor Artur Malawski, a composer and conductor. At that time, he was a very important and well-known figure for all of us. The professor was demanding, and showed little tolerance for our shortcomings; he conducted the rehearsals with great energy, even rather nervously. Krzysztof played the second violin part, and as you know, the second violin in an orchestra sits in front of the flutes. So I had a closer look at my colleague. He looked quite eccentric: he was wearing tomato-colored trousers (I called them tomato-colored, my father called them brick-orange), a green jacket made of furniture upholstery fabric, and a storm of blond curls on top. A very original look for those times.

But Krzysztof behaved rather like a rebel – he was annoyed by our lack of ability with our instruments. He commented on the professor's playing and conducting. Finally, an annoyed Malawski told him: "Penderecki, if you don't calm down, you can take your violin, sheet music and music stand and get out into the corridor!" Krzysiu didn't give the professor a chance, he quickly took his violin under one arm, his sheet music under the other, and also the music stand, and left. And that was my first encounter with Krzysiu. I thought that he was a brave, rebellious, colorful bird, but also a great individual.

Our paths crossed again in the music world during our time as students at the Academy of Music. Krzysztof was in the composition class of the aforementioned

professor Artur Malawski, and I was in the flute class. I was the first student on whom the institution's flute class modelled itself. Young composers and students wrote pieces, or rather attempts at pieces, études, which served as an introduction to the instruments. I was happy to participate. I was open-minded, curious about the musical world of contemporary composers, and at the same time I inspired them with my own ideas for new sound effects.

During his studies, Krzysztof composed a lot of music for the theatre, and later also for films. The first theatre he worked with was the Groteska Theatre in Kraków. We recorded the music in the evenings, or rather at night, thereby earning extra money for our studies. I was Krzysztof's "court inspector;" I organized recording teams and even wrote out his scores. It was not an easy job because, as we know, these scores are very colorful and rich in character, so it was difficult to decipher the "truth" written in them.

The recording included a number of unexpected moments, as Krzysiu offered his composer colleagues an opportunity to earn some extra money, including those who unfortunately did not play their instruments well. I am thinking here of Zbyszek Bujarski, who was supposed to play percussion instruments. Unfortunately, he had never held a percussion instrument in his hands. We play, we record. The sound director, who came especially for the recording, explained to us that the dolls (we were recording music for *Banialuka* in Bielsko-Biała) turn over, dance, jump, drink, sing, etc. Eventually we recorded a beautiful song and suddenly there was supposed to be a solo – a tremolo on the snare drum.

We all know that drummers train their wrists their whole lives to help them achieve such energetic movement, as the hand has to work against the current. Unfortunately, I was aware from the beginning that this was impossible. Nevertheless, I kept quiet, thinking to myself that this is now a matter between Krzyś and Zbyszek. Every retake, every explanation from the director left us completely paralyzed, because we knew that everything was leading to one thing, a disaster. Finally, the director explained angrily, "Sir, it's supposed to look like scattered peas, but you're scattering big dirty beetroots!" And so our performance ended. We were simply unable to perform anything else afterwards. But to save the situation, I went up to Krzysztof and said, "Krzysiu, I'll play frullato on the flute." Krzysztof says: "Go on, play it." I took a deep breath and let out a frullato: "Trrrrrrrrr!" The director says: "Great, that will do!" And that solved the problem.

When he was still a student, Krzysztof decided to enter three scores in the Young Composers' Competition in Warsaw. One evening, when I was practicing until ten past ten, Krzysztof came into the classroom with some awful grey paper under his

arm, three scores in his hand and a rough string. It was awful! And he says: "Bańska, will you help me pack it, because you have to send it to Warsaw by post before twelve." So we packed it quickly, Krzysztof described it with three emblems. I ran to the post office and sent it. After a few days, the message came back – this is a revelation! Penderecki won three prizes in the competition! The first three prizes, of course. The first prize went to *Strophes* for solo soprano, reciting voice and ten instruments, while two second prizes were awarded to *Psalm of David* and *Emanations*. Since registration for the competition requires each score to be different, Krzysztof rewrote one piece with his right hand, the second piece with his left hand, and the third piece was rewritten by Zbigniew Bujarski. The jury, shocked after discovering the name, soon afterwards inserted a clause allowing each composer to only send one piece. Ladies and gentlemen, these three awards were a passport to the great world of music.

The next stage in my musical relationship with Krzysztof was the series of concerts of the Polish Radio and Television Symphony Orchestra in Kraków, commonly known as Raciówka. I was the first flutist in this excellent orchestra, which also included a mixed choir and invited a boys' choir from the Kraków Philharmonic as guests. Such a huge ensemble made it possible to perform Penderecki's greatest works. It was in this line-up that we completed a wonderful tour of several European countries: Switzerland, Italy, the Netherlands. The concerts we gave were always a great event wherever we went. The incredible reception our performances enjoyed from audiences as well as the admiration, curiosity and respect shown to Krzysztof – made these concerts unforgettable. It was worth sharing in this elation.

Due to the great esteem in which he was held, Krzysztof had the privilege of working with some of the best orchestras in the world, as well as with the best performers in a variety of fields. As a consequence, he sometimes lacked patience with weaker orchestras, expressing this fact during rehearsals in often rather undiplomatic terms. Of course, we found it amusing. But on such occasions you would hear a sharp whisper from the first or second row: "Krzysztof!" It would be the voice of Elżbieta, who always kept an eye on her husband.

