

Barbara Literska

Tadeusz Baird.
The Composer, His Work,
and Its Reception

Volume 17

Eastern European Studies
in Musicology

Edited by Maciej Gołąb



PETER LANG

This book is the first monographic study of Tadeusz Baird – one of the greatest Polish composers of the second half of the 20th century, a connoisseur of music tradition and a prophet of the future of music (postmodernity), a composer of worldwide renown, an erudite. Baird was deeply engaged in art, aware of the threats and problems of contemporary world, and endowed with a sense of a mission. His personality was shaped by traumatic experiences during World War II and during the late 1940s and early 1950s. He was very demanding of himself and others. As signaled in the title, the book is an extensive, monographic representation of the composer's work and concepts in their stylistic, cultural, and esthetic contexts.

Barbara Literska is Dean of the Faculty of Arts and Professor of Musical Education at the University of Zielona Góra. She specializes in the 19th- and 20th-century music history and theory, reception of Chopin's music and the works of the eminent Polish composer Tadeusz Baird.

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PETER LANG



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To Michał and Paweł

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Effort, consciously controlled, and an aspiration to honesty with regard to the work and to oneself give [...] every artist just a chance – the future will reveal the rest.

Tadeusz Baird, 1973

Introduction

Tadeusz Baird (1928–1981), a Polish composer active during the second half of the twentieth century, was an outstanding creative artist. Unfortunately, the composer and his music are familiar to few people today. Baird, a ‘tone poet’, was an erudite man committed to his art, a composer aware of the dangers and problems of the modern world, working with a sense of mission. His personality was formed by the traumatic experiences of the Second World War and the turn of the 1950s: he was extremely demanding of himself and of others. His sudden death brought an end to his thirty-two-year period of post-war activity, which bore fruit in a body of fifty-four autonomous compositions, music to sixty-three stage plays and forty films, and numerous contributions to the press and radio. The period of more than thirty years since Baird’s death (1981) allows us to ponder his achievements from a distance; on the other hand, this is perhaps the last moment when such a complex summary can still be made.

*

This book is an abridged version of the monograph *Tadeusz Baird. Kompozytor, dzieło, recepcja* published by Uniwersytet Zielonogórski in Zielona Góra (Poland) in 2012.

The photographs of Tadeusz Baird come from the private collection of Alina Sawicka-Baird (the composer’s wife).

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Tadeusz Baird, *Głosy z oddali – Stimmen aus der Ferne - Voices from afar*

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Tadeusz Baird, *Sinfonia Brevis [breve]*

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1. Methodological Issues



1.1. The subject, aim and scope of research

This study deals with Tadeusz Baird, his music and its reception. It was justified by the need to fill in a gap in the history of Polish musical culture, since one of the primary tasks of Polish scholarship is the documentation, critical analysis and interpretation of the work of outstanding Polish figures, such as Tadeusz Baird. Up to now, his life's work has not been treated to an extensive, penetrating monograph, although it is fully deserving of such a study. I hope that the present work will help to reconstruct the history of Polish musical output after 1949. In practical terms, it may perhaps stimulate renewed interest in Baird's music and help restore it to concert halls.

The aim of this work was to show the standing of Tadeusz Baird's output in the history of Polish music. The title signals my intention to produce a wide-ranging, multi-aspectual study of the composer's music and views in stylistic, cultural and aesthetic contexts. The main issue at stake is the position that Tadeusz Baird and his music hold in the history of Polish music. This question will be considered from three perspectives:

1. Baird's aesthetic approach to the artistic ideas of his epoch and of past times, to the role of the composer in twentieth-century culture, the creative process and the role of music in people's lives. What type of creative personality did he represent? – Composer
2. The changes that Baird's compositional style underwent – Work
3. Baird's place in Polish culture during the period of his creative work and what he represents for people interested in music today – Reception

Those three perspectives inform the division of this work into three parts: Composer, Work and Reception. The thesis behind this work is that Tadeusz Baird is one of the most outstanding Polish composers of the second half of the twentieth century, familiar with the musical tradition and anticipating the music of the future (postmodernism), a composer of international stature, and an erudite man. A new aspect, previously unexplored, is the presentation of a psychologically insightful profile of the composer from the angle of extant correspondence, the catalogue of his oeuvre and the reception of his music. The present monograph does not cover the music he wrote for theatre and film, which represents a stylistically and generically separate strand.

1.2. Types of research method

One of the strands to the present study, namely, the oeuvre of Tadeusz Baird (fifty-four works), is considered in theoretical, historical and aesthetic contexts.

This analysis, based on the method of integral interpretation,¹ characterised by an aspiration to a full – external and internal – interpretation of the work, covers the following aspects:

- the descriptive analysis of structure (taking account of the five main ontic aspects of the work²), with the purpose of identifying changes in compositional style within the historical development of music;
- analysis of the ‘ideological’ content of Baird’s works, with the purpose of identifying ideological influences on his music (in accordance with the model proposed by Maciej Gołąb, three ideologies will be considered: totalitarianism, scientism and postmodernism³);
- analysis of relations: the composer’s style and the style of the epoch; Baird’s works in historical, biographical, social and interdisciplinary contexts (links with literature);
- analysis of sources relating to the reception of Baird’s music.

In order to achieve this full interpretation of the work, the most suitable working methods and procedures were applied in each of the chapters. In the chapter *Composer*, the research covered archive and library searches, analysis of documents (records of the Polish Institute of National Remembrance), conversations with Alina Sawicka-Baird (the composer’s widow), analysis of Baird’s extant utterances with regard to his aesthetic views and of extant opinions expressed by others on the same subject. The aim of the first chapter was to situate Baird and his work in biographical, socio-cultural and aesthetic contexts. The second chapter, *Work*, is key to the whole monograph. It directly concerns the whole of the composer’s extant output. The aim of this chapter is to indicate changes in his individual style and its resonance with recognised artistic trends.

-
- 1 See Tomaszewski, *Interpretacja*, 55–65. Tomaszewski identifies four basic principles behind analysis of the musical work: (1) the principle of complementarity, designed to prevent the analysis from becoming one-sided; (2) the principle of ontological plenitude, informed by a full examination of the work from the phase of its conception through the phase of its realisation and perception to the phase of its reception; (3) the principle of contextuality, showing the work in its organic (biographical, historical and cultural) context; (4) the principle of hierarchisation, indicating the need to consider the value and meaning of a particular work.
 - 2 (1) Melody, harmony and tonality, (2) rhythm and metre, (3) musical syntax and form, (4) texture and sound, (5) the musical form in a global, phenomenalist approach. See Gołąb, *Spór*, 110–111.
 - 3 *Ibid.*, 167–200, esp. 171.

The methodological basis for consideration of Baird's individual style consisted of the views of Leonard B. Meyer.⁴ The narrative in the third chapter, Reception, will follow a methodological model based on the classification put forward by Małgorzata Woźna-Stankiewicz.⁵ Detailed methodological explanations are given in the introduction to each chapter.

1.3. The sources for research

Due to the broad spectrum of research issues addressed here, each of the chapters has its own sources. The first chapter was based on analysis of direct sources: documents from the Institute of National Remembrance, the composer's correspondence and his statements made in the press and on radio. A considerable role was also played by indirect sources: numerous utterances made about Baird available in printed or phonographic form, as well as letters written to the author by Alina Sawicka-Baird. The analysis of Baird's works was based on sources of two main types: printed music and phonographic documents. Manuscript material was used solely in relation to compositions published incomplete (a piano score instead of an orchestral score) or not at all. Included in this body of sources were Baird's own comments on selected works not published with the music. The material for the third chapter was dominated by indirect sources: private and institutional correspondence sent to the composer, documents confirming the awarding of prizes and distinctions (from the BUW AKP), programmes and discussions of concerts at the Warsaw Philharmonic from 1951/1952 to 1981/1982 and from 1982/1983 to 2009/2010, press reviews from the years 1949–1981 and 1981–2010, the catalogues of PWM Edition and record companies, lists of archive recordings at Polish Radio, and iconography (works in other art forms inspired by Baird's music). A detailed list of all the sources used is given in the Bibliography.⁶ Indirect sources for the whole book included all written texts relating to Tadeusz Baird.⁷ All the photographs included in this book come from the private collection of Alina Sawicka-Baird, who agreed to their publication. In most cases, the photographer is not known. I was also unsuccessful in attempting to contact the heirs of one person responsible for a photograph, Mrs Danuta B. Łomaczewska.

4 Meyer, *Style and Music*.

5 See Woźna-Stankiewicz, *Muzyka francuska*, 7–15.

6 See Bibliography, Sources.

7 Cited literature, Primary subject literature.

1.4. The state of research

The current state of research into this subject is modest. The sole existing monograph in Poland or anywhere else is Tadeusz Andrzej Zieliński's book from 1966. For obvious reasons, that does not cover the whole of Baird's oeuvre (the composer died in 1981), and it is of a rather popularising character. Of scholarly works concerning Baird's music, we have Ewa Nehrdich's doctoral dissertation,⁸ as well as several master's theses written at Polish institutions of higher musical education which discuss only selected issues. Baird's music also inspired Jolanta Woźniak's research, which deals not so much with the music itself as with the actual method of musical analysis.⁹ The most recently published scholarly work is Michał Zieliński's *Twórczość orkiestrowa Tadeusza Bairda w kontekście techniki instrumentacji* [Tadeusz Baird's orchestral output within the context of instrumentation technique] (Bydgoszcz 2005).

This research is complemented by numerous publications concerning selected aspects of Baird's work, published in the Polish quarterly *Muzyka* and in other periodicals. Musicological thought is reflected mainly in two works by the Polish scholar Krystyna Tarnawska-Kaczorowska: *Świat liryki wokalnoinstrumentalnej Tadeusza Bairda* [The world of Tadeusz Baird's vocal-instrumental lyric output] and *Tadeusz Baird. Glosy do biografii* [Tadeusz Baird. Glosses for a biography]. Despite the broad scope of the issues signalled here, the fact that they are dispersed over time means that they tend to represent source material for studying the reception of Tadeusz Baird's music in musicological thought of the second half of the twentieth century. This temporal dispersion and the selective treatment of the issues confirm the acute lack of a comprehensive study of this output, which is very important to Polish musical culture of the second half of the twentieth century. Consequently, the subject presented here forms a continuation of research undertaken to date, and its tasks are to verify previous assessments of Baird's music and to forge a full and cohesive picture of this composer's work.

I have endeavoured to meet these ambitious tasks in an insightful and meticulous way, while remaining aware that the effect of my work is merely a starting point for further studies, which may adopt a variety of research perspectives.¹⁰ As an admirer of Baird's music, I hope that this book will encourage more people to listen to it.

8 Nehrdich, 'Das Schaffen.'

9 Woźniak, 'Matematyczna metoda.'

10 In my opinion, the first issue to be studied in a comprehensive way should be the reception of Tadeusz Baird's music in Germany.

2. Composer



2.1. Family and friends

Tadeusz Aleksander Baird was the only son of Edward and Maria Baird.¹¹ His father, Edward Jan, was born on 23 September 1894 in Aleksandrów Kujawski to Józef and Wanda (née Zawadzka). Orphaned as a child, he began working for his keep at an early age, while continuing his education. In 1905, he was expelled from the tsarist school for revolutionary activities. At the age of nineteen, he took his final school exams in Piotrków Trybunalski, before taking a course in industry and agriculture at the Museum of Industry and Agriculture in Warsaw. He failed to complete that course due to the outbreak of the First World War. He was drafted into the Russian Army and transported to Siberia. On his release from the army, he worked as a district inspector then provincial inspector of animal husbandry and nutrition, while also lecturing at the agricultural school in Tyumen (western Siberia). On 25 June 1919, he married Maria Popova at the local Roman Catholic Church. On returning to Poland, in 1924, Edward Baird began work as an inspector of animal husbandry at the Central Federation of Farmers' Associations. In 1927, he became head of the husbandry department. At the same time, he resumed his pre-war training at Warsaw University of Life Sciences (SGGW). In 1928, he obtained his diploma in agricultural engineering, and on 15 October began work in the state administration as Head of the Animal Production Department at the Ministry of Agriculture (subsequently the Ministry of Agriculture and Agricultural Reform). To this day, he is regarded as one of the founders of Polish animal husbandry between the wars. During the Second World War and the Nazi occupation, Edward Baird divided his time

11 The surname 'Baird' is an old name which is still very popular in Scotland. It is of French origins (*de Barde* – bard) and migrated to Scotland around 1174, during the reign of King William I the Lion. Originally, the name occurred in many different versions: Bard, Barde, Beard, Byrd and Bayard. Its present form, 'Baird', appeared around the sixteenth century. The first mention dates from 1066, when a man by this name (Le Seigneur de Barde) accompanied Prince William I the Conqueror of Normandy on his conquest of England. In 1178, one Henry de Barde is noted as a landowner in the village of Stirling. This was probably the man who saved William I from an attack by a wild animal. The king expressed his gratitude by giving Henry land and a noble title. The House of Baird has a crest with the motto *Dominus fecit*. See William Baird, *Dominus fecit. Genealogical Collections Concerning the Sir-name of Baird* [ed. William N. Fraser, rev. F. M. B. S.] (London, 1870), 1, 2. This book is available in a digital version from the Open Library, <http://www.archive.org/stream/dominusfecitgen00bairgoog#page/n6/mode/2up>, accessed 8 March 2012. However, I have not found any documents confirming the composer's Scottish roots.

between professional work (at the Warsaw Chamber of Agriculture and the 'School of Fisheries'), scholarly work (preparing a PhD thesis) and underground resistance work. He was active in the Union of Armed Struggle (from the spring of 1940), the Home Army (until the autumn of 1943, he was in the Agriculture Department of the so-called Replacement Administration) and the Government Delegation for Poland as deputy head of the Agriculture Department (he remained in that post until mid-1945). After the defeat of the Warsaw Uprising, Maria and Tadeusz were transported to Germany, and Edward found himself in Cracow, where he worked for the Breeders Union and, after liberation, the Polish Zootechnics Society. It was there, in 1944, that he entered into a liaison with Józefa Ciechanowska (a specialist technician in animal husbandry). At the request of the Ministry of Agriculture, on 1 April 1945, he returned to work at the Ministry. In 1946, following a lengthy, but unsuccessful, search for his wife and son, he returned with Józefa to his home on Lipska Street in Warsaw. Shortly afterwards, to his surprise, his wife and son also returned. After twenty-eight years of marriage, Edward separated from Tadeusz's mother and indirectly also from his nineteen-year-old son.¹² This had an adverse effect on Tadeusz's relations with his father and also affected the composer's personal life. In the autumn of 1947, Edward Baird left his administrative post and was appointed assistant professor at the SGGW (on the future General Department of Animal Husbandry of the Agriculture Faculty, subsequently the Zootechnics Faculty), whilst at the same time acting as a professional adviser at the Meat Exchange and working with a number of institutions in connection with his speciality. On 24 June 1948, he obtained his doctorate based on a thesis dealing with economically-driven changes in pig farming from the beginning of the nineteenth to the mid twentieth century. On 5 January 1950, he was suddenly arrested by the security services in connection with the affair relating to Maria Foryst-Pleszczyńska, who was accused of spying (collaborating with foreign intelligence). It was she who identified Edward Baird as one of the sources of information for the intelligence report she prepared for the London Government on the state of the rural economy in Poland. After repeated interviews and examination of the evidence, he was charged on 17 May 1950, and sentenced on 30 November 1950. The Regional Military Court in Warsaw declared that Edward Baird had acted to the detriment of the Polish State, passing secret information (obtained in an official capacity) to a foreign intelligence agent, Maria Foryst-Pleszczyńska. He was

12 Their divorce became legally binding seven years later, on 11 March 1954. Józefa survived her husband, dying on 3 January 1985.

sentenced to fifteen years in prison and the loss of his public rights and honorary civic rights for a period of five years. Given the seriousness of the accusations, one must admit that Edward Baird was treated leniently: he spent three and a half years in prison. He was released on 10 June 1953, pardoned by the Council of State. Four years later (26 June 1957), the Judicial Assembly of the Supreme Military Court in Warsaw decided to repeal the sentence and dismiss the case. This favourable verdict was reached thanks mainly to Tadeusz Baird, with the professional support of the lawyer Jerzy Urbański (military defence counsel). According to Alina Sawicka-Baird,¹³ citing the opinion of her husband, his father was sentenced to death. And although no documents confirming this could be found at the Institute of National Remembrance, given the gravity of the accusation, the composer's opinion seems highly plausible. After all, we know that many cases and decisions at that time remained undocumented (they were kept out of the public eye). And Tadeusz, who was directly involved in the case, unstinting in his efforts to secure his father's release, conducted personal conversations and correspondence with the decision-makers,¹⁴ and above all with the then prime minister of the Republic of Poland (later the People's Republic of Poland), Bolesław Bierut,¹⁵ whose tenure was marked by the persecution of Home Army soldiers. So the composer's opinion, related by Alina Sawicka-Baird, is crucial in this matter and possesses irrefutable source value.

While in prison, Edward Baird pursued scholarly work: he translated books from Russian into Polish and wrote articles on animal husbandry. Those works were published under a pseudonym or signed with the name Józefa Ciechanowska, who devoted herself to making sure the publishing process ran smoothly and also made efforts to have Edward freed from prison. This difficult period brought the two of them closer, both professionally and in terms of their outlook on life. After his release, Edward did not return to his first wife. In 1959/1960, Dr Edward Baird submitted his *Habilitationsschrift*, on the basis of which he was awarded the degree of senior lecturer of the SGGW. Despite his poor health, he was very active as a researcher and lecturer.

13 Conversation between Alina Sawicka-Baird and Barbara Literska, Warsaw, 12 January 2012.

14 Letters to Konstanty Rokossowski, Speaker of the People's Republic of Poland, Deputy President of the Council of Ministers, Minister of National Defence (5 December 1952); the Supreme Military Prosecutor in Warsaw (5 December 1952); Stanisław Radkiewicz, Minister of Public Security (10 December 1952).

15 Letters of 23 May 1951, 30 October 1951, 27 April 1952, 29 June 1952, 1 July 1952, 15 October 1952.

Edward Baird was musically gifted – a good violinist of above-amateur standard. He was also a keen photographer. He died on 26 September 1971 in Warsaw, at the age of seventy-seven, due to the very poor state of his health – a painful ‘souvenir’ of his time in prison. He was buried in the Baird family grave at the Stare Powązki cemetery in Warsaw (avenue 307). Tadeusz Baird was very proud of his father, recalling in a radio programme in 1981:

My father was not a true professional musician, but as a high-ranking state official (even before the war) and a professor of the Warsaw University of Life Sciences – a man who was very distinguished in those fields (I have in mind countryside management in both the practical and theoretical sense) – he was essentially a musician by inclination and by inner imperative.¹⁶

The composer’s mother, Maria Popov, born on 22 August 1894 in Ekaterinburg, western Siberia, was a Russian, daughter of Alexander and Elizaveta (née Shchepanov). Maria’s father was a bank manager (owner?) in Ekaterinburg and was shot with his sons by the Bolsheviks. Maria completed secondary school (a boarding school for ‘girls from good homes’), where her education included piano. Although an amateur, she could accompany her future husband in easier pieces from the classic violin literature. In more difficult repertoire (Classical sonatas, works by Reger and Szymanowski), she would later be replaced by Tadeusz, for whom a career as a pianist was ‘foreseen’. Maria’s calling in life – in accordance with her background, upbringing and education – was to keep house, even in the most difficult post-war times in Poland, always with the help of a maid. On returning from the camp in Germany in 1946, she lived with Tadeusz in a flat on Lipska Street. On 6 February 1974, following a lengthy illness, she died in Warsaw, aged eighty-two, and was buried in the Orthodox Cemetery on Wolska Street (the funeral was celebrated in the Orthodox rite). Tadeusz was distraught at his mother’s death, and the day after her funeral he left for the coast, where he stayed alone for several days:

I felt very lonely, [...] I walked for hours by the sea and through the woods, trying to overcome my grief and reconcile myself to the emptiness. For the first time in my life, at least inside [...] I felt the closeness of death. While our parents are alive, we have the impression that there is a wall between us and death; they are our shield, behind which we feel (although it is merely an illusion) far away and safe. When they’re not there [...] no one and nothing separates us from death; we have to learn to live again in its imperceptible presence.¹⁷

16 Brodnicki, *Zbliżenia* (20).

17 Baird and Grzenkowicz, *Rozmowy*, 141.

The cruel turmoil of war brought irreversible changes in the Baird family. Tadeusz spent the first sixteen years of his life in a full, loving family. Then his life altered its course, and effectively – after the difficult experiences of German captivity and his father’s departure – he devoted almost his entire adult life to his mother, spending only his last seven years without her. This complicated family situation inevitably made its mark on his personality. On one hand, he was abandoned by his father on the cusp of adulthood; on the other, almost immediately, he had to become a carer to his mother, with whom he lived for the rest of her life, and to his father, whom he probably saved from the death sentence, influencing the decision to reduce his punishment and securing his pardon. The composer was not alone with those problems: from the fifties, he was always accompanied by Alina, his best friend and wife, whom he met at the headquarters of the Polish Composers’ Union (PCU) on Krakowskie Przedmieście in Warsaw. From 1 July 1959, until her retirement, Alina Sawicka ran the office of the PCU Board. Their union was only sealed with marriage on 21 October 1976, after twenty years of living together, yet apart. For many years, each of them bore the burden of caring for an ailing mother, and only after the death of the two mothers could they marry and live together for... five years.

Tadeusz’s relationship with Alina is documented in numerous extant postcards.¹⁸ From those short missives sent by the composer to his fiancée and later wife, sometimes written in haste, there emerges a valuable aspect of his personality. He constantly longed for Alina,¹⁹ the family home and Warsaw, and he was overcome by an almost constant sense of being tired with life. The earliest cards, very warm, full of ardent feelings, were sent from Paris in 1956 and from Italy in 1957 (Venice and Rome).²⁰ When in Copenhagen (1964), he confessed: ‘I’m counting the days till my return. I’m very tired already. I’d like to stay at home, drink some wine, drive around in the Opel and perhaps even work a little. But there’s a whole week to go!’²¹ In 1969, he wrote: ‘Warmest greetings and kisses from Celle (as lovely as ever). I want to come home. Hamburg et al. have worn me out like seldom before. I’m old already and can’t put up with

18 The BUW AKP is in possession of one hundred postcards sent by Tadeusz Baird to Alina Sawicka (later Sawicka-Baird) from his travels.

19 She was the dedicatee of one of the composer’s most important works: the music drama *Jutro* [Tomorrow].

20 Postcard from Tadeusz Baird to Alina Sawicka, Paris, 10 September 1956 from Paris. BUW AKP.

21 Postcard from Tadeusz Baird to Alina Sawicka, Copenhagen, 28 May 1964. BUW AKP.

this!²² A year later, returning from a trip to Brazil and Japan, he conveyed his impressions: ‘Phew! – in Europe at last. It’s possible (and worthwhile!) to travel there, but one can only live in this part of the globe known as earth.’²³ From a trip to Romania (1974), he reported: ‘it’s really nice here, although I needn’t have come.’²⁴ From Bulgaria, the following year, he wrote: ‘Shame you couldn’t come.’²⁵ While in Istanbul (1975), describing his ‘beautiful, but also terrible and strange’ experiences from the journey through Bulgaria, he summed up: ‘Generally speaking, it’s time to come back to Warsaw.’²⁶ Ending his stay in Germany (1976), he stated: ‘So back home I come...’²⁷ From this correspondence, we learn, for example, about their different attitude towards Cracow: Tadeusz was not fond of it,²⁸ and he did not understand Alina’s love of the city (‘But it’s not a friendly city’²⁹), although he did occasionally express more favourable opinions: ‘Greetings from your beloved Cracow (which has recently received me “grandly” as well)’³⁰ The composer seems to have sent postcards to his wife from all his travels at home and abroad, sharing his feelings and thoughts with the person closest to him and often giving accounts of everyday life, as well as artistic events. Today, this correspondence – lovingly preserved by Alina Sawicka-Baird – represents a colourful chronicle of their life.

One of the people close to Tadeusz Baird was Bolesław Woytowicz. That was an exceptional friendship, since it grew out of a master-pupil relationship. It lasted throughout their forty-year acquaintance, until Woytowicz’s death (11 July 1980), and it was by no means grounded in matters relating to composition technique, but concerned things of a more general nature, including outside music. Their appreciation was mutual, and Woytowicz particularly esteemed Baird’s talent, as he expressed in one of his letters: ‘Please accept my sincere and warm wishes for the further great development of your beautiful talent, which I send

22 Postcard from Tadeusz Baird to Alina Sawicka, Celle, 26 June 1969. BUW AKP.

23 Postcard from Tadeusz Baird to Alina Sawicka, Cologne, 25 October 1970. BUW AKP.

24 Postcard from Tadeusz Baird to Alina Sawicka, Cluj-Napoca, 12 December 1974. BUW AKP.

25 Postcard from Tadeusz Baird to Alina Sawicka, Sunny Beach, 26 September 1975. BUW AKP.

26 Postcard from Tadeusz Baird to Alina Sawicka, Istanbul, 29 September 1975. BUW AKP.

27 Postcard from Tadeusz Baird to Alina Sawicka, Frankfurt am Main, 27 May 1976. BUW AKP.

28 Possibly because Tadeusz’s father met his second wife in Cracow.

29 Postcard from Tadeusz Baird to Alina Sawicka, Cracow, 6 November 1974. BUW AKP.

30 Postcard from Tadeusz Baird to Alina Sawicka, Cracow, 13 September 1978. BUW AKP.

with a firm shake of the hand.³¹ One person whom Baird mentioned with respect and huge gratitude was the famous conductor Grzegorz Fitelberg. The start of their exceptional acquaintance dates from the end of 1949, when Fitelberg became familiar with Baird's Concerto for piano and orchestra, performing it in his first post-war tour abroad (of Germany). That gave rise to an enduring friendship between the composer and the conductor, borne out in their correspondence. In letters from Fitelberg, which are often replies to wishes sent by Baird, we read: 'Dear Sir, I feel nothing but warmth towards you and esteem for your huge talent';³² 'How is your work going? What are you working on?';³³ 'It's a pity that you haven't sent me your latest scores. Quite a lot seems to have built up. And I'm very interested indeed';³⁴ 'Dear Tadeusz, I've seen the score of *Colas Breugnon*. Well done! What progress, what maturity, what subtlety – a splendid score. I'll do it in the 1952–53 season. [...] I'm so glad to note the emanation of your beautiful talent.'³⁵ Fitelberg was like a patron for Baird, in both the literal sense (propagating his works in numerous performances) and the metaphoric sense (his occasionally critical remarks positively motivated Baird to pursue his creative work). Unfortunately, that 'patronage' did not last long – it was cut short by the great conductor's death, on 10 June 1953. It would seem, however, that the young Baird's encounter with the outstanding musician bore a huge influence on the shaping of his creative approach. And, as Baird emphasised, he received such kindness and solicitude from few people in his life.³⁶

Friends of Baird's own age included Jan Krenz and Kazimierz Serocki. Their friendship lasted continuously until the death of Serocki, and then Baird. Here is Jan Krenz speaking about his relationship with Baird:

This friendship was born one day in Łagów – the venue for the historical congress of the Polish Composers' Union. [...] The leading Polish composers travelled to Łagów, along with their younger counterparts, including Kazimierz Serocki, Tadeusz Baird and myself. [...] That friendship was calm and stable, without the stormy moments that occurred in relations with my other acquaintances. This does not reflect badly on that friendship, but rather says something about its character. The basis of this friendship was

31 Extract from a letter from Bolesław Woytowicz to Tadeusz Baird, [place unknown], 10 June 1952, typescript. BUW AKP.

32 Letter from Grzegorz Fitelberg to Tadeusz Baird, Katowice, 25 March 1950. BUW AKP.

33 Letter from Grzegorz Fitelberg to Tadeusz Baird, [no place], 1 January 1952. BUW AKP.

34 Letter from Grzegorz Fitelberg to Tadeusz Baird, [Wislą], 7 April 1952. BUW AKP.

35 Letter from Grzegorz Fitelberg to Tadeusz Baird, [place unknown], 23 May 1952. BUW AKP.

36 See Baird and Grzenkowicz, 96.

a constant need to exchange ideas about music and life. We spent many hours together, many moments of true spiritual closeness.³⁷

We find many heartfelt words in the extant letters from Jan Krenz, who, after Grzegorz Fitelberg and almost simultaneously to Witold Rowicki, assumed 'responsibility' for performing the works of Tadeusz Baird. There are significant words in a hurriedly written note: 'Dear Tadek, I wish you might write more symphonies in every possible major and minor key.'³⁸ This was probably after a performance of Baird's First Symphony, dedicated to Jan Krenz.³⁹ The conductor bears that responsibility to this day. We find evidence of the friendship with Serocki and his wife in two cards sent from Geneva: 'To dear Tadek, with sincere congratulations, Sonia and Kazik';⁴⁰ 'To dear Tadek, with the cry "Long live Colas!"'⁴¹ As Alina Baird relates, besides official dedications, the friends (Baird and Serocki) had the habit of presenting each other with scores of their new works with handwritten dedications.⁴² As Tadeusz Kaczyński recalled, there were three significant dates in that friendship between Serocki and Baird: 1949 (the founding of the '49 Group), 1955 (work on the inaugural 'Warsaw Autumn' festival) and 1981, the year both composers died.⁴³ Another friend was Florian Dąbrowski. Their friendship grew thanks to several ten-day trips abroad (including to Georgia and to Bratislava), when the two composers were 'condemned' to each other's company practically for days on end. Dąbrowski related: 'Tadeusz Baird showed me friendship and trust for many years. We were sincere with one another, told one another what made us glad, sad or worried, and even often what made us upset.'⁴⁴

In the opinion of Tadeusz Baird, a 'model' example of the personality of a composer was Grażyna Bacewicz. And although her music did not creatively inspire him, he was fascinated and inspired by her as a person – her talent, artistic integrity, respect and tolerance for the opinions of others, knowledge and professional competence. Most valuable in Baird's eyes was her reliability, sincerity and

37 Markowska, 'Jan Krenz i muzycy', 7.

38 Note from Jan Krenz to Tadeusz Baird, Warsaw, 3 December 1951. BUW AKP.

39 *Elegeia* was also dedicated to Jan Krenz.

40 Note from Kazimierz Serocki and his wife Zofia to Tadeusz Baird, Geneva, 17 January 1955. BUW AKP.

41 Note from Kazimierz Serocki and his wife Zofia to Tadeusz Baird, Geneva, 12 March, 1955. BUW AKP.

42 Letter from Alina Sawicka-Baird to Barbara Literska, Warsaw, 10 November 2011. Barbara Literska's private collection.

43 Kaczyński, 'Odejscie', 13.

44 Dąbrowski, 'Tadeusz Baird', 11.

straightforwardness in both her art and in life. Perhaps Baird saw considerable similarities between his career and that of Bacewicz – the fact that that sincerity of artistic utterance and honesty with regard to their own aesthetic convictions often hindered their career.

The circle of the composer's friends was formed to a large extent by performers of his music. The oboist Lothar Faber maintained a lasting correspondence with him. In his letters, he wrote about musical matters (including performances of the *Cztery dialogi* [Four dialogues] and the Oboe Concerto), yet he always asked about family affairs: the health of Tadeusz, his wife Alina and his mother. That emotional bond is expressed by a New Year's greetings card: 'Mein Lieber Tadeusz, [...] wie sehr denke ich an dich du wunderbar Freund, so vieles verstehst du ohne Worte!!'⁴⁵

Halina Poświatowska was a remarkable figure – a virtual friend, we might say today, since the two never met. At a time of personal, existential watershed (a 'forty-something crisis'), the composer sought literature corresponding to his state of mind and came across the verse of this young poetess, with whom he carried on a correspondence for some time.⁴⁶ He mentioned his exceptional relationship with Poświatowska in a radio programme: 'in a way, I feel linked to this day by perhaps more genuine ties than with many people I know and perhaps even frequently meet.'⁴⁷ The curious story of that friendship was documented by the *Pięć pieśni* [Five songs] for mezzo-soprano and chamber orchestra to words by the poetess (*Halina Poświatowska in memoriam*).⁴⁸

There were many more people with whom Baird enjoyed warm relations, including the following (in alphabetical order): Jerzy Artysz, Aleksander Bardini, Alina Górka, Alojzy Andrzej Łuczak, Kurt Masur, Witold Rowicki, Ludwik René, Krystyna Szostek-Radkowa, Helga and Klaus Storck and Zdzisław Śliwiński.⁴⁹

45 'Dear Tadeusz, I think about you a great deal, my wonderful friend, you understand so much without words'. Letter from Lothar Faber to Tadeusz Baird, [place unknown], December 1975. BUW AKP.

46 One document confirming this correspondence has been preserved in the composer's legacy: a postcard sent by Halina Poświatowska to Tadeusz Baird from a clinic for internal diseases on Kopernika Street in Cracow on 19 July 196?. BUW AKP.

47 Markowska and Brodnicki, 'Niech się w pełnię spełnia'.

48 More on this in the chapter 'Work'.

49 Jerzy Artysz (b. 1930), a Polish baritone, emeritus professor of the Fryderyk Chopin University of Music in Warsaw, dedicatee of Baird's *Cztery sonety miłosne* [Four love sonnets] for baritone, strings and harpsichord to words by William Shakespeare. The composer greatly esteemed Artysz as an artist and valued him as a person of rare qualities (see Sierpiński, 'Tadeusz Baird', 7).

In February 1981, six months before his sudden death, Baird, as if sensing its approach, said: 'there is nothing worse than pangs of conscience with regard to the dead. Nothing can be fixed anymore.'⁵⁰

Aleksander Bardini (1913–1995), a Polish actor, film and theatre director, and teacher. This close friend of Baird's introduced the composer to the theatre (music to Słowacki's *Balladyna* and Mickiewicz's *Dziady* [Forefathers' Eve]). Bardini was the dedicatee of the choral work *Biegną wody potoku* [The stream's waters flow] and director of the first performance of the drama *Jutro* [Tomorrow].

Alina Górska (1927–2000), a Polish pianist and teacher. A friend of Baird's from the State College of Music in Warsaw. Girlfriend. Her repertoire included both of Baird's piano sonatinas (the first was dedicated to her; the second was probably composed with her in mind). She never performed Baird's Piano Concerto, which was also dedicated to her, but she did include it on her teaching programme at the Józef Elsner State Secondary School of Music in Warsaw. Nowadays, the Concerto is performed by pupils of music secondary schools across Poland.

Alojzy Andrzej Łuczak (1930–2011), a writer and cultural activist, founder and animator of the 'Pro Sinfonika' Young Music Lovers Movement in Poznań.

Kurt Masur (b. 1927), a world-famous conductor.

Witold Rowicki, real name Witold Kalka(-Rowicki) (1914–1989). He shared professional and private ties with Baird. A splendid interpreter of Baird's music, he was the dedicatee of *Cassazione* and *Cztery eseje* [Four essays].

Ludwik René (1914–1999), a theatre director. He was great friends with Baird, and they could spend hours talking about music and theatre. They worked together at the Drama Theatre and were 'joint' composers of the Etude for vocal orchestra, percussion and piano.

Krystyna Szostek-Radkowa (b. 1933), a Polish mezzo-soprano, emeritus professor of the Fryderyk Chopin University of Music in Warsaw and a performer of many of Baird's works. She was a girlfriend of the composer, who dedicated to her two song cycles: *Cztery pieśni* [Four songs] for mezzo-soprano and chamber orchestra to words by Vesna Parun and *Pięć pieśni* [Five songs] for mezzo-soprano and chamber orchestra to words by Halina Poświatowska.

Helga Storck (b. 1940), an internationally renowned German harpist, professor of the Academy of Music in Katowice. Klaus Storck (1928–2011), a German cellist and teacher, Helga's husband. Baird was very good friends with the Storcks and dedicated his *Sceny* [Scenes] to Klaus Storck.

Zdzisław Śliwiński (1901–1997), an economist, organiser of the work of Polish musical institutions. Long-serving director of the Poznań Philharmonic, Warsaw Philharmonic and Teatr Wielki – Polish National Opera in Warsaw. Initiator of shows with archaic-leaning music which featured Baird's *Trzy pieśni starowłoskie* [Three Old Italian songs], *Colas Breugnon*, *Four Love Sonnets* and *Pieśni truverów* [Songs of the trouvères]. Śliwiński was the dedicatee of *Songs of the Trouvères*. See chapter 'Reception'.

2.2. Life and creative work – calendar

2.2.1. Childhood – before the war (1928–1939)

1928

Tadeusz Aleksander Baird enters the world on 26 July in Grodzisk Mazowiecki, the only son of the Pole Edward Jan Baird and the Russian Maria Baird, née Popov.

His birthplace was determined largely by financial considerations: the young couple, who had fled western Siberia, were having trouble finding accommodation in Warsaw. They lived in Grodzisk from 3 September 1927 to 30 September 1931.

1931

On 1 October, moves with his parents to a flat at 11/4 Lipska Street in the Saska Kępa district of Warsaw, which would remain his only home till his death.

1934

– As a six-year-old, begins piano lessons with Maria Rzepko.⁵¹

In Baird's home, books, poetry and especially music played very important roles:

From childhood, [my home] was filled with something of the spirit of the kind of homes about which you can really only read nowadays in literature from decades ago, or perhaps from the nineteenth century. I'm thinking about a home in which the people, although not professionally involved in the arts, have a personal, existential need for daily contact with art (performing to a pretty decent standard).⁵²

51 Maria Rzepko (1880–1972) hailed from a family that was highly regarded in the Warsaw music environment of the turn of the twentieth century. Her grandfather, Adolf Karol Rzepko (1825–1892), was a pianist, conductor and composer who worked in Warsaw. Her father, Władysław Jan Rzepko (1854–1932), was a viola player, conductor and teacher active in Warsaw. Her brother, Karol Piotr Rzepko (1882–1944), was a cellist, teacher and composer. Around 1900, Maria Rzepko married one Stanisław Fabijański (1865–1930), not to be confused with the famous painter, illustrator and poster artist Stanisław Ignacy Fabijański (1865–1947).

52 Brodnicki, *Zbliżenia* (20).

1936

– First attempts at composing.

The young Baird, bored with piano lessons, tried his hand at composing. At first, he was embarrassed about writing notes and so composed when he was alone at home.⁵³ According to his account, these were

Minor works for piano, or for violin and piano, representing more or less (rather less than more) successful imitations of what I heard every day at home and what I played myself. That lasted for quite a while: one year, two or three, before I realised that music was something that would be of lasting interest to me in life, which would continue to be necessary to me in life.⁵⁴

1939

– 3 October – at the age of eleven, he composes and writes out his first piano work.

This work was composed under the sway of his emotional reaction, full of powerless anger, despair and dread, to the image of German troops entering Warsaw.

2.2.2. Youth – the Second World War (1940–1945)**1940**

– Begins piano lessons with Tadeusz Wituski, continuing them almost throughout the occupation (until 1944), and occasional lessons in composition with Bolesław Woytowicz.

Tadeusz took his first music ‘lessons’ at table 49 in the Dom Sztuki [Art House] – an art café on Nowy Świat Street run by Bolesław Woytowicz, with whom Edward Baird (Tadeusz’s father) was on friendly terms. Tadeusz became familiar with the Romantic and contemporary musical literature performed live in underground chamber concerts and recitals (e.g. Chopin recitals by Jan Ekier and Tadeusz Wituski). Those concerts were also held in private homes, including at the Bairds’. Besides music by the great Romantics, there were also compositions by Karol Szymanowski, Woytowicz and Jan Adam Maklakiewicz. Tadeusz became familiar with symphonic works (including the first performance of Andrzej Panufnik’s *Tragic Overture* under the composer’s baton) by listening to concerts organised by the Central Welfare Council on Okólnik Street (often as part of Sunday symphonic matinees). The tuition from Woytowicz never had the character of ‘true composition lessons’. As the composer recalled:

53 See Baird, *Życie*.

54 Cegięła, *Szkice*, 28. This quote dates from between June 1970 and March 1971.

It is a curious case: although I never had the honour of being a pupil of the Professor, when I now look back all those years ago, I know with the utmost certainty that I owe incomparably more to him as a musician and a man than to some of my official teachers. It was he who taught me the right approach to my art, showed me the size of the task I was preparing myself for and brought home to me the weight of the decision at which I was slowly arriving: to become a composer or not.⁵⁵

- As a soloist and a member of chamber ensembles, he performs in clandestine chamber concerts.
- He composes, including Romantic piano miniatures, polonaises in F sharp minor and A flat major, and a grand sonata in the style of Schumann and Brahms.⁵⁶

Over successive years under the occupation, he writes works for piano, for violin and piano, and songs. Unfortunately, all those compositions were lost in the war. Tadeusz had already decided on his professional path: he would become a musician (perhaps a pianist, perhaps a composer).⁵⁷

1943

- Begins a course in music theory with Kazimierz Sikorski, lasting several months.

He studied harmony, form and counterpoint as an unenrolled student at the Municipal Conservatory on Okólnik Street. He took that tuition in 1943–1944.⁵⁸

1944

- Spring – successfully finishes grammar school.

He attended school on Saska Street, near Waszyngtona Avenue, in the Saska Kępa district of Warsaw.⁵⁹

- He spends the period of the Warsaw Uprising in Warsaw.

We all sat in the cellar, afraid of blank bullets, afraid above all of the Germans and the Ukrainians – the Ukrainian SS men who carried out house-to-house inspections, harassing and terrorising people. There was only one thing left for us to do (residents

55 Baird and Grzenkowicz, *Rozmowy*, 91.

56 T. A. Zieliński, *Tadeusz Baird*, 7.

57 Baird and Grzenkowicz, *Rozmowy*, 82.

58 T. A. Zieliński, *Tadeusz Baird*, 10; Baird and Grzenkowicz, *Rozmowy*, 168.

59 We have no more details about his schooling.

of Saska Kępa, Praga and Grochów) – listen to what was happening on the left bank of the Vistula.⁶⁰

- During the Warsaw Uprising, he is deported from Warsaw to a camp in Zakroczym, and then transported to Germany:

In mid–late August 1944, news went around that the Germans were preparing to evacuate all the men from the right-bank of Warsaw. Men, so everyone over sixteen. I had my sixteenth birthday four days before the outbreak of the uprising, so I had come of age – I was an adult. The round-up was set for Rondo Waszyngtona and Francuska Street in Saska Kępa, and I thought then that it might be the last moment, the last chance to spend a few minutes with music. There were no window panes, and stray bullets had broken some of the furniture in the flat. I sat down, not afraid at that moment of anything – not even that the sounds of the piano might bring the Germans around or some of those Volksdeutsch who were keeping order – I played Szymanowski's Etude in B flat minor. It happened to be a work that I had just mastered. [...] The next day, there was a camp on the site of the Zakroczym fortress, later – in what is now Piła – a transit camp for foreign labourers. Then a journey lasting several days in cattle wagons across the whole of Germany. The travelling was done mostly at night, in a huge convoy with many thousands of Poles in dozens of wagons. You could see ruined railway stations and passed burned-out German towns, destroyed trains, you would see the wrecks of burned-out cars. At night, there was a glow over the German towns – the result of Allied bombings. Finally, our transport came to rest somewhere in the Ruhr, near Recklinghausen, in a camp situated deep in the forest, not far from the town of Solingen. There we waited for many days before they transported us – future slaves – to various German towns and villages, to work in the mines and factories or in the fields. One day, a group of Poles comprising around 100 or 150 women, men, girls and boys were loaded

60 Extract from Baird, *Życie*. The Warsaw Uprising lasted sixty-three days (from 1 August to 2 October 1944) and ended in defeat for the Poles. It was an armed campaign waged by the Home Army (an armed underground organisation under the aegis of Polish Government in Exile in London) against the Germans, who had been occupying Warsaw since 27 September 1939. In the eastern, right-bank part of Warsaw where Baird lived, the fighting lasted just three days. The heaviest battles were fought in the left-bank districts (during the first days of August, units of the SS and the German police massacred the civil population of Wola, where around forty thousand people were killed). In the uprising as a whole, the Poles suffered huge losses: around eighteen thousand insurgents and 180 thousand civilians killed. Of the 550 thousand or so civilians transported from Warsaw to a temporary camp in Pruszków, around 150 thousand were sent to Germany – to labour camps and concentration camps. For three months after the defeat of the uprising, the deserted city was looted and systematically destroyed by the Germans, in line with Heinrich Himmler's order to raze the whole of Warsaw from the face of the Earth (around eight-five per cent of buildings were lost). Cf. 'Muzeum Powstania Warszawskiego', <https://www.1944.pl>, accessed 21 March 2018.

onto cattle wagons, and we were finally unloaded in the village of Rheine (30–40 km from Münster) in Northern Westphalia and were taken in the night to some barracks outside the town. In those barracks, we sat somehow through the night until dawn, and early next day I was involved in something which a European living in the twentieth century could only previously have known from books, from old descriptions of slave markets somewhere in the United States or the Antilles. One could hardly foresee that someone born in the first half of the twentieth century would himself (as goods) take part in such a slave market. We were woken early, and it turned out that from the whole area [...] dozens, perhaps even more, of German farmers, or 'bauers', had come to choose among us the labourers that would suit them best. They looked at our teeth and examined our muscles. They looked to see if we were sufficiently strong and well built, if there were any traces of emaciation. We were treated exactly like they treat horses or cows at market that they want to buy and harness to work on a farm. I was bought from a representative of the German Arbeitsamt (I had the pleasure of seeing them pay money for me: a few banknotes, so at least a few dozen German marks) and I and some other young man I didn't know were taken by some red-faced German guy with leucoma in one eye, aged around 55 or 60, who ordered us to jump onto a britzka, driving us as if we were cattle he'd just bought.⁶¹

- In Germany, he works as a farm labourer in Emsdetten (North Rhine-Westphalia).

We travelled for about three hours to what turned out to be a very large farm near the village of Emsdetten, half-way between Rheine and Münster. The man who had bought us was the owner of a big farm of more than one hundred hectares. Worse than that, it later transpired that he was the local Parteiführer, the leader of a rural, peasant cell of the Nazi party. And that man became [...] my owner and the man who determined whether I would live or die. [...] For many weeks, I worked [...] as a farm labourer and was assigned to work with the horses. One of the nags – and they were great big heavy Friesian horses, resembling the Percherons familiar in Poland – turned out to be a murderess. A few days before I arrived at the farm, it had kicked out at a soviet prisoner-of-war working on the farm and killed him with its hoof. He was a rustic, used to working on a farm, and yet that malicious nag [...] took him by surprised and killed him – smashed his skull. So you can imagine how scared I was working with those horses for many long weeks. I'm still scared and wary of horses to this day. That lasted several weeks, and it was essentially the first stage in my German adventures – adventures that certainly did not stop there. For me, this stage was important in that I learned what I – what a person, his life, his work – was worth in the system that Nazism created in Europe. I was worth the equivalent of a few German banknotes.⁶²

61 Ibid.

62 Ibid.

- December – he is sent into forced labour on the German-Dutch border, working to strengthen the defensive fortifications (building bunkers, trenches and anti-tank defences).

One beautiful day, I and nine of my companions, who had to build some fortifications, anti-tank defences, etc. under German guard, rebelled. You could sense and hear that the frontline was getting near, that the Canadians were attacking. We hoped that perhaps this time, if we succeeded in escaping, the frontline would pass over and for us the war would end, and we would be free. The ten of us did indeed manage to escape, at the moment when the German forces were retreating, and we hid a few kilometres away from the camp where we were staying under guard. Unfortunately, two or three days later, the German military police pulled us out of a barn. We were detained in a gestapo fortress in Münster, where matters began to look very serious.⁶³

- He is imprisoned in a Gestapo jail in Münster.

We were accused of treason against the Third Reich, of seeking to join the Allies. After three weeks in the fortress in Münster (during which time part of that fortress was bombed at night by the British), we – the ten escapees – were first taken out into the courtyard, where they said that we were sentenced to indefinite incarceration in a concentration camp. We were loaded onto a truck, which transported us stealthily, at night, to a quite small camp in Gladbeck, guarded by Ukrainian SS men.⁶⁴

He is imprisoned in the Soest and Gladbeck-Zweckel (Ruhrgebiet) branch of the Konzentrationslager Neuengamme,⁶⁵ where he contracts tuberculosis of the bones.

1945

- 1 April – remains in the liberated concentration camp in Gladbeck.

The vast majority of prisoners were evacuated. A few dozen of us remained, and the SS men left us alone, not even bothering to shoot us – so sure were they that we would not survive. It could be that in those last hours or days before the end of the war [...] the German pedantry began to falter – perhaps we owe our lives to that. Suffice it to say that for several days and nights we lay there – wounded, injured, suffering from typhus and dysentery, with chilblains – without any food or blankets, on bare planks, in a ruined barrack and died. We died one by one, waiting two or three days for our liberators, and

63 Ibid., 'gawęda' no. 4.

64 Ibid.

65 This was a camp set up by the Germans on 4 June 1940 on the outskirts of Hamburg. It had previously been a branch of the Sachsenhausen concentration camp. It had many sub-camps, and from 1942 the prisoners were employed in the arms industry. KL Neuengamme had around sixty branches attached to industrial plants in the Third Reich.

during that time some old German women from the surrounding farms and villages, suburbs and labour colonies brought us slops in pails, which had the advantage of being hot. And they brought us rusks. After two or three days like that, the first Americans finally entered our camp. There were five of them, and this American advance guard was led by a huge Negro, holding a pistol in his hand. Behind him were a few white Americans. They entered the hospital hut, and I remember their reaction of disgust – we were lying in the dirt, covered in lice. And many hours passed before the first sanitary team appeared, which began by trying to disinfect us with DDD – not yet familiar to us then, but which subsequently became so famous around the world. Yet food was still being brought to us at night by the German women, and we were still dying. It was only after several more days that an American car brought us hot pea soup and a sack of rusks. Pea soup for people, many of whom had dysentery, typhus or typhoid fever. The American Army had nothing for us. We weren't a showcase concentration camp. We weren't Dachau, where General Eisenhower deigned to go, where there were film, television and radio crews and journalists. And there was a great show when the American Army liberated a Nazi concentration camp.⁶⁶

- April/May – due to the very poor state of his health, he is taken to a military hospital in Zweckel. He stays there for almost six months and undergoes three rib resection operations:

Later, there was no room for us in the American military hospital. It turned out that those among us (prisoners) who were less ill were somehow transported in turn to German hospitals. And in those German hospitals we received first aid. I remember being transported along streets lined by hundreds and thousands of American cars, ambulances and motorcycles. I was taken to a German hospital on a cart used, for example, to take vegetables from allotments. I was transported like that for several kilometres. That first encounter with the liberating American army left me with an inefaceable trace of antipathy – it might even be called something like an anti-American complex.⁶⁷

- September – he ends up in a camp for displaced persons near Emmerich, on the Rhine:

I think the strangest, most incredible and exceptional period in my life came just after the war in Germany. That was an unusual and remarkably colourful world, and now, many years later, I remember it as something of a Wild West, in which everything was possible. After a lengthy stay in hospital and an even longer period of convalescence, I ended up at one of the numerous Polish displaced persons camps in Western Germany at that time. Three villages near Emmerich – Dornik, Praest and Vrsselft – were emptied of their German inhabitants, and Poles were installed there.⁶⁸

66 Baird, *Życie*, 'gawęda' no. 4.

67 Ibid.

68 Ibid., 'gawęda' no. 5.

He stayed in the camp – where he was reunited with his mother, also transported to Germany – for thirteen months. There, waiting to return to Poland, he worked on rehabilitating his right arm, although it never regained full mobility. He studied the principles of music and harmony from German textbooks and music literature from scores available in nearby German bookshops (Mozart, Haydn, Beethoven, Brahms, Lortzing, Flotow, Marschner and Spohr). He organised a club, library and music ensemble for the camp community, thereby becoming – at the age of eighteen – ‘head of a village club in a Polish camp on the Rhine,’⁶⁹ in which around two thousand people lived over a period of two years. That ensemble became renowned among neighbouring Polish camps from the British occupied zone. Over several months, he led around sixty-five concerts from the piano. One of them, held in a camp where the discipline was heightened, shows the strangeness of those times. As the band played in the hall on the ground floor of the building, a cow was being slaughtered on the first floor. Some emaciated prisoners (enterprising Poles) had bought an animal from a nearby farm and smuggled it into the building. So the concert was organised not out of a ‘hunger for art’, but due to literal hunger. The music was designed to drown out the planned ‘murder.’⁷⁰ Thanks to his popularity in the camp, Baird also earned some money:

One day, a young man came up to me and asked if I would write a work to his commission for an honest fee. I was extremely excited by this; after all, it was my first ever commission as a composer. I agreed, asking for details. It turned out that the man (a Pole) had left behind a sweetheart in Poland, whom he missed very much. He would soon be returning to Poland and wanted to take his sweetheart a token of his affection. He asked for a tango entitled *Tęsknota* [Longing]. The fee was to be a few packets of American cigarettes, which, besides coffee, were the best and most reliable currency. I agreed, of course, and wrote a tango *Longing*, to which I also wrote the words. It turned out that my work was not appreciated by the young lady for whom it was intended. However, the work’s career did not end there. Imagine my surprise when many years later I was eating supper at the Monopol hotel in Wrocław when I heard my tango *Longing* performed by the hotel orchestra.⁷¹

2.2.3. Adulthood – after the Second World War

1946

- Spring – undertakes his first job as a teacher of music theory (rudiments of music, basic harmony) in a makeshift conservatory organised by the allied

⁶⁹ Baird and Grzenkiewicz, *Rozmowy*, 86.

⁷⁰ Baird, *Życie*, ‘gawęda’ no. 5.

⁷¹ *Ibid.*, ‘gawęda’ no. 6.

authorities in Germany for foreigners in the village of Kagel, near Hagen (Germany). He performs as a pianist, mainly in Polish repertoire (Chopin, Szymanowski and his own compositions).

In one recital, organised for the Third of May,⁷² he performed his own Variations in G flat major on a Scottish folk tune, composed specially for the occasion (at the request of the head of the conservatory). The delighted guest of honour, a Scottish general, offered to help the composer with his further training in the United Kingdom, but Baird kindly declined. In Kagel, he gave his last ever piano recital. Later in life, he only accompanied singers in his own works.⁷³

- Summer/autumn – he returns to Poland and resumes his music studies. However, he abandons a career as a concert pianist due to trouble with his right arm, resulting from the tuberculosis of the bones and an injury suffered during the war. He focusses his energies on composing.

1947

- 26 September – he enrolls on the faculty of Composition, Conducting and Music Theory at the State College of Music in Warsaw.

He begins studies in ‘Composition and special theory’ with Professor Piotr Rytel and then with Professor Piotr Perkowski. The course lasts three years (1947–1950) and does not result in a diploma in composition.

1948

- 10 April – gains his school-leaving certificate.

This was an examination for extramural students, according to a programme organised by the humanities faculty, in front of the State Examinations Board set up by the Warsaw Schools Inspector at the General Jakub Jasiński Municipal Lyceum No. 4 in Warsaw.

72 For Poles, the third of May is an important historical date. On that day in 1791, the Four-Year Sejm passed a bill known as the Constitution of the Third of May, which was the first Polish set of fundamental principles regulating the rights and duties of the country’s citizens and the organisational structure of the state (with a threefold division of powers into the legislative, executive and judicial). The day of the Third of May Constitution is a state holiday in Poland, celebrated from 1919 to 1951 and reinstated in 1990.

73 Ibid.

- 1 October – begins studies in musicology on the Humanities Faculty of Warsaw University.

He also attends lectures in history of philosophy, art sociology, aesthetics, and history of culture. He does not complete those studies, dropping out in the third year (in 1951), unconvinced about the work of a musicologist, and decides to devote himself entirely to the profession of composer.

1949

- March – receives a letter inviting him to work with the Youth Circle at the Polish Composers' Union and to apply for a grant:

In connection with the possibility of obtaining through the Polish Composers' Union a grant from the Presidium of the Council of Ministers for future members of the 'Youth Circle' attached to the PCU, please apply to the PCU.⁷⁴

- 18 May – receives unofficial information that the PCU Youth Circle is putting him forward as a candidate for a UNESCO grant to travel to Paris:

Dear Sir, I wish to inform you (entirely privately!) that we have put you forward as a candidate for a UNESCO grant to travel to Paris for further studies. I have no idea if something will come of this, but it is better that you know. Should you receive any questions in relation to this, please answer diligently, scrupulously and quickly! But please don't raise your hopes in advance.⁷⁵

- Writes the *Sinfonietta*, his first post-war work (official first performance: 7 October 1949, Warsaw).
- 7 July – receives a written invitation from the Polish Ministry of Culture and the Arts to the Composers Conference in Łągów Lubuski.
- 5–8 August – takes part in the All-Poland Congress of Composers and Music Critics in Łągów Lubuski (unofficial performance of the *Sinfonietta*):

That was my first contact with the musical Olympus. I was overawed and lost in the face of those heated discussions. For that reason, a few young composers soon united and formed something like a common front.⁷⁶

74 Letter from Zofia Lissa at the Polish Composers' Union to Tadeusz Baird, Warsaw, 19 March 1949, BUW AKP.

75 Extract from a letter from Zygmunt Mycielski to Tadeusz Baird, 15 May 1949. BUW AKP.

76 Baird, *Życie*, 'gawęda' no. 7.

- Together with Jan Krenz (b. 1926) and Kazimierz Serocki (b. 1922), sets up the '49 Group:

Kazimierz Serocki, Jan Krenz and I met by a jetty at one of the Łągów lakes and there, after a lengthy exchange of views, we decided to stick together and essentially unite our forces, skills and other aptitudes to find our way in this difficult, complicated, alien and dangerous world.⁷⁷

The group was named by Stefan Jarociński, who also wrote the official programme. With hindsight, it is clear that the founding of the group was mainly a marketing ploy, aimed at helping to further its members' musical career. And that aim was achieved, since the artists making their debut after the Second World War marked their presence quite distinctly in the professional musical environment. Significantly, each of them had established a musical 'speciality' by that time (Baird as a composer, Krenz as a conductor and Serocki as a concert pianist), which helped them realise joint musical projects and even 'guaranteed' their artistic 'self-sufficiency'.

- He becomes a member of the Polish Composers' Union

According to Jolanta Woźniak,⁷⁸ Baird put the following works forward as part of the qualification process to the PCU committee:

- Piano: Sonata (1947), Variations (1947), Sonatina (1949)
- Voice and piano: *5 pieśni* [5 songs] to words by Konstanty Ildefons Gałczyński
- Orchestra: *Concerto grosso w dawnym stylu* [Concerto Grosso in old style] (1947), Sinfonietta (1949), Concerto for piano and orchestra (1949).

Not all of these compositions were ultimately acknowledged by Baird in his oeuvre.

1950

- 13 January, Warsaw – takes part in the first concert of the '49 Group.

This was the first of the group's three concerts. The programme featured Wojciech Dankowski's Symphony, Serocki's *4 tańce ludowe* [4 folks dances], Baird's Piano Concerto and Krenz's Symphony. In the programme, Stefan Jarociński explained the programmatic aims adopted by the group. Two aspects were particularly important: good contact with the listener – the principal consumer of culture – and a desire to follow judicious innovation in art. Those aspirations might appear to be

⁷⁷ Ibid.

⁷⁸ Woźniak, 'Tadeusz Baird', 144.

mutually exclusive, but that was the only way of combining the Party's directives ('music for the masses') with the personal imperative of creating and performing new, autonomous music. Jarociński summed up those principles as follows:

These young musicians wish first and foremost to break with the traditions of unbridled innovation and restore the lost contact with the listener who today is becoming the main consumer of culture. However, their music, *anti-elitist in spirit*, is not meant to pander to cheap petty bourgeois tastes; consequently, in realising their aims, *they do not wish to abandon* any of the achievements of modern harmony.⁷⁹

With those words, Jarociński dulled the vigilance of the authorities, and the careers of these three creative musicians could develop without any great obstacles, in accordance with the idea of free, untrammelled art. Admittedly, Baird did make exceptions (the cantata *Pieśń o rewolucji* [Song of revolution], *Ballada o żołnierskim kubku* [Ballad of the soldier's cup]), but they were motivated by purely personal considerations.

– From June 1950 to December 1951, he is a member of the PCU Board.

In subsequent years, he holds various posts within the PCU: treasurer (1951–1954), vice president (1954–1955), member of the Qualification Committee (1964–1967), head of the Qualification Committee (1973–1981), Youth Circle guardian.

1951

– Together with Kazimierz Serocki, Andrzej Dobrowolski and Włodzimierz Kotoński, Baird initiates and co-organises the First Festival of Polish Music.

The festival was planned for the period from April to December 1951. It covered the whole of Poland and was realised over three stages. The opening stage was held in provincial centres and featured professional ensembles, amateur ensembles representing mass organisations and the Union of Choral Societies. The aim of the second stage was to popularise music and singing among the masses in rural and working-class centres around the country. The third and final stage was realised in December in Warsaw and linked to the General Meeting of the Polish Composers' Union. It was designed as a presentation of Polish music past and present.⁸⁰ Years later, Baird recalled: 'During the concert season, despite the chaos and as yet poor organisation, we tried, together with the conductors

⁷⁹ Quoted in T. A. Zieliński, *Tadeusz Baird*, 20; emphasis B. L.

⁸⁰ See Marek, 'Festiwal'. That date is repeated by Krzysztof Baculewski in *The Contemporary Era part 1*, 15. A different year for the festival (1953) is given by Dorota

and soloists helping us, to present the most important works. The event met with interest and understanding that surpassed all our expectations.⁸¹

- 18 July – receives a decision from the Presidium of the Polish Government to award him the State Prize for the Arts (third degree) for 1951 in the literature and art section for his First Symphony.⁸²

Among those quick to offer their congratulations is the director of PWM Edition, Tadeusz Ochlewski:

Dear Tadeusz, forgive me for only writing now, after returning from holiday, but I wish to offer my warmest congratulations on the award of the State Prize. I hope that just as you have become one of the 'core' composers of works published by us, so PWM will become for you an institution which will always be there to help you in your musical undertakings with the best of intentions.⁸³

1952

- 30 May and 1 June, Warsaw – attends the second '49 Group concert.

The concert was held at the Warsaw Philharmonic and was performed by the Warsaw Philharmonic Orchestra and Jan Krenz. The programme was as follows:

- Antoni Milwid and Jan Krenz, *Sinfonia concertante per oboe ad orchestra* (Jan Krenz's reconstruction of a symphony by the Polish composer Antoni Milwid (1755–1837));
- Jan Krenz, Rhapsody (first performance);
- Tadeusz Baird, *Colas Breugnon*;
- Kazimierz Serocki, Symphony (first performance).

Bolesław Woytowicz was unable to attend the concert, as we learn from a letter: 'Dear Friend! Thank you very much for the invitation to your concert. I really appreciate your remembering about me and I am truly moved. Unfortunately, I am still in poor health, which prevents me from travelling anywhere. That is the only reason why I could not take advantage of such a kind

Szwarcman (*Czas*, 16), Janusz Cegieła (*Szkice*, 21) and Małgorzata Woźna-Stankiewicz ('Postawy', 79).

81 See Cegieła, *Szkice*, 21.

82 Letter from Z. Dworakowski, head of the office of the Department of Education and Culture of the Council of Ministers, to Tadeusz Baird, Warsaw, 28 July 1951. BUW AKP.

83 Letter from Tadeusz Ochlewski to Tadeusz Baird, Cracow, 30 August 1951. BUW AKP.

invitation and join you in experiencing *your success, of which I am certain*.⁸⁴ Tadeusz Ochlewski also wrote to Baird: ‘Thank you very much for the invitation to the concert by your group. I very much regret not being able to attend. I am interested to learn of the MKS’s assessment of *Rhapsody* and *Colas Breugnon*. The programme is very interesting. Warm greetings to you all, and I wish you every success’.⁸⁵

- Receives Third Prize in the Pre-Olympic Composition Competition in Warsaw, in the ‘solo and chamber compositions’ category, for *Sonatina* No. 2 for piano.
- 22 July⁸⁶ – is awarded the Gold Cross of Merit (one of a group of twenty-seven artists).

1953

- From June to September,⁸⁷ he is in Bucharest for the World Youth and Student Festival.
Together with Henryk Czyż, he was on the jury of the International Music Competition (piano and choral section).⁸⁸
- 19 September, Stalinogród (now Katowice) – the Presidium of the Board of the Polish Composers’ Union listens to *Suita liryczna* [Lyric suite].
Consequently, *Lyric Suite* receives a recommendation from the Presidium, which writes to the Central Board of Operas, Philharmonic Societies and Music Institutions (Symphonic Department) with a request that this work be ‘included on the programmes of state philharmonic orchestras’.⁸⁹
- 19 November – receives Second Prize for *Dwa kaprysy* [Two caprices] for clarinet and piano from the jury of a closed chamber and stage music competition organised by the Polish Composers’ Union.
- Creative crisis – he begins intense efforts to elaborate a new musical language.

84 Letter from Bolesław Woytowicz to Tadeusz Baird, [place unknown], 10 June 1952. BUW AKP; emphasis B. L.

85 Letter from Tadeusz Ochlewski to Tadeusz Baird, Cracow, 29 May 1952. BUW AKP.

86 In BI ZKP 1952/4, we find the date 26 July.

87 No exact dates.

88 BI ZKP 1953/3, 4.

89 Letter from Dr Tadeusz Szeligowski (president) and Wawrzyniec Żuławski (general secretary) of the Presidium of the Main Board of the Polish Composers’ Union to the Central Board of Operas, Philharmonic Societies and Music Institutions (Symphonic Department), Warsaw, 3 October 1953. BUW AKP.

1954

- Studies twelve-note technique.
- 22 July – on the tenth anniversary of the People's Republic of Poland, he receives the Officer's Cross of the Order of the Rebirth of Poland (in a group with fourteen others).
- 24–26 April, Warsaw – at the 7th General Meeting of the Polish Composers' Union (in the presence of minister Włodzimierz Sokorski), Baird is elected vice-president of the PCU, alongside Andrzej Panufnik and Kazimierz Serocki.⁹⁰
- September–December – travels to the USSR with Witold Rowicki.⁹¹

1955

- Organises the 2nd Festival of Polish Music with Kazimierz Serocki, Andrzej Dobrowolski and Włodzimierz Kotoński.

The question of this festival was first mooted in 1952 and was officially raised at an expanded plenary meeting of the PCU board on 11–12 December 1952 in Poznań. Following discussions, it was decided to organise the festival in the spring of 1954, but further government-level discussions led to the date being moved back to the first half of 1955. That date was ratified by an expanded plenary session of the PCU board on 16 December 1953.⁹² The festival was initially planned for the period from 17 January to 22 July, but ultimately it ended earlier, on 20 May. It was a huge organisational undertaking, encompassing more than 250 events, including 163 symphonic concerts, 20 chamber concerts, 5 concerts of dance music, 30 concerts by ensembles of the Union of Polish Choral and Instrumental Societies and dozens of performances by amateur ensembles. Around 450 works by 119 composers were performed during the festival, including around 320 works by living Polish composers. The total audience was more than 150 000.⁹³ This edition of the festival was attended by a small group of foreign observers.

90 BI ZKP 1954/3, 2; Erhardt (ed.), *50 lat*, 17.

91 BI ZKP, 1954/4, 4.

92 See Baird, 'II Festiwal', 24.

93 *Ibid.*, 32–33. Minutes of the General Meeting of the PCU on 4–6 June 1955, PCU Archive. See Dzierżanowski, 'Jak to się zaczęło', 10. This date is also given by Baculewski, *The Contemporary Era part 1*, 16, and Chomiński, *Muzyka Polski Ludowej*, 187–188. A different year for the festival (1954) is given by Szwarzman (*Czas*, 16) and Cegiella (*Szkice*, 21).

- Receives the Minister of Culture and the Arts Prize at the 2nd Festival of Polish Music for his Concerto for Orchestra, *Colas Breugnon* and *Ballada o żołnierskim kubku* [Ballad of the soldier's cup].
- 4–6 June, Warsaw, 8th General Meeting of the Polish Composers' Union; as outgoing vice-presidents of the PCU,⁹⁴ Tadeusz Baird and Kazimierz Serocki move the necessity of establishing a festival of contemporary music in Poland.
- 3 August – receives Third Prize in a Composition Competition (symphonic-vocal section) held as part of the 5th World Youth and Student Festival for Peace and Amity in Warsaw for the *Lyric Suite* and Concerto for Orchestra.⁹⁵
- Receives a commemorative medal minted for the centenary of the death of Adam Mickiewicz in recognition of his outstanding services to the popularisation of the great Polish poet and his work.⁹⁶
- 20 December, 7:00 p.m. – a Tadeusz Baird composer's evening at the Main Studio of Polish Radio in Wrocław.

The concert was organised by the Student Youth Circle attached to the State College of Music in Wrocław. It was the 195th 'Musical Tuesday' in the cycle 'A composer with his audience'. The first part of the concert featured compositions played from tape: Sinfonietta (movt I), *Colas Breugnon*, *Lyric Suite* for soprano and orchestra to words by Julian Tuwim. The second part of the concert comprised the piano works *Mała suita dziecięca* [Little suite for children] performed by music school pupils, Prelude, performed by the composer, and *Pięć piosenek dziecięcych* [Five children's songs] to words by Józef Czechowicz, sung by Halina Łukomska, with Tadeusz Baird accompanying on piano.⁹⁷

- Discovers the music of Alban Berg (*Lyric Suite*), who henceforth becomes his peerless model of contemporary music.