Krzysztof didn't like to work with an orchestra for long. At the end of a rehearsal, he would famously ask: "Inspector! What time is it?" Inspector Groborz, an elegant brunet, would get up and respectfully and humbly reply: "Master Professor, it is high time we finished the rehearsal." Krzysztof had a perfect sense of every ensemble he worked with and their capabilities. If he was up against a wall, he didn't push too hard unnecessarily, because it would have been for him a waste of time.

In my opinion, Penderecki displayed two kinds of artistic imagination – creative and executive. And this allowed him to extract details from the dense texture of a written work, which further increased the drama of the musical narrative. As a musician in the orchestra, I felt his emotional message, which I found incredibly compelling, and this artistic message, born out of the emotions conveyed, automatically included the audience in what was an active and vivid experience. Krzysztof's conducting was full of various ingenious gestures and movements that proved effective because Krzysztof demanded a high level of concentration and alertness from his musicians, regardless of his movements. And this brought results.

He quickly asserted his authority over the orchestra. His strong personality had a great impact and forced people to focus. In my case, Krzysztof's gestures were not only an indication of where I was in the score, but his hands seemed to convey a deep-rooted message of what he wanted to hear in his piece. His conducting was not traditional in its gestures and movements, but rather released a kind of expression he had incorporated into his work. It was an incredible transmission of emotion. He clearly communicated the structure of the piece, its dramatic nature and the proportions of its climaxes.

The time it took to perform his works was an important issue for Krzysztof, and it is not possible to clearly determine. However, Krzysztof claimed that only he knew how a piece of his should develop over time. I think he changed his mind later on; this was at the very beginning of his artistic journey. My emotional experience during those concerts of Krzysztof – who was both a creator and a performer – was key to my ability to fulfil my role as an orchestra musician. It confirmed my belief in the important functions performed by the orchestra musician, which is locked into the score of the work. And this was the valuable lesson I conveyed to me by Krzysztof, among others.

**ISZ:** Thank you very much for these wonderful memories. Continuing the last point of the rector's speech regarding Professor Penderecki's collaboration with the orchestra, I will now turn to the person most closely associated with this collaboration – Maciej Tworek. The beginning of your collaboration dates back to 2002, doesn't it?

**Maciej Tworek (MT):** Yes, indeed. First of all, I am honored to have been invited by the organizers of this gathering to talk about the mentor of my musicianship, which I hope is still ongoing. I owe my first meeting with Krzysztof Penderecki to this school. If I hadn't come to study in Kraków, I would obviously only have known Penderecki from an encyclopedia, perhaps from television. If, that is, I would have been fascinated by this type of music at all.

However, I admit that my first personal encounter with him was at the same time my first encounter with his music. For many years, I had the pleasure of singing in the Kraków Philharmonic Choir, and the first work I came across in this institution was *St Luke Passion* – a piece that inspired me much, much later. Fascinated as I hitherto had been with Bach, Brahms and romantic music, on discovering *The Passion*, I looked up and thought: "I wish I didn't have to deal with such music." Indeed, *The Passion* seemed like nonsense to me at the time, especially since it dealt with such an important subject. But of course this was not due to the quality of the music itself, but rather to my lack of education, and at the present time I consider it to be Krzysztof Penderecki's most perfect work. I am glad that I was able to reach this conclusion.

Our first face-to-face meeting took place in 2002 at the Academy of Music, in very prosaic circumstances – I was just beginning to lead the choir and we were preparing a performance of *Seven Gates of Jerusalem*. It so happened that I took part in these preparations, naturally stressed by the fact that this maestro and composer of the work, was about to make an appearance at any moment. The first rehearsal did not last not long. The composer was moved after hearing *De profundis*, the a cappella part, and very appreciative of the students' singing. This basically marked the beginning of our collaboration, although nothing hinted at this at the time.

The concert took place in the church of St Catherine and was probably the last concert attended by our rector Marek Stachowski. I remember that he and Professor Penderecki were sitting in the front row. I thought it was a great experience to meet Krzysztof Penderecki. And of course, after the concert he invited the performers to the center to take a bow and I had the opportunity to shake his hand. I thought it was a lucky coincidence, but rather a one-off.

Half a year passed and I received a phone call from the Kraków Philharmonic informing me that someone from Krzysztof Penderecki had called to ask if the person who had prepared *Seven Gates of Jerusalem* would like to go to Łódź and prepare a performance of *Credo*, this time including the orchestra, soloists and choir. So he didn't really know who I was. Although I only had two weeks to prepare, I agreed, assuming that at most I would only fall off a high horse. And then we got to know each other better and even exchanged phone numbers. This is how our collaboration, which lasted eighteen years, began.

I was lucky enough to get to know all of you who have spoken before me and to work with you on many occasions. I would also like to mention those who are no longer with us: Mieczysław Tomaszewski, Zbigniew Bujarski, Marek Stachowski,

and Krystyna Moszumańska-Nazar. I also didn't expect that, after all these years, I would get to know so well the person who gathered all these wonderful people around him, his wife, Elżbieta.

This collaboration proved a great gift that fate blessed me with, as I hadn't expected it to develop into a friendship. I felt honored that Krzysztof Penderecki chose to be my friend, and I say this sincerely, but also with some caution and great respect for the word "friendship," because the term is very often misused. And I have experienced several friendships in my life that I can say have been genuine. And I experienced such a friendship with Krzysztof Penderecki. One simple gesture he made was to start calling me "Maciuś" at a certain moment, which he continued to do until the end of his life. It expressed his warmth, as well as his support and faith in my abilities.