1956

- 6 February – the President of the Council of Ministers, Józef Cyrankiewicz, appoints Tadeusz Baird a member of the Council for Culture and the Arts.

94 The resignation from the board was connected to Andrzej Panufnik's defection from Poland in 1954. As serving vice-president of the PCU, Baird had declared that Panufnik would return to Poland after a concert in Zurich.

95 BI ZKP, 1955/2, 8.

96 The medal was presented by the All-Poland Committee for Mickiewicz Year, chaired by the Minister of Culture and the Arts, Włodzimierz Sokorski.

97 See Sochocka-Musiał, *Katalog*.

He is informed of this appointment in a letter from the Chair of the Council for Culture and the Arts and Minister of Culture and the Arts, Włodzimierz Sokorski.⁹⁸

- 10–21 October – together with PCU board members (Serocki, Dobrowolski and Kotoński), he organises the 1st ‘Warsaw Autumn’ International Festival of Contemporary Music.

This festival included the first performance of *Cassazione per orchestra*. Years later, the composer recalled that the main tasks of the ‘Warsaw Autumn’ festival included the following: (1) to inform all Poles (artists and audiences) about what has happened in music over recent years and what is currently happening; (2) to present contemporary Polish music to the world; (3) to help Warsaw become a global centre for music, for the first time in history. In Baird’s opinion, by 1979, most of those postulates had probably been met, to his great satisfaction.⁹⁹

- Takes part in the Edinburgh Arts Festival with Henryk Czyż and Andrzej Markowski.¹⁰⁰

1957

- Travels to Lithuania – with Henryk Czyż and Witold Krzemiński, takes part in the ‘Decade of Polish Culture’.
- Travels to Italy (Venice, Florence, Perugia, Assisi, Rome):¹⁰¹

I’ve seen nothing as beautiful as Assisi in my life. Tomorrow to Rome, then Naples and Sicily [...] We’re returning on 7–8 November.¹⁰²

1958

- Takes part in the 13th International Summer Course for New Music in Darmstadt. Attends lectures and listens to compositions by Henri Pousseur, Bo Nilsson, Luigi Nono and Karlheinz Stockhausen (*Gruppen für drei Orchester*).

98 Letter from the Minister of Culture and the Arts, Włodzimierz Sokorski, to Tadeusz Baird, Warsaw, 6 February 1956. BUW AKP.

99 See *Dzień dobry Warszawo* [audio doc.].

100 BI ZKP, 1956/3, 9.

101 Information from postcards sent by Tadeusz Baird to Alina Sawicka, Venice, Assisi, Rome, 15, 20 and 22 October 1957. BUW AKP.

102 Postcard from Tadeusz Baird to Alina Sawicka, Assisi, 20 October 1957. BUW AKP.

- At the Grzegorz Fitelberg Composition Competition organised by Polish Radio and the PCU, he wins First Prize for *Cztery eseje* [Four essays] for orchestra.

Stanisław W. Balicki, director of the Polish State Theatre in Warsaw, with which the composer was working, sends a short letter congratulating him on the prize: 'It was with great joy that we learned of your work being distinguished with first prize in the Grzegorz Fitelberg Composition Competition. As a collaborator and friend of our theatre, please accept our sincere congratulations and best wishes.'¹⁰³

1959

- May – takes first place (equal with Witold Lutosławski) in the UNESCO International Rostrum of Composers in Paris for *Four Essays*.
- 10–16 June, Rome – attends the 6th International Congress of the International Society for Contemporary Music, together with Witold Lutosławski, Kazimierz Serocki and Witold Szalonek.¹⁰⁴ *Four Essays* is performed in the 33rd ISCM International Music Festival:

So far, little of interest at the festival (with few exceptions). A poor standard of performance and lots of chaos. [...] The *Essays* are in the closing concert of the festival (16 June).¹⁰⁵

- In London, a concert of works by Tadeusz Baird, Andrzej Dobrowolski, Włodzimierz Kotoński and Kazimierz Serocki.
- October – travels to Riga, where *Four Essays* is performed. Relates to Alina Baird: 'Madness after the *Essays*. Never known anything like it.'¹⁰⁶
- Receives the Knight's Cross of the Order of the Rebirth of Poland.

1960

- 27 January – receives a letter informing him that the Minister of Culture and the Arts has appointed him a committee member of the International Festival of Contemporary Music:

103 Letter from Stanisław Witold Balicki, director of the Polish State Theatre in Warsaw, to Tadeusz Baird, Warsaw, 11 June 1958. BUW AKP.

104 A Polish section of the ISCM was set up in 1927. In subsequent years, it was scrapped (Second World War), reactivated (1946–1951), again reactivated under the auspices of the PCU (1957) and made independent of the PCU (1979).

105 Postcard from Tadeusz Baird to Alina Sawicka, Rome, 14 June 1959. BUW AKP.

106 Postcard from Tadeusz Baird to Alina Sawicka, Riga, 27 October 1959. BUW AKP.

The team for Music Affairs is pleased to inform you that the Minister of Culture and the Arts has appointed you a committee member of the International Festival of Contemporary Music. Please find enclosed directive no. 214 issued by the Minister of Culture and the Arts of 22 December 1959 relating to international festivals of contemporary music in Poland.¹⁰⁷

- May – visits the ‘Prague Spring’ festival in Prague as a PCU observer.¹⁰⁸
- June – travels to Switzerland and Austria.

This was a Warsaw Philharmonic tour under Witold Rowicki, organised by the Ministry of Culture and the Arts and ‘Pagart’.¹⁰⁹ Baird travelled as a composer whose work was being presented: *Four Essays* for orchestra. He sent the following report to Alina from Innsbruck:

Greetings from this wonderful city. I’ve already ‘done’ Czechoslovakia and Switzerland, now I’m ‘doing’ Austria. We’re travelling at a speed that outstrips the fastest ‘Orbis’ trip. As a result, we’re all completely disorientated. I admire anyone who can still play or conduct in such conditions. So far – unprecedented success. The cold Swiss were stamping and yelling!¹¹⁰

1961

- Travels to Czechoslovakia (Prague) for a performance of *Four Essays* at the ‘Prague Spring’ festival.
- October – travels to West Germany for a performance of *Erotyki* [Erotics].

1962

- 19 May – receives a letter informing him that the Ministry of Culture and the Arts has appointed him a member of the Council for Culture and the Arts (Music Section).¹¹¹
- Receives the Prize (second degree) of the Minister of Culture and the Arts in the field of music for his output in 1960–1962: *Erotics*, six songs for soprano and symphony orchestra to words by Małgorzata Hillar.
- Travels to the UK (London) for the ISCM festival (performance of *Erotics*).

107 Letter from the director of the team for music affairs at the Ministry of Culture and the Arts, Wiktor Weinbaum, to Tadeusz Baird, 27 January 1960. BUW AKP.

108 ‘Pražské jaro’.

109 P[olska] Ag[encja] Art[ystyczna] (Polish Art Agency), founded in 1957; one of its main aims was to promote Polish artists.

110 Postcard from Tadeusz Baird to Alina Sawicka, Innsbruck, 5 June 1960. BUW AKP.

111 Letter from the Minister of Culture and the Arts to Tadeusz Baird, Warsaw, 19 May 1962. BUW AKP.

1963

- Takes first place in the UNESCO International Rostrum of Composers in Paris for *Wariacje bez tematu* [Variations without a theme] for symphony orchestra.
- 30 March – receives the City of Cologne’s Music Prize for 1962.

That ceremony was combined with a monographic concert, broadcast on Westdeutscher Rundfunk radio and television. The programme comprised the suite *Colas Breugnon* and *Divertimento*. The words on the diploma included the following: ‘[his] works of recent years exemplify a blend of tradition, as properly understood, with the most current means of expression.’¹¹² For personal reasons, it was particularly difficult for Baird to receive that award. Fate had led him once again to that inhuman land which he recalled from eighteen years previously as a prisoner of a concentration camp and a patient of a military hospital. Despite this, he accepted the prize in person, sharing his painful memories with the audience.

1964

- Travels:
 - 16–24 June – to Hamburg for the 4th International Congress of the International Music Council, devoted to the subject of contemporary music theatre.
 - To Prague for the ‘Prague Spring’ (performance of *Variations without a Theme*).
 - To Vienna for the ‘Wiener Festwochen’ (performance of *Variations without a Theme*).
 - To Copenhagen for the ISCM festival (performance of *Muzyka epifaniczna* [Epiphanic music]):

I’ve been here since yesterday, and I attended the rehearsal (it wasn’t worth the effort – dreadful).¹¹³

- 22 July – receives the Commander’s Cross of the Order of the Rebirth of Poland and the State Prize (second degree) for his body of work.
- Polish Television produces the film *Sonety miłosne* [Love sonnets], to the music of Baird’s *Four Love Sonnets*, directed by Jan Kulczyński, with choreography by Witold Gruca.

¹¹² Quoted in T. A. Zieliński, *Tadeusz Baird*, 51.

¹¹³ Postcard from Tadeusz Baird to Alina Sawicka, Copenhagen, 28 May 1964. BUW AKP.

1965

- 1 January – the Minister of Culture and the Arts, Lucjan Motyka, appoints him to the Programme Committee of the Teatr Wielki – Polish National Opera.

The first meeting of the committee is planned for 10 January 1965.¹¹⁴

- Takes part in the work of the jury on two international composition competitions:
 - The ISCM competition in Madrid;
 - The competition in Abbaye de Royaumont, near Paris.
- 15 June, The Hague – premiere of the ballet *Nierozłączni* [Inseparable], to Baird's *Espressioni varianti*, with choreography by Job Sanders.

1966

- 11 January – receives a letter inviting him to take part in the Zagreb Festival of Contemporary Music, the 'Muzyčki Biennale Zagreb', 1967. The organisers ask him for a new work, which would be given its first performance in Zagreb.¹¹⁵
- Takes first place in the UNESCO International Rostrum of Composers in Paris for *Cztery dialogi* [Four dialogues] for oboe and chamber orchestra.
- 16 January – laureate of the annual Polish Composers' Union Prize for his oeuvre: 'for outstanding creative achievements in the field of composition'.

The jury comprises Prof. Stefan Śledziński (chair), Grażyna Bacewicz, Witold Lutosławski, Prof. Hieronim Feicht and Kazimierz Serocki.

1967

- 16 April – travels to Moscow on an official visit with a nineteen-strong group of representatives of the Polish musical world.¹¹⁶
- 20 April, Tokyo – premiere of the ballet *Hagaromo*, to Baird's *Variations without a Theme*, with choreography by Hyo Takahashi.
- 7 and 8 June – works by Tadeusz Baird are presented in Vilnius and Kaunas (Lithuania) as part of a series of concerts of contemporary Polish music.

114 Letter from the Director General of the Ministry of Culture and the Arts to Tadeusz Baird, 29 December 1964. BUW AKP.

115 Letter from the director of the Muzyčki Biennale Zagreb festival, Josip Stojanović, to Tadeusz Baird, Zagreb, 11 January 1966. BUW AKP.

116 See *50 lat*, 98.

- July – travels to Hanover (New Hampshire, US) for the first performance of *Cztery nowele* [Four novellas] (16 July) in the Summer Festival of Modern Music.

1968

- 8 May, Tokyo – premiere of a ballet to *Erotics*, performed by the Twentieth-Century Japanese Ballet, with choreography by Hyo Takahashi.
- For his outstanding contribution to modern music, he receives the Serge Koussevitzky Music Prize.
- Travels:
 - 29 May – to Prague for the ‘Prague Spring’, for a performance of *Jutro* [Tomorrow];
 - To Rotterdam, for the first performance of *Sinfonia breve*.
The composer was unhappy with his stay in Rotterdam, writing to Alina on the eve of the concert: ‘greetings from the torture house. When it’s all over, I shall take to my heels’.¹¹⁷
 - To Celle, for a performance of *Sinfonia breve*.
Here, he is pleasantly surprised: ‘The *Sinfonia* was – surprisingly – a great success here; I don’t get it at all’.¹¹⁸
 - 4–15 December travels to the USSR (Armenia) in a PCU delegation of sixteen composers for a cycle of concerts in Armenia: ‘A Decade of Polish Music’;¹¹⁹
 - To Cuba on a cultural exchange.¹²⁰

The Cuban trip was organised by the Ministry of Culture and the Arts, with the purpose of showcasing Polish music. Baird was given his own monographic symphonic concert, under the baton of Karol Stryja. The sojourn lasted a month, during which time Baird visited the island, waiting for his concert, which was ultimately cancelled, since the symphony orchestra from Havana was busy performing in a popular music festival in Varadero, and in those days it was the only symphony orchestra in Cuba. Interestingly, the Cubans assured the Polish contingent till the very last minute that the concert would go ahead. It was originally planned for 16 December, as we can infer from the correspondence with

117 Postcard from Tadeusz Baird to Alina Sawicka, Rotterdam, 18 June 1968. BUW AKP.

118 Postcard from Tadeusz Baird to Alina Sawicka, Celle, 21 June 1968. BUW AKP.

119 See *50 lat*, 103.

120 Postcards from Tadeusz Baird to Alina Sawicka, Santiago de Cuba, 1 and 9 December 1968. BUW AKP.

Alina Sawicka: 'greetings from this equally beautiful and singularly strange place beneath the – inferior – sun. There will be plenty to tell. The main thing is to last until the 16th.'¹²¹

– June – visits Budapest.

This visit was part of a cooperation programme between music colleges in Warsaw and Budapest. Baird travelled there with a group of students from the State College of Music in Warsaw.

1969

- 10 and 11 January, Warsaw – monographic concerts at the Warsaw Philharmonic.
- Travels:
 - To Hamburg for the ISCM festival, for a performance of *Four Novellas*;
 - To Cologne for a cycle of concerts 'Musik der Zeit', including a performance of his Third Symphony.
- Withdraws from the 'Warsaw Autumn' Repertoire Committee.¹²²

The 13th 'Warsaw Autumn', in 1969, was the last at which he worked as a member of the repertoire committee.

1970

- 16 and 17 January, Poznań – monographic concerts.

The following works were performed by the Poznań Philharmonic Orchestra and Zdzisław Szostak, with soloists Anna Malewicz-Madey and Jerzy Artysz: *Colas Breugnon*, *Five Songs* to words by Halina Poświatowska, *Sinfonia Breve*, *Four Love Sonnets* for baritone and symphony orchestra, *Third Symphony*. Baird writes to Alina: 'I feel very good here. Everyone is so nice. If only the orchestra was better...'¹²³

- 17 January – receives the City of Warsaw Prize for his achievements in popularising culture.
- 23 February – visits Budapest.

121 Postcard from Tadeusz Baird to Alina Sawicka, Santiago de Cuba, 1 December 1968. BUW AKP.

122 See Cegiella, *Szkice*, 24.

123 Postcard from Tadeusz Baird to Alina Sawicka, Poznań, 16 January 1970. BUW AKP.

In a letter to Alina, Baird writes: ‘What did I come here for? To work just as hard as back home?’¹²⁴ He was actually there for a performance and recording of the Concerto for Orchestra by the Polish National Radio Symphony Orchestra under Witold Rowicki.

- 14 April – receives official confirmation of his appointment to the All-Poland Peace Committee.

The letter was signed by Jarosław Iwaszkiewicz, vice-chair of the Presidium of the All-Poland Peace Committee, who wrote: ‘I wish to take this opportunity to express our contentment at the possibility of working with you more closely for our vital shared task of consolidating peace around the world.’¹²⁵

- Receives the State Prize (first degree) for his Third Symphony and *Five Songs* to words by Halina Poświatowska for mezzo-soprano and chamber orchestra.
- Receives the Gold Badge of Merit of the City of Warsaw.

– Travels:

- To Brazil for the 3rd American Music Festival in Rio de Janeiro (competition juror).

He acquaints himself with the output of local composers. He is particularly interested in the Bahia group of composers and also notes the work of the Argentinian composer Hilda Dianda (b. 1925).

- To Japan on a cultural exchange and a revival of the ballets *Variations without a Theme* and *Erotics* by the Twentieth-Century Japanese Ballet.

10 October, monographic concert in Tokyo, featuring the String Quartet, *Five Songs* to words by Halina Poświatowska and *Four Novellas*, performed by the NBC Japanese String Quartet, Akira Nishikawa and the Tokyo Chamber Orchestra. Listening to Japanese music, Baird notes one surprising feature: ‘The stamp of some crazy otherness, uniqueness or even lack of affinity with other cultures.’¹²⁶ Baird also pointed out the beauty of the cities of Osaka, Tokyo and Kyoto, particularly the last.¹²⁷

124 Postcard from Tadeusz Baird to Alina Sawicka, Budapest, 23 February 1970. BUW AKP.

125 Letter from the vice-chair of the Presidium of the All-Poland Peace Committee, Jarosław Iwaszkiewicz, on behalf of the committee, to Tadeusz Baird, Warsaw, 14 April 1970. BUW AKP.

126 Baird and Grzenkowicz, *Rozmowy*, 160.

127 See postcard from Tadeusz Baird to Alina Sawicka, Kyoto, 14 October 1970, Osaka, 18 October 1970. BUW AKP.

1971

- 29 January – receives the Alfred Jurzykowski Foundation Prize in New York for music.

We have the honor and pleasure of informing you that you have been selected as one of recipients of his year's Alfred Jurzykowski Foundation Awards in the field of music.¹²⁸

- March – rests in Krynica.

I'm resting, strolling, feeling that my lungs are much better. Only I'm sleeping badly.¹²⁹

- 6 May, Wiesbaden – the Teatr Wielki – Polish National Opera under Jerzy Maksymiuk performs the opera *Tomorrow* in an opera festival.
- June – a trip to Dresden for the first performance of the cantata *Goethe-Briefe*, during the centenary celebrations of the Dresden Philharmonic.
- 17 September – receives the Golden Muse Prize for his Third Symphony.
- 26 September – death of the composer's father, Edward Baird.
- November, trip to Copenhagen for a performance of *Play*.

Play – v. v. difficult, the ensemble dripping in sweat. But I'm working with them a lot and perhaps I'll squeeze something out of it.¹³⁰

- Receives the Gold Badge of Merit of the City of Poznań.
- Polish Television makes the film *Tadeusz Baird – szkice do portretu* [Tadeusz Baird: sketches for a portrait], directed by Ludwik Perski, to a screenplay by Zdzisław Sierpiński and Ludwik Perski.

1972

- 5 June, Warsaw Philharmonic – chamber concert devoted to the music of Tadeusz Baird.
- Film *Tadeusz Baird* (dir. Eric Frohm Nielsen, Denmark).

128 Letter from the Alfred Jurzykowski Foundation, New York, 12 December 1970. BUW AKP.

129 Postcard from Tadeusz Baird to Alina Sawicka, Krynica, 30 March 1971. BUW AKP.

130 Postcard from Tadeusz Baird to Alina Sawicka, Copenhagen, 17 November 1971. BUW AKP.

- Becomes an honorary member of the ‘Pro Sinfonica’ movement of young music lovers in Poznań.
- Travels:
 - To the USSR for ‘Polish Days of Culture’;
 - To West Germany (Wiesbaden and Essen) for performances of *Tomorrow*;
 - To Sweden (Norrköping) for the premiere of *Psychodrama*.
The composer was not very pleased with this work and its performance: ‘*Psychodrama* – a so-so work, it’ll do. [...] a better conductor would help. The orchestra not bad at all!’¹³¹
 - To France (Abbaye de Royaumont, near Paris) for a performance of a concert version of *Tomorrow*, under the title *Demain*.

1973

- January – the Ministry of Culture and the Arts appoints him a member of the Music Programme Committee.¹³²
- 30 March – takes part in a conference entitled ‘Polish Folk Music’ as part of the 14th ‘Poznań Music Spring’.
- Receives the Danish music critics’ prize for *Play*.
- Receives his Master’s in composition.
After a hiatus of twenty years, he resumes his studies in composition and special theory, which he broke off in 1951 at the State College of Music in Warsaw (with Piotr Rytel and then Piotr Perkowski): in 1972–1973, on the Faculty of Composition, Theory and Conducting at the SCM in Poznań, he takes a speciality in composition under Florian Dąbrowski. After passing his Master’s exam, on 6 July 1973, with the result ‘very good with distinction’, he gains the professional title Master of Arts.
- November/December – travels to Canada (Montreal, Ottawa, Toronto, Windsor).
Ottawa is the venue for the premiere of *Elegeia*, and Baird also gives a series of lectures at Canadian universities. He discusses issues relating to contemporary music, as well as his own works. After the premiere, he writes to Alina Sawicka: ‘All over! The (very solemn) premiere of *Elegeia* was a “success”; today, a second concert and a recording, 9 and 10 December a radio broadcast.

131 Postcard from Tadeusz Baird to Alina Sawicka, Norrköping, 4 February 1972. BUW AKP.

132 Letter from the Minister of Culture and the Arts, Stanisław Wroński, Warsaw, January 1973. BUW AKP.

They've been swarming all over me here – I'm all in! Flying to Toronto on Saturday, then to Windsor, etc.¹³³

1974

- 6 February, death of the composer's mother, Maria Baird (née Popov).
- Receives the Arthur Honegger Prize for his compositional work in 1973. According to the press announcement of 11 February 1974, the purpose of the prize is to commemorate Arthur Honegger by honouring composers or performers whose work or activeness is inspired by that great composer's creative output. The prize in the competition for achievements in 1973 (organised by the French Foundation) was the sum of twenty thousand francs. After considering 98 candidates from 25 countries and 4 continents, the jury decided to divide the prize between Baird and the Paris-based French composer Claude Ballif (b. 22 May 1924).¹³⁴
- 1 April – with his MA, he begins academic work as a contracted professor at the State College of Music in Warsaw (contract from 1 April 1974 to 30 September 1977).
He gives lessons in composition, a post created by Tadeusz Wroński, vice-chancellor of the SCM in Warsaw.
- 1 April – appointed Head of the School of Composition on the Faculty of Composition, Conducting and Music Theory of the State College of Music in Warsaw (contract from 1 April 1974 to 31 August 1975).
- 11 April – Polish Television broadcasts the premiere of the television film *Jutro* [Tomorrow], based on the opera of the same title, directed by Bogdan Hussakowski.
This same year, Hussakowski receives the Grand Prix for this film at the 11th 'Golden Prague' International Festival of Television Films in Prague ('music films' category).
- 14 October, Sweden – takes part in a Polish-Swedish symposium to mark the opening of the Institute of Polish Culture in Stockholm.
- Receives honorary citizenship of the city of Dresden.
- Receives the Medal of the 30th Anniversary of the People's Republic of Poland.
- Receives the Order of the Banner of Work (second class).¹³⁵

133 Postcard from Tadeusz Baird to Alina Sawicka, Ottawa, 29 November 1973. BUW AKP.

134 Press announcement by the Fondation de France, 11 February 1974. BUW AKP.

135 This decoration was established in 1949; it was awarded by the Polish President (up to 1952), then the Council of State, to people who had made outstanding contributions

1975

- May – visits Tbilisi: ‘Its lovely here; everything’s fine, except for the music.’¹³⁶
- 8 May – receives the prize of the Radio and Television Committee for work enhancing radio and television programmes.
- September – rests in Bulgaria (Sunny Beach), while the ‘Warsaw Autumn’ is taking place in Poland.
Baird distances himself from the festival, as is evident in a few words addressed to Alina Sawicka: ‘Have fun at the “Autumn”’.¹³⁷
- 14 October – receives the individual prize (first degree) of the Ministry of Culture and the Arts for special achievements in the field of education.
- Receives a diploma from the Foreign Office in recognition of his outstanding services to the propagation of Polish culture abroad.
- November – visits Munich.¹³⁸

1976

- 21 April – appointed head of the Polish section of the ISCM.
- May – travels to Nuremberg for a performance of *Concerto lugubre* for viola and orchestra.
He writes to Alina Sawicka: ‘What can I say? We conquered the Bavarians hands down.’¹³⁹ ‘Marvellous reviews from the premiere!!!’¹⁴⁰
- June – visits Budapest
This visit was part of a cooperation programme between music colleges in Warsaw and Budapest. Baird travelled there with a group of students from the State College of Music in Warsaw.
- September/October – travels to the USSR (Novosibirsk, Irkutsk, Baykal, Moscow).¹⁴¹

to the forging of socialist realism in the People’s Republic of Poland, including in the fields of education, science, culture and the arts.

136 Postcard from Tadeusz Baird to Alina Sawicka, Tbilisi, 27 May 1975. BUW AKP.

137 Postcard from Tadeusz Baird to Alina Sawicka, Sunny Beach, 22 September 1975. BUW AKP.

138 Postcard from Tadeusz Baird to Alina Sawicka, Munich, 12 November 1975. BUW AKP.

139 Postcard from Tadeusz Baird to Alina Sawicka, Nuremberg, 22 May 1976. BUW AKP.

140 Postcard from Tadeusz Baird to Alina Sawicka, Frankfurt am Main, 27 May 1976. BUW AKP.

141 Postcards from Tadeusz Baird to Alina Sawicka, Novosibirsk, 28 September 1976; Baykal, 3 October 1976; Moscow, 7 October 1976. BUW AKP.

- 20 October – receives an invitation by letter to stay for four months in Canada and give lectures to students.¹⁴²
- 21 October, Warsaw – marries his long-time companion Alina Sawicka.
- Receives the Jean Sibelius Composition Medal for his outstanding creative achievements.

1977

- Travels to the 'Musik-Biennale' festival in Berlin for a performance of *Erotics*. The composer notes his surprisingly pleasant reception in writing to his wife: 'Everyone is charming to me here: *tempora mutantur*. Unfortunately, we too *nos mutant in illis*.'¹⁴³
- 29 October – the Council of State awards him the title of full professor of music.
- 1 November – the Minister of Culture and the Arts appoints him full professor of the State College of Music in Warsaw.

1978

- Becomes a member-correspondent of the music section of the Akademie der Künste Der Deutschen Demokratischen Republik in Berlin:

Mit grosser Freude und Genugtuung darf ich Ihnen mitteilen, dass Sie auf einem Plenum der Akademie am. 10. Mai 1978 zum Korespondierenden Mitglied gewählt wurden.¹⁴⁴

- 1 February – again takes up the post of Head of the School of Composition at the State College of Music in Warsaw.¹⁴⁵
- 30 June – receives the decision to award him the prize of the Senate of the State College of Music in Warsaw:

In connection with the assessment made by the Senate of the SCM in Warsaw of the creative cultural work carried out by academics as part of their workload for the years

142 Letter from Prof. Hugh J. McLean, Dean of the Faculty of Music at the University of Western Ontario, London, Canada, to Tadeusz Baird, London (Canada). BUW AKP.

143 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Berlin, 23 February 1977. BUW AKP.

144 Letter from the president of the Akademie der Künste DDR, Konrad Wolf, to Tadeusz Baird, Berlin, 12 June 1978. BUW AKP.

145 Letter from the vice-chancellor of the State College of Music in Warsaw, Professor Tadeusz Maklakiewicz, to Tadeusz Baird, Warsaw, 31 January 1978. BUW AKP.

1976 and 1977, the following works by the Citizen Professor have been distinguished with a prize: paper delivered to the 10th Congress of the Association Européenne des Conservatoires, Académies de Musique entitled 'Myśli na temat metodyki wychowania młodych kompozytorów' [Thoughts on methods for training young composers] and your creative cultural work as a whole.¹⁴⁶

- 23 July – receives a letter from Mieczysław Tomaszewski (PWM director) about a publication on Baird's work written by Izabella Grzenkowicz, Krystyna Tarnawska-Kaczorowska et al.
- 26 July – celebrates his fiftieth birthday.

Receives numerous wishes from Poland and abroad, including from the Central Committee of the Polish United Workers Party and the Minister of Culture and the Arts, Zygmunt Najdowski, who writes: 'Your creative achievements are known and particularly appreciated around the world, thanks to which Polish music has assumed a leading place in the artistic world over the last thirty-five years.'¹⁴⁷ The director of the Department of Theatre, Music and the Stage at the Ministry of Culture and the Arts, Bogumił Pałasz, sends Baird the following message:

Your fiftieth birthday gives me an opportunity not only to send you my very sincere wishes, but also to repeat my expressions of respect and recognition for your work. In the post-war development of Polish music, your activities mark its lofty standard and international prestige, whilst your teaching work guarantees that young generations of talented artists will imbibe the habit of profound consideration and responsibility for the form and content of their output. Artistic work lives a life of its own and at times conceals a composer's personality. You are one of a group of composers whose personality, knowledge, intellect and spirit combine with the music you write and affect those around you in a special way. I wish you great success, good health and personal prosperity, in the hope that the coming years will allow us to applaud more of your wonderful works.¹⁴⁸

Jan Stęszewski writes a few words: 'I think that what you have achieved in your artistic life is great, and I wish that your output may always bring deserved

146 Letter from the vice-chancellor of the State College of Music in Warsaw, Professor Tadeusz Maklakiewicz, to Tadeusz Baird, Warsaw, 30 June 1978. BUW AKP.

147 Letter from the Minister of Culture and the Arts, Zygmunt Najdowski, to Tadeusz Baird, Warsaw, 26 July 1978. BUW AKP.

148 Letter from the director of the Department of Theatre, Music and the Stage at the Ministry of Culture and the Arts, Bogumił Pałasz, to Tadeusz Baird, 25 July 1978. BUW AKP.

satisfaction to you and great joy to its listeners. Best wishes in your personal life and many sincere words, Your Jan Stęszewski.¹⁴⁹

– Travels

- February – to West Germany, from Utrecht to Cologne,¹⁵⁰
- April – to Moscow for the Festival of Polish Music.¹⁵¹

This was an official trip, in which Baird was accompanied by numerous representatives of the Ministry of Culture, composers, performers, members of the press and many others. As Izabella Grzenkiewicz (another delegate) recalls, the Poles were put up in various hotels across Moscow. The lesser lights at the Rossiya hotel, and Tadeusz Baird (as a very important and famous figure) at a better hotel. The composer decided to visit his friends, so he went to the Rossiya, but was not allowed in, since a strict police regime meant that everyone had to have a pass. The very next day, the irate Baird left the festival and Moscow.¹⁵²

- May – to West Germany, from Cologne, through Gelsenkirchen (Ruhr) and Frankfurt am Main, to Bonn. In Gelsenkirchen, *Sceny* [Scenes] was given its first performance.

This was an exhausting trip: ‘Jesus, I’m so busy here (and I thought I’d be resting a bit)’.¹⁵³ The premiere of *Scenes* was a great success: ‘Yesterday, the audience devised for me a long ovation “Scene”’.¹⁵⁴

- September – to Katowice and Cracow (Polish premiere of *Scenes* in Cracow).
- Krzysztof Zanussi directs the film *3 portrety kompozytorów polskich* [3 portraits of Polish composers] for TV Cologne (Zweites Deutsches Fernsehen, Köln), to a screenplay by Krzysztof Zanussi and Józef Patkowski, with photography by Edward Kłosiński. The film portrayed Baird, Witold Lutosławski and Krzysztof Penderecki.

149 Letter from Jan Stęszewski to Tadeusz Baird, Warsaw, 25 July 1978. BUW AKP.

150 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Cologne, 13 February 1978. BUW AKP.

151 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Moscow, 16 April 1978. BUW AKP.

152 Skulska, *Szkie*.

153 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Cologne, 7 May 1978. BUW AKP.

154 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Gelsenkirchen, 9 May 1978. BUW AKP.

- 7 December 1978 – receives a Commemorative Medal from the Board of the Polish Society of Authors and Composers (ZAiKS): ‘in recognition of services to the ZAiKS Society of Authors.’

1979

- January – visits Berlin.
This was a media event, as we divine from Baird’s words to Alina: ‘I’ll not write anything about how it went, as you no doubt know from TV’.¹⁵⁵
- May – visit to the Chamber Music Days at Łańcut.
On 16 May, a monographic concert in Rzeszów, from where the composer wrote to Alina: ‘It’s nice here, but not very. The programme of the “Days” is rather poor, soporific’.¹⁵⁶
- 23 May, Warsaw – monographic concert at the Warsaw Philharmonic (Chamber Hall).
- 26 July – receives an official letter informing him that he has been awarded the Prize of the President of the Council of Ministers (first degree) for his body of work.
He was nominated for this prize by Zygmunt Najdowski, Minister of Culture and the Arts.
- 23 October – receives the medal of the National Education Commission ‘for services to education’.
- 15–17 November – participates in the ‘DO-RE-MI’ All-Poland Festival of Contemporary Music for children and youngsters organised by Łódź branch of the Polish Composers’ Union.
- Travels:
 - To France (Paris) for the first performance of the *Wariacje w formie rondo* [Variations in the form of a rondo];
 - To West Germany (Frankfurt am Main, Wuppertal) for a monographic concert.¹⁵⁷
- Spends the summer in Spain (Balears).
He visited Spain several times and was particularly fond of it.

155 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Berlin, 24 January 1979. BUW AKP.

156 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Łańcut, 16 May 1979. BUW AKP.

157 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Wuppertal, 7 and 10 May 1979. BUW AKP.

1980

- 5 February – receives an official request from Dr Władysław Loranc (a junior minister at the Ministry of Culture and the Arts) to accept membership of the Steering Committee for the Centenary Celebrations of the Birth of Karol Szymanowski.
- 11 February – receives an official invitation from Zygmunt Najdowski (Minister of Culture and the Arts) to participate in the work of the newly-formed Music Council attached to the ministry.
- Monographic concerts in Poland:
 - 5 September, Bydgoszcz;
 - 6 September, Toruń.

The programmes of these concerts feature *Colas Breugnon*, the *Four Love Sonnets* for baritone and symphony orchestra, *Elegeia* and *Scenes*.
- Travels to Germany and Austria:
 - 2 May, Düsseldorf – gives a lecture ‘Zur Gegenwart und Tradition’ at the Robert Schumann Institute and attends a monographic concert (String Quartet, *Play, Variations in the Form of a Rondo*) at the Kunsthalle;
 - 11 May, Darmstadt – premiere of the opera *Tomorrow*;
 - 16 August to 9 September – attends the Internationale Musikfestwochen in Lucerne.¹⁵⁸

This edition of the festival was subtitled ‘Poland in music’; Baird was accompanied there by Lutosławski, Penderecki and Bogusław Schäffer.¹⁵⁹
 - 17 October, Munich – gives a lecture ‘Thomas Mann und Musik’ at the university and attends a monographic concert.

The concert features the composer’s three string quartets performed by the Varsovia Quartet. This journey also had a deeply personal dimension for the composer, as he wrote to his wife: ‘Tomorrow to Emsdetten and Rheine – in my old footsteps’;¹⁶⁰ ‘Greetings from a trip into the past’.¹⁶¹
- Graz – gives a lecture at the Hochschule für Musik und darstellende Kunst.
- Spends the summer in Tunisia (visits the holy Muslim town of Kairouan).

158 This annual festival lasts for three weeks, from the middle of August to early September. It has a very varied programme, with orchestral, choral, chamber and organ works presented every day, as well as a number of other compositions, including from dance shows and films.

159 See Sannemuller, ‘Muzyka polska’, 10.

160 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Munich, 17 October 1980. BUW AKP.

161 Postcard from Tadeusz Baird to Alina Sawicka-Baird, Emsdetten, 18 October 1980. BUW AKP.

1981

- 16, 17 February, Landestheater Halle – planned meeting of contemporary composers from Germany and other European countries entitled ‘Komponisten im Gespräch’, devoted to the work of Tadeusz Baird, in the composer’s presence. There were also plans for a performance of Baird’s *Concerto lugubre* by the symphony orchestra of Halle Theatre.¹⁶²
- Becomes an honorary member of the Polish Composers’ Union.
- Travels to Berlin and gives a lecture at the Akademie der Künste on his own work and aspects of contemporary music.
- 2 September, Warsaw – dies.

From the account of Alina Baird:

We returned from our holiday in Bulgaria. [...] Our friends came to supper. In the night, my husband felt unwell. In the morning, the doctor diagnosed poisoning, but since his organism was dehydrated my husband had to go into hospital. Tests showed that he had an aneurysm of the brain. They prepared my husband for an operation, but he died overnight in the hospital on Banach Street.¹⁶³

- 8 September – posthumous award of the Order of the Banner of Work (first class) for his outstanding services to education, science, culture and the arts.
- 8 September – funeral, Powązki Cemetery, Warsaw, plot no. 1-VI-2.

Revd Jan Twardowski gave a speech:

It is only now, when Tadeusz Baird has left us, escaped our eyes, that we begin to seek him more deeply, to ask who he was, what he achieved, just what we’ve lost, what Polish culture has lost. But that’s not all. Faced with the mystery of death, we begin to look differently at the composer and his work. Not only through our admiration for his music, our transparent goodwill, our sorrow that he was among us for such a short time, but also through our faith, hope and love and the trust we place in God through our prayers, which accompanies a person for the longest time – to the end beyond the grave. Tadeusz Baird was one of the most authentic lyricists in twentieth-century music. How sensitive to poetry! ‘Lord, Lord, have mercy upon me! When I want to live – I scream!’ We know these words from the cycle of *Five Songs* by Halina Poświatowska. One of many searches in his oeuvre, which is perhaps one great diary of a soul that so suddenly fell silent. When speaking about his art, he always emphasised the importance of concentration and of meditation on oneself and on life [...]. Faced with the loss of a remarkable composer, but also a great man, seeking the truth: ‘Through him all things were made;

162 We have no confirmation that this event took place.

163 Sadowski, ‘Ostatni Romantyk’, 9.

without him nothing was made that has been made. In him was life and that life was the light of men. The light shines in the darkness, but the darkness has not overcome it (John 1:3–5).¹⁶⁴

2.3. Tadeusz Baird's artistic worldview

Tadeusz Baird readily spoke up on matters of importance to his roles as composer and teacher. He used the term 'artistic worldview' for his views on music and art, on their role in the life of the individual and society and on their links with other fields of human activity.¹⁶⁵ A survey of various sources reveals that the composer's views, rather than evolving, became more engrained as the years passed.¹⁶⁶ He expressed similar opinions on the same matters at different periods in his life, and those opinions form the framework for the discussion that follows.

2.3.1. Attitude to the past and to the artistic ideas of his times

Baird's worldview was strongly rooted in the past, and he was fascinated by documents of human creative existence:

We were formed by the past, together with the present, and that is the reason for our interest in the history and art of past centuries. For an artist, especially, learning of what came before us – literature, theatre, art and architecture – is indispensable. Those are things which shape not only our artistic worldview, but also our ability to experience and understand beauty. They expand our imagination and make us wiser, and so more aware of ourselves and our actions.¹⁶⁷

For a long time, he was interested in everything that happened in contemporary music, but at the age of forty-five he stated that he was increasingly indifferent to other people's music:

164 Revd Jan Twardowski, *Stale być blisko: pamięć o ludziach* [To always be close: remembering people], ed. Aleksandra Iwanowska, introd. Józef Życkiński (Cracow, 2004), 51–52.

165 See 'Utrwalić', 13.

166 These sources are numerous: published articles (see Bibliography, Sources); correspondence with Krystyna Tarnawska-Kaczorowska (see *Tadeusz Baird. Głosy do biografii*); the EDL for a biographical film (*Tadeusz Baird – szkice do portretu*); a manuscript from 1980 ('Listy Goethego'), recordings from the Polish Radio Archives (twelve radio broadcasts featuring the composer, as detailed in the list of sources).

167 'Utrwalić', 13.

Once I used to listen to hundreds of works with score in hand. I knew them by heart. That was the period when I was acquiring knowledge and skills. Now I have no need of it.¹⁶⁸

What is more, all music – even the finest – left him in a bad mood:

When I go to a concert and hear an excellent rendition [...] of a work that I like and admire, then I also have a bad evening, albeit in a slightly different way. When I listen to a flawless performance of Bach's Magnificat or B minor Mass, for example, the opening of the second movement of Brahms's First Symphony, songs by Mahler, one of the last Bartók quartets, Berg's *Wozzeck* or his *Lyric Suite*, or Webern's Cantata, I'm reminded of my own insignificance, and that is a feeling which – although good for one's mental well-being – is extremely unpleasant.¹⁶⁹

He really lived with his own music alone:

I openly admit that I am a poor listener, and I don't listen to music for months on end. For months, I try not to attend any concerts, for months I refuse to switch on the radio unless it's for some literature programme I'm interested in or perhaps the news. I don't have a record player or a tape recorder at home, and I'm not really a music listener. Try to understand: someone who spends days on end striving to summon up at least a little bit of music, or at least something that resembles music, craves everything afterwards – reading, the theatre, rest, a walk, a glass of wine, a rendezvous – except for music.¹⁷⁰

Baird was a liberal man, tolerant of new trends (including 'happenings', instrumental theatre and collage), although that does not mean that he succumbed to new fads:

It is almost a truism that progress can only come when you seek in all possible directions, which certainly does not mean that all those directions will ultimately bear fruit.¹⁷¹

In his opinion, all experimentation in music was valuable only inasmuch as it led to the overriding goal – to the creation of new means of musical expression, which served in a better way than hitherto the most important idea: the artist's expression of his truth about the world.¹⁷² He was highly sceptical with regard to light, pop or jazz music (including big-beat, which was highly popular during the 1960s). When asked in his early thirties what he thought about that music, he replied:

168 'Ponad codzienność', 91.

169 Cegięła, *Szkice*, 29.

170 *Ibid.*, 28.

171 'Rozmowa', 7.

172 See 'Utrwalić', 14.

I don't think anything; it's of no use to me at all – I can perfectly imagine a long and happy life without it.¹⁷³

He already discerned a greater problem with Polish listeners. He did not believe that exposing youngsters to that rather primitive (in his opinion) music would result in their attention subsequently turning to more valuable ('high-brow') music.¹⁷⁴

2.3.2. The role of the composer in twentieth-century culture

Baird maintained a very serious approach to the mission of a composer. In the mid-1970s, he perceived a disturbing trend in science and art, characterised by the existence of specialists in a narrow field of knowledge, albeit one that was deeply explored; that led to a narrowing of horizons, as a result of focussing on just a single aspect of science or art. As a consequence, despite the considerable global enhancement of knowledge, the typically humanistic view of reality was disappearing. In such a situation, only the artist (musician, composer, writer, poet, painter, sculptor, playwright, actor, art theorist or critic) could bear the weight and responsibility for ameliorating that state of affairs and assuming the role of the last of the dying humanist breed. That, in his opinion, consisted in embracing everything related to the essence of humankind, which is the natural material, food and territory of art. The artist's obligation is to speak the truth about the outside world and about himself (about his mental states, his phobias, passions and preferences). So art should deal with the only fundamental subject: the continuous updating of the truth about man and the world around him – the matters of paramount importance to his life and death.¹⁷⁵ That task could only be met by a true artist, of whom Baird gave the following definition:

To be an artist means to have a sensitive, even overly subtle, nature, but it also means to face up to rivalry that lasts a whole lifetime; it means to be capable, in the name of one's artistic credo, of resistance, of dealing with failure, of overcoming obstacles. To be an artist not just in name means to be a natural dreamer and to know how to bring one's dreams to fruition, regardless of the price, and for that one needs strong will, self-discipline and hard work. So to be an outstanding artist you have to comprise two mutually exclusive elements, like being at the same time of fire and of water. [...] Character and courage have always been essential to the artist, just like talent, and today, in the era

173 Quoted in Heine, 'Na warszawskiej fali'.

174 See *ibid.*

175 After Markowska and Brodnicki, 'Niech się w pełnię spełnia.' The same words were used in the broadcast Brodnicki, *Zbliżenia* (20).

of mass pseudo-artistic commercial production, when there are so many temptations around for easy, commercial, 'success', they are needed more than ever before.¹⁷⁶

Aware of such an onerous mission, Baird had doubts that he had chosen the right artistic path:

Perhaps I would be happier cultivating some other form of art?¹⁷⁷

2.3.3. The social role of music

Tadeusz Baird was convinced that music had a social role to play. He regarded the most important part of that role as being disinterested contact with beauty, which enables every person to rise above everyday life. The composer derived such an attitude from the experiences of his early youth, from his time in German camps (labour camp, concentration camp, Polish resettlement camp):

At that time [...] I became convinced that artistic work ought to have not just a personal meaning, but a broader, social meaning; the intervening period has only reinforced that conviction. It is thanks to that attitude that in later years I have devoted – to varying effect, of course – so much time and energy to my public and organisational work with music (including in the Youth Section of the Polish Composers' Union, then on the PCU board, on the 'Warsaw Autumn'), and recently to my teaching work.¹⁷⁸

Baird's personal war-time experiences showed that music motivated people quite remarkably, so the adage *inter arma silent Musae* was proved wrong:

In extreme circumstances, it turns out how just how much a person is worth; one also learns how valuable art can be, how much it can help people, give them relief, respite and – possibly – strength.¹⁷⁹

A huge threat to art, meanwhile, proved to be the safe and comfortable post-war life, which considerably slowed creative development. The greatest foes were stagnation and isolation, a lack of intellectual and creative ferment,¹⁸⁰ as well as living in a hubbub that caused weariness and distraction, making it more difficult to devote time to more demanding music, providing selfless emotion.¹⁸¹ And that seems quite indispensable to man's proper functioning:

176 Baird, 'Trudno być artystą', 11.

177 Baird, 'Życie', 'gawęda' no. 8.

178 Baird and Grzenkiewicz, *Rozmowy*, 87.

179 *Ibid.*, 89.

180 Baird, 'Życie', 'gawęda' no. 2.

181 Cegieła, 'Autoportret'.

I would like to think that, just as in the past, music in the future will be one of the few – perhaps the last – domains where people will find a haven, escape into a closed, perhaps artificial, perhaps contrived, but beautiful world – escape which [...] may become essential to life. And that may one day be the principal function of art.¹⁸²

That conviction gave rise to the composer's repeated calls for the universal cultural education of society:

The universal aesthetic formation of society is essential. Without that, the capital of beauty contained in art may remain unused, and wasted.¹⁸³

2.3.4. Artistic attitude

Words uttered towards the end of his life directly sum up Baird's perception of his compositional attitude:

I am one of those people who are more at home with evolution in art than revolution. [...] My compositional work is largely the result of my autobiographical attitude. [...] I am driven to compose most often by my personal inner states, the consequences of my strictly subjective experiences. I feel the need to document them in music, and thereby free myself, as it were, from the weight of affairs and experiences – sometimes good, sometimes bad: that is what the autobiographical quality of many of my works involves. So in the most general terms, my music arises from mental reactions to all those stimuli generated by the passage of life.¹⁸⁴

The most important and most prominent aspect of this was sincerity in art:

I have never been interested in one-sided life devoted solely to the pursuit of one's profession. I have never had any understanding for those self-centred artists whose sole concern is their own position, who sacrifice everything for their career, diligently laying the foundations for a future monument. I have always regarded such a life as barren and flat.¹⁸⁵

After a brief experience from the period of his compositional debut (*Sinfonietta*), Baird learned that one cannot live convinced of one's own compositional greatness. Such an attitude is the surest way to destroy yourself as an artist.¹⁸⁶

182 Baird and Grzenkowicz, *Rozmowy*, 46.

183 'Utrwalić', 14.

184 *Ibid.*, 13.

185 Baird and Grzenkowicz, *Rozmowy*, 88.

186 Quoted in Skulska, *Szkic*.

2.3.5. The process of composing

For Baird, Bolesław Woytowicz was the ideal teacher of composition – not just for his character traits, but also in terms of his ability to foster non-musical interests in his students. It was Woytowicz's unselfish favour that led Baird to choose the profession of composer.¹⁸⁷ Based on his own example, he gave a short, matter-of-fact profile of that profession.¹⁸⁸ He tended to compose without unkempt hair or a wild glint in his eyes (that only appeared when a deadline approached), and his work demanded a completely uncluttered creative space (including absolute silence). He worked during the day (the night was for sleeping), sporadically using the piano. Baird understood composing in four basic ways: [1] as the result of inspiration, defined as an almost physical sense of the need for self-expression and affirmation; [2] as work – laborious and mentally exhausting, lasting for months or even years; [3] as weariness and discouragement; [4] as the pursuit of a profession, so doing not only and not always what one craves the most.¹⁸⁹ He put it quite simply:

Composing isn't straightforward. The idea that it's a May night, a nightingale is singing and one sits down at the piano and improvises a beautiful cantilena is utterly false. Writing a work of music is most often a question of many – often a great many – months of hard, painstaking work.¹⁹⁰

Baird associated the start of the creative process with the appearance of the outline of an idea, which gradually matured in his imagination until he could hear it inside him from beginning to end. Next came the stage of multiple sketches, followed by the preparation of a clean score. He found the actual writing out of a work – essential for performers, and so also for listeners – a tedious formality. The boredom resulted from the extended dwelling with a composition that was already fixed in his imagination and perfectly familiar to him:

I very rarely write from beginning to end. [I leave] 'gaps', which I can't yet hear. I painstakingly fill them in. Writing out the score comes very late and is a very short process, relatively speaking. [...] Imagining the whole work is the most difficult stage in composing. It makes me angry, because for me the work is ready, but I still have to write it down.¹⁹¹

187 See Solińska, *W salonie*, 11–16.

188 Cegieła, 'Autoportret'.

189 See Tarnawska-Kaczorowska, *Świat*, 205.

190 Quoted in Heine, 'Na warszawskiej fali'.

191 Tape recording of a conversation of 25 May 1979 between Tadeusz Baird and Krystyna Tarnawska-Kaczorowska. That recording was intended as part of a more extensive

At this stage, all his attention is focussed on achieving the desired effect in sound by means of a score that is as legible and as simple for the performers as possible. He did this in the awareness that the effect of writing out the score would differ from hearing the work inside him, that an ideal replication would never be possible.¹⁹² That account is confirmed by his wife:

First he devised the whole of a work, he 'digested it' – at that stage he most often walked through the streets of Saska Kępa or by the sea. Only once he had conceived the whole thing did he set about work at home. He would write standing up. The music would lie on the piano, and he would stand the whole time, smoking lots of cigarettes and writing, and he would say that it was the worst thing about composing, the most tiring aspect.¹⁹³

Sometimes, Baird would make corrections after a work's first performance.¹⁹⁴ His innate predisposition for hearing the whole sound of an orchestra meant that he did not need a piano during the process of a work's composition. He only turned to it when he wanted to check a chord or the melodic contour of a particular part.¹⁹⁵ Baird was not a composer who wrote for his own satisfaction; he reckoned with an audience and regarded the existence of a listener as a fundamental precondition of composing – without that element, the act of creation would have been senseless.¹⁹⁶ He also liked to write with a particular performer in mind, which underlines his attachment to tradition (composers used to write solely for specific performers).¹⁹⁷ He also reckoned with rivalry and appreciated its presence, as an element that guaranteed his healthy functioning in the profession of artist and composer.¹⁹⁸ As a composer, Baird was very much a loner, and he cherished a single idea – the cultivation of traditional values:

A creative artist has only one chance in life: to enhance the art that already exists, to colour it, if only to the most modest extent, with his own personality. [...] Bringing even a modicum of oneself justifies one's presence among creative artists.¹⁹⁹

reportage entitled 'Narodziny dzieła' [The birth of a work]. Information cited after Tarnawska-Kaczorowska, 'Tadeusz Baird', 39.

192 Cegieła, 'Autoportret'.

193 Skulska, *Szkic*.

194 Heine, 'Na warszawskiej fali'.

195 Cegieła, 'Autoportret'.

196 Quoted in Brodnicki, *Zbliżenia* (20).

197 Quoted in 'Warszawski tygodnik dźwiękowy'.

198 Heine, 'Na warszawskiej fali'.

199 'Ponad codzienność', 90.

One place where he frequently isolated himself to work was Sobieszów, where he could work intensely:

I wrote out the entire score in one day! [...] and I already have two-thirds of it finished. And again today I've been working since dawn almost like a galley slave. But I'm already beginning to see the 'shore'.²⁰⁰

Greetings from my 'clink'. I'm slaving away, not going out at all. I went to Jelenia Góra just once, for a sleeper ticket.²⁰¹

Twelve years later, two years before he died, he confessed:

Of course, I compose differently now than I used to. No doubt about it. And I could list a number of secondary – in my opinion – differences between my current and former way of composing. Yet it seems more important to me that with the passing of time I gain (at least, that's how it seems to me) more and more responsibility – responsibility solely with regard to myself, of course, for every thought, for every note. And that is why I compose with increasing difficulty as the years pass, ever more slowly. One of the consequences of this is that composing now gives me less pleasure, less joy; but it is becoming – how should I put it – more important, more serious.²⁰²

2.3.6. Teaching composition

As a lecturer in composition at the State College of Music in Warsaw, and earlier as head of the Youth Section of the Polish Composers' Union, Baird had the opportunity to observe the situation of young Polish composers first-hand. Towards the end of the 1970s, it did not look too good, as young composers would leave the college unprepared for navigating the market of musical culture single-handed. Despite excellent theoretical preparation, more than one new composition graduate completed their studies without hearing even a fragment of their diploma work for larger choral or orchestral forces. And on completing their studies, they had no chance of having their music performed by any symphony orchestra in Poland. That applied to most graduates, despite the care taken by the PCU Youth Section to present debutants' repertoire in their composition competitions and at recognised events like the festival in Stalowa Wola, the Fitelberg Radio Competition, the Silesian Rostrum of Composers and the Youth Festival organised by the Warsaw Philharmonic (which was unfortunately cancelled). One chance for the appearance of a platform for exchange and comparison was the Youth Biennale in Rzeszów, but that idea never came to

200 Postcard from Tadeusz Baird to Alina Sawicka, Sobieszów, 2 July 1967. BUW AKP.

201 Postcard from Tadeusz Baird to Alina Sawicka, Sobieszów, 5 July 1967. BUW AKP.

202 Baird, 'Sztuka', 45.

fruition. As an experienced composer, Baird was perfectly familiar with the path that a budding composer had to take. Hence he repeatedly appealed not for new ministerial directives, but for the creation of a favourable atmosphere around young artists (including conductors and performers) and suitable conditions for fostering their talent:

I want to be properly understood: I am not in favour of making life easier for anyone. Yet young artists more than anyone else need help, kindness and support at the start. Only when seen from the outside, by television viewers and readers of popular magazines and afternoon papers, is artistic life something easy, simple and pleasant. It is actually an insular and complex world governed by its own hard rules. Artistic professions test not only people's talent, but their character as well. [...] at least in the beginning we need to give these young composers, conductors and soloists more opportunities than they have at present; we need to facilitate their first tentative, unsupported steps more effectively. [...] In any case, there will be no shortage of opportunities for them to sink or swim later on.²⁰³

When addressing the country as a whole, Baird not only identified problems, but also suggested possible solutions. On the question of performances of student compositions, for example, he invoked tried and trusted models from other European countries, where state orchestras were obliged to play scores by diploma students of state-run conservatories. All of Baird's reflections were informed by one overriding idea:

Helping young Polish artists today is our duty with regard to the Polish art of tomorrow.²⁰⁴

So the task for any teacher in the arts was to work in the name of a higher idea.

2.3.7. The relationship between words and music

For Baird, music and art represented the materialisation of impressions, reflections and mental states. He discovered that truth at the age of eleven, writing his first piano piece under the sway of emotions and feelings triggered by the image of German soldiers marching into Warsaw (3 October 1939).²⁰⁵ He was fully aware that the power of music lies in its asemantic character and that it contains not only a charge of emotions and thoughts, but also a charge of information. Unlike words, however, that charge is far more ambiguous and susceptible to various interpretations on the part of the listener. Music alone can speak

203 Baird, 'Trudno być artystą', 11.

204 Ibid.

205 Baird and Grzenkowicz, *Rozmowy*, 82.

to a listener in a highly eloquent way, can convey the composer's state of mind, his thoughts; and music that is particularly expressive and charged with thoughts can constitute a crucial point of contact with the experiences and reflections of its listeners. On many occasions, Baird wanted to speak directly, to name his feelings, to make them clear to the listener:

Whenever I felt the need to reach a potential listener with more concrete, less ambiguous content than can be ensured [...] by music, I have turned to words. That has usually resulted from my personal imperative, from a desire to record not just through music, but also through words, something that was troubling me, that was crucial or important to me at some point in my life. [...] Those works were for me autobiographical in the profoundest sense of the word, perhaps even more so than others, although in one interview, many years ago, I said that essentially all my works can be treated really as successive chapters of my private, inner autobiography. But that is true to a much stronger extent of the works associated with words than of purely instrumental works.²⁰⁶

Whenever Baird experienced difficult moments, he would seek words which would suit his specific needs and expectations as exactly as possible, in terms of content, expression and form,²⁰⁷ which would convey his state of mind and his emotions. So he upheld the Romantic aesthetic of subjectivism, according to which the aim of music was the expression of the artist's spiritual life. In verse, Baird sought a poet's projections that accorded with his own feelings (e.g. Poświatowska, Goethe, Iwaszkiewicz) and a formal stimulus (e.g. *Muzyka epifaniczna* [Epiphanic music], inspired by the lyrical form of James Joyce). Over time, his attitude to words changed: rhymed verse was eclipsed by theatre (e.g. Chekhov) and prose (Goethe's *Italian Journey*). In those literary forms, the composer found more poetry than in rhyming strophes. In his opinion, music combined with words, regardless of the literary genre, created an opportunity to bring out depths of those words which they could not manifest alone.²⁰⁸ In all his compositions with words, Baird's approach was the same: the music was always subordinated to the text:

And once [a composer] turns to words – that most failsafe (although also imperfect) means of communicating with others – he ought, in my humble opinion, to do everything he can to bring them to the fore and render them as vivid as possible. More than that: he should penetrate their subtexts and discover often 'hidden' meanings, so as to interpret them in music as insightfully as possible, adding, through characteristically musical means, his own personal commentary to the words.²⁰⁹

206 Komorowska, 'Sądy'.

207 Quoted in *ibid.*

208 Brodnicki, *Zbliżenia* (20).

209 Baird, "Listy", 137.

In Baird's compositional oeuvre, however, there was a lengthy period during which he expressed himself by means of music alone. That interval occurred between *Listy Goethego* [Goethe letters] (1970) and *Głosy z oddali* [Voices from afar] (1981). Speaking of his formal literary inspirations, Baird stressed the importance of Shakespeare's poetry, which represented for him both a challenge and a singular lesson in composition:

It may seem strange, but exploring Shakespeare, whom I regard as the greatest artist who ever lived, gave me a great deal, for example, in terms of wielding form, shaping the drama of a musical work, the ability to narrate, to construct a musical plot (after all, plot exists in music as well as in novels, scripts and stage plays). I think I got more from that than from lessons on musical form at the conservatory or studying textbooks on the subject.²¹⁰

Baird's love of literature was accompanied by an unfulfilled love of the theatre. That feeling matured within him from 1951, when he first entered a theatre as the humble composer of incidental music to Juliusz Słowacki's play *Balladyna*, directed by Aleksander Bardini. As he gained experience, his work for theatre became not just a way of earning money, but also purely artistic work. The first manifestation of that work was the music drama *Jutro* [Tomorrow], after which he harboured further creative plans:

I don't know when, but I would like to believe that I will write another stage work, that *Tomorrow* will be the first, but not the last, token of my undying love of the theatre.²¹¹

*

What Baird says about his artistic worldview perfectly complements the picture of his oeuvre. In that light, he comes across as the last of a dying breed of artists who consciously treated art and life with great seriousness, responsibility and sincerity:

In life, perhaps the most important thing is to define yourself, to gain knowledge about yourself. To really know what you are suited for. That requires work and effort, in order to examine yourself, which is something more difficult than examining anything or anyone else. But I think that is what really conditions success in a person's life, satisfaction with life, and it seems to me that some ability or some calling lies in nearly every person. And you certainly don't have to dream about it without having any predispositions, to be a famous singer, for example, or a film star, [...] our motivations are very often no more than a yielding to fashion, to a herd instinct, or to some models thrust upon us by the mass media. And you have to guard against that, you always have to try and find

210 Baird and Grzenkiewicz, *Rozmowa*, 65.

211 Baird, 'Życie', *gawęda* no. 8.

something that lies within you and that is your own. And there are a great many talents and aptitudes. You can be a wonderful mother or father, for example, who knows how to raise children very well. I have always envied people with one talent, a phenomenon that is by no means all that frequently encountered – the ability to simply enjoy life. It certainly isn't as frequently encountered as you might think. I know a few people who possess that gift. They are pleased with virtually everything. They are the happiest people on earth. That is the greatest gift and talent – to be able to live one's life with a sense of contentment. And another thing – it seems to me that too few people realise that conscious communing with art (in general) admittedly requires a certain effort in order to develop that sensitivity to beauty, but that effort is rewarded in life much more than any other. If someone is capable, without being involved in art in a professional capacity, of taking an interest in painting, for example, they enrich their life in a much more perfect way than those who have no contact with beauty (with art). That is why I feel particularly sorry for those people who, possessing a natural sensitivity to beauty, make no effort to enrich or enhance it, in order to draw upon it throughout their life. Increasingly often, I'm arriving at the conclusion that what is finest in a person's life is the ability to selflessly enjoy beauty and art.²¹²

2.4. Tadeusz Baird's creative personality

In psychological terminology, the word 'personality' is defined, among other things, as a set of mental characteristics and attitudes by means of which one can describe the basic forms of a person's behaviour.²¹³ 'Personality' is linked to the term 'character' in the sense of relatively enduring properties to a person's conduct, in which is expressed their attitude to other people, to themselves and to their own actions.²¹⁴ Psychology also employs the term 'creative personality' to define a person who is characterised (irrespective of age and field of activity) by the following features: profound interests and strong motivational drive, independent thinking and a facility for perceiving things in different ways, openness to various issues and an imperative to perfect their own work. The range and quality of these features in a particular individual depend above all on the history of their life, their educational influences as a whole and their mastery of the art of self-education.²¹⁵

The following represents an attempt to sketch the character traits of Tadeusz Baird as a composer, as indicated by other people and based on my own

212 Quoted in Lerman, 'Dyskusje'.

213 See 'Osobowość' [Personality], in *Słownik psychologiczny* [Dictionary of psychology], ed. Włodzimierz Szewczuk, 2nd edn (Warsaw, 1985), 194.

214 See 'Charakter' [Character], in *ibid.*, 45.

215 See 'Twórcza osobowość' [Creative personality], in *ibid.*, 327.

observations. As I am not qualified to offer a penetrating personality analysis, the following is not a scientific discourse. The set of characteristics indicated here was not adopted a priori as a methodological model, but was the result of conclusions drawn from a large amount of source material.²¹⁶ Documents of a singular kind, bearing the features of direct communication, are radio broadcasts with the composer's participation. They give anyone who had no personal contact with the composer the opportunity to form an opinion on the matter in hand. Listening to the way in which Baird expresses himself – to his tempo, the timbre of his voice, the way he forms his sentences and the meaning of the words he utters – many things can be noted. The purpose of such considerations is to get closer to the composer as a person, to 'take him down from his pedestal' and determine what he was like as a person. We will not explore the possible reasons for his behaviour.

In numerous utterances on the subject of Tadeusz Baird, he has been characterised as a person who was timid, self-centred, oversensitive, independent, uncompromising and egocentric, sure of his worth, warm, kind and empathetic, and also a patriot concerned with the fate of Poland. In available radio recordings, he comes across as a person who was eloquent, decisive, dogged and reflective by nature, who worked without haste, who respected himself and others, demanded discipline and attention, and treated his profession and life very seriously.

His timidity was noted by Marek Stachowski:

Although I felt drawn to his music and later made his acquaintance, we were never any closer. I think he was someone even more timid than me, full of complexes, who always kept to one side.²¹⁷

Those observations are borne out by the words of Baird himself, who in a conversation with Ludwig Erhardt admitted that he was in every respect a man of the North, both in his fondness for a certain type of landscape and climate and in his mentality and habits and the type of contacts he had with other people.²¹⁸ In a conversation with Ewa Kofin, he stated that retiring into one's shell was a natural character trait.²¹⁹ It was that timidity, no doubt, that made Baird reluctant to enter into direct, effusive contact with other people, especially those he did not know very well.²²⁰ Alina Sawicka-Baird confirmed this, adding that for people

216 See Bibliography, Sources.

217 Woźniakowska, *Trzeba umieć*, 100.

218 'Tadeusz Baird laureatem Nagrody im. Honeggera', 2.

219 'Ponad codzienność', 89.

220 Quoted in T. A. Zieliński, *Tadeusz Baird*, 54.

whom he knew and was fond of, he was very approachable and liked to arrange gatherings in his flat.²²¹ He was dubbed a great loner by Krzysztof Meyer:

In this artist, there was something solitary and tragic – devoting a great deal of time to social affairs, playing an important role in the Composers' Union, and for a long time in the organising of the 'Warsaw Autumn', on various programme committees, he was by nature a great loner.²²²

Izabella Grzenkiewicz expressed the assumption that this distance towards people was provoked by the composer himself, due to his oversensitive, independent and uncompromising nature. That may well explain why he was sometimes prey to a sense of alienation and anxiety.²²³ Despite that uncommunicativeness, resulting from his strong individuality, Baird was not an insular artist indifferent to the affairs of the world around him, focussed solely on his own creative work. He worked extensively for the cause of musical culture in Poland, not only as one of the initiators and founders of the 'Warsaw Autumn' international festival of contemporary music, but also in his everyday activities, including as a member of the Committee for Art Commissions, Purchases and Scholarships at the Ministry of Culture and the Arts, a member of the Polish Society of Authors and Composers and the Polish Composers' Union, and the initiator of an international committee for the protection of historical musical artefacts. He was apt to express himself in a way that was both decisive and disagreeable to his interlocutor.²²⁴ His teaching work with students of the State College of Music in Warsaw was inestimable. He was particularly passionate about his contacts with young people and devoted himself to that work entirely.²²⁵ Paweł Buczyński remembered Baird as a highly responsible teacher who treated each and every student and his artistic work incredibly seriously:

Never for a moment did I notice him trying to impose anything. If he did interfere, it was on purely technical matters, whilst he respected that which was given to each of us who sets about writing. That is the idea which is individual and unique to each of us, and one need only know how to dress it up, shape it and impart a suitable form to it, and that was his role, which he played impeccably. Many times, invoking his own experiences, from rehearsals with orchestras, from concerts and from rehearsals with soloists, he told

221 See Skulska, *Szkic*.

222 Meyer, 'Kilka myśli', 7.

223 Baird and Grzenkiewicz, *Rozmowy*, 167.

224 See chapter 'Reception. The first period in reception (1949–1981). Editions of works by Tadeusz Baird'

225 See Baird and Grzenkiewicz, *Rozmowy*, 104.

me what would be most comfortable to play, how I could express more forcefully what I wanted to express.²²⁶

The two most crucial elements of his method of teaching composition were to instil in students a care for their own idea or concept for a composition and to take the utmost responsibility for their music:

If you've got an idea, which is (as the professor would say) neither good nor bad, what matters is what you do with it, and to try to set it down on paper as accurately as possible. [Baird] was dismissive of all aleatory elements, of leaving freedom for performers.²²⁷

His former students Paweł Buczyński and Jerzy Kornowicz emphasised their professor's great individuality:

For a young man like myself [...], that was contact with a master, with a person, an artist of great, global calibre. He was perfectly aware of being such a person of great stature. I sensed the gulf that separated me from him, and he made no effort to eliminate that distance.²²⁸

I felt crushed and small next to this man who towered over me in terms of awareness and experience. Despite this, or perhaps precisely because of it, I experienced many solicitous gestures. They weren't effusive, but they were concrete. A great deal of warmth for my ignorance.²²⁹

His exceptional character traits gained Baird a great many friends and collaborators.²³⁰

Baird had a sense of his own worth, and it would have been incomprehensible if he hadn't. [...] he was by no means an arrogant person; he was very approachable and warm in his contacts with people. Warm and kind. [...] he was a person of great personal culture and undoubtedly inclined to empathy. He was sometimes moved by a person's misfortune, like a student's poverty. He was extremely irritated by unsuccessful [...] professional matters, but not his own, only generally – of Polish musical culture, which during his lifetime experienced various fortunes, sometimes very difficult.²³¹

Baird was not concerned with fame, and he was devoid of any desire for rivalry. In conversations with his friends, he liked to talk at length about his music, but he

226 Quoted in Skulska, *Szkic*.

227 Ibid.

228 Ibid.

229 Quoted in Skulska, *Szkic*.

230 This argument was cited by Iwona Sowińska to account for the circumstances surrounding the composing of the music to Andrzej Munk's film *Pasażerka* [The passenger]. See Sowińska, *Polska muzyka filmowa*, 145.