I owe this man so much. Above all, all the elements that help develop every artist over many years, that is overcoming stress, building one's personality through contact with the music, and working with great teams – I learned all those things over the course of eighteen years from one man. All this gave me confidence and, most importantly, it came from a friendship. Because I believe that if our collaboration had been based only on purely artistic or professional grounds, it would have ended sooner or later.

And it did end, too, rather suddenly, my collaboration with Krzysztof Penderecki, one which had produced an almost unearthly aura for me as an artist. I had hoped we would have been able to share this experience for many years to come. To be honest, due to various circumstances, mainly my age, during the final period of our working together, it was me that prepared pieces for him and initially we performed them together. For example, the aforementioned *Credo*, which I had the pleasure of conducting a week ago in Warsaw – he conducted up to *Crucifixus*, and I conducted from *Et resurrexit*. I was fortunate enough to take part in three such concerts.

In the end, the professor talked increasingly about the fact that he no longer wanted to conduct, that he was a composer, not a conductor. I will never forget the performance of *Credo* in Lviv or Kiev. The professor said: "No, Maciuś, you will conduct yourself today." I said: "But professor, the organizers are expecting the maestro." He said: "All right, I will conduct the beginning." But when he started conducting, he got so carried away that he wanted to finish the piece. And I remember that when he finished *Crucifixus* – we were to make a quick changeover – I was standing behind him and went up to the podium for *Et resurrexit*. But this time, when he saw

me, he asked in surprise, "And what are you doing here?" So I said, "Professor, we're switching."

I also remember that during our first meeting I was scared, terrified that at some point this man would ask me a question that I wouldn't know the answer to or that something would go wrong and I would have to confess my mistake. On the other hand, our collaboration eventually became a wonderful, warm and highly creative relationship. The performers, orchestras, choirs and audience could see this, which made our concerts even more human. And this human dimension was what I loved most about his music. In *Passion*, in *Credo*, in *Polish Requiem*, in fact in every piece with lyrics. Of course this was also evident in his symphonic and chamber pieces.

I noticed that he cared a lot about the human condition. He always wondered where it was all leading. I think his fascination with the *sacred* in music also served this purpose, as if he wanted to save our times with his music, perhaps subconsciously. In this context, an excerpt from Pope Paul VI's message to artists at the end of the Second Vatican Council comes to mind:

This world in which we live needs beauty, otherwise it sinks into despair. Beauty, like truth, fills people's hearts with joy. It is a precious fruit that time does not destroy, that unites generations and makes them come together in admiration. And this is thanks to your hands. Remember that you are the guardians of beauty in the world.

I think this text refers to Krzysztof Penderecki as a guardian of beauty in the world and to each of us as musicians involved in and creating Penderecki's work. Let this be the summary of my speech.

I would like to finish with an anecdote. We went to Essen for Krzysztof Penderecki's fiftieth birthday. The professor had spent several years there at the university and we decided to perform his *Passion* to celebrate his birthday. I should add here that the day after the performance a plaque was to be unveiled outside the house in Essen where the Penderecki family had once lived. Anyway, of course he sent me ahead of him to prepare the orchestra, choirs and combine them into a whole with the soloists. But there were still no choirs at the rehearsals. I was assured that the choirs were well rehearsed. Nobody told me that these three choirs were from different places and indeed each one had prepared their parts, but that they had never met.

The professor flew to Essen and called me from the airport: "Maciuś, how are the preparations for the *Passion Play* going?" I said: "Professor, the orchestra is already

prepared, the choirs have just gathered, as far as I know, they are well rehearsed, so it would be best if you came to the rehearsal right away and conducted it yourself." He came – greeted by applause like at a Rolling Stones concert. And he said: "You know what, you start, I'll see how it goes." I started the children's choir singing *Crux ave*. Everything was great. Then all these "paintings" in the three choirs begin... And it didn't work, somewhere in the tenth bar. A second time. *Crux ave* again to that tenth bar, and the choirs were still lost. I started three times like that, until the professor came up to me from behind, and then completely seriously and in German to add to the drama, informed the concert organizers:

Maciuś, I think we both realize that these choirs need another six months to prepare *The Passion*, so I would like to invite you to dinner today, and tomorrow we will return to Kraków. You know what, we still need to tell Elżbieta not to come.

In the end, the professor said he agreed to the concert – on condition that I would conduct it. I found out about it at twelve noon on the day of the concert, and it was the first performance of *The Passion* in my life. It was a great success, as it turned out later. Mr and Mrs Penderecki unveiled the plaque on the house and everything ended happily.

**ISZ:** I think, Maciek, that you should write down your memories. It would make a substantial book. And since the Łódź Philharmonic has been mentioned at some point, let us now hear a specially pre-recorded message from Paweł Przytocki, the head of the Łódź Philharmonic.

**Paweł Przytocki (PP):** Greetings to you all. I am currently at the Fryderyk Chopin University of Music in Warsaw. Thanks to the courtesy of the Promotion Department I have had the opportunity to record a few words about the performance of Krzysztof Penderecki's works and to join the discussion on a panel with my excellent colleagues. I recall my first encounters with Krzysztof Penderecki's music back to 1984, when I had the opportunity to perform and prepare Krzysztof Penderecki's *Agnus Dei* for the first time as the conductor of the Kraków Philharmonic Choirs.