231 Izabella Grzenkiewicz, quoted in Skulska, *Szkic*.

had a low opinion of it, often unhappy with his efforts. In 1960, when asked about his favourite work, he replied that it was usually the work that has not yet been performed. And invited to name the composition that would win over listeners, he pointed to the brief opening passage of *Espressioni varianti* for orchestra.²³² Eleven years later, he spoke about his music in a similar vein, but with greater courage and a hint of humour. He stated that the work best suited to scaring off a listener little acquainted with newer music was the Third Symphony – rather brutal and irritating to the ear. Wishing to warm people to his music, he proposed the *Pięć pieśni* [Five songs] to words by Halina Poświatowska. And an outpouring of emotion (particularly among the ladies) was guaranteed by his *Cztery sonety miłosne* [Four love sonnets] to words by Shakespeare, particularly as performed by Andrzej Hiolski.²³³

Like every outstanding composer, Baird was an egocentric focussed on his mission, which he served with self-sacrifice.²³⁴ He always followed his own path, never succumbing to fashion.²³⁵ As Jan Krenz recalled years later:

He did not err down strange paths. As a person, he was egocentric. But that word ought not to be understood in a pejorative sense. Devotion to creative work often requires such an attitude. The defence of one's identity as a creative artist justifies such an approach to life. Baird chose that path knowingly. [...] he even deliberately forged an atmosphere of celebration around his person and his calling as an artist. For him, music was a big deal. He believed in himself, in the path he had chosen in life.²³⁶

That opinion was shared by Krzysztof Meyer:

Tadeusz Baird's music became a separate chapter in our culture while he was still alive. He was an artist who worked independently of new trends and currents, an individual, independent artist.²³⁷

Baird gave evidence of that strong, intransigent character in his words and his conduct:

I care not a jot that my behaviour might seem offensive. Life is possible, among other things, because people are very different.²³⁸

232 Heine, 'Na warszawskiej fali'.

233 Cegiełka, 'Autoportret'.

234 Solińska, *W salonie*, 13.

235 Ibid.

236 Markowska, 'Jan Krenz i muzycy', 8.

237 Meyer, 'Kilka myśli', 6–7.

238 'Ponad codzienność', 91.

That quote attests to Baird's cultivated ability to cope in difficult situations. His independence was manifest not just in his words, but in his deeds as well. A perfect example of this is the question of his Second Symphony. After being panned by the critics, no one wanted to perform or to publish it, and that was an unexpected blow for the composer. Consequently, he considered that work to be non-existent, which was obviously untrue. In an overview of Baird's personality, Izabella Grzenkovicz emphasised:

He was a remarkable man. Above all, remarkably wise, with great humanistic horizons [...]. He had a remarkable gift [...] for quickly assessing the value of things, not just of music. [...] he was a dynamic man. A complete human being.²³⁹

In summing up these considerations, we may be tempted to try naming the type of Baird's creative personality, defined as the characteristic or constant way that he functioned in music (how he reacted to it and entered into contact or interaction with it). As a composer, he unquestionably deserves to be called a master.²⁴⁰ The mastery of his approach is visible in his mature surveying of the

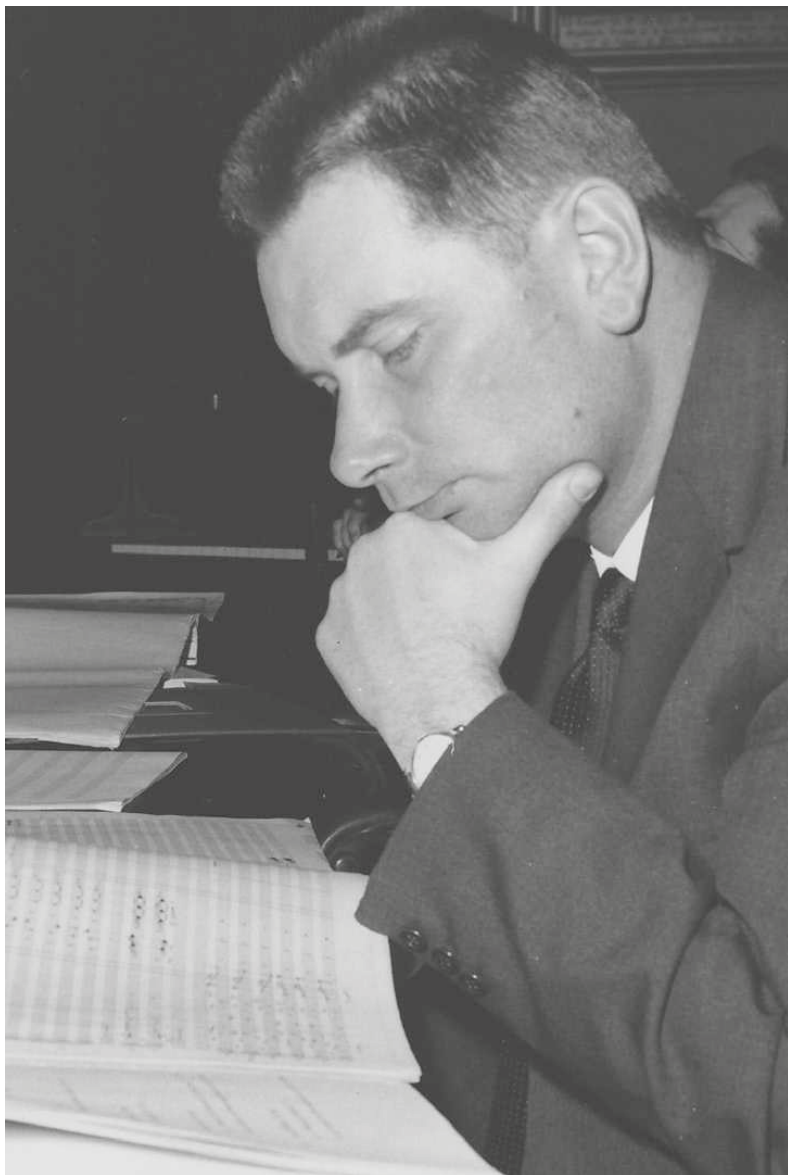
239 Skulska, *Szkic*.

240 Ezra Pound's typology of writers includes the category 'masters'. Adapting that classification to composers, we might distinguish six groups of composers: [1] inventors, [2] masters, [3] imitators, [4] honest second-rate composers, [5] purveyors of musical *belles lettres*, [6] trend-setters. Following that lead, one should include among the 'inventors' those who forged techniques that are now widely used or were the first to employ those techniques. 'Masters' were composers who had combined a number of techniques and employed them just as well, if not better, than their inventors. 'Imitators', although adopting the achievements of the inventors and masters, failed to live up to them. 'Honest second-rate composers' appeared when the output of a national school was flourishing, and they were able to find themselves within it, writing in accordance with its style. The group of 'purveyors of musical *belles lettres*' has included all those adept composers whose output displays not a trace of individuality but adheres to the current of rather unambitious music that characterises their epoch. Nevertheless, this is output that attracts a large group of listeners seeking a simple and pleasant artistic message. The 'trend-setters' are a type that has little in common with creative work, dealing more with market manipulation. In this instance, composers are 'players' sensing the demands of the 'market' and adapting to them. This classification passes judgment on the various groups; the only true artists are the 'inventors' and the 'masters'. The remainder turn their back on true creative output, taking the 'easy route' of working within the broadest current of functional, everyday culture, addressed to a less demanding and less aware listener. Although at first glance we might approve of the categories themselves, closer inspection of their profiles leads to doubts. Is it logical and justified to ascribe ethical value (honesty) solely to 'second-rate' composers? Who might decide on a given composer's promotion

musical tradition (not being an inventor, he drew on the experimentation of Mahler, Szymanowski and Berg), in his individual and bold, although not innovative, approach to it. As a 'guardian of tradition', Baird nurtured a profound respect for it. He treated just as seriously and responsibly the listener to whom he addressed his music; undertaking huge creative endeavours, he demanded a mature and conscious listener. One important element in his perception of the role of a composer was the mission of propagating beauty in music, but never experimentation.

or relegation to the second 'division'? Besides this, the same composer might write 'masterful', 'innovative' works as well as 'honestly second-rate' pieces. From such a debatable typology, we might confine ourselves to extracting the succinct definition of the 'master'. See Pound, *ABC of Reading* (New Haven, 1934).

3. Work



3.1. Changes in compositional style

The music of Tadeusz Baird eludes clear and unambiguous classification. Several previous periodisations have identified three main periods:²⁴¹

- the first, often referred to as the neoclassical (1949–1956, 1949–1957),
- the second, associated with twelve-note composition (1956–1968, 1956–1958, 1958–1970),
- the third, given many different names: sonoristic-textural, sonoristic watershed, serial, post-dodecaphonic (after the years 1958, 1968, 1971).

Two years before his death, the composer approved the following classification, which should be treated as crucial to our considerations:²⁴²

- the neoclassical period (1949–1956),
- the dodecaphonic period (1956–1968),
- the post-dodecaphonic period (after 1968).

That version corresponds to the latest proposal advanced by Michał Zieliński, who gave a very similar temporal framework, but altered the names of the periods on account of their logical incoherence.²⁴³ It goes without saying that every attempt at classification requires the application of a uniform criterion. However, one could hardly accuse a mature composer of lacking logical consistency in his reflections on his own output. It would seem that such a criterion was the key distinguishing feature of a given period, which could have been a style or a composition technique, depending on the period. The composer's approach points to the composition process, to the musical fascinations it contains, and so to 'compositional style'. In seeking a concise definition of this term, I have relied on the considerations of Leonard B. Meyer,²⁴⁴ according to whom: 'Style is a replication of patterning, whether in human behavior or in the artifacts produced by human behavior, that results from a series of choices made within some set of constraints.'²⁴⁵ Style can also be understood as a way of expressing content – as the choice of one of the alternative ways of speaking about the same thing. So when formulating the characteristic features of a given style, the most important

241 See M. Zieliński, *Twórczość*, 21–27.

242 The composer authorised this version during a conversation with Jolanta Woźniak on 19 March 1979.

243 M. Zieliński, 'Tadeusz Baird – romantyk', 140–144.

244 Meyer, *Style and Music*.

245 *Ibid.*, 3.

consideration is to determine *how* something was done.²⁴⁶ Transferring these general definitions to the area of compositional output, we can say that every composer employs certain fixed patterns of behaviour which are replicated within a particular group of works. And identifying such a 'pattern' allows us to speak of a stylistically uniform group of works in a composer's output. So compositional style is an individual way of working, an individual approach to the sound material. Every composer is subject to a set of constraints, constituting cultural baggage or context. The richer that context, the more difficult it is to find new creative solutions.²⁴⁷ Hence the conscious selection of a pattern (specifying his own style) was crucial to Tadeusz Baird. His constant search for the fullest way of expressing himself artistically was a process that gave rise to works marked not just by neoclassicism or twelve-note technique, but also by expressionism, sonorism and postmodernism ('new romanticism'). And in that sense his compositional style evolved, determined by composition technique, musical style and historical epoch. In the arrangement of the second chapter of this book, I have deliberately employed this ostensibly cohesive classification. It is not a periodisation of Baird's oeuvre in the strict sense of the word, but above all a kind of 'mind mapping' of Baird's music, indicating the widely recognisable features of his musical language that dominate during a certain period and are represented by specific 'flagship' works.²⁴⁸ This approach to the subject is designed to help us accurately identify Baird's music, which would not be guaranteed, for example, by discussing it according to historical trends (modernism and postmodernism).

246 Ibid., 6–7: 'Style has frequently been equated with the *manner* in which something is expressed, as distinguished from the *matter* being presented. When this view is adopted – when style is taken to be the domain of *how* things are stated, as distinct from *what* is being asserted – choice tends to be understood as a decision between alternative ways of "saying" the same things. In this way style is taken to be dependent upon the possibility of synonymy.'

247 Meyer illustrated this fact using the examples of Mozart, Bartók and Schoenberg. Mozart composed with great facility, because he was working within the framework of an inherited, highly stable and predictable set of compositional solutions. He composed almost 'automatically', functioning within the framework of Classical style. The work of the other two composers seems to have been obtained at the cost of greater effort (the mobilisation of greater reserves of awareness), since their cultural baggage and context suggested many more possible creative solutions. To put it simply, Mozart was better off, because he worked within an established set of compositional principles, whilst Bartók and Schoenberg had a more difficult path to take; not wishing to replicate a particular style, they sought new principles. See Meyer, *Style and Music*, 6.

248 For more on the subject of mind-mapping, see Paszko, *Mind Mapping*.

Secondly, the key adopted here is the version closest to the approach of Baird himself, who ordered his output according to the elements of composition technique that were exercising him at a particular time. That key formed the basis for my discussion, based on a diachronic approach to those changes. In each subchapter, besides the compositions representing a given compositional style, I will also discuss those which do not fit within the delineated temporal framework.²⁴⁹ The discussion will follow this order:

- the neoclassical strand (1949–1955),
- the art of twelve-note composition (1956–1967),
- expressionist drama (1966),
- sonoristic tendencies (1968–1978),
- towards postmodernism (1980–1981).

The titles of the subchapters represent successive theses (‘ideal’ patterns), which I will argue on the basis of descriptive and comparative analysis. Thus the first stage will be to describe and classify the set of features, and the next step will be to interpret that information. Baird’s case does not conform to Meyer’s opinion about a ‘tacit’ familiarity with one’s own style, realised intuitively, without superfluous external (verbal) commentary.²⁵⁰ The composer’s utterances published in the form of written or auditory documents represent an important source for interpretative analysis, as do documents of analytical reception (analytical sketches by other authors²⁵¹). A direct source for style analysis, meanwhile, consists of published sheet music and recordings of works.²⁵² The conclusions arising from successive analyses will serve the formulation of a general conclusion, referring to our aspiration to identifying the individual character of the composer’s style – to defining the idiom of Baird’s music.

3.2. The neoclassical strand (1949–1955)

The question of neoclassicism in music has been treated to a number of studies, which can help us to clarify the area of our considerations.²⁵³ The term

249 e.g. the Etude for vocal orchestra, percussion and piano from 1961, expressive of sonoristic interests.

250 See Meyer, *Style and Music*, 11.

251 See Primary subject literature.

252 See list of sources for the chapter ‘Work’.

253 Piotrowska, *Neoklasycyzm*; Helman, ‘Neoclassicism’; Baculewski, *Polska twórczość*, 33–135; Baculewski, *The Contemporary Era part 1*, 137–230; Podhajski, ‘Neoklasycyzm’; Antokoletz, *Muzyka*, 311–357.

‘neoclassicism’ possesses three main semantic fields: historical, stylistic and aesthetic. From an historical point of view, it is a current that encompasses work written during the years 1920 to 1951,²⁵⁴ characterised by reference to the tradition of European music from the times of the dominance of the tonal system (1680–1860²⁵⁵). In Polish music, the neoclassical period was somewhat later, covering output from the years 1926 to 1956.²⁵⁶ In stylistic terms, neoclassicism is distinguished by the abandonment of the Classical dependency between musical form and the sound material it contains (breaking the logic of the development of form that is dependent on tonal principles). Thus a neoclassical composition is characterised by a conflict between a traditional form and non-tonal sound material.²⁵⁷ In aesthetic terms, neoclassicism propagated the following: freedom of creative expression, unconstrained freedom of technique, the cult of compositional craftsmanship, the rationalisation of the creative process, a preference for ‘pure’, instrumental music, a dominance of structure and form over content, an aversion to pathos, programme and treating music as ‘the speech of emotions’. The Polish variety of neoclassicism, however, contained that ‘Romantic’ element expressed in the lyrical quality of the melodic line, a considerable dramatic charge and a reference to words as a medium of emotional content. For Polish output up to 1949, the neoclassical aesthetic attitude stood in opposition to the doctrine of socialist realism, so it was crucial to the development of Polish music up to 1956. From analysis of the literature on neoclassicism in Polish music after 1945, it is possible to construct an overall model of a neoclassical composition. Speaking metaphorically, in the words of Theodor Adorno, a neoclassical composition represents ‘traditional music combed in the wrong direction’, the composer of which employs a ‘strategy of courteous terror’.²⁵⁸ Clarifying that definition with the words of Marek Podhajski, a neoclassical composition brings a ‘harmonic stylistic synthesis of elements of baroque, classicism and romanticism, with newer harmonic means accentuating the sounding qualities of structures, and with newer approaches to texture and instrumentation.’²⁵⁹ So the

254 The years of the composition of Stravinsky’s *Pulcinella* and *The Rake’s Progress*.

255 Dates given after Marek Podhajski, who stresses their symbolic character and mnemonic value. See Podhajski, ‘Neoklasycyzm’, 219.

256 The year 1926 saw the founding of the Association of Young Polish Musicians in Paris. The liberalisation of political culture within the context of the events of 1956 in Poland prompted composers to explore avant-garde creative solutions.

257 This remarkably clear feature is given after Podhajski in ‘Neoklasycyzm’, 219.

258 Adorno, *Philosophy*, 207–208.

259 Podhajski, ‘Neoklasycyzm’, 226.

determinants of a neoclassical work are stylisation (including folk stylisation and archaisation) and a new way of organising the harmonic, colouristic and textural elements.²⁶⁰ This very general definition should be further clarified by the results of detailed musical analysis, for which an excellent tool is the classification of Zofia Helman.²⁶¹

The rich documentation relating to the reception of the suite *Colas Breugnon* confirms that this work deserves to be called a 'hit' in the whole of Baird's oeuvre, not just his neoclassical output.²⁶² That remarkable popularity can be gauged from the working title *Coca-Cola Breugnon* devised at the time by the conductor Andrzej Markowski. This suite is also a distinguishing feature of the first, barely six-year, period in the composer's post-war output, a period abounding in creative experimentation of various kinds. During that period, Baird wrote twenty-three compositions: nine orchestral works and fourteen smaller pieces for various forces. That body of work is characterised by a varying standard of creative commitment: from school pieces (composition exercises), through music for piano, chamber ensemble, choir or vocal-instrumental forces, to symphonic works. The development of the young composer's talent is most evident in five orchestral works (in bold in the table), but one cannot overlook the existence of the remaining compositions, which represented an important testing ground for Baird. The ensuing discussion of this body of twenty-six compositions employs a key which distinguishes one of the four dominant features in each of them: in old style (O), in a cheerful mood with folk accents (F), with panegyric elements (P) and of 'romantic' expression (R).²⁶³ Added to this list are three works adhering to the neoclassical strand but written after the year 1955 (see Tab. 1). Each of these features has a single representative in the discussion below.²⁶⁴

260 Stylisation involves the use in a work of selected technical procedures characteristic of other music (by another composer or from another cultural circle). Any of the elements of a musical work can be subjected to stylisation.

261 Helman, 'Neoclassicism'.

262 See chapter 'Reception' in the present book.

263 I realise that this is not an ideal tool, since in some compositions these features are of equal weight.

264 Detailed analysis of all twenty-three compositions can be found in the Polish-language version of this book: Literska, *Tadeusz Baird. Kompozytor, dzieło, recepcja* (Zielona Góra, 2012), pp. 765.

3.2.1. In old style: *Colas Breugnon*

Archaisation is an historical variety of stylisation involving the use of means of expression characteristic of earlier epochs. Direct, outward indications of Baird's involvement in the archaic-orientated current are the titles of works, led by those termed 'in old style', with no suggestion of the music of a specific composer.

A model example of archaisation with elements of folk stylisation is Baird's suite *Colas Breugnon*. Its musical prototype is the musical illustration (also by Baird) of a radio programme with the same title,²⁶⁵ referring to a novel by Romain Rolland. Employing the nomenclature from cinema theory, one should state that the incidental music was entirely of the character of diegetic music, since its presence in the radio broadcast was logically justified by the unfolding of the action: it consisted of a few short melodies sung by the main hero and a single work illustrating court music heard in a castle chamber. More specifically, that was an arrangement of a sixteenth-century French dance from the collection *Quatorze Gaillardes* (1570), which became the third part of Baird's suite. The theme of the sixth movement (Postlude) also derived from the radio programme – from a melody whistled by Colas while riding on a cart.²⁶⁶ The character and cheerful message of the suite is attested to by the motto written in the manuscript:²⁶⁷

*We tbie szumi fantazyja,
Noga karczmy nie pomija
Brzuch spichlerzem świata zda się - Kocham Jasie, Kasie, Basie.....
A choć wszystko robak wierci
Żył se będę aż do śmierci!
Fantasy swirls in my mind,
My feet won't pass a tavern by
My belly's like a granary – I love all Johns and Kates and thee...
And though the worm bores everything
I will live until I die!*

The neoclassical style of this suite is quite exemplary and accords with the definition cited above. The stylisation occurs in several aspects of the work: texture,

265 This incidental music earned Baird an invitation to the theatre: after hearing this music on the radio, Aleksander Bardini asked the composer to write music for a production of Słowacki's play *Balladyna*. That launched Baird's enduring adventure in composing for the stage. See Komorowska, 'Baird w teatrze', 128.

266 See Perz, 'Colas Breugnon', 90.

267 BUJ, MS Muz. 1955:27.

Tab. 1: List of compositions by Tadeusz Baird from his neoclassical period

Ordinal no.	Year of composition	Title	Distinguishing feature
1.	1949	Concerto Grosso in D minor 'in old style' for small symphony orchestra	O
2.		Sinfonietta for symphony orchestra	R
3.		Sonatina for piano	F
4.		Concerto for piano and orchestra	F
5.	1950	Overture 'in old style' for orchestra	O
6.		Symphony No. 1	R
7.	1951	Colas Breugnon. Suite in old style for string orchestra and flute	O
8.		Cantata <i>Pieśń o rewolucji</i> [Song of the revolution]	P
9.	1952	Symphony No. 2 (<i>Sinfonia quasi una fantasia</i>)	R
10.		Sonatina No. 2 for piano	F
11.		<i>Uwertura giocosa</i> [<i>Ouverture giocosa</i>] for orchestra	F
12.		<i>Mała suita dziecięca</i> [Little children's suite] for piano	F
13.		<i>Trzy pieśni</i> [Three songs] for soprano, three violas and cello to old Italian words	O
14.	1953	<i>Suita liryczna</i> [Lyric suite]. Four songs to words by Julian Tuwim for soprano and symphony orchestra	F
15.		<i>Dwa kaprysy</i> [Two caprices] for clarinet and piano	F
16.		Concerto for orchestra	R
17.		<i>Dwie pieśni</i> [Two songs] for unaccompanied mixed choir	F
18.		<i>Dwie pieśni miłosne</i> [Two love songs] for soprano and piano	F
19.	1954	<i>Cztery preludia</i> [Four preludes] for bassoon and piano	F
20.		<i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup], cantata for baritone, reciting voice, mixed choir and orchestra	P

Tab. 1: Continued

Ordinal no.	Year of composition	Title	Distinguishing feature
21.	1955	Prelude for piano	F*
22.		<i>Na warszawskim zlocie</i> [At the Warsaw rally] for voice and piano	P
23.		<i>Pięć piosenek dla dzieci</i> [Five songs for children] to words by Józef Czechowicz for voice and piano	F
24.	1956	<i>Biegną wody potoku</i> [The stream's waters run] for unaccompanied mixed choir	F
25.	1956, 1969	<i>Cztery sonety miłosne</i> [Four love sonnets] to words by William Shakespeare (three versions)	O
26.	1963	<i>Pieśni truwerów</i> [Songs of the trouvères] for alto (or mezzo-soprano), two flutes and cello	O

* In this case, the classification is hypothetical, due to the lack of source material.

Allegretto poco vivace, con grazia

The musical score is for a dance movement in 4/4 time, marked 'Allegretto poco vivace, con grazia'. It features four staves: Flauto, Violini I, Viole, and Violoncelli. The Flauto part begins with a solo melody marked 'mf' and 'f'. The Violini I part has a solo section marked 'p marc.' and 'I sola'. The Viole part also has a solo section marked 'p marc.' and 'I sola'. The Violoncelli part has a solo section marked 'pizz.' and 'mf'. The score includes various dynamics such as 'mf', 'f', 'p', and 'p legg.'.

Example 1. Tadeusz Baird, *Colas Breugnon*. A suite in old style for string orchestra and flute, score (Cracow: PWM, 1953), movt III. Dance I (Basse danse), bars 1–4.

form, tone colour, melody and harmony. Baird made no attempt to convey the style of a particular epoch, but archaised intuitively. And although he did turn to two one-part melodies (two dances) from the sixteenth century, the way they are set points to baroque inspirations (Example 1).

In the third movement, a Renaissance melody is given to the solo flute, and the accompaniment of the remaining parts is arranged in polyphonic fashion,

Molto moderato, con grazia

The musical score is for a string orchestra and includes parts for Violini I and II, Violo, Violoncello, and Contrabbassi. The tempo is 'Molto moderato, con grazia'. The time signature is 3/4. The key signature has one flat (B-flat). The score shows a pizzicato texture with dynamic markings of *mf* and *p*. The first violin part has a 3/4 time signature and a 4-measure rest in the second measure. The second violin part has a 3/4 time signature and a 4-measure rest in the second measure. The viola part has a 3/4 time signature and a 4-measure rest in the second measure. The cello and bass parts have a 3/4 time signature and a 4-measure rest in the second measure.

Example 2. Tadeusz Baird, *Colas Breugnon*. A Suite in old style for string orchestra and flute, score (Cracow: PWM, 1953), movt V. Dance II (Gaillarde), bars 1–4.

with imitation of the motifs of a dance theme ('head motif' to the fore). Yet that counterpointing was subordinated to the homophonic setting resulting from the six-bar leading melody, anchored in a major key. In the second dance, we find a similar idea for a textural arrangement of a Renaissance melody (here presented by the first violins), the difference being that it is based not on imitation, but on a quasi-polyphonic leading of parts opposed to one another in terms of direction and motivic material (Example 2).

The melodic themes of each of the other four parts of the suite are entirely the invention of Baird himself. Some of them adhere to the atmosphere of the dance movements (I, VI), whilst others are marked by a Romantic character referring in its songful and emotional qualities to the art songs of Schubert and Brahms (II, IV).

The form of the suite is a distant echo of Bach's orchestral suite in B minor, BWV 1067, with its courtly character, full of lightness and wit. Yet Baird's six-part suite includes Renaissance sections (two dances – movts III and V), quasi-Baroque-Classical passages (I, VI) and quasi-Romantic sections (II, IV).²⁶⁸ The

268 I. Prelude (Prélude), II. Cantilena of love (Cantilène d'amour), III. Dance I (Basse danse), IV. Sad song (Chant triste), V. Dance II (Gaillarde), VI. Postlude (Postlude).

Schema 1: *Colas Breugnon*, movt I. Prelude – rondo design

Form	A	B	A'	B ₁	A	coda
Syntax	a a'	b	a a'	b ₁	a a'	<
No. of bars	2+2	4+4	2+2	4+4	2+2	5
Harmonic plan	G/D ⁷ - C/D ⁷	G/D ⁷ - G/D ⁷	C/D ⁷ - G/D ⁷	G/D ⁷ - G/D ⁷	G/D ⁷ - C/D ⁷	C

Schema 2: *Colas Breugnon*, movt I. Prelude – two-part design

Form	A			A ₁		
Syntax	a a'	B	a a'	b ₁	a a'	<
No. of bars	2+2	4+4	2+2	4+4	2+2	5
Harmonic plan	G/D ⁷ - C/D ⁷	G/D ⁷ - G/D ⁷	C/D ⁷ - G/D ⁷	G/D ⁷ - G/D ⁷	G/D ⁷ - C/D ⁷	C
	G	~	D ⁷	G	~	C

design of the odd-numbered parts (I, III, V) refers to old French, Baroque and Classical models, with a succession of regular sentences based on freely treated tonal harmonies. By way of example, the first movement's design indicates a fusion of two forms: two-part form with elements of an old French rondo (see schemata 1 and 2).

Section A serves as a refrain, repeated almost unaltered (in the second statement, the order to the harmonic sequences is changed), while section B represents episodes altered with the use of variation in the melodic and colouristic aspects (the introduction of the flute).

The binary form results from two facts: the timbral contrast (flute is introduced in the second movement) synchronised with the numerical symmetry of those sections (16:17); the overall tonal plan (G~D⁷; G~C). The first section leads into the climax reached in the second (beginning with the *Maestoso* segment – from bar 29). The situation is different in movements II, IV and VI, which display a free narrative form in a Romantic tone, not adhering to Classical regularity, obtained through frequent and smooth changes of tempo and metre, backed by refined dynamics and expression markings (Example 3).

So the expressive contrast of the successive parts of the suite is very distinct, and it was obtained through a rich palette of means that go far beyond Baroque style. In Baird's suite, the 'colour-coordinated' approach to the forces employed, characteristic of music of the second half of the nineteenth century, is based on a remarkably simple combination: eighteenth-century string ensemble with colouristically-treated solo flute (in movements I, III, VI). This combination,

Larghetto, con amore

The image shows a musical score for three string parts: Violins (Viole), Violoncelli (div. a 2), and Contrabassi (div. a 2). The title is 'Larghetto, con amore'. The score is in 2/4 time, with changes to 3/4 and back to 2/4. The Violin part starts with a dynamic marking of *pp* and the instruction 'ma assai cantabile'. The Violoncelli part starts with *pp dolcissimo*. The Contrabassi part starts with *pp dolcis* and includes a *pizz.* marking. The score consists of six measures.

Example 3. Tadeusz Baird, *Colas Breugnon*. A Suite in old style for string orchestra and flute, score (Cracow: PWM, 1953), movt II. Cantilena of love (Cantilène d'amour), bars 1–6.

although transporting our imagination to the above-mentioned suite by Bach,²⁶⁹ evokes first and foremost the subtle sound and almost indescribable atmosphere of French music (both Renaissance and 'impressionistic'). The dominant means of stylisation is the free treatment of major-minor harmonies, shaded with numerous fourth-fifth parallelisms, which triggers associations not only with modality, but also with the music of Podhale (Example 4).

The most frequently employed harmonic procedure involves numerous dominant-subdominant combinations, referring the listener to the Renaissance. There is also a noticeable wealth of dissonant chords (sevenths, sixths), the deceptive and free resolutions of which are rooted in late Romantic music.

Colas Breugnon, a neoclassical-archaic work, does not point to any single epoch. In a perfect and ambiguous way, it leads the listener through different mutually exclusive and occasionally extreme combinations. It is an excellent example of that 'traditional music combed in the wrong direction'. In the oeuvre of the Nobel Prize laureate Romain Rolland, the novel *Colas Breugnon* has been defined as a 'surprise'.²⁷⁰ A similar 'surprise' was, and remains, Baird's suite, which causes no end of trouble for music critics. As the quintessence of its young

269 In which, however, the presence of a harpsichord lends the work a distinctly different overall colouring.

270 A term used by Stefan Zweig, author of one of the first monographs of Romain Rolland. This novel formed the basis for Dmitry Kabalevsky's opera of the same name (1937).

Moderato

The musical score is for a string orchestra and flute. It consists of five staves: Violini I, Violini II, Viole, Violoncelli, and Contrabbassi div. The time signature is 4/4. The tempo is Moderato. The key signature has one flat (B-flat). The score shows a variety of dynamics including *mf*, *p*, and *quasi f*. There are markings for 'div.' and 'b. marc'.

Example 4. Tadeusz Baird, *Colas Breugnon*. A Suite in old style for string orchestra and flute, score (Cracow: PWM, 1953), movt I. Prelude, bars 1–5.

composer’s talent, it is classified as a splendid work, but on the margins of the main strand of Baird’s output – an example of popular musical literature.²⁷¹

The compositions ‘in old style’ attest to the young Baird’s distinct inclinations towards ‘recreating’ the music of past eras, drawing on its treasures in order to create his own survey of that past culture. He was interested in lighter music, simple in its form and message – secular music on pastoral or amorous themes. This mode of creative work may be justified in terms of the development of his compositional craft, departing from tradition and heading towards new solutions. Yet these were, to an equal extent, occasional works – the effect of his work for the stage. The form of these works points undeniably to several fundamental features of Baird’s music that are present throughout his creative output:

- its great lyricism and songfulness,
- a preference for profoundly expressive music,
- literary inspirations as broadly understood,
- a succinctness of artistic utterance,
- a predilection for chamber forces.

²⁷¹ According to Mirosław Perz, the composer even intended to write an opera based on this novel by Romain Rolland. See Perz, “Colas Breugnon”; 84n.

These compositions, although situated on the margins of Baird's output, reveal his talent and great mastery of composition technique. He himself admitted years later:

These occasional works indeed enjoy a much longer life than many others to which I attached greater weight. [...] Yet for me these works represented something more... perhaps a moment of order, calm and purity of genre, which I needed in order to gain a little respite and inner balance. [...] they were also undoubtedly expressive of my respect and my love of the art of former epochs, proof of my eternally keen interest in literature and theatre, and perhaps that love bore fruit in these works?²⁷²

3.2.2. In cheerful mood with folk accent: the Piano Concerto

The expressive category *serenitas* belongs to neoclassicism. According to Zofia Helman, the word 'serenity' means much more than 'a cheerful, bright mood' and tends to indicate 'a sort of moral attitude embodying the humanistic idea: a combination of deep wisdom and strength of feeling; spiritual harmony resulting from moral victory over human passions, defeats and suffering.'²⁷³ In Baird's compositions from the neoclassical period, we find a serenity that resulted not so much from the composer's creative maturity as from the life wisdom of a young man who had lived through the harsh experiences of war and Stalinist times. In this sense, we can speak of serenity in the attitude of a young composer affirming life and childish joy (with a hint of the grotesque), trying to maintain a distance with regard to the world around him through the objectivisation of expression and the intensification of neoclassical elements in the music he was writing at that time. So unlike in the model of Jolanta Bauman-Szulakowska,²⁷⁴ serenity is linked in Baird not with age-defined maturity (an old man's wisdom), but with an emotional state suggesting specific creative behaviours. This may have been a way of smothering the memory of painful experiences. The group of compositions marked by this characteristic includes all the piano works, the *Ouverture giocosa*, the *Lyric Suite* and six minor compositions: four vocal-instrumental works (*Five Songs for Children* for voice and piano, *The Stream's Waters Run* for unaccompanied mixed choir and *Two Songs* for unaccompanied mixed choir) and two instrumental opuses (*Two Caprices* for clarinet and piano, *Four Preludes* for bassoon and piano). It is likely that the *Two Love Songs* for soprano and piano can also be placed in this group.²⁷⁵

272 'Dźwięk i słowo', 12.

273 See Helman, 'Neoclassicism', 660.

274 Bauman-Szulakowska, 'Odzwierciedlenie'.

275 Unfortunately, I have not secured access to the score of this work.

Poco Allegro (Tempo come prima)

The image shows a musical score for a piano concerto. It consists of two systems of staves. The first system has a treble and bass staff for the piano and a grand staff (treble, bass, and a middle staff) for the piano reduction. The second system has a grand staff for the piano reduction. Performance markings include: *poco rall.*, *mp*, *b. marc.*, *poco forte*, *stacc.*, *b. marc.*, and *poco a poco diminuendo al pp*. The tempo is marked as *Poco Allegro* with the instruction *(Tempo come prima)*.

Example 5. Tadeusz Baird, Piano Concerto, Pf + piano reduction (Cracow: PWM, 2001), movt I, bars 50–54.

The Piano Concerto is representative of neoclassicism in Polish compositional output of the years 1949–1952. It is distinguished by a title alluding to classicism and by a Classical formal outline. It is a three-movement sonata cycle: I. *Poco Allegro*, II. *Adagio non troppo ma molto tranquillo*, III. *Allegro*. The first movement is an energetic sonata allegro (Example 5), the second, in *aba* form, is remarkably songful (Example 6) and the third is distinguished by its motorism and metric shifts and by its joyful and light character (Example 7). In addition, the Concerto is characterised by simplicity and clarity: a homophonic texture; the use of contrapuntal procedures; free harmonies with elements of folk stylisation marked by a strong sense of tonal centre and a parallelism of chord structures dominated by a fourth (fifth); Lydian lyricism and Aeolian melodiousness in the slow movement. The songfulness of the melodies rests on their broader compass, and the character of the work as a whole results from the expressive, dynamic, metric and agogic markings.

Baird closed the chapter of his piano music at the start of his artistic path, in a single internally uniform, and so easily recognisable, collection of piano works. Familiarity with the Piano Concerto guarantees the identification of the remaining works in this group.

Baird described this sole concerto for piano and orchestra (1949) as ‘the worst stain on my honour’, and he explained the circumstances surrounding its composition to Izabella Grzenkowicz:

In September, or possibly early October, 1949, Kazimierz Serocki told me [...] that he had been offered a performance at the Łódź Philharmonic, on condition that it would

*Adagio non troppo ma molto tranquillo,
cantabile e espressivo* (M.M. ♩ = 48)

(In modo d'una canzona rustica)
7/4 = (4/4 + 3/4)

The score consists of three systems. The top system is the piano part, starting with a *pp* dynamic and a *cont.* marking. The middle system is the piano reduction, starting with a *ppp* dynamic and a *una corda* marking. The bottom system is the bassoon part, starting with a *ppp* dynamic and a *Basso ostinato sempre b. marc.* marking. The time signature is 7/4, and the tempo is Adagio non troppo ma molto tranquillo.

Example 6. Tadeusz Baird, Piano Concerto, Pf + piano reduction (Cracow: PWM, 2001), movt II, bars 1–5.

Allegro (M.M. ♩ = 188)

(Alla danza)

The score consists of two systems. The top system is the piano part, starting with a *mf* dynamic and a *b. marc.* marking. The bottom system is the piano reduction, starting with a *sf* dynamic and a *stacc.* marking. The time signature is 7/4, and the tempo is Allegro. The score includes markings for *poco a poco crescendo al ff* and *stacc.*

Example 7. Tadeusz Baird, Piano Concerto, Pf + piano reduction (Cracow: PWM, 2001), movt III, bars 5–7.

be the performance of a new work. He was otherwise occupied [...] so we agreed that I would write something quickly.²⁷⁶

This work was written and performed to the deadline and, as the composer recalls: ‘I returned to Warsaw nurturing the quiet hope that this “work” would

²⁷⁶ Baird and Grzenkowicz, *Rozmowy*, 94.

be forgotten just as quickly as it had been written.²⁷⁷ Baird repeated that opinion many years later, when describing the process of the work's composition by means of a stark comparison: 'it was as if forced, squeezed out – like from an empty tube.'²⁷⁸ An equally unflattering opinion was expressed by Grzegorz Fitelberg, who programmed the work for his appearances in Berlin, Leipzig and Dresden. At a private meeting between Baird and Fitelberg, the conductor uttered the words: 'My dear Tadeusz, I've conducted hundreds of works in my time, but this is the first time I've seen such a load of rubbish as your score.'²⁷⁹ Three days later, however, on account of this very score, Fitelberg wrote to Baird: 'Dear Tadeusz, please send me all your new scores; I want to know what you're writing. Yours, Fitelberg.'²⁸⁰ Such was the start of the friendship between these two musicians. Towards the end of his life, Baird intended to compose a second piano concerto for his friend Malcom Frager. Those plans resulted from a request from that excellent American pianist and from an open-ended agreement with the Fromm Foundation of Boston. Yet nothing came of it.

3.2.3. With panegyric elements: *Ballada o żołnierskim kubku* [Ballad of the soldier's cup]

The neoclassical period in the oeuvre of Tadeusz Baird was marked by three compositions favourable to the current state regime: the cantata *Song of the Revolution*, to words by Władysław Broniewski (1951), the 'popular cantata' *Ballad of the Soldier's Cup*, to words by Stanisław Strumph-Wojtkiewicz (1954), and the song 'At the Warsaw Rally' for voice and piano, to words by Helena Kołaczkowska (1955). With Baird, the current of panegyric output, highly desirable at that time, did not result from his enslavement or his conversion to the 'new faith' of communism, with its 'almighty god' – Stalin.²⁸¹ There was a single, very important, cause, amounting to a question of life or death for the composer's father. On 5 January 1950, the Polish security services unexpectedly detained and arrested Edward Baird under the false accusation of espionage.²⁸²

277 Quoted in *ibid.*, 95.

278 Quoted in Tarnawska-Kaczorowska, *Tadeusz Baird*, 61–62.

279 Quoted in Baird and Grzenkowicz, *Rozmowy*, 95.

280 *Ibid.*, 96.

281 Interesting observations on the subject of socialist realism can be found in Władysław Malinowski's 'Socrealizm?'

282 This subject is treated in detail in the chapter 'Life and work – a calendar'.

In numerous letters to the most important figures in the state apparatus, with requests for the release and pardoning of his ailing father, Tadeusz Baird used these works to reinforce his argument: they were a form of ‘tribute’, an essential act of deference towards the authorities. So they were composed with the utmost premeditation, with a specific aim in mind. Just how important such declarations were at that time can be gauged from the reactions of the Polish artistic milieu to the death of Stalin on 5 March 1953. The condolences addressed to Soviet Artists published in the *Przegląd Kulturalny* speak for themselves. Baird was among the signatories.²⁸³

Today, that socialist-realist reality seems implausible, yet the fact remains that this destructive doctrine functioned in communist societies like a religion. It imposed on creative artists the duty of taking an active part in rebuilding the world through creative references to socialist-realist reality. And many artists produced panegyric works. The excellent Polish poet Władysław Broniewski also wrote the epic poem *Słowo o Stalinie* [A word about Stalin] (1949), which brought three musical settings: Alfred Gradstein’s cantata *Słowo o Stalinie* (1951), Baird’s cantata *Song of the Revolution* (1951) and Stanisław Skrowaczewski’s *Kantata o pokoju* [Cantata of peace] (1951).²⁸⁴ And those are just three Polish cantatas about Stalin; elsewhere in Central Europe (not including the Soviet Union), it is likely that hundreds of works of that type were composed.²⁸⁵ Fortunately, they were all of an episodic character and disappeared without trace along with the epoch that gave rise to them. Baird also withdrew both cantatas from his official oeuvre, and his least ideologically laden song, ‘At the Warsaw Rally’, did not attract the interest of potential performers. In our present considerations, we invoke these compositions for the sake of the historical truth, so as not to hide Baird’s work in this strand of output, embarrassing for an established composer. The panegyricism is immediately evident in the title and the subject matter of the verbal text. On the purely musical level, meanwhile, these compositions display neoclassical features, since they employ a simple language, with elements of folk stylisation, and refer to the form of the secular cantata as broadly understood and of songs for the masses.

283 See *Przegląd Kulturalny*, 12–18 March 1953.

284 Such communist panegyrics were written by many other poets, including Aleksander Ścibor-Rylski (‘Węgiel’ [Coal]), Kazimierz Brandys (‘Obywatele’ [Citizens]), Wisława Szymborska (‘Lenin’) and Tadeusz Konwicki (‘Przy budowie’ [On the building site]; ‘Władza’ [Power]).

285 See Malinowski, ‘Socrealizm?’.

In his second ‘propitiatory’ cantata (written at the distinct request of the government minister Włodzimierz Sokorski), Baird turned to a simpler poem, one that is less controversial today: Stanisław Strumph-Wojtkiewicz’s ‘Ballad of the Soldier’s Cup’. Like Baird’s composition, this poem was also commissioned by the Ministry of Culture and the Arts, in 1948. Although the composer came into possession of this poem almost at once, it took him five years to write music to it. The poem tells, in a simple way, devoid of exaltation, of the trail of combat of Polish and soviet soldiers from the perspective of the fortunes of a soldier’s cup. The text is of the character of a traditional folk tale, and even a fairy-tale addressed to a young, trusting and gullible listener.²⁸⁶ This text was certainly more to the composer’s liking than the poem by Broniewski. Such a conclusion may be drawn from analysis of the correlation between the words and the music. In the ballad, there is no dissonance between them: the music is just as simple and unpretentious as the text. In expression, this is a lyrical cantata, since that is the element which dominates the whole work (Example 8). There also appear livelier passages (in march and *krakowiak* rhythms), after the fashion of folk song with alternating and common parts of men and women (Example 9). One indispensable element of the musical construction of the work is the symphony orchestra, which assists the remaining performers (reciter, baritone, mixed choir) in communicating the literary content. The musical features clearly point to neoclassicism, and even to close self-reference, to the suite *Colas Breugnon* (in the lyrical section with solo baritone), and to an anticipation of the song ‘W ogródku’ [In the garden] from the *Five Songs for Children* (in the female sections, scored for choral female voices). And referring to the cantata form, we can point here to the presence of its basic formal determinants: instrumental, solo, ensemble sections, and even spoken parts. This division into roles renders the whole tale more vivid and stirs the listener’s imagination. The cohesive one-movement musical construction, clearly dependent on the content of the verbal text, can be presented in its general outline (Schema 3). The entire course of the music is characterised by periodic design, supported by homophonic texture and tonal harmonies (delicately enhanced with fourths chords). As a consequence, it is simple and transparent, so it fulfils the requirements of accessibility for both an ordinary recipient and an amateur performer.

More importantly for the composer, the *Ballad of the Soldier’s Cup* met with a favourable reception from the authorities and critics alike.²⁸⁷ Significant today

286 The full text is included in the Appendix.

287 See chapter ‘Reception’.

Schema 3: *Ballada o żołnierskim kubku* [Ballad of the soldier's cup] – structural outline

Verbal content	Introduction	Tale of the soldier's cup				Ending
Element of musical form	Introduction	Main section				Finale
Musical content	A	B	C	B	A'	
Musical means	Orchestra; Orchestra+ recitation (baritone)	Orchestra+ solo baritone	Orchestra+ choral singing	Orchestra+ solo baritone	Orchestra; Orchestra+ recitation (baritone)+ choir	
Expression	Lyrical		Lively (dance-like)	Lyrical		

are the words of Zofia Lissa from 1955: 'Baird's cantata [...] proved that one could behold and express great things, epic subjects, in lyrical terms. And that such an approach convinces the listener much more profoundly than the mighty strains of trumpets and gongs. We are rather weary of great words; we prefer a quiet word on great things – provided, of course, that they conceal great emotions.'²⁸⁸ This literary text did indeed take a subject that was great in those times: a story of Polish-soviet military friendship. Also great were the composer's emotions, although not in relation to that story. It is highly likely that this work is what secured him a pardon for his father.²⁸⁹

Of these three panegyric compositions, only *Ballad of the Soldier's Cup* remained in the card index of the Polish Composers' Union, and numerous mentions in the press also relate to this work. Little trace remains of the other two works.

3.2.4. Of 'Romantic' expression: the *Sinfonietta*

In four of the orchestral compositions dating from the period in question, the neoclassical style is the most refined. As autonomous orchestral works, they are devoid of all non-musical references and are characterised by a harmonious stylistic synthesis of elements of baroque, classicism and romanticism in Baird's

²⁸⁸ Lissa, 'Ballada.'

²⁸⁹ More on this subject in the chapter 'Composer'.

Andante poco rubato

Wre — śmia-czka go — da — ta we

p dolce, molto espress. legni

ppp p dolciss.

Vc. pizz.

wrze-śniu pie — cho — cie ktoś go tam

espress.

piup

zgu — bił w ko — lej — nym o — dwo — cie

pp

(Vc. viz.)

Example 8. Tadeusz Baird, cantata *Ballada o żołnierskim kubku* [Ballad of the soldier's cup], piano reduction, *Muzyka*, 1955/1–2, 45.²⁹⁰

²⁹⁰ Lissa, 'Ballada'.

Tempo di marcia

Tenory
pp

ku

legg.

(sempre slacc. legg.)

$\frac{4}{4}$ Archi pizz *pp*

2 Cl. (marc.)

- bek szedł da-lej od chło — pa do chło — pa —

Example 9. Tadeusz Baird, cantata *Ballada o żołnierskim kubku* [Ballad of the soldier's cup], piano reduction, *Muzyka*, 1955/1–2, 51.²⁹¹

individual, 'Romantic' take. The *Sinfonietta* for symphony orchestra (1949), a 'sin of youth',²⁹² met with remarkable success among listeners and critics alike, paving the way for the twenty-one-year-old composer's entry into the musical world.²⁹³ For that reason, it should be regarded as the most important composition in Baird's oeuvre. Its neoclassical classification is determined by the following elements taken from tradition:

- the title, *Sinfonietta*, signalling an architecturally simplified symphony;
- the form, referring to the three-movement sonata cycle, quick-slow-quick;
- the expressively homogeneous form of the sonata allegro (movement I);
- the free harmonies, based on major-minor chords;

²⁹¹ *Ibid.*

²⁹² Baird's own term. See Skulska, 'Szkic'.

²⁹³ On the reception of this work, see the chapter 'Reception'.

- the rich forces of the large symphony orchestra (3332–4221 – Batt. Ar. Pf – Archi, with a colourful range of percussion instruments);²⁹⁴
- the French colouring of the work, expressed in such features as the characteristic combination of flute and harp;
- the instrumentation, emphasising the work's formal determinants.

The most crucial Bairdian solutions include the following:

- lyricism of musical expression;
- succinctness of musical expression;
- ideal distribution of emotions in the musical continuum;
- the manner of softening passages to *al niente assoluto*;
- the vivid dynamic contrasts producing the effect of surprise;
- the specific colouristic solutions resulting from the frequent use of the timbres of flute, viola, piano and xylophone against the background of the orchestra;
- the elaboration of the motif as the basic principle behind the shaping of the musical material;
- the intuitive search for a new, non-tonal organisation of the full twelve-note material.

Movement I. Con moto

This movement adheres to a concise sonata allegro form (Schemata 4 and 5):

Schema 4: Sinfonietta, movt I – structural outline

Phase	Exposition				Development			Reprise					
Element of form	i	T _I	b	T _{II}	b	(T _I)	(i)	(T _I)	i	T _I	b	T _{II}	coda
Number of bars	52				68			101					
Opening and closing chord	D				~~			D					

Schema 5: Sinfonietta, movt I – detailed structural outline

Exposition					
Element of form	i	T _I	b	T _{II}	b
Bars	1–8	9–22	22–31	32–44	44–52

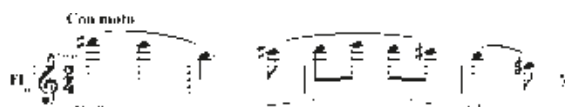
294 Ptti; Tmb; Tamt; Cmplli; Xlf.

Development

Element of form	(T _I)	(i)	(T _I)
Bars	53–86	87–106	107–120

Reprise

Element of form	i	T _I	b	T _{II}	coda
Bars	120–128	129–141	141–150	151–211	212–221



Example 10. Tadeusz Baird, *Sinfonietta*, score (Cracow: PWM, 1951), movt I, bars 9–12, first theme.



Example 11. Tadeusz Baird, *Sinfonietta*, score (Cracow: PWM, 1951), movt I, bars 32–38, second theme (repr. from the score).

The light and energetic eight-bar introduction ('i', 4+4), performed by the strings, brings in the motivic material of the first theme ('T'), but in a contrasting articulation (*pizzicato*) and key (D major). The very songful and 'bright' first theme (B minor), based on a four-bar musical sentence, is presented by a flute (Example 10), followed by the whole woodwind section.²⁹⁵ Its gentle songfulness is backed by the undulating ostinato (triplet) accompaniment of the string quintet.

After a short bridge ('b'), the cor anglais presents an equally melodious 'darker' second theme based on a Lydian scale from d¹, subsequently developed by Vn_I in transposition from b¹ (Example 11).

²⁹⁵ In the ensuing analyses, 'theme' is understood as a thematic group consisting of a principal phrase (often termed 'beginning of the theme') and its development. For this reason, the number of bars in the structural schemata represents the sum of the bars of the first statement of the principal phrase and its development.

On account of its songful character and similar rhythmic contour, it is more a complement to the first theme than a contrast, which results from the different direction to the melodic line and the specific timbre of the instrument. Although the two themes are related more in terms of similarity than opposition, one may contrast their characters in a very general way and define the first theme as ‘youthful’ and the second as ‘mature’. While the first theme dominates in the exposition and the development, in the reprise (which is essentially a faithful replication of the exposition), the composer devotes slightly more space to the second theme. The first movement is rounded off with a concise, bravura coda. The full twelve-note material of this movement is organised in a freeway, although it is still based on associations with major-minor harmony. And it would be wrong to seek functional relations here or even a fixed key for the whole of this movement. The composer notated it without a key signature, which allowed him to freely shape the musical material, which is subordinated solely to the melodic contour of the two main themes and the central D major chord, revealed at the beginning and the end of this movement.

Movement II. Adagio, sostenuto e tranquillo (in modo d’una canzona)

This is a remarkably beautiful, moving and sorrowful song, shrouded in a profound air of mystery and solemnity (*misterioso*). The backdrop to the development of the musical continuum is an ostinato executed by the double basses, cellos, timpani and harp, oscillating around the note *c*, and even a C minor chord (Example 12). It is against this fixed pulse that the polyphonic action plays out: the songful and highly chromaticised theme presented by Fl_I (bars 226–229) – Example 13. The characteristic features of this theme are the rich musical material (eleven different pitches), the broad compass, the falling melodic outline and the ternary design (‘aba’). The theme is worked in an evolutionary way – imitated with modifications in successive instruments: Fl_{II}+Vni (bars 231–234), Cor. ing.+Vle (bars 232–234), Fl_{I,II} (bars 237–239), Vn solo (bars 245–252). These modifications concern the rhythmic outline (bars 232, 237–239), the transposition from the note *f sharp* (bars 231–234), the enharmonic notation (from *f sharp* to *g flat*: bars 237–241) and the cutting of the last component, ‘a’ (bars 232–234, 237–241). The whole movement has an arching contour, shaped by the dynamics and the volume of the sound. It is not until the last bar that the composer (in a very subtle, almost imperceptible way) reveals the goal of the musical action, namely an A flat major chord, on which the whole narrative expires (Example 14).

Movement III. Allegro molto ed energico

Here, the energetic character of the first movement returns. The composer makes use of the motivic material and narrative ideas familiar from the first two

Adagio, sostenuto e tranquillo (in modo d'una canzona)

Timpani *sord.* *staccato*

Piatti

Tamburo

Tam-Tam

Campanelli

Xylophone

Arpa *ppp* *misterioso* *pp*

Piano

3
4

2 Vlni solo *sord.*

Violini I *sord.*

Violini II div. a 2 *sord.*

Viola *sord.*

Violoncelli *sord.* *pizz.* *misterioso* *pp*

Contrabassi *pizz.* *ppp* *misterioso* *pp* *Basso ostinato sempre ben marcati*

Example 12. Tadeusz Baird, *Sinfonietta*, score (Cracow: PWM, 1951), movt II, bars 222–224, ostinato (repr. from the score).

Adagio, sostenuto e tranquillo (in modo d'una canzona)

11

Example 13. Tadeusz Baird, *Sinfonietta*, score (Cracow: PWM, 1951), movt II, bars 226–229, theme (author's own notation after the score).

senza tempo *rall...a tempo* *a tempo* *smorzando rall...♩*
 1Vl. solo *espr. cresc.* *mf* *pp* *un poco* *ppp*
 Vlni I
 Vlni II
 Vle *pp* *pp* *pp* *pp*
 Vc. *pp* *pp* *pp* *pp*
 Cb. *pp* *pp* *pp* *ppp (vibr.)*

Example 14. Tadeusz Baird, *Sinfonietta*, score (Cracow: PWM, 1951), movt II, bars 245–252 (repr. from the score).

Allegro molto ed energico

Cr I, II, III, IV
 Tr I, II
f *sf* *f* *sf*

Example 15. Tadeusz Baird, *Sinfonietta*, score (Cracow: PWM, 1951), movt III, bars 258–259, fanfare motif (repr. from the score).

Allegro molto ed energico

Vni *f cant.* *mf* *mp* *mf* *cantando*
poco cresc. *poco f* *sf p*

Example 16. Tadeusz Baird, *Sinfonietta*, score (Cracow: PWM, 1951), movt III, bars 272–279, principal theme (author's own notation after the score).

movements: the undulating triplet 'accompaniment' of the string quintet (movt I), the idea of a bass ostinato formula (movt II) and the first theme from the sonata allegro. The innovation here is a dotted signal motif (Example 15), the elaboration of which leads to the presentation of the principal theme of this movement (bars 272–279, Example 16).

The overall dramatic structure of the work also displays an arch form, shaped according to the principle of a rapid and bravura approach to a calm cantilena climax (bars 272–279) and an equally lively, sparkling departure from it. The coda rounds off the composition, almost quoting the first theme of the opening movement, presented here in a rich *tutti* sonority in a dynamic range *ff-fff*, crowned with a D major chord. Such an ‘optimistic’ way of ending the work is not frequently used by Baird in his later works.

In summing up our analysis, it cannot be said that, despite the palpable French atmosphere, resulting from references to the colouring of orchestral works by Claude Debussy (movts I and III) and to a Ravelian concept of ostinato (movt II), the Sinfonietta displays profound expression set in a highly succinct and dramatic overall structure. It represents Baird’s idiomatic neoclassicism, which draws on many sources: the transparent structural principles of Classical music, subtle French sonorities and a post-Romantic depth of expression. Still today, despite the passage of time, this composition attests to the great talent of the young Tadeusz Baird.

*

This stylistically homogeneous period in Baird’s oeuvre was very important to the development of his music and his creative personality. All his experiences – the pleasant and easy current ‘in old style’, the marginal panegyric strand, the seemingly trifling works of a cheerful and traditional folk character, and the most difficult (because widely evaluated) symphonic output in a ‘Romantic’ spirit – enabled him to achieve an initial level of compositional maturity. After this experimental stage, the time came for reflection, which resulted in a break that amounted to a creative crisis:²⁹⁶

After my debut with the Sinfonietta, I had already managed to write the Piano Concerto (which embarrasses me today), the (rightly) forgotten *Lyric Suite* to words by Tuwim, the still played *Colas Breugnon* [...] and two symphonies (the first was introduced to the world by Grzegorz Fitelberg, the second was ‘condemned’ after its first performance and I withdrew it, offended at the world and people). Finally, in 1953, I composed the Concerto for Orchestra, in which I attempted, with varying success, to show everything I had learned. And I sensed that I couldn’t continue writing like that. I knew that I had to find another way, but didn’t know what it was.²⁹⁷

3.3. The art of twelve notes (1956–1967): *Four Essays*

The beginning of the second stage in Baird’s output coincided with the symbolic opening of the third phase in the development of twelve-note and serial

²⁹⁶ See M. Zieliński, *Twórczość*, 75.

²⁹⁷ Baird and Grzenkiewicz, *Rozmowy*, 29; emphasis B. L.

technique in the output of twentieth-century Polish composers.²⁹⁸ The autumn of 1956, a watershed period for Polish culture, gave Polish composers general access to that technique, which had been ‘banished’ for many long years. That process was inaugurated by Baird’s *Cassazione per orchestra*, performed at the first ‘Warsaw Autumn’ festival.²⁹⁹

Although the restrictive state cultural policies set out during the Congress in Łagów Lubuski (1949) did not admit of any innovation in music,³⁰⁰ interest in this technique, little known in Poland, endured among a small group of composers, including Tadeusz Baird, who was experiencing a full-blown creative crisis. Thanks to informal access to scores, recordings and theoretical works,³⁰¹ he began studying the works of Schoenberg and Webern. He was seeking inspiration for his own new way of organising musical material, freed from tonal relations. He analysed this music in the hope of finding perspectives for his own output, and not for experimentation – for the dodecaphonic technique itself:

I tried to conceive of music different to what I had been able to imagine thus far. [...] I felt [...] as if enclosed in a big, empty black room, looking for a way out, which I knew must be somewhere, but I still couldn’t find it. [...] I did some dodecaphonic exercises, and it seemed that it might be something for me, on condition that I didn’t bend myself dogmatically to the system, but the system to my musical needs.³⁰²

Those musical needs were first and foremost expression and emotion, serving the musical composition. So in accordance with Schoenberg’s idea, Baird treated twelve-note technique as ‘composing by means of twelve notes.’³⁰³ Over the next

298 In the periodisation proposed by Iwona Lindstedt, the start of the continuing influence of these techniques on the imagination of Polish composers can be dated to 1926, with the composition of Józef Koffler’s *Musique de ballet* for piano, Op. 7. The first ‘pioneering’ phase in the creative reception of dodecaphonic technique (1926–1944) was based on the compositions of Józef Koffler, Tadeusz Majerski and Konstanty Regamey. The second phase (1948–1955) was marked by the output of composers active in Poland (Bogusław Schaeffer and Kazimierz Serocki) and abroad (Roman Palester, Karol Rathaus, Konstanty Regamey and Roman Haubenstock-Ramati). The third phase (1956–1976), linked to the creative freedom gained after 1956, triggered the widespread use of these avant-garde techniques. See Lindstedt, *Dodekafonia*, 14–17.

299 That was also the first performance of this composition, on 21 October 1956, at the first ‘Warsaw Autumn’, by the Warsaw Philharmonic Orchestra under Witold Rowicki.

300 That atmosphere was stoked by the press, including by Josif Ryzkin’s article ‘Arnold Schönberg’.

301 Jelinek, *Anleitung*; Pfrogner, *Zwölfordnung*.

302 Baird and Grzenkowicz, *Rozmowy*, 30.

303 Extensive explanations of Schoenberg’s ideas can be found in Gołąb, *Dodekafonia*.

three years (1954–1956), he tested the possibilities of dodecaphonic technique in numerous compositional exercises and essays. The turning point came when he encountered the music of Alban Berg (*Wozzeck* and the *Lyrical Suite*), in 1955:

That was a shock from which it took me some time to recover; it's really a strange, almost uncanny feeling to discover that something you've longed for already exists – but that it is the spiritual property of somebody else, that the goal which could have been your own has already been attained. [...] it took me a long time to regain my inner poise sufficiently to believe once again that composing was still possible for me [...]. I count the event described here and the ensuing period among the most difficult in my compositional life to date.³⁰⁴

The fascination with Berg concerned a broader aspect, the combining of the technique with the romantic and lyrical expression of his music. In such dramatic circumstances, the second stage in Baird's creative output began.³⁰⁵ The composer was a keen observer of events and listened attentively to recordings brought back from Paris by Zygmunt Mycielski, which aroused general interest in a composition technique unknown in Poland: pointillism.³⁰⁶ In 1958, he travelled to Darmstadt for the 13th International Summer Courses for New Music, where he heard lectures and compositions by Henri Pousseur, Bo Nilsson, Luigi Nono and Karlheinz Stockhausen (*Gruppen für drei Orchester*). In spite of such a solid 'schooling', however, he did not become an advocate of total serialism, on account of its excessive rigour. He wrote about this from Darmstadt to Alina Sawicka:

Warm kisses from this 'formalist paradise'. Interesting, but not very.³⁰⁷

Dodecaphonic technique and serialism in the output of Polish composers became the subject of valuable studies of a survey³⁰⁸ or monographic³⁰⁹ character, and the question of dodecaphonic technique in the music of Tadeusz Baird

304 Baird and Grzenkowicz, *Rozmowy*, 31.

305 How different this situation was from 1949, when he had delighted Polish music with his *Sinfonietta* and allowed himself to be borne on a wave of success and a sense of self-satisfaction.

306 That was in 1957, thanks to a disc of Domaine Musical concerts featuring recordings of Webern's *Symphony*, Op. 21, Stockhausen's *Kontra-Punkte*, excerpts from Boulez's *Le marteau sans maître* and Nono's *Incontri*. That was the first harbinger of pointillism in Poland.

307 Postcard from Tadeusz Baird to Alina Sawicka, Darmstadt, 8 September 1958. BUW AKP XX.

308 Chomiński, *Muzyka*, 111–126; Baculewski, *Polska twórczość*, 172–202; revised and expanded version in Baculewski, *The Contemporary Era part 1*, 237–274.

309 Gołąb, *Dodekafonia*; Gołąb, *Józef Koffler*; Jarzębska, *Idee*; Lindstedt, *Dodekafonia*.

was addressed in those publications and in texts referring directly to this composer.³¹⁰ Those works, some representing insightful analysis of compositions featuring dodecaphonic technique, are situated essentially within the current of thematic dodecaphonic technique of the Schoenbergian and Bergian type, affecting primarily the linear layer of a work.³¹¹ All the authors emphasised the thematic treatment of the series and the use of variation in the transformation of the prime series as the principal structural features of Bairdian narration.³¹² Based on documents of the analytical reception of Baird's dodecaphonic output, we can reconstruct its full picture, integrating observations made to date and supplementing them with missing analytical interpretations. In seeking the best method for the presentation of this issue, I based my approach on the key aspect of Baird's own opinion:

I have never really employed strict serial technique in my works [...]. Elements of serial technique are noticeable in a number of my works written after 1956–57, but remaining faithful to that technique was not the most important consideration.³¹³

In light of that declaration, our aim is to indicate those elements of serial twelve-note technique that brought about changes in Baird's compositional style.³¹⁴ Thus at the centre of our interest will be his individual approach to that technique, but never the highlighting of any 'unfaithfulness', treated in terms of 'errors and flaws' in relation to the 'ideal model' of a musical composition understood as a montage of variants of the twelve-note series as adopted by Hanns Jelinek, since it was his *Anleitung zur Zwölftonkomposition* that formed the subject of Baird's individual studies.³¹⁵ In the ensuing analysis, we will concentrate on the basic

310 Schiller, 'Divertimento'; Prosnak, 'Cztery eseje'; Folga, 'Dodekafonia'; Tarnawska-Kaczorowska, *Glosy*; Zieliński, 'Cassazione'; M. Zieliński, *Twórczość*, 75–108.

311 According to the intentions of Schoenberg, the method of composing by means of twelve notes was to encompass all the melodic-harmonic relations arising in a work. Those premises were illustrated by a magic square. Whilst in Schoenberg the series determined above all the thematic-motivic functions, in Berg it served as a scale-tonal model, a genetic sound axis manifest in a cycle of permutations of the prime series. See Gołąb, *Dodekafonia*, 91–92, 115–124.

312 Aesthetically foreign to Baird was structural twelve-note technique, covering a larger number of elements of the music (Webern, Messiaen, Boulez, Stockhausen).

313 Grzenkiewicz, 'Kompozytorzy', 5.

314 Analysis of the composer's utterances shows that such a semantic field was the domain of his notions of 'seriality' and 'serial technique'. See Folga, *Dodekafonia*.

315 Detailed principles behind Jelinek's theory are given by Alicja Jarzębska in *Idee*, 142–150.

category of twelve-note technique, namely the series (treated as thematic material), on the ways it is transformed, and on other structural aspects crucial to a particular composition. The works belonging to the second stage of changes in compositional style are listed in chronological order (according to the date of composition), and they include those compositions which touch on twelve-note technique to only a limited extent. This classification results from the processual character to Baird's individual style during the period under consideration: 1956–1967. Those dates are linked to specific compositions. The beginning of this period is marked by the composing of two distinctly dodecaphonic works (*Divertimento, Cassazione*), and it ends with the appearance of a clearly different style, with the *Sinfonia breve* (1968). So although the composer himself pointed to the year 1971 as the moment when he definitively abandoned dodecaphonic technique, the appearance of a new stylistic quality in 1968 relegated the issue of the serial treatment of musical material to the background and entitles us to adopt the year 1967 as marking the end of the dodecaphonic stylistic phase. Thus the title of this subchapter indicates the dominant stylistic idea in Baird's output ('the art of twelve notes'), but realised to varying degree. Helpful in the presentation of changes to that idea is the category of a 'distinguishing feature' contained in the table (Tab. 2).

Compositional practice up to 1940 points to three basic ways of understanding the series: as thematic material (Koffler), as a structural model (Webern) or as a tonal model (Berg).³¹⁶ According to Iwona Lindstedt, Baird's output contains many examples of thematic dodecaphonic technique, in which serial structures are identical to syntactic units. Furthermore, in his individual approach, Baird sought to show the expressive possibilities offered by the series and its component parts, turning the interval raised to the status of a structural element into an expressive quality.³¹⁷

Like *Colas Breugnon*, the *Four Essays* remain a 'musical calling card' of Tadeusz Baird, one of his best known compositions, on account of the huge number of performances and prestigious awards.³¹⁸ It is also a work that is particularly close to the composer, one with which he was satisfied.³¹⁹ Several analytical texts dealing with dodecaphonic technique have been written on the subject of the

316 Gołąb, *Dodekafonia*, 99.

317 See Lindstedt, *Dodekafonia*, 150.

318 See chapter 'Reception'.

319 Baird and Grzenkiewicz, *Rozmowy*, 54.

Tab. 2: List of compositions by Tadeusz Baird from the dodecaphonic period

Ordinal no.	Year of composition	Title	Distinguishing feature
1.	1956	Divertimento for flute, oboe, clarinet and bassoon	Accordance with the principles – dodecaphonic etude
2.		<i>Cassazione per orchestra</i>	Free twelve-note technique, in neoclassical style
3.	1957	String Quartet	Twelve-note technique without neoclassical ballast
4.	1958	<i>Cztery eseje</i> [Four essays] for orchestra	Mature twelve-note technique
5.	1959	<i>Espressioni varianti</i> for violin and orchestra	Perfection of twelve-note technique
6.	1959	<i>Egzortia</i> [Exhortation] for reciting voice, mixed choir and symphony orchestra	Free twelve-note technique with elements of sonorism
7.	1961	<i>Erotyki</i> [Erotics], six songs for soprano and symphony orchestra to words by Małgorzata Hillar	Twelve-note technique with elements of sonorism
8.	1964	<i>Cztery dialogi</i> [Four dialogues] for oboe and chamber orchestra	Rudiments of twelve-note technique
9.	1966	<i>Cztery pieśni</i> [Four songs] for mezzo-soprano and chamber orchestra to poems by Vesna Parun	Rudiments of twelve-note technique
10.	1968	<i>Pięć pieśni</i> [Five songs] for mezzo-soprano and chamber orchestra to words by Halina Poświatowska.	Rudiments of twelve-note technique

Essays,³²⁰ and all the authors emphasise the maturity of the serial technique employed in this work. Baird's announcement that this would be a 99 % dodecaphonic work prompted Zygmunt Folga to confirm that thesis.³²¹ Detailed analysis showed that each of the work's movements was based to varying degree on serial structures: they concerned 83 % of the whole material in movt I, 77 % in movt II, 50 % in movt III and 92 % in movt IV.³²² One may infer that the cited 99 %

320 Gorczycka, "Cztery eseje"; Prosnak, 'Cztery eseje'; Folga, 'Dodekafonia', 58–64; Lindstedt, *Dodekafonia*, 154–159; M. Zieliński, *Twórczość*, 85–91.