It was for me a highly intriguing event because, as far as I recall, during the first rehearsal and the A minor chord on the word "Mundi" and a little further on in the climax, the cluster on the word "Peccata," I experienced a kind of epiphany. I didn't quite know yet what kind of coincidence was taking place between these two points, these two chords in the piece. But working on it was a fascinating experience.

The Kraków Philharmonic Choir was not yet perhaps at its artistic peak at the time, as this A minor chord had a minor third that was quite controversial and difficult to harmonize. I remember that the minor third could never be tuned. It was in the

middle voices, probably in the second sopranos, but the performers put so much emotion and heart into it that it has remained in my memory. I would also like to remind you that at that time, i.e. from 1967, the Kraków Philharmonic, under the direction of my professor Jerzy Katlewicz, achieved its greatest international successes with the music of Krzysztof Penderecki. Until 1980, the choir and orchestra travelled all over the world. Those were the golden years in the philharmonic's artistic development.

But let me get back to my own experiences with this music. Besides the basic elements that make up the interpretation of a musical work and the degree of difficulty that Krzysztof Penderecki's scores entail, the points where the "rare" instruments appeared, such as the tuba phones in *Seven Gates of Jerusalem*, were always intriguing and always difficult to grasp. This also applied to the rototoms. I even recall a situation last year when I was preparing *Cello Concerto No. 2* and was looking all over Poland for good quality instruments, as poor quality instruments not only did not guarantee success, but, on the contrary, turned a work into a caricature. Krzysztof Penderecki also often used a saw in his scores. We had to find a virtuoso in Warsaw who could play the saw because in the early pieces it was the saw that introduced a new quality. It enriched the sonoristic effects of Krzysztof Penderecki's music. Hence, problems with the performance often stemmed from the variety of the instruments involved.

I also remember my meetings with Professor Penderecki when I was preparing *Polish Requiem* for him in Warsaw in 1988. It was the first performance. Then, in 1989, I conducted the first part of the concert, which consisted of *Agnus Dei* and *The Resurrection of Jacob*, while the professor conducted *Te Deum* in the second part. These were the first pieces I conducted. I actually began my adventure with his works from the period after 1977, that is the so-called neo-romantic ones. I say "so-called" because it's not quite the right term.

What has always intrigued me about this music is how emotionally charged it is, regardless of whether it was an early avant-garde piece, such as *Tren* or *De natura sonoris*, or the later *Przebudzenia Jakuba* [Awakening of Jacob], or one of his last works, such as *Pieśni Przemijania* [Songs of Transience] or *Powiązało na mnie morze snów* [A Sea of Dreams did Breathe on Me...]. I think that Krzysztof Penderecki's works are so emotional and have their own individual language that we recognize in them both the Penderecki of the 1960s and the Penderecki of the 1980s. His language is highly unambiguous – expressive and emotional. In my opinion, his music is very universal.

I conclude my words with a quote from Wiesław Myśliwski's novel *Traktat o łuskaniu fasoli* [A Treatise on Shelling Beans], in which he wrote that "God is music, and only then is he omnipotent." The divine dimension of music has always had a strong presence in the work of Krzysztof Penderecki. It very much radiates both his early and late compositions. This is my answer to the question of whether this music will survive. I am not a prophet, but I think that this divine dimension will be its strength in years to come.

**ISZ:** Thank you very much. I would now like to present another recorded message, this time from Łukasz Borowicz, the director of the Poznań Philharmonic.

**Łukasz Borowicz (ŁB):** Ladies and gentlemen, it is a great honor for me to share with you my memories of working with Professor Krzysztof Penderecki. I had the honor of assisting him for several years on various concert projects at home and abroad. My experiences are thus connected with various works, mainly symphonic, but also vocal-instrumental, but also with numerous conversations I had with the professor. During our conversations, I asked questions, learnt and listened to various issues related to the music itself, its essence, the composition process, and the interesting context shaping the relationship between the creator and the performer, which is what fascinated me and continues to fascinate me today and always will in the work of Professor Penderecki.

My tasks as the professor's assistant mainly involved helping him conduct the first rehearsals with the ensembles in Poland, primarily the National Philharmonic Orchestra, the Polish National Radio Symphony Orchestra, Sinfonia Varsovia, and also foreign ensembles. In the case of the Polish ensembles, Professor Penderecki's masterpieces were usually repeated performances, well-known pieces that only needed to be refreshed. However, when the professor's music was performed abroad, especially in Asia (for example, projects in China or Korea), I dealt with orchestras only some of whose members knew his pieces and had performed them before. Hence, everything had to be prepared a little differently.

I must tell you that the actual moment of waiting – waiting for the master to arrive – is an amazing experience for both the assistant and the orchestra. When we had completed the first rehearsals, when everything seemed to be ready, there would be this moment when experienced the professor's first encounter with this sound vision of a piece that we had prepared on the spot. And of course, there was also the anticipated reaction of the ensemble or assistant. The reaction to how the professor would judge the preparations and how he would continue working on the piece. It was always so incredible, especially for ensembles that had little or no experience with Professor Penderecki's music. Such anticipation sometimes made

us quite nervous. I must admit that I always admired the way in which Professor Penderecki overcame an ensemble's initial nervousness and was able to literally shorten the distance separating them with just one sentence, one anecdote, in this way lightening the atmosphere. And as a result, he achieved much better teamwork, obtaining results in terms of sound faster and similar to those he had in mind, than if he had simply made critical comments. And this was amazing too – the anecdotes, the relaxed atmosphere, narrowing the distance between us.