321 Gorczycka, "Cztery eseje", 5.

322 Folga, 'Dodekafonia', 59.

was meant to show Baird's commitment to the technique whilst leaving himself a little room for manoeuvre. It is highly unlikely that it was intended as the exact quantity respected by the composer (that is contradicted by Folga's opinion). The symbolic 99 % was the composer's declaration of his almost complete devotion to the technique. Here, dodecaphonic technique became an established element in Baird's compositional craft, whilst an innovation was his thinking about form. The titular 'essays' point to a connection with the literary genre, which is defined as 'A philosophical sketch [...] freely developing an interpretation of some phenomenon or an investigation of a problem, highlighting a subjective point of view and a care to communicate in a beautiful and original way. The argumentation contained in an essay generally respects the standard methods of reasoning to only a limited extent. [...] it features [...] poetical images, paradoxical wordings, witty aphorisms and not infrequently narrative of lyrical-reflective elements.'³²³ So the essence of the essay resides in the subjective or reflective character of the original utterance adhering to a loose and fragmentary form. Knowing Baird's fondness for literature, the reference to the essay was not unintentional. In giving such a title, the composer drew attention to the direction of his musical aspirations to expressing personal reflections in a form that referred to the literary essay. From this point of view, the ensuing discussion will concern both serial technique and that literary idea. It is signalled in the general premise – in the cyclical form of the composition – in four essays expressively contrasted by means of colouristic procedures. Each essay is scored for different forces taken from a symphony orchestra: 1221–2220-Batt³²⁴ Cel 2 Ar 2 Pf-Archi.³²⁵

Essay I. *Molto adagio*

This essay is scored for two harps and string quintet, with the instruments treated soloistically. The material basis of this movement consists of an eleven-note prime series and a twelve-note secondary series.³²⁶ The basic row is based on twelve notes, but one of them occurs twice (Schema 6).

Only twice does this series occur in its full form: as the theme opening this movement, realised by solo violin (bars 1–7), and further into the movement

323 Janusz Sławiński, 'Esej' in Sławiński (ed.), *Słownik*, 140.

324 Tmp; Cmplli; Legni; Tmb. s.c. (s, a, t, b), Tmb tenore c.c.; G.c.; Ptti; Xlf.

325 Vn I (10) – Vn II (10) – Vn III (10) – Vl (8–10) – Vc (8–10) – Cb (8).

326 We find such an opinion in the works of Zygmunt Folga and Iwona Lindstedt. Michał Zieliński invokes only the prime series. We concur with the opinion of Folga and Lindstedt, since the secondary series is distinct and crucial in the course of this movement.

Schema 6: *Cztery eseje* [Four essays], movt I. *Molto adagio*, first (prime) series

Notes												
Number	1	2	3	4	5	6	7	8	9	10	11	12
Name	a_b	g	a	d	b_b	b	e	c	c_{\sharp}	d	f	f_{\sharp}
Intervals												
Number		1	2	3	4	5	6	7	8	9	10	11
Interval structure		-1	+2	+5	-4	+1	+5	-4	+1	+1	+3	+1

Example 17. Tadeusz Baird, *Cztery eseje* [Four essays], score (Cracow: PWM, 1994), movt I, bars 31–35, first (prime) series.

(Vn_1 , bars 30–37). In both instances, the series appears in its basic form (from a flat) and transposed upwards by a fifth (from e flat) (Example 17). As the narrative unfolds, it also appears in versions shortened even to motifs of just a few notes, with a preference for the following interval sequence: + 5 – 4 + 1 (motif a).

A larger range of modifications concerns the secondary series (Schema 7), which occurs in the following forms:

- basic: Ar_{I+II} (bars 20–22);
- basic-modified, with the interval of a minor third twice introduced over the course of the series: Vn_1 (bars 19–24);
- inverted-modified, in the reordering of the members: Ar_{I+II} (bars 24–26).

The shaping of this series foreshadows the row from the second movement. In addition, in the ending of the first essay, the composer anticipates the series proper to the third movement in its basic form transposed downwards by a major third (Ar , bars 48–55). In the remaining parts of the first movement, we are dealing

Schema 7: *Cztery eseje* [Four essays], movt I. *Molto adagio*, secondary series

Notes												
Number	1	2	3	4	5	6	7	8	9	10	11	12
Name	<i>b_b</i>	<i>a</i>	<i>c_b</i>	<i>c</i>	<i>d_b</i>	<i>e_b</i>	<i>d</i>	<i>f_b</i>	<i>f</i>	<i>g_b</i>	<i>g</i>	<i>a_b</i>
Intervals												
Number		1	2	3	4	5	6	7	8	9	10	11
Interval structure		-1	+2	+1	+1	+2	-1	+2	+1	+1	+1	+1

Schema 8: *Cztery eseje* [Four essays], movt I. *Molto adagio* – structural outline

Phase	A		A'		coda	
Element	T _I	(T _I)	(T _I)	(T _I)	(T _I)	(T _I)
Forms	Vn _{I solo}	Tutti	Vn _{I solo}	Tutti	Vle _{unisono}	Vl _{solo}
Bars	1–12	12–19	19–30	30–43	43–51	51–55
Number of bars	19		24		13	

with an unorthodox treatment of the series, and even the introduction of extra-neous material, although it does not disturb the cohesion of the piece in any way.

In keeping with the essay concept, the composer guaranteed the complete subjectivity of the musical utterance by making the soloist responsible for the artistic creation, entrusting to him or her sixty-five per cent of this movement (36 of the 55 bars). The homogeneous design of the first essay unfolds in undulating fashion. The cantilena theme, full of expression, is the sole basis for the musical narration. It consists of two phases resulting from the alternating occurrence of solo part and tutti (Schema 8).

From bar 43 onwards, the narration diminishes to a single note *c* in a *ppp* dynamic. The idea pervading this essay is clear: it is an 'artistic manifesto' in praise of melody. It is melody, despite the use of a twelve-note sequence, that is invariably the primary component of the musical utterance – in this instance full of profound reflection and rare beauty. The complementary idea is the beauty of the sound of the string instruments – also in spite of the non-tonal ordering of the notes. Referring to the above-mentioned literary definition of the essay, we may state that this movement contains 'poetical images' and 'lyrical-reflective elements'.

Essay II. *Allegretto grazioso*

In this essay, Baird transmitted an entirely different idea – cheerful, with a hint of the grotesque, yet interrupted from time to time by pause for reflection.

Schema 9: *Cztery eseje* [Four essays], movt II. *Allegretto grazioso*, prime series

Notes												
Number	1	2	3	4	5	6	7	8	9	10	11	12
Name	<i>d</i>	<i>e_b</i>	<i>f_b</i>	<i>f</i>	<i>g_b</i>	<i>a_b</i>	<i>b</i>	<i>b_b</i>	<i>a</i>	<i>c</i>	<i>a_b</i>	<i>g</i>
Intervals												
Number		1	2	3	4	5	6	7	8	9	10	11
Interval structure		+1	+1	+1	+1	-5	-2	-1	-1	+3	-4	-1

Example 18. Tadeusz Baird, *Cztery eseje* [Four essays], score (Cracow: PWM, 1994), movt II, bars 1–5.

He signalled this clearly with the agogic and colouristic contrast to the first essay, employing a quartet of woodwind instruments (Fl, Ob, Cl_{in A}, Fg), string quintet, celesta, harp (2), piano (2) and percussion. This movement is an self-transcription of the first section of the *Divertimento*, retaining its prime series, thematically treated (Schema 9). This is the type of the syntactic transcription, expanding the syntax:³²⁷ this 91-bar movement expanded the 25-bar original piece considerably. The changes are profound and linked to a considerable expansion of the passages occurring between the three basic statements of the theme in a colourful version born of the *Divertimento* (Example 18).

That expansion was based on the richer forces and consequently greater timbral possibilities for varying the serial and motivic material. As the analyses of other authors confirm (Gorczycka, Folga, Lindstedt, Zieliński), this movement resembles the outline of a rondo with threefold refrain (Schema 10).

³²⁷ In keeping with my own classification. See Literska, *Dziewiętnastowieczne transkrypcje*, chapter 3.

Schema 10: *Cztery eseje* [Four essays], movt II. *Allegretto grazioso*, structural outline

Phase	A	B _(A)	A'	C _(A)	A''	Coda
Forces	Fl, Ob, Cl _{in la} , Fg	Ob, Fl, Ar, Archi	Fl, Cl _{in la} , Fg, Ar, Batt, Archi	Vn _{1 solo} , Ar, Timp	Fl, Ob, Cl _{in la} , Fg, Batt	Ob, Cl _{in la} , Fg
Bars	1–11	12–35	35–49	50–66	67–83	84–91
Tempo/ character	Allegretto grazioso	Molto tranquillo, improvisando, poco rubato	Allegretto grazioso	Molto tranquillo, improvisando, senza tempo	Allegretto grazioso, risoluto	Molto tranquillo

The refrain is the principal theme of the first section of the Divertimento, slightly 'tinged' in each successive statement, but always adhering to an evenly robust, grotesque character. The couplets stand in characterological opposition to the refrain and are of an improvisatory and contemplative character, at times even shot through with sadness. This essay ends with a sort of coda that departs from the grotesque and buoyant character due to the slowing and gradual silencing of the narrative. This formal outline is underscored by short bridge passages invariably presented by the harps (bars 30–34, 60–66). The way in which the various forms of the prime series are employed is presented statistically by Zygmunt Folga: it is used thirty times in its original version (in its entirety or in fragments), five times in inversion, five times in retrograde (e.g. Cel., bar 16) and twice in retrograde inversion. As the work unfolds, non-serial structures also appear. Most examples represent the type of horizontal dodecaphonic technique, although there are a few examples of vertical and one of diagonal dodecaphonic technique (Archi, bars 23–25).³²⁸ In the opinion of Michał Zieliński, this movement disintegrates the whole cycle, determining its lack of cohesion, as a 'relic of the abandoned aesthetic'.³²⁹ For me, that judgment seems inapt, and it is certainly too forceful. After all, this movement, standing in contrast to the others, is the 'witty aphorism' of the cycle and lends the work as a whole a fresh and colourful sound.

Essay III. *Allegro*

In the opinion of Tadeusz A. Zieliński, this essay was the germ of the whole cycle, the first which Baird composed. Here too the composer employs

328 See Folga, 'Dodekafonia', 61.

329 M. Zieliński, *Twórczość*, 91.

Schema 11: *Cztery eseje* [Four essays], movt III. *Allegro*, prime series.

Notes												
Number	1	2	3	4	5	6	7	8	9	10	11	12
Name	<i>a</i>	<i>g#</i>	<i>a#</i>	<i>b</i>	<i>c</i>	<i>c#</i>	<i>d</i>	<i>eb</i>	<i>f#</i>	<i>g</i>	<i>f</i>	<i>e</i>
Intervals												
Number		1	2	3	4	5	6	7	8	9	10	11
Interval structure		-1	+2	+1	+1	+1	+1	+1	+3	+1	-2	-1

self-transcription, with the original being part of his incidental music to a production of Shakespeare's *Henry IV* at the Stefan Jaracz Theatre in Łódź in 1958.³³⁰ Michał Zieliński, pointing to the similarity between this essay and the middle movements of Witold Lutosławski's *Muzyka żałobna* [Funeral music] (Metamorfozy and Apogeum [Metamorphoses, Apogee]), listed facts that oppose all speculation regarding Baird's possible inspiration from Lutosławski's work.³³¹ *Nota bene* the composers won equal first prize at the UNESCO International Rostrum of Composers in Paris in 1959. The musical idea of this essay is contained in three expressive terms visible in the score: *deciso*, *sempre b. in tempo marcato* and *barbaro e brutto*. So this is a bearer of 'wild and ugly (brutal?)' emotions, articulated in a robust way. Despite that dominant character, the opposite character does manifest itself for a moment – full of grace, delicacy and softness. The predominant bruitist sound image of this essay was obtained through new forces (brass, two pianos, celesta and a wealth of percussion) and through rhythms and dynamics raised to the status of form-generative elements. The basic material is a twelve-note row (Schema 11). Its design is clearly dominated by a minor second, which introduces an element of unrest in the sequences of pitches, realised in a gradually expanding twelve-degree chord of the brass instruments (Example 19).

Besides the prime row, another twelve-note grouping also appears (Schema 12). This is presented in basic form, inverted, and in shortened versions comprising eight and nine elements (Example 20).

The form of this essay comprises three phases: A (bars 1–39) – B (bars 40–62) – A₁ (bars 62–105), with the outer phrases based on the primary serial

330 T. A. Zieliński, *Tadeusz Baird*, 37.

331 Lutosławski's composition was first performed in May 1958, five months after the premiere of *Henry IV* and four months before the first performance of the *Four Essays*. M. Zieliński, *Twórczość*, 90.

2/2 Allegro $\text{♩} = 80-84$

5

Tromba in do
 Corni in fa
 Tromboni
 Campanelli

chiuso
 quasi niente
 chiuso
 quasi niente
 con sord.
 quasi niente
 con sord.
 quasi niente
 quasi niente

10

15

deciso
 $\text{♩} = 80-84$

Tr.
 Cor.
 Trbn.
 Cmphi

con sord.
 ppp
 ppp
 ppp
 ppp
 ppp
 ppp

Example 19. Tadeusz Baird, *Cztery eseje* [Four essays], score (Cracow: PWM, 1994), movt III, bars 1–19, prime series (repr. from the score).

Schema 12: *Cztery eseje* [Four essays], movt III. *Allegro*, secondary series.

Notes												
Number	1	2	3	4	5	6	7	8	9	10	11	12
Name	c^\sharp	c	a	g^\sharp	g	e	a^\sharp	d	b	a^\sharp	f^\sharp	e^\sharp
Intervals												
Number		1	2	3	4	5	6	7	8	9	10	11
		-1	-3	-1	-1	-3	-1	-1	-3	-1	-4	-1

The image shows a musical score for two piano parts, Pfte I and Pfte II. Pfte I is in the upper system, marked 'pff' and 'seria pomocnicza'. Pfte II is in the lower system, marked 'pff' and 'inwersja serii pomocniczej'. The score consists of two systems of music, each with a treble and bass clef. The first system is numbered 1 through 12, with a '8' above the first measure and a '1' above the second measure. The second system is numbered 1 through 12, with a '8' above the first measure and a '1' above the second measure. The notes are arranged in a sequence that corresponds to the secondary series mentioned in the text.

Example 20. Tadeusz Baird, *Cztery eseje* [Four essays], score (Cracow: PWM, 1994), movt III, bars 46–47, secondary series (repr. from the score).

material and the middle phase on the secondary series. Distinct references to Béla Bartók appear in the *martellato* of the piano and the percussion and to Paul Hindemith in the immobile, timbrally intense planes of the brass instruments.³³²

Essay IV. *Molto adagio*

In its character and texture, the fourth essay refers to the first, but it also takes ideas from the third. In defining the serial material, I am inclined towards the proposition of Iwona Lindstedt, who takes issue with the conclusions reached by Zygmunt Folga.³³³ This essay begins with a thematically treated prime series with reordered components (1-11-6-8-2-4-12-9-5-10-7-3). The original form – also in a thematic treatment – is presented somewhat later by Vn₁ (Schema 13, Example 21). The series is transformed in accordance with forms employed earlier by Baird: original, transposed, inverted and retrograde. The strength of Folga's proposition is that his prime series (different to that proposed by Lindstedt) appears in successive presentations of a thematic-melodic character in the parts of the solo instruments (e.g. Vn₁, bars 37–42, Vl, bars 45–48) announced at the beginning of the movement in shorter phrases (e.g. Cor. ing., bars 15–17; Cl_{in} la, bars 20–22). And each of the authors is right. Their propositions should be treated as two possible ways of interpreting the twelve-note technique in this

³³² We find similar, although much less elaborate, ways of composing in the soundtrack to the film *Pasażerka* [The passenger] (1960), in its contemporary section showing life on board the ship. See Literska, 'Pamięć'.

³³³ See Lindstedt, *Dodekafonia*, 156–158.

Schema 13: *Cztery eseje* [Four essays], movt IV. *Molto adagio*, prime series.

Notes												
Number	1	2	3	4	5	6	7	8	9	10	11	12
Name	c^\sharp	e	b	g	f	g^\sharp	a	a^\sharp	f^\sharp	d	c	c_b
Intervals												
		1	2	3	4	5	6	7	8	9	10	11
		+3	-5	-4	-2	+3	+1	+1	-4	-4	-2	+3

The image shows a musical score for three staves (I, II, III). The score is for the prime series of the fourth movement of *Cztery eseje*. It features various time signatures: 3/4, 2/4, 3/4, 3/4, and 4/4. The dynamics are marked as *ppp* (pianissimo). The articulation is marked as *senza sord.* (without mutes). The score includes various musical notations such as slurs, accents, and fingerings.

Example 21. Tadeusz Baird, *Cztery eseje* [Four essays], score (Cracow: PWM, 1994), movt IV, bars 10–12, prime series (repr. from the score).

essay. Despite the existence of a quasi-cadence (bars 24–33), ostensibly dividing the narrative into two phases, the overall form should be regarded as a single movement. The fourth essay evokes the songful, improvisational and contemplative character of the first. Such expression is favoured by forces comprising brass instruments (Cor. ing., Cl_{in la}, Cl_{basso in la}), two harps, two pianos, harpsichord, kettle drums and string quintet; the harpsichord, appearing at the end, introduces a new, enigmatic colouring.

The *Four Essays* constitute a watershed in the development of Baird's individual style. Employing different forces each time, reducing the size of the orchestral ensemble, the composer emphasised the expressive importance of the colouristic element. He also showed that serial technique was not opposed to expression in music and did not prevent a composer from realising the most expressive (cantilena) and liveliest (motorism) scores. He subordinated technique to his creative imagination and deployed it freely, according to his needs. It also marked a turning point in his approach to musical form. Baird abandoned neoclassical formal models, leaving solely the cyclical aspect with the main principles of composition: contrast and similarity. And, referring to the literary genre, he emphasised his individual mode of expression in a form close to verbal

utterance. The *Four Essays* are unquestionably concise works, yet they are also profound and subjective, leaving the listener a substantial margin of free interpretation. They represent four different characters (intimate lyricism, tongue-in-cheek wit, orgiastic frenzy and soothing). As Krzysztof Meyer stressed, despite some returns to the past, the *Four Essays* paved the way for Baird's mature, individual creative output:

In the *Four Essays*, there were still many traces of his earlier, not entirely original, language (the grotesqueness of the second *Essay*, the Bartókian influences of the third), but in the next compositions those traces vanish irrevocably. [...] later the composer would always revolve around a similar musical and non-musical thematic core; he would create a similar sound aura and a characteristic kind of expression.³³⁴

In September 1979, Baird attempted to sum up his experiences with serial technique. He acknowledged it as an unavoidable historical phenomenon, yet he disagreed with it in many regards. Despite his free use of the technique in his creative work over the years, Baird ultimately concluded that twelve-note technique had two fundamental flaws: first, 'it does not take account of the physiological properties of hearing, which demands a fixed – at least for some time – specific point of reference'.³³⁵ Secondly, in relinquishing categories such as dissonance and consonance, it abandons the traditional fluctuation of tensions. Increasing creative awareness led the composer to a point where he began to gradually free himself from serial thinking and turn his attentions to sonority as a factor shaping the energy of a piece of music, together with its fluctuations of tension and release, with the introduction of a sounding point of reference (a single note or chord), and also of the category of sounding consonance (without the tonal associations). As Baculewski rightly observed: 'Dodecaphony and serialism played the role of a novelty in Poland, and were the symbol of modernity in musical language essentially in the years 1955–57 alone. Later, this primacy was taken over by forays into sonoristics and aleatorism'.³³⁶ That thesis is borne out in the ten works by Baird discussed here, which in *Espressioni varianti* (1959) reached its dodecaphonic pinnacle, which was followed by a gradual loosening of the formal strictures.

334 Meyer, 'Kilka myśli', 6.

335 See Baird and Grzenkiewicz, *Rozmowy*, 142.

336 Baculewski, *The Contemporary Era part 1*, 271.

3.4. Expressionist drama (1966): *Jutro* [Tomorrow]

The starting point for our considerations here is the conviction that every musical work is imbued with expression. We use that term in its common understanding, as ‘the externalisation of spiritual experiences; an outward sign of feelings; a force inherent in things and phenomena; the ability to evocatively communicate one’s feelings and experiences in art; suggestiveness’;³³⁷ as ‘the externalisation in artistic utterance of a certain inner reality, of the artist’s spiritual world, his psyche’.³³⁸ Related terms include distinctiveness and suggestiveness (in the sense that something is particularly suggestive).³³⁹ Expression is the principal factor behind the effect of a musical work,³⁴⁰ and although it is not of a sounding nature, it is encoded in musical material. Hence each element of music, all textural and formal procedures and all other compositional ideas constitute the set of musical means of expression.³⁴¹ Thanks to those means, the composer conveys his emotions and evokes them in the listener. Awareness of expression as a feature of the musical work is considered to have arisen during the Romantic era,³⁴² before developing in philosophy and art theory of the twentieth century and in the deliberate actions of composers of those times. Expression as a feature of a musical composition was included, for instance, in Schoenberg’s definition of expressionism, understood as ‘the expression of inner processes.’ Schoenberg pointed out that expressivity was part of the creative process, since a composer working in the expressionist current follows primarily the inner logic of feelings and less the logic of the material.³⁴³ So it was a composer’s inner emotions that determined the choice of compositional means in the process of writing an expressionist work. That is precisely how Tadeusz Baird understood the mission of music:

Music [...], like all forms of human expression, such as speech, gesture, literature and art, is always an attempt to express ideas, mental states and emotions and to fix them by means of a system of musical signs in its unique language of sounds.³⁴⁴

He was undoubtedly an emotional composer, and in that sense his entire output is expressive. That does not mean, however, that it is entirely expressionist.

337 See ‘Ekspresja’ [Expression], in *Słownik wyrazów obcych* (1980), 180.

338 Michał Głowiński, ‘Ekspresja’ [Expression], in *Słownik terminów literackich*, 123.

339 See ‘Ekspresja’ [Expression], in *Słownik wyrazów bliskoznacznych*, 42; ‘Wyraz’ [Expression], in *Słownik synonimów*, 151.

340 See Tomaszewski, *Interpretacja*, 37–48.

341 For an insightful discussion of expression, see Tęcza, *Postawa*, 21–44.

342 See Tomaszewski, *Interpretacja*, 40–42.

343 See Baranowski, *Estetyka*, 17.

344 Baird, ‘Sztuka’, 6.

Expressionism, rooted in Germanophone culture, was most strongly present in literature, theatre and art between 1910 and 1920. Antecedents of this current can be discerned in the output of German and Scandinavian symbolists and naturalists, in the plays of August Strindberg and Frank Wedekind. In the plastic arts, expressionism is associated with the names Oskar Kokoschka and Wassily Kandinsky, and in music it is directly linked to the work of the Viennese School (essentially Schoenberg and Berg) and to the output of Alexander Scriabin. The aesthetic of expressionism was based on an opposition with regard to naturalism and impressionism. The task of art was inner expression (the essence of things), not the mimetic or impressionistic (superficial, ephemeral) depiction of the state of things. Expression as the fundamental category of the expressionist aesthetic was understood as an action; it constituted an overall principle of art, and was not just emotional outpouring or lyrical confession. An important feature of that expression was its metaphysical dimension – its openness to supra-individual matters, to the articulation of personality and humanity.³⁴⁵ Also kept within that spirit was expressionist music, in which a revolt against bourgeois culture was translated into music that was full of contrasts, eschewing classical solutions.

***Jutro* [Tomorrow], a music drama in one act**

Baird's music drama was based on the composer's theatrical experience and his fascination with the work of Alban Berg (from 1955 onwards), and it did not represent a revival of Wagnerian ideas. Such is confirmed by numerous utterances made by Baird and by his extensive experience with the stage.³⁴⁶ In Berg's output (especially *Wozzeck* and the *Lyric Suite*), Baird found a fascinating model of an expressive composition in which all the technical procedures were to serve the aspect of expression.³⁴⁷ One may assume that it was *Wozzeck* that represented the signpost and model for Baird's *Jutro* [Tomorrow], written several years later. Detailed comparative analysis of those two dramatic works, confirming that fascination, was presented by Krystyna Tarnawska-Kaczorowska.³⁴⁸ Our task here is to offer a wider look at expressionist drama as a literary, dramatic, theatrical and musical category, and our considerations will be informed by two basic

345 See Głowiński, 'Ekspresjonizm' [Expressionism], in *Słownik terminów literackich*, 123–126.

346 Particularly during the 1960s, Baird worked intensely for the theatre, writing the music to sixty-three plays. See 'Chronological catalogue of musical output' and 'Theatre music – chronological list'.

347 Grzenkowicz, 'Kompozytorzy mówią', 6; Baird and Grzenkowicz, *Rozmowy*, 30–31.

348 Tarnawska-Kaczorowska, *Tadeusz Baird. Glosy*, 145–154.

questions. Is Baird's *Tomorrow* a drama in its literary and musical layers? Can it be termed an expressionist drama? We will seek to confirm that the choice of musical means in *Tomorrow* shaped a work referring to the style of the Viennese School, widely associated with musical expressionism. To that end, we will conduct comparative analysis of the relationship between the music and the literary text (libretto). A separate section will be devoted to analysis of musical means. Although there are many definitions of musical expressionism,³⁴⁹ none of them comprehensively covers the features of a dramatic and musical expressionist composition. The criteria adopted here may prove debatable, and even unsatisfactory, yet I will attempt to show – despite the limitations of the methodological model – that Baird's sole music drama contains musical features that are widely regarded as expressionist. In relation to musical issues, we will draw on the views of Józef Michał Chomiński and Tomasz Baranowski;³⁵⁰ with regard to dramatic and scenic elements, we will invoke the proceedings of a colloquium organised by Strasbourg University's Centre d'Etudes Germaniques and the Equipe de Recherches Théâtrales et Musicologiques du C.N.R.S. (Strasbourg, 27 November to 1 December 1968).³⁵¹ The most important determinant of theatre as an autonomous form of art is the presence of an actor and a viewer in a particular relationship – in a reality created by the actor performing a given role.³⁵² One cannot speak of drama and dramaturgy without taking account of that basic element of theatre which is the temporal concretisation of the work in the presence of a viewer.³⁵³ The basic and immediate sources for our considerations will be the score of the work,³⁵⁴ a recording,³⁵⁵ and a production of the drama at the Wrocław Opera.³⁵⁶

349 See Baranowski, *Estetyka*, 16–33.

350 Chomiński and Wilkowska-Chomińska, *Formy muzyczne*, iv: *Opera i dramaty*; Baranowski, *Estetyka*.

351 Bablet and Jaquot (eds), *Ekspresjonizm*.

352 These elements of expression are given by H. D. F. Kitto. Quoted in Hausbrandt, *Elementy*, 32–33.

353 A similar observation applies to the work of music, which, as written in the score, is merely the composer's intention; the work can only be fully perceived when performed 'live'.

354 Baird, *Jutro* [Tomorrow], score (Cracow, 1983).

355 Baird, *Jutro* [Tomorrow], audio doc., Olympia OCD 326 (CD/142).

356 Baird, *Jutro* [Tomorrow], ed. Ewelina Pietrowiak, soloists, Wrocław Opera Orchestra, cond. Tomasz Szreder, Wrocław Opera, premiere 15 February 2008, Inauguration of the 26th 'Musica Polonica Nova' festival, Wrocław.

Baird's *Tomorrow* is a one-act music drama written in 1964–1966, dedicated to Alina Sawicka (the composer's future wife). It is scored for four characters (three sung parts,³⁵⁷ one spoken³⁵⁸) and large symphony orchestra.³⁵⁹ It was first performed at the Teatr Wielki – Polish National Opera in Warsaw on 18 September 1966, as part of the tenth 'Warsaw Autumn' festival,³⁶⁰ then staged several years later at the Silesian Opera.³⁶¹ It has also been recorded onto disc,³⁶² for radio (several times³⁶³) and in a film version.³⁶⁴ Besides Warsaw and Bytom, *Tomorrow* has also been performed in Prague (1968, 1971), Essen and Wiesbaden (1972), Rostock, Stralsund, Greifswald (1973), Darmstadt (1980)

357 Jessica, mezzo-soprano; Jozue, bass-baritone; Ozias, bass.

358 Harry, actor.

359 3331Sxf 3-4331-Batt Cel Pf Cmb 2 Ar Cht-Archi. Batteria: Tmp; G.c.; 3 Tmb s.c. (p, m, g); Tmb^{lo} b; 4 Tomt a u.p.; 4 Timb; 2 Bg; 3 Ptti sosp. (p, m, g); Tamt; Gg sosp. (m); Cmp; Cplli; Xlf; 2 Bl di l; Clv; Frs; Gro; Tbl; Vbf.

360 The music director was Witold Rowicki, director Aleksander Bardini, stage designer Zofia Pietrusińska and costume designer Barbara Jankowska. The solo parts were performed by Jerzy Artysz (Jozue), Krystyna Szostek-Radkowa (Jessica), Edward Pawlak (Ozias) and Mariusz Dmochowski (Harry).

361 Bytom, 15 September 1972, State Opera of Silesia in Bytom, mus. dir. Bogdan Hussakowski, stage design by Jerzy Moskal. Quoted in Komorowska, 'Baird w teatrze'.

362 Muza SXL 1057 (rec. 1973) = Disco M 1057 and Olympia OCD 326 (CD/142). Performed by Krystyna Szostek-Radkowa (mezzo-soprano), Jerzy Artysz (baritone), Edward Pawlak (bass) and Janusz Ostrowski (actor), Poznań Philharmonic Symphony Orchestra, cond. Renard Czajkowski. http://www.polmic.pl/index.php?option=com_mwzbiory&id=328&view=publikacja&litera=0&Itemid=25&lang=pl, accessed 21 November 2010.

363 Westdeutscher Rundfunk, Cologne 1972; ORTF, Paris 1972; Polskie Radio, Warsaw 1972.

364 Film *Jutro* [Tomorrow], TVP, premiere 11 April 1974 (Poland), dir. Bogdan Hussakowski, 55 mins. Information given after <http://www.filmweb.pl/film/Jutro-1974-173575>, accessed 21 November 2010. In 1974, the director, Bogdan Hussakowski, received the Grand Prix for this film at the 11th 'Golden Prague' International Film Festival in Prague in the musical film category. Information given after Michał Bujanowicz, *Bogdan Hussakowski*, http://www.culture.pl/baza-film-pelna-tresc/-/eo_event_asset_publisher/eAN5/content/bogdan-hussakowski, accessed 21 November 2010.

and Nuremberg (1981).³⁶⁵ Forty-two years after the world premiere, another Polish production was staged: the Wrocław premiere, as part of the inaugural concert of the 26th 'Musica Polonica Nova' festival.³⁶⁶

The literary text: from Joseph Conrad to Jerzy Stanisław Sito

The literary word was always a crucial element for Baird. He stated that music should help the text, interpret it and draw out its most essential and most deeply hidden meaning:

It seems to me that combining music and words has little sense when a composer is striving for an exclusively musical interpretation of the superficial, purely semantic layer of a word, a poetic text, a piece of prose or an opera scenario.³⁶⁷

The composer took quite some time to mature into writing an opera, and just as long to find a suitable literary text:

[...] I had to repel the insistent idea: what if I were to try to write an opera all by myself? But – for as long as I could – I resisted that temptation, deterred by the prospect of the huge amount of work and difficulty involved. Yet it ultimately got the better of me; my powers of self-denial proved ineffective, and the decision was taken. From that day on, everything I read – and I was quite the 'bookworm' – was accompanied by one hope: perhaps now I'll hit on a subject that could be adapted for a libretto to a one-act (for the time being, only that was certain) music drama? I fumbled around chaotically in search of it, under a deluge of short stories and novels, collections of old tales and chronicles, play scripts and volumes of verse. It took a very long time. After much hesitation, I finally chose a work which was one of the first – among a couple which I considered – to rivet my attention: it was a short story entitled *Tomorrow*, by Joseph Conrad, a writer whose work has always been particularly close to my heart.³⁶⁸

Joseph Conrad's *To-morrow* is a novella contained in the volume *Typhoon and Other Stories*,³⁶⁹ from which a libretto (at the composer's request) was prepared

365 Quoted in Komorowska, 'Baird w teatrze', 133.

366 Tadeusz Baird, *Jutro* [Tomorrow], dir. Ewelina Pietrowiak; soloists, Wrocław Opera Orchestra, cond. Tomasz Szreder. Wrocław Opera, premiere 15 February 2008, inaugurated the 26th 'Musica Polonica Nova' festival in Wrocław.

367 Grzenkiewicz, 'Kompozytorzy mówią', 5.

368 Komorowska, 'Baird w teatrze', 131.

369 The writer's real name was Józef Teodor Konrad Korzeniowski (1857–1924). *To-morrow* was completed in 1902 and published in 1903 (UK) and 1925 (Poland). When the story appeared in *Pall Mall Magazine*, Conrad was urged by the critics to adapt it for the stage. The resultant play, *One Day More*, was staged in London on 25 June 1905 and in Lviv in 1933. For more information on this subject, see Tarnawska-Kaczorowska, *Tadeusz Baird. Glosy*, 154–160.

by the playwright Jerzy S. Sito.³⁷⁰ Baird was delighted with his collaboration with Sito, and also with its effects. In his opinion, the text of the libretto was ideally suited to his compositional and theatrical needs.³⁷¹ He summarised it as follows:

A small fishing village inhabited by just two people: Ozias and Jessica. Ozias is an old man driven crazy by hope; Jessica is a young woman who rashly allows herself to be drawn into his game of hope. Ozias is waiting for the return of his son, who ran away to sea years before. His entire existence revolves around his son's imminent return, upon which he builds a model for a new, better tomorrow. Within that more perfect world, he places his son Harry alongside Jessica, the only living creature who shows him any kindness. Jessica allows herself to be drawn into that beautiful, but unreal world. She invests all her aroused longing, all her feelings and thoughts in that future encounter. The only person who foresees the impending misfortune is Jozue, the girl's father, a blind shipwright [...]. When the long-awaited, dreamed-of Harry finally appears, he turns out to be a dull, brutal and stupid man. He is amused by the situation, which he does not understand; he wants to turn it to his advantage. Ozias has no need of his physical presence, so fails to recognise him and chases him away. He does need Jessica, though. Harry is prepared to give himself; literally. He tries to rape her. Jessica's screams bring old Ozias running. In the name of Harry, he kills his own son. In the name of a fiction, he kills the reality, which cannot live up to [the fiction]. His world remains intact – he will carry on waiting for his son. But in that world, there is no longer any room for Jessica. He tries to draw her back in, but retreats at her laughter. Her growing, tragic laughter stands on the threshold of *tomorrow*.³⁷²

Conrad's original is in the form of a novella (so it belongs to the epic genre), but the libretto takes the form of a drama. That fundamental difference is visible in many aspects of the two works, including the almost complete *lack of descriptive or narrative moments* in the libretto. In the opera score, we find only suggestions

370 Jerzy Stanisław Sito (1934–2011), a Polish poet, playwright, translator and critic, a very important figure in Polish post-war cultural life. His works include collections of poetry (*Wiozę swój czas na osła* [I carry my time on a donkey] (1958), *Śmierć i miłość* [Death and love] (1963), *Ucieczka do Egiptu* [Escape to Egypt] (1964), *Wiersze dawne i nowe* [Poems old and new] (1974)), stage works (*Pasja i potępienie doktora Fausta* [The passion and damnation of Doctor Faust] (1973), *Polonez* [Polonaise] (1979), *Słuchaj, Izraelu* [Listen, Israel] (1989)) and essays (*W pierwszej i trzeciej osobie* [In the first and third person] (1967), *Szekspir na dzisiaj* [Shakespeare for today] (1971).