I also observed the same approach in Professor Penderecki's work with youth ensembles. This was due to the fact that the professor probably felt most at home among young people, if I may assume so, as a music reformer, as a member of the avant-garde after all. He always had that youthful spirit. the spirit of seeking a certain, even subversive discord in music was so close to his heart and he certainly enjoyed watching virtuoso musicians enthusiastically performing the most difficult passages in his symphonic or instrumental pieces, while at the same time supporting them in these endeavors. And here I will recall a rather interesting story.

The professor was very kind to his musicians, especially, of course, to those who were well rehearsed or who had clearly put all their skills and knowledge into playing a given piece as best they could. But the professor's incredible openness to the conditions of the here and now, to the conditions of a given situation, such as when someone was suffering from nerves, stage fright, or tension. What did Professor Penderecki do in such cases? He would ask one of the musicians to add a note for the solo singer, for example, which the musician would play gently during the next rehearsal or concert, so that the soloist would feel at ease and have absolute calm. I think this is a beautiful example of being flexible even with regard to a finite score.

All interpretations were characterized by an attention to musical form that Professor Penderecki cultivated so carefully. This is what is often lacking even in great conductors – a sense of form, which was particularly evident in the performance of vocal-instrumental music. I remember when Professor Henryk Wojnarowski drew my attention to the great formal arc spanning an hour of music. It is a titanic task to plan the course of such a complex emotional event, Even more important, is the ability to conduct a concert in this way. And Professor Penderecki's baton conveyed great, great power in his performances. This power and attention to form was also very much reflected in the recordings.

The fact that we can enjoy so many excellent recordings featuring various ensembles, including youth ensembles, on different Polish and foreign labels is, I believe,

a great gift that Professor Penderecki has bequeathed to an entire generation of musicians in Poland who had the opportunity to work with him and record under his direction. These recordings set a certain standard of interpretation, although they sometimes differ in beautiful ways.

To sum up, the essence of the professor's greatness lay in his rapport with his musicians, and the kindness and sincerity he showed them, thanks to which orchestras and ensembles were so willing to respond to him musically. The great and elaborate construction of form has fortunately been archived in audio and video recordings, thanks to which we will always be able to return to the personal relationship we had with Professor Penderecki, his art and his music.

**ISZ:** After these words, I would now like us to consider Krzysztof Penderecki's chamber and concert works. Which aspects of the performance of this music played the most important role in your experience? Perhaps Piotr Lato could start.

**Piotr Lato (PL):** I am very pleased to be able to participate in this panel discussion. Perhaps I will start by referring to the words of my predecessors as well as to Krzysztof Penderecki's *Credo*, because my collaboration with the professor also began with this piece. Later, there were dozens of concerts, both solo, chamber and orchestral, but I started with *Credo* and recall a story connected with this performance. As a young clarinetist, I was warned that I had to be careful, that the professor was not to be trifled with, and in *Credo* there is a large, beautiful clarinet solo in A. The problem was that there was a shortage of instruments; we only had one A clarinet for several people, so I just played in B-flat on the B clarinet in rehearsals. A few days of rehearsals went by without incident, but in the final rehearsal, the professor noticed that I wasn't switching from the B clarinet to the A clarinet. So he asked me, "But wait a minute, how come you're not changing to the A clarinet? After all, it's for clarinet A." I replied, "Yes, but we have a problem with that instrument. We don't have one." To which the professor replied, "But how can you correct the composer?" Such was my first encounter with Penderecki.

Looking back after all these years, I must say that I learned a lot from the professor, performing both solo and chamber works. Tomorrow we will have the pleasure of performing Krzysztof Penderecki's *Sextet*, which is considered one of his most important chamber works. In fact, the composer himself always spoke of it in these terms. It is a very complex and extensive piece, but I think it also offers opportunities for solo and virtuoso performances with each instrument. There are also various echoes in it.

From the point of view of chamber music, it is a very demanding piece and it takes a lot of time to prepare properly for the concert. Another problem is that there are

very few accents “at once,” and most of them occur after semiquaver and demisemiquaver rests on the weak parts of the bar. Nevertheless, I personally like to come back to this piece and perform it. It is great to play because it is so wonderfully written. This year, I had the pleasure of performing it seven times, but on each occasion I discover something new in this composition. It is the kind of piece that takes on a new aspect every time. It will never be the same. Anyway, it is like every work, but *Sextet* has something in it that, in my opinion, is unique and the professor’s personality stands out very clearly here.

**ISZ:** Shall we continue with *Sextet*? The Dafô Quartet, please.

**Justyna Duda-Krane (JDK):** We are currently rehearsing *Sextet* (and *Quartet*) for tomorrow, but I can tell you a little about how we first met the professor. We met him at the very beginning of our career, when we were performing his *Second Quartet*, and the professor honored us with his presence during the rehearsal. At that time, we were a completely unknown student quartet. The professor came up to us on stage, looked at the sheet music and said, “You have a lot of different markings here, you’ve prepared well!” This quartet is, of course, sonoristic, with unconventional effects. Six months after this encounter, I suddenly received a phone call and heard: “Krzysztof Penderecki, good morning!” I thought it was a mistake. And the professor said: “I am at a festival in Armenia and I would like you to come. You see, the Arditti Quartet is supposed to be playing, but they don’t practice at all, and you will do it well.”

That was how it all began. The professor did not like it at all when someone didn’t practice, but he was very pleased when the pieces were properly rehearsed. It must also be said that he really liked his own compositions, e.g. *String Quartet No. 3 “Pages from an Unwritten Diary”*; he attended concerts in which we performed this piece I think at least ten or maybe even twelve times, and after each concert he would ask: “How long is this quartet?” “Seventeen minutes, professor.” “Perfect, I composed it beautifully.”

**Danuta Augustyn (DA):** We had many, many years of wonderful memories and experiences of working with Penderecki. We were extremely lucky that he himself was present and helped us with the recordings of the first, second and all other quartets, and indeed with the recording of all of his works. He also had a brilliant memory; I remember a situation with the score of *Polymorphia*, which was sent to Germany, and it got lost – they held the piece at customs. There was panic. All the musicians were already there, and because it was a new piece it needed to be well rehearsed. As a consequence, the professor decided that there was no other option but to write it again. He sent a second score, and by the time it arrived in

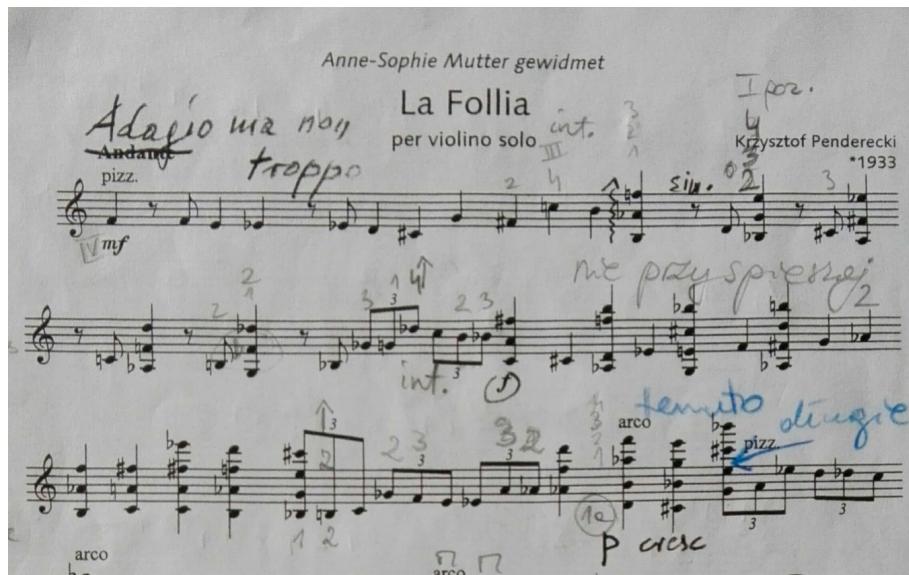
Hamburg, they had already played the first one because they realized that it was a piece of music and not some military plan. They then compared the two scores and they were literally identical.

Justyna mentioned that the professor always said that the *Third Movement* was his testament. I don't know if you agree with me, but it is indeed a synthesis of different periods of his work. I hear in it not only a beautiful solo and Hutsul melodies, but also references to *Horn Concerto Winterreise*, *Concerto grosso* for 3 cellos and orchestra. There is a song of his father who, when little Krzyś would take a walk home, would accompany him, take his violin and encourage him to learn and practice.

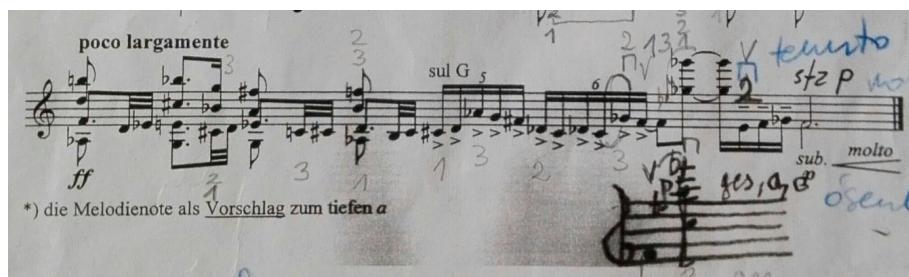
**ISZ:** I would now like to ask Aleksandra to take the floor.

**Aleksandra Kuls-Koziak (AKK):** I feel extremely honored to be here with you all and would like to thank you all so much for all the stories I have heard today. I now feel very much that my interaction with Professor Penderecki was very, very limited and brief, because I only had the opportunity to meet him in 2012. I performed four pieces from his latest period: *La Follia* for solo violin, and on many occasions *Concerto doppio* for violin and viola together with the outstanding viola players Ryszard Groblewski and Hwayoon Lee. I also recorded this piece with cellist Hayoung Choi, who flew in for our recording last year (2023) shortly after winning the Queen Elisabeth Competition in Brussels. Together with Ryszard Groblewski, we also played *Ciaccona* in an arrangement for violin and viola, and last month I performed *Duo concertante* for violin and double bass in a duet with Jerzy Dybał at the National Philharmonic.

I want to share with you today an interesting fact about *La Follia*. When Professor Penderecki asked me to make the first Polish recording of his then recently composed *La Follia* (this was in 2013), I received a copy of his sheet music. They were notes from Schott, but the professor had added some notes by hand, for example: the initial tempo of *Andante* had been changed to *Adagio ma non troppo*. The professor also introduced some minor alterations in the dynamics or agogics, added the term *sul ponticello* in a certain fragment, and at the end even changed one chord. In the printed version, there is a G-sharp octave on the final notes of the piece, and on my copy of the sheet music the composer had added a diminished chord in a spread mode (with a grace note!), which greatly enhances the dramatic effect of the finale. I treasure these notes, even though they are only copies of the composer's own notes...



Example 1. K. Penderecki, *La Follia*, Schott, beginning, composer's changes in black pencil (private archive of A. Kuls-Koziak)



Example 2. K. Penderecki, *La Follia*, Schott, end, composer's changes in black pencil (private archive of A. Kuls-Koziak)

All my experiences with Krzysztof Penderecki comes from working on *La Follia*, which I used to play his other works. The violinist presents his full potential here! In fact, it contains all the various violin effects and techniques (but not those from the composer's sonorist period): pizzicato with the right and left hand, various articulations, arpeggios, four notes in very high positions, polyphony. It is a great lesson in violin playing – we talked about it with Professor Kaja Danczowska when I attended her classes (I studied *La Follia* with her). Professor Danczowska said that Penderecki's violin pieces are among those works that enhance our violin playing technique, not harm it.

I remember that, at first, I found the music was too dissonant. It was very difficult to accept and actually alien, so that's how I performed it – emphasizing these dissonances, sharply, almost aggressively, breaking chords. Today, after many years, I see that I have started to play the same dissonant harmonies with tenderness, and I think that I am getting closer to understanding this music better and that my performances have benefited greatly from it.

**ISZ:** Thank you very much for this extremely interesting story. I would now like to ask you, Paweł, for a few words.

**Paweł Kubica (PK):** I am very pleased to be able to participate in this symposium dedicated to Professor Penderecki as a performer, because my experiences with both the music and personality of Professor Penderecki date back to before he had composed his most important works for piano. I met the professor at the end of the last century, when I won first prize in a competition named after him, which took place in Kraków. It was my dream to play a piece by Penderecki for piano, and there came a time when there was a lot of talk about the premiere of *Piano Concerto* as part of the Warsaw Autumn.

I remember that the piece received mix reviews and still divides opinion, but I really liked it and I thought that a contemporary piano concerto like this, so emotionally charged and featuring so many different styles, had never been written before. I realized that it can be performed in many different ways, as the dissonances can be played either very harshly or very softly. But you can also show the melodiousness and beauty of the sound, showing Penderecki's music in a different way than before. Professor Penderecki was soon invited to a talk at the academy building on St Thomas Street, where he talked about his work and answered questions from the many teachers and students who had come to the meeting. I then approached the professor and told him that I would love to play *Piano Concerto*. Soon after that, I had the sheet music, which I received directly from the composer.

I think I learned *Concerto* in two or three weeks. At a symphony concert organized by the Academy of Music in Kraków, I approached the professor and told him that I had learned the piano part of *Concerto* and asked if it would be at all possible for him to listen to my performance. We met up two weeks later and the only thing he said was, "Bravo!" Less than a year later, I was offered the opportunity to play *Piano Concerto* with the Academy of Music Orchestra in Kraków under the baton of Wojciech Czepiel, the wonderful conductor of the orchestra at the time. It is not a typical piano concerto, but more of a concert symphony, where the piano

part includes many traditional elements – one can hear echoes of Prokofiev and Shostakovich, but also Tchaikovsky, Rachmaninoff, especially in terms of texture.

**MT:** I would just like to add that at one point the professor said that his instrumental concerts were not concerts at all, but rather concerting symphonies.

**PK:** That is how I regarded the *Concerto*. Tomorrow I will have the pleasure of performing *Sextet* with my wonderful predecessors – the Dafô quartet and Piotr Lato. In a way, it is a similar piece in terms of its treatment of the piano part. *Sextet* differs from *Concerto* in that the piano part is one of six and, in my opinion, there is no privileged, leading instrument in this piece. As a pianist, I would also say that this part has been treated in a very unusual way, almost as if it were a violin. Sometimes I get the impression that the piano plays the role of another string instrument that has to complement the parts of the violin, viola and cello.

**ISZ:** Since we are talking about the piano, I would like to ask Piotr Orzechowski the following question: How does Pianohooligan understand the sensitivity of dissonance?

**Piotr Orzechowski (PO):** Thank you very much for the invitation and I am happy to be here and listen to everything that the real performers have to say. I do not know if I can be called a performer of Krzysztof Penderecki's works, because these pieces in my hands have already been transformed. They are reinterpretations. Paradoxically, the most faithfully played pieces were those that are theoretically impossible to perform on the piano, such as *Polymorphia* or *Tren*. These were also my initial suggestions at our first meeting with Krzysztof Penderecki at his home. I said at the time that I was interested in these works, wishing somehow to penetrate this musical language and discover its hidden meaning. They made a great impression on me at the time because they were so uncompromising, in that they do not take into account what has happened in music up until that time. This is what I wanted to translate into the piano. I was looking for my own musical language – maybe I should first say that as a pianist I improvise, and thus I am a creator after all.

I also saw in Penderecki's music, as Paweł Przytocki did also, something connecting all periods of his work, the common features they all shared, and what motivates me is the desire to get to the essence of this phenomenon. If there is a special relationship between musical language and the content in all these periods, I wanted to acquire this knowledge for myself. My second meeting with the professor took place after the album had been recorded – we listened to the whole thing, but the professor was most interested in my reading of *Polymorphia*. *Polymorphia* and *Aria* from *Three Pieces in Old Style* are the most distant antipodes.

So Penderecki was the first person to listen to my album, which was also my first to ever be released. It was a breakthrough moment for me. I also have distinct memories of the concert marking the professor's 79th birthday at the Poznań Philharmonic, where I was to perform *Polymorphia*, *Lacrimosa*, *Stabat Mater*, the aforementioned *Aria* and *Sinfonietta per archi*. In performing this program, which is based on the structure of Krzysztof Penderecki's musical language but also bears the hallmarks of my own work, my approach to the piano recital became something very intimate, a kind of internal dialogue. Penderecki reinforced my belief in myself, not only through the interest he showed in what I had to offer, but also through his warmth and kind words. It was a very important moment in my albeit short but nevertheless very intense life.

**ISZ:** Thank you very much. We are literally in the last few minutes of our panel discussion and since so far we have mainly talked about *serio* works, we will end with an opera. Let's hear a few words about the opera *Ubu Rex* from Katarzyna Suska, who actually performed in three of the professor's operas.

**Katarzyna Suska-Zagórska (KSZ):** Good morning, everyone. A colleague just said that, when improvising on the piano, he changed the composer's text a little. Although I myself have never really tried to do so, I have nevertheless probably succeeded a few times. Krzysztof Penderecki's operas are among those works that command respect in the opera world and are synonymous with difficult material. It is true that on entering the world of Penderecki's music a singer has to break with certain "classical" habits. Above all else he or she has to be open to a different aesthetic. It is certainly an artistic adventure, a fascinating and at the same time informative process of seeking and discovering unknown spaces of expression in one's voice.

Krzysztof Penderecki has composed four operas – I have performed in three of them: *The Devils of Loudun*, *Ubu Rex* and *Paradise Lost*. My main thought is that these operas are completely different from each other, and not simply in terms of style. From what I could see the composer took great care to find a completely different form and different means of expression for each literary text. It reminds me a little of the way Roman Polanski plays with conventions, with each film representing an almost entirely different film genre. Penderecki's stage works feature the dark symbolism of the Middle Ages, expressionism and light, as well as a "lacy" grotesque.

My most important memory was undoubtedly in the leading role in *Ubu Rex*, Penderecki's last opera. I had very little time to prepare for it, but fortunately I had made my debut two years earlier as Rosina in *The Barber of Seville* and three

years before that had sung in *The Devils of Loudun*. Therefore, I found it much easier to take on the part and role of Mother Ubu. I quickly understood that *Ubu Rex* is a pastiche based on various conventions that existed in nineteenth-century opera and which I had already encountered before. Mother Ubu or Queen Ubu is a fantastic role.

It is worth recalling that when Alfred Jarry wrote the drama *Ubu Rex* a hundred years earlier, the play was initially performed as a puppet show. It also marked the beginning of the theatre of the grotesque and the absurd. The two Polish premieres of *Ubu Rex* took place in Łódź and Kraków in the same month in 1993. Here, in Kraków, the director, Krzysztof Nazar, based his production on the puppet convention. I, on the other hand, sang at the Grand Theatre in Łódź, where the production was prepared by the following creative individuals: Lech Majewski – director, Franciszek Starowiejski – set and costume designer, Janina Niesobska – responsible for stage movement, and Antoni Wicherek – conductor. The Łódź staging of *Ubu Rex* was a large-scale production with a very universal message. The production earned plaudits at the Warsaw Autumn Festival where it was staged in 1994 and received an award from the Association of Polish Music Artists.

Coming back to the character of Queen Ubu, in Penderecki's musical understanding she represents a somewhat caricatured and grotesque portrayal of a 19th-century opera diva. Queen Ubu (referred to as "Mutter Ubu" in the original score) uses the coloratura technique, employing extended cadences in the style of a Rossini opera at certain key moments. The coloraturas are deliberately and unnaturally piled up, even ostentatiously elongated. They are sometimes completely devoid of harmonic support from an accompanying orchestra, which suddenly appears in the cadence to "check" the purity of the singer's intonation.

Besides the difficulty of staging such coloratura sequences, it should also be pointed out that it was meant as some kind of joke, as if the composer were winking at us a little – will he or will he not manage to keep to the desired key until the very end? In my opinion, all of these elements in Penderecki's opera were intended to convey the personality of Mother Ubu, especially when it comes to the way she expresses herself – she just chatters on and on, never stops talking, she is primitive and morbidly ambitious, harassing her husband – King Ubu – with her demands. And when she speaks, she does so in a very expressive way, using extreme vocal registers, so that we can even hear a chatter that is chromatically highly intricate.

Finally, I would like to add one more thought. When I learn opera arias, and not only opera arias, because I also sang Penderecki's *Credo* and *Te Deum*, I always

tried to understand what my task as a performer of this music actually is. And after many years of experience not only with Krzysztof Penderecki's music, but also with the composer as a person, I have come to the conclusion that his vocal work is, above all else, highly logical, very well thought out and precise.

**ISZ:** And this is a perfect moment to end our meeting. Thank you for sharing these wonderful memories and experiences, and I invite you all to today's concert in Florianka at 7 p.m.

**RJD:** And finally, I think that Iwona should also share her experiences as a performer, especially those connected with *Ubu Rex*.

**ISZ:** Some other time.