371 Baird, *Życie*, no. 8.

372 Jerzy S. Sito, 'Komentarz do programu koncertowego' [Commentary to the concert programme], in *Książka programowa: X Międzynarodowy Festiwal Muzyki Współczesnej „Warszawska Jesień”* [Programme book of the 10th 'Warsaw Autumn' International Festival of Contemporary Music] (Warsaw, 1966), 21–22.

from the composer regarding the appearance of the protagonists – their dress and behaviour:

The characters of the piece are to be dressed ordinarily and modestly, even poorly. The costumes should show that these are people living on the sea and from the sea. [...] Jozue leans torpidly on a walking stick; he may stagger or stumble.³⁷³

The novella, meanwhile, contains detailed descriptions of the setting, and the social context is also distinctly drawn. Conrad presented an insightful psychological profile and a description of the physical appearance of the main characters: Josiah Carvil (blindman), Bessie Carvil (his daughter), Captain Hagberd (old crank) and his son Harry. Suggestions for staging are merely sketched in the score:

The costumes are not meant to suggest a specific time; the action takes place somewhere, sometime.³⁷⁴

The remarks concerning decorations, lighting and costumes do not point unequivocally to the time and place of the action or the social status of the characters. Another element in the scenography of expressionist productions is the three-dimensional organisation of the stage floor. Although Baird did not propose anything of the sort, such an element was included in the Wrocław production: it was a gangway linking the auditorium with the stage. Harry enters the stage across that gangway, thereby coming from another, alien world. These features clearly refer to expressionist productions, where the stage should be de-naturalised in order to focus the viewer's attention on the expressive event. The audience should experience the event themselves; hence the director must coordinate all the means of expression, which are merely a pretext to revealing the deeper – expressive – problem.³⁷⁵

Jerzy Sito altered not just the first names of the protagonists (Josiah to Jozue, Bessie to Jessica, Hagberd to Ozias), but also the characterological profile of one of them: the girl's blind father. Through his stage directions and above all the monologues of that character, he characterised him as a bitter man, unhappy with his handicap, but also a father who, for all his best efforts, is unable to protect his beloved daughter from moral decline:

You're right, so seek your truth, dream your dream, and when you wake up, come back [...]. May she know the depths of hell; I won't spare her anything. May she get a taste for

373 Baird, *Jutro* [Tomorrow], music drama, 3.

374 Ibid.

375 Cf. Bablet, 'Ekspresjonizm', 131.

nothing, may she consciously experience nothing, every moment of nothing, vast and non-existent.³⁷⁶

In the short story, Josiah is a decidedly negative secondary character, focussed solely on his own comforts, treating his daughter as a maid. In Sito's version, he plays a leading role as a prophet who, despite his physical disability, sees more than the others and can predict the future. This aspect of clairvoyance is characteristic of the expressionist approach to theatre.

There are also differences between the literary texts in terms of the plot: the librettist (at the composer's request) introduced the scene of Jessica's rape and Harry's murder, thereby imparting naturalistic features to the work. According to the composer, the rape scene:

should be played out as realistically as possible, and with the utmost brutality permissible in the theatre.³⁷⁷

Baird also emphasised that the performers and producers should aspire to achieving psychological realism, a credible portrayal of mental and emotional motives, which of course does not preclude any desired oneiric or psychoanalytical subtexts.³⁷⁸ The composer's suggestion clearly indicates his expressionistic approach to the subject matter of *Tomorrow*, resulting from a wish to portray a character's psychological make-up, to reach things that are played out solely in the realm of dreams and imagination. The very theme of 'tomorrow' transports the viewer into a strange, unreal world, and 'today' dies in the name of 'tomorrow'. Thus, despite the composer's numerous suggestions, Sito created an 'open' libretto that gave the director, performers and stage designers considerable scope for interpretation.

Both of the literary works (the short story and the libretto) are based on a ternary design, with an introduction, the drama and its conclusion. In comparing the distribution of emotions and their culmination in both texts, one may confidently assert that Sito's version heightens the tension and has a sharper dramatic contour. Conrad's novella, meanwhile, remains on a single emotional plane, without any distinct dramatic accents; it is of a more reflective character in its psychological and moral colouring. The overall design of the libretto is presented in Tab. 3.

376 Baird, *Jutro* [Tomorrow], music drama, 3.

377 Ibid.

378 Ibid.

Tab. 3: *Jutro* [Tomorrow] – schematic design of the libretto

Phase I (Jozue, Jessica, Ozias)

Exposition and weaving of the plot –
presentation of main themes, then their development and deepening

First theme – fatherly love:

- [1] Jozue towards Jessica – the father’s fear of his daughter’s ineluctably bad experience of the world; Jozue’s principal character trait – wisdom through experience
- [2] Ozias towards Harry – waiting for the return of an idealised ‘prodigal son’; Ozias’s principal character trait – oddity

Second theme – the desire for love and tenderness

- [1] Jessica waits for the arrival of her imaginary lover;
Jessica’s principal character trait – innocence
-

Phase II (Harry, Ozias, Jessica, Jozue)

Twists of the action – Harry meets:

- [1] his father (Ozias); Harry’s principal character trait – slyness
- [2] Jessica; Harry’s principal character trait – seduction

Catastrophe – twofold, between:

- [1] Harry and Jessica – rape scene,
 - [2] Harry and Ozias – scene of Harry’s murder
-

Source: author’s own schema based on Tarnawska-Kaczorowska, *Tadeusz Baird. Glosy*, 127–128.

This is a play in one act, with no clear divisions into scenes, although there are two distinct phases. The first phase comprises the exposition and weaving of the plot; the second phase brings twists in the action and ultimate catastrophe. The division into these two phases results from the stage directions,³⁷⁹ as well as from the configuration of the main characters (Harry does not appear until the second phase). The climax falls at the moment of catastrophe: the scene of Jessica’s rape and Harry’s subsequent murder.³⁸⁰ The action concludes in an open way, determined by the closing comment in the stage directions, which speaks of the constant obsession of Ozias, who, despite the tragedy, carries on waiting for ‘tomorrow’. It is also signalled by Jessica’s new drama (realised in a dramatic scream) and by her silently present father. Consequently, Baird’s *Tomorrow* is a drama, since its musical construction is based on a libretto shaped in accordance

379 ‘The lights slowly fade. Jessica leaves the stage in total darkness. – Empty stage. Darkness.’ *Ibid.*, 89–90.

380 This proposition results solely from my own analysis of the libretto and differs somewhat in its details from the version put forward by Krystyna Tarnawska-Kaczorowska. Cf. Tarnawska-Kaczorowska, *Tadeusz Baird. Glosy*, 127–128.

with the principles of drama. What is more, the work has many scenic and dramatic solutions characteristic of expressionist drama.

The music: in the circle of the Viennese School

According to scholars, the unquestionable prototypes of expressionist music drama are two works by Arnold Schoenberg: *Erwartung* (1909) and *Die Glückliche Hand* (1908–1913).³⁸¹ In the opinion of René Leibowitz, those two works are driven by the overriding principle of expressionism, namely, a revolt against the operatic tradition. They are distinguished by the following elements:

- 1) Short duration and succinctness (30 and 20 mins);
- 2) A new operatic convention – instead of a grand spectacle, we have the form of a ‘monodrama’ (*Erwartung*) and a ‘drama with music’ (*Die Glückliche Hand*);
- 3) Small number of characters – one person (*Erwartung*), three main characters, one singing and two mimes, plus a small chorus (*Die Glückliche Hand*);
- 4) Increasing complication and enrichment of all the elements of the musical work.³⁸²

Yet Leibowitz did not treat these elements in any special way. What is more, he cast doubt on the expressionistic character of Berg’s operas (*Wozzeck*, *Lulu*). Baird’s *Tomorrow* possesses the above-mentioned basic features characteristic of Schoenberg’s dramas (the opera lasts approx. 55–60 mins; there are four characters, one of which only speaks; the events and fortunes of all the protagonists are tragic), although, like Berg’s works, it is based on a non-expressionist literary source. Another specialist, the French theatre historian and theorist Denis Bablet, stresses that only by means of a concise and sparing artistic form does a writer (or composer) have any chance of stirring profound emotions in the receiver (which is, after all, a basic task of expressionist art).³⁸³ According to the definition advanced by Józef M. Chomiński, this was a synthetic form,³⁸⁴ the features of which we find in Baird’s drama. They include the following:

381 Leibowitz, ‘Teatr’; Chomiński and Wilkowska-Chomińska, *Formy muzyczne*, iv: *Opera i dramaty*, 375. Chomiński and Wilkowska-Chomińska also point to three one-act works by Paul Hindemith: *Mörder, Hoffnung der Frauen* (1919), *Das Nusch Nusch* (1920) and *Sancta Susanna* (1921).

382 Leibowitz, ‘Teatr’.

383 cf. Bablet, ‘Ekspresjonizm’, 127.

384 Chomiński and Wilkowska-Chomińska, *Formy muzyczne*, iv: *Opera i dramaty*, 374–394.

Schema 14: *Jutro* [Tomorrow], series for the whole composition

Notes												
Number	1	2	3	4	5	6	7	8	9	10	11	12
Name	<i>c</i>	<i>d</i>	<i>c#</i>	<i>e</i>	<i>d#</i>	<i>f</i>	<i>f#</i>	<i>a</i>	<i>g</i>	<i>g#</i>	<i>a#</i>	<i>b</i>
Intervals												
Number		1	2	3	4	5	6	7	8	9	10	11
Interval structure		+2	-1	+3	-1	+2	+1	+3	-2	+1	+2	+1

- 1) Reduced form (one act, without a clear division into scenes,³⁸⁵ but with a distinct division into two phases – in keeping with the design of the libretto);
- 2) Small dimensions (976 bars, duration approx. 60 mins);
- 3) Small number of characters (four);
- 4) Reduction of dialogues (they are short, nervous, choppy);
- 5) Lack of props (the stage is almost bare);
- 6) Increased importance of optical effects (lights and colours);
- 7) Synchronisation of acting (mimicry, movements) with the musical continuum (e.g. the three fatal blows are precisely coordinated with three chords in bars 937, 938, 939);
- 8) Expansion of vocal ranges (large interval leaps in the vocal parts);
- 9) The use of various vocal techniques, in order to enhance the drama of the literary text: when the negative emotions rise, the singers employ *Sprechgesang* (e.g. bars 260, 492) and *parlando*. Jessica's melancholy, wistful parts are sung in beautiful cantilena (despite the atonality). Jozue sings similarly in two places: at the start of the drama (bars 75–100) and before the scene of Harry's return (bars 468–479).

Among the purely musical means, the following stand out:

- [1] the atonal musical language,³⁸⁶ dominated by harsh chords (minor second, major seventh, minor ninth and tritone) and the use of free serial technique based on a twelve-note row³⁸⁷ (Schema 14);

385 Krystyna Tarnawska-Kaczorowska distinguishes six scenes.

386 As Tadeusz Baranowski demonstrates, atonal musical language was not characteristic of three protagonists of musical expressionism: Wagner, Strauss and Mahler. Hence it is more appropriate to speak of a gradual emancipation of dissonance in the changes to the harmonic language of this music than of its atonality. Cf. Baranowski, *Estetyka*, 85–97.

387 Such a series is also given by Krystyna Tarnawska-Kaczorowska in *Tadeusz Baird. Glosy*, 129.

- [2] the atomisation of the thematic material, as a result of the highlighting of motifs that are the basic means of expression ('main motifs' technique³⁸⁸);
- [3] the use of chamber forces – Baird employs small instrumental groups within a large symphony orchestra;
- [4] wide-ranging dynamics;
- [5] sophisticated colouristic procedures, linked with the performance apparatus and numerous ways of producing the notes;
- [6] shaping form by means of leitmotifs.

Among these elements, one crucial means of expression in Baird's drama is the 'main motifs' technique. The entire work is based on twelve-note material organised in a series and on modifications derived from its 'main motifs', which are structures of several notes (three, four, five or more). Although *Tomorrow* does not feature dodecaphonic technique in the strict sense, the use of uniform motivic material resulting from a series is characteristic of the whole work. At almost every place in the score (in every vocal and instrumental part), we find a characteristic 'main motif' with the interval sequence 2-1-3-1 or 2-1-3, and also other motifs derived from the series. They are altered in terms of register, rhythm, agogics, articulation, texture and colour. Their presence integrates the whole work and lends it a specific sound aura.

Tadeusz Baird related information about the means of musical expression which he used, pointing to the two most important purely technical elements of the work:

- [1] the use of a 'leitmotiv' to show specific mental and emotional states in the characters;
- [2] the division of the orchestra into four colouristically distinct groups, in order to individualise each character by means of colouristic leitmotifs.

These two elements clearly show how closely the dramatic action is correlated with the musical action. The music helps to forge the drama, being a drama in itself. Tadeusz Baird reinforced that action with a psychological element, introducing a differentiation between a group of three protagonists (Jessica, Jozue, Ozias) and Harry. The group represents an unrealistic type of person, who 'tends to live in a world of fantasy, illusion, irrational hopes and dreams [...] and so, perhaps, they have the right to behave in an unrealistic way on the stage – singing instead of talking'.³⁸⁹ Harry, meanwhile, comes from outside, from the

388 cf. Lindstedt, *Dodekafonia* 159.

389 'Utrwalić życie', 14. Quoted in Tarnawska-Kaczorowska, *Tadeusz Baird. Glosy*, 160.

real world; 'he is the one who irrevocably destroys the hopes and dreams of the people closed within their imaginary world'.³⁹⁰ Hence he only speaks, and does not sing. This ostensibly simple performance procedure came to symbolise the ascription of a given character to one of the two worlds: the unreal and the real. Following the ideas of the composer, who did not leave any codified list of 'leitmotivs', Krystyna Tarnawska-Kaczorowska distinguished three groups of leitmotivs (grouped in terms of key, timbre and expression), emphasising that they are not entirely separate.³⁹¹ In the key-related group, she identified a note that dominates the presentations of particular characters (Jozue – A, Ozias – G, Harry – B, Jessica – *E flat*). In the timbral group, she stressed instruments particularly linked to the appearance of a character (Jozue – clarinet, bass clarinet, double basses, timpani; Ozias – oboe, cor anglais, bassoon, horns; Harry – trumpets, xylophone; Jessica – flute, alto saxophone, violin, viola, cello). In the expressive group, she distinguished five complex categories of feelings as leitmotivs (tenderness-mawkishness-longing; anxiety-fear-foreboding; anger-irritation; despair-indignation; love-sensuousness-arousal). Whilst acknowledging Tarnawska-Kaczorowska's analysis, one should also highlight the work's texture, coordinating pitch material on the horizontal and vertical planes. I consider the textural procedures to be crucial here, evoking feelings and emotions, and at the same time characterising particular protagonists. Two fundamental ways of shaping texture stand out in this work: [1] an arched progression of the sound's density, [2] a 'diffuse' sound.

The arched progression of the sound's density involves beginning with a single note, gradually increasing the sound mass and then reducing it back to the original note. It occurs in four basic variants.

The first variant refers to timbre. Successive instruments, entering with single notes, form a plane with a broad compass. That gradual expansion and contraction of the sound band takes place on different dynamic levels and with the participation of a greater or lesser number of instruments. This way of organising the sounds occurs when the characters are lost or in a perilous situation (Example 22). The second variant is a quasi-heterophonic passage in the strings,³⁹² which emphasises a sense of melancholy, wistful longing and

390 Quoted in Tarnawska-Kaczorowska, *Tadeusz Baird. Glosy*, 160.

391 *Ibid.*, 131–139.

392 Heterophony – a composition technique characteristic of the music of the 1970s. The word 'heterophony' existed in ancient Greece and probably denoted a kind of part music. After a long hiatus, the notion reappeared during the nineteenth and twentieth centuries in ethnomusicology and concerned the music of the Far East. There are

pensiveness – emotions characteristic solely of Jessica (Example 23). The third variant, which is an imitative setting of melodic motifs of several notes (four, eight and nine) played *pizzicato* by the strings, emphasises anxiety and the enigmatic quality of a situation (Example 24).

Similarly, we find such a motif in the woodwind section (Example 25): a specific stretto arrangement of the twelve-note series presented in its original form by Fg_2 . This differs from the basic series in that the last two notes are in reverse order (11 and 12). This theme undergoes transposition (Cor. ing.), inversion in transposition (Fg_3), reordering of the intervals (Ob_2, Cl_2) and shortening (Ob_1, Cl_1). The fourth variant is a ‘thickening of the movement’ on one note or two. This is also realised in imitation, taken up by successive instruments. This procedure also expresses irritation and anger (Example 26). All these procedures adhere largely to the dynamic range *ppp* – *p* – *ppp*, which means that the emotions are conveyed very discreetly.

The ‘diffused’ type of texture occurs essentially in the wind section, occasionally supported by the percussion, and it involves the alternation of compact rhythmic motifs (triplets, quintuplets) and rests, usually proceeding in a ‘march’ tempo. This type of narrative conveys the caricatural aspect of Ozias, who talks about his son in a grotesque and distorted way. Thus it presents both the person and also his odd emotional conduct, detached from reality. Since the entire work is dominated by an arched shaping to the sound, this ‘diffuse’ texture stands out (Examples 27, 28).

Both textural procedures are coloured with emotions through the use of appropriate compositional means. The first of these – the cluster – is employed in the closing section of the drama to express anxiety and to underscore the uncertainty of the situation (bars 965–970, p. 150). The second – the ostinato motif – is realised mainly by the timpani (bars 330–332, p. 56) and xylophone (bars 577–585, p. 95), but also by the bells (bars 677–680, p. 110). It is constituted by the regular repetition of one, two or three notes in a constant tempo and rhythmic values. This motif characterises anxiety, uncertainty and a sense of doom, and its insistent nature underscores the impending unhappy end to the story. The ‘signal’ motif consists of one long-held note on a trombone (with *frulatto* articulation), heralding the imminent misfortune; it is a signal of ineluctable fate.

This attempt to present the various ways in which the sound material is organised in such a way as to underscore particular emotions and feelings clearly

several varieties of heterophony, but one constant overriding principle is the simultaneous leading of several variants of the same melody. Cf. Kotoński, ‘Heterofonia’.

Musical score for Example 22, featuring Violin I (vn I), Violin II (vn II), Violin III (vn III), Viola (vl), Violoncello (vc), and Contrabasso (cb). The score is written in 3/4 time and includes various dynamic markings and performance instructions.

Violin I (vn I): Starts with a 3/4 time signature. Dynamics include *pppp*, *p*, and *ppp*. Instructions: *arco, sul tasto*, *arco, sul ponticello... a punta d'arco*, *arco, ord.*

Violin II (vn II): Dynamics include *ppp*, *p*, and *ppp*. Instructions: *arco, sul tasto*, *arco, sul ponticello... a punta d'arco*.

Violin III (vn III): Dynamics include *ppp*, *p*, and *ppp*. Instructions: *arco, ord.*

Viola (vl): Dynamics include *ppp*, *p*, and *ppp*. Instructions: *arco, sul tasto*, *arco, sul ponticello... a punta d'arco*.

Violoncello (vc): Dynamics include *ppp*, *p*, and *ppp*. Instructions: *arco, sul tasto*, *arco, sul ponticello... a punta d'arco*.

Contrabasso (cb): Dynamics include *ppp*, *p*, *mf*, and *p dolce, vibrato*. Instructions: *1 solo ppp*, *pizz. ord. a piacere*, *tutti mans. (pizz. ord.)*.

Example 22. Tadeusz Baird, *Jutro* [Tomorrow], music drama in one act (Cracow: PWM, 1983), score, bars 89–96 (extract)

The image shows a musical score extract for Example 23. It features six staves: VC (Violoncello), cb (Contrabasso), vn I (Violino I), vn II (Violino II), vl (Violino), and cb (Corno). The VC part includes markings for '1 solo', 'alst', and 'div. a 2'. The vl part has a 'Piu mosso' marking. The vn I part is marked 'arrivando' and 'Animato'. The vn II part is marked 'poco f'. The vl part is marked 'poco f' and 'mf cantato (poco)'. The cb part is marked 'poco p'. The score includes dynamic markings such as ppp, pp, p, mf, and f, and tempo markings like 'poco rit.' and 'Meno mosso'. The time signature changes from 3/4 to 2/4 and back to 3/4.

Example 23. Tadeusz Baird, *Jutro* [Tomorrow], music drama in one act (Cracow: PWM 1983), score, bars 366–373 (extract)

points to the existence of two main groups, negative and positive emotions, with the clear domination of the former. These basic types of texture are constantly assuming variant forms; they change fluidly and naturally, at times occurring simultaneously (in which cases they convey the emotions of individual characters and signal the complexity of the situation as a whole). These textural equivalents of emotions forge the musical drama, which is highly distinct, with no need for any verbal texts. In the musical layer of *Tomorrow* we find feelings of aggression, fear, conflict, melancholy, impatience, disappointment and frustration, loneliness, the approach of death and eternal longing. The way in which the score is shaped, with its dramatic structure and sonoristic features, brings to mind Wojciech Kilar's *Riff* 62. Particularly distinctive are the portentous timbre of the saxophone, the brutal signalling sounds of the brass and the textural solutions (arching, swelling sound). Baird undoubtedly attempted to draw on that avant-garde work by Kilar, not only in *Tomorrow*, but also in the later *Psychodrama*.

Within the context of the history of European music, Baird's drama appeared forty years late in relation to its 'forerunners' (*Erwartung* 1909, *Glückliche Hand* 1910–1913, *Wozzeck* premiere 1929). Although excerpts from Berg's work were

Più mosso, inquieto

The image shows a page of a musical score for a string ensemble. At the top right, the tempo and mood are indicated as "Più mosso, inquieto". The score is divided into sections for Violins I (vn I), Violins II (vn II), Violas (vi), Cellos (vc), and Double Basses (cb). Each section contains multiple staves. The notation includes various dynamic markings such as "pizz. ord.", "pizz.", "pp", "mf", "ppp", and "rall.". There are also some performance instructions like "tempo originale" and "rit.". The score is written in a standard musical notation with clefs, notes, rests, and bar lines.

Example 24. Tadeusz Baird, *Jutro* [Tomorrow], music drama in one act (Cracow: PWM, 1983), score, bars 535–541 (score)

first performed in Poland at the ‘Warsaw Autumn’ festival (1964),³⁹³ *Wozzeck* was not premiered in full until 1984,³⁹⁴ so almost twenty years after the premiere of Baird’s *Tomorrow* (1966). One can state unequivocally that Baird’s composition afforded Polish audiences direct contact with an expressionist operatic form,³⁹⁵ although out of chronological order (seventy years later than its precursor³⁹⁶).

Baird’s drama is unquestionably marked by expressionism: as the composer’s emotional declaration, it addresses primarily supra-individual matters and

393 *Drei Bruchstücke aus „Wozzeck“* for soprano and orchestra, performed by Halina Łukomska (soprano) with the Polish Radio Orchestra and Jan Krenz, on 25 September 1964 at the Warsaw Philharmonic.

394 Quoted in Piotrowski, ‘Wokół’, 271.

395 Krzysztof Baculewski defines *Tomorrow* simply as an expressionist opera. See Baculewski, *The Contemporary Era part 1*, 96.

396 Unfortunately, I have not managed to find information about the first performances of *Erwartung* and *Die Glückliche Hand* in Poland.

The image shows a musical score for woodwind instruments. It includes parts for two oboes (ob), two clarinets in C (cl), one bass clarinet (cl b), and three bassoons (fg). The music is written in 3/4 time. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. A 3/4 time signature is indicated at the top of the first staff. The score is an extract from bars 313-315 of the opera *Jutro* [Tomorrow] by Tadeusz Baird.

Example 25. Tadeusz Baird, *Jutro* [Tomorrow], music drama in one act (Cracow: PWM, 1983), score, bars 313–315 (extract)

expresses the eternal question of hope as crucial to human existence. For the composer himself, this opera held particular significance:

Tomorrow [...] is the only work in which I succeeded in manifesting my love – I deliberately use that grand word – of the theatre. For a long time – at least more than a decade – I had been dreaming of some tangible, true, active contribution to the theatre, to theatrical life.³⁹⁷

The expressionist features in Baird's output relate to his music with a verbal text, in which he found universal truths about human existence. A desire to show the drama of human life prompted the composer to employ a suitable musical language in order to best convey the sense and message of the literary text. Baird's expression, contrary to the definition of Zbigniew Penhershki, has aspects in common with subjective Romantic expression, even though it strives to be objective and rational.³⁹⁸ Extant sources also show that the composer observed

397 Grzenkowicz, 'Kompozytorzy mówią', 4.

398 cf. definitions of expression given on the margins of Zbigniew Penhershki's article 'Egzorta':

The musical score is arranged vertically as follows:

- fl a**: Flute, marked *a piacere*, *poco p*, *staccato*, *p*, *ppp*.
- gr c**: Clarinet in G, marked *delicatissimo possibile*, *c. h. di trap, al margine*, *sempre quasi niente assaiato*.
- pito**: Piccolo, marked *a piacere*, *con spazzola al marg.*, *ppp*, *p*, *ppp*.
- vbf**: Violin, marked *a piacere*, *ppp*, *p*, *ppp*.
- cmp**: Cymbal, marked *pochissimo marcato*, *sempre ppp*.
- cel**: Celesta, marked *p*, *c. ped.*.
- pf**: Piano, marked *p*, *c. ped.*.
- cmb**: Conga, marked *p*.
- ar I**: Armonica I, marked *p*, *(h, ck)*, *a piacere*, *ppp*, *p*, *ppp*.
- ar II**: Armonica II, marked *p*, *ppp*.
- cht**: Chitarra, marked *a piacere*, *ppp*, *p*, *ppp*, *a piacere*, *ppp*.
- Jessica**: Vocal line with lyrics in German and Italian. The lyrics are: *Siech ein A-band, Der angute cast, heit'gib'heim Schla- den die nie za- jen... -anc... zum Morgenraun' har pa - ar Stun den.. do sus-tu tu-ko ki - lka go - drin*. The score includes dynamic markings *p*, *mezza voce*, *p*, *(poco)*, *mp*, *(pochiss.)*, and *p*.

Example 26. Tadeusz Baird, *Jutro* [Tomorrow], music drama in one act (Cracow: PWM, 1983), score, bars 543–550 (extract)

human life from a broad perspective, with its grotesque and farcical elements, but also in historical context, with reference to the rich Mediterranean culture. We do not know, however, what kind of music he planned for his expressionistic stage works.

Allegro

1 ob

2 ob

ci

Example 27. Tadeusz Baird, *Jutro* [Tomorrow], music drama in one act (Cracow: PWM, 1983), score, bars 306–308 (extract)

cl b

fg 1

fg 2

fg 3

tn 1

tn 2

tmb

tbl

tbl

ptto

mosp

clv

cmb

Ozias

Arum achet. wro - ci. Iest uer - den si - te in - chent. Hasz ket - me ude masz po - Jes - sic wiech fet - nes Bier - sach!

urow - ci. wasz - szaj sie bcz - da smie - li. ude masz po - Je - sie. ja - ki to chlo - pak!

muza rousp! *poco f* *[poco dim.]* *mf dolce, cantab.*

mura in tmb gr, s.c. tmb gr. e. b. di tmb, al marg. poc

mura in tamt tamt e. b. di tmb poco yf ppp delicates

mura in gr c gr c poco yf ppp delicates

Example 28. Tadeusz Baird, *Jutro* [Tomorrow], music drama in one act (Cracow: PWM, 1983), score, bars 400–402 (extract)

3.5. Sonoristic tendencies (1968–1978) – *Sinfonia breve*

Although the output of Tadeusz Baird is not representative of the so-called sonoristic current in the music of Polish composers, a few of his works do contain evidence that he was not indifferent to the work of other composers in this area (Penderecki, Górecki, Kilar, Serocki, Szalonek, Schaeffer). In Baird's case, we cannot speak of sonoristics in his output, but merely of certain sonoristic tendencies, which, before attaining their full form, manifested themselves

gradually, beginning with the Etude for orchestra, in 1961. The *Sinfonia breve* is a call sign indicating the composer's sonoristic interests, just as the *Cztery eseje* [Four essays] signal twelve-note technique and *Colas Breugnon* neoclassicism in Baird's music. The choice of this particular composition to represent one of the more crucial features of Baird's style was conditioned by the sources of analytical reception, where the importance of the *Sinfonia* in the composer's distinct stylistic watershed has been emphasised many times.³⁹⁹ This was forcefully expressed by Tadeusz Marek, conveying the opinion of one Dutch critic following a performance of the work. He gave a vivid description of the character of Baird's new music – written 'with clenched teeth.'⁴⁰⁰ That established appraisal generated a certain mental short-cut, which proved useful in characterising his output. It should be emphasised, however, that – as in the case of his previous stylistic periods – we are dealing here with Baird's gradual approach to a sonoristic 'ideal model' (i.e. *Sinfonia breve*), while he continues to realise features proper to his earlier works. Baird's creative process was marked by the simultaneous occurrence of different stylistic features with varying intensity. His fascination with sonority as an expressive category was already signalled in the *Erotyki* [Erotics] (1960), and this aspect particularly captured the composer's imagination in several subsequent works from the 1960s. Yet the most distinctive and dominant tendency towards sonorism is visible in the music of the decade 1968–1978. In the present chapter, we will discuss only that representative composition (*Sinfonia breve*). A list of all the works displaying these tendencies can be found in Tab. 4.⁴⁰¹

The subject literature contains many attempts at defining the term 'sonoristics',⁴⁰² two of which best correspond to Baird's treatment of it. Bogusław Schaeffer, in his very broad approach, describes 'sonoristics' as a creative method in which the composer:

deliberately avoids contact with the experimentation of earlier composers and forges his own working methods, thanks to which his music appears as a new formal and material construct.⁴⁰³

399 A survey of these opinions (Tadeusz Marek, Eva Nehrlich) was made by Michał Zieliński in *Twórczość orkiestrowa*, 110–111.

400 cf. Marek, 'Sinfonia brevis'.

401 A musical analysis of all the works from this stylistic period can be found in the Polish version of this publication: Barbara Literska, *Tadeusz Baird. Kompozytor, dzieło, recepcja* (Zielona Góra, 2012), 277–380.

402 cf. Lindstedt, *Sonorystyka*.

403 *Ibid.*, 22.

Tab. 4: List of compositions by Tadeusz Baird from the sonoristic period

Ordinal no.	Year of composition	Title
1.	1961	Etude for vocal orchestra, percussion and piano
2.	1962	<i>Wariacje bez tematu</i> [Variations without a theme] for symphony orchestra
3.	1963	<i>Muzyka epifaniczna</i> [Epiphanic music] for orchestra
4.	1967	<i>Cztery nowele</i> [Four novellas] for chamber orchestra
5.	1968	<i>Sinfonia breve</i>
6.	1969	Symphony No. 3
7.	1970	<i>Goethe-Briefe</i> , cantata for baritone, mixed choir and orchestra
8.	1971	<i>Play</i> for string quartet
9.	1972	<i>Psychodrama</i> for orchestra
10.	1973	Concerto for oboe and orchestra
11.	1973	Elegy for orchestra
12.	1975	<i>Concerto lugubre</i> for viola and orchestra
13.	1977	<i>Sceny</i> [Scenes] for cello, harp and orchestra
14.	1978	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo] for string quartet

In this approach, sonoristic thinking is linked to many aspects of the musical composition – above all to its texture and colour. Close to Baird’s perspective is the technically-informed opinion of Leszek Polony, for whom compositions situated in the sonoristic current are:

dramatic musical narratives, as results from a processual understanding of the sound flow, from its characteristic dialectic of continuity (identity) and change; growth, expansion, completion and thickening; splitting, differentiation, contrasting and transforming, dwindling, fading, dying away, extinguishing; resulting and emerging; finally, a distinct caesura or break and the appearance of the new.⁴⁰⁴

The purpose of the present discussion is to indicate the sonoristic tendencies that result from the individual approach adopted by Baird, for whom sonority was not an overriding category derived from experimentation, but a means of expression, of conveying different emotional characters. And the fact that he sometimes approached almost bruitist sonorities and employed unconventional methods of sound production was motivated by one overriding idea: expression couched in a musical form. Such use of the ‘purely sonoristic properties of

404 Quoted in *ibid.*, 23.

the sound material for artistic aims⁴⁰⁵ accords with one of the early definitions advanced by Józef M. Chomiński. According to that father of musical sonology,⁴⁰⁶ sonoristic regulation in relation to traditional instruments covered the use of new ways of stimulating and articulating the sound, including a new role for percussion, prepared instruments (especially piano), expanding the sonoristic capacities of chordophones, enhancing aerophonic sonorities and ‘voice acting’.⁴⁰⁷ And those five basic elements will be considered in the analysis below, where we will also discuss the four classes of objects which determine the sonoristic properties of a musical work (sound material; regulation of time and tempo; density and rarefaction of sonorities; form). The following presentation does not aspire to the status of a comprehensive sonological analysis, since it is devoid of a mathematical-computer-generated text (spectrogram) and is based on traditional sources (score and acoustic text). Despite this, it will be conducted in accordance with the categories proposed by Iwona Lindstedt,⁴⁰⁸ taking account solely of those features which are proper to Baird’s music.⁴⁰⁹

Sinfonia breve (1968)

This breakthrough sonoristic work was written to a commission from the Rotterdams Philharmonisch Orkest, to mark its fiftieth anniversary.⁴¹⁰ As the title suggests, it is a short work (approx. 16 mins), scored for large symphony orchestra: 3133–4331-Batt⁴¹¹ (5 esec) Cel 2 Ar Pf Cmb-Archi (16–18 Vn I – 17–16 Vn II – 12 Vl – 12 Vc – 6 Cb). In the context of Baird’s previous orchestral works, the introduction of a large performance apparatus is a significant new quality.⁴¹²

405 This definition comes from Józef M. Chomiński’s *Podstawy sonologii muzycznej* [Foundations of musical sonology] (pt I). Quoted in Lindstedt, *Sonorystyka*, 104.

406 Musical sonology – a field of experimental musicology employing sonoristic technique. Quoted in Lindstedt, *Sonorystyka*, 104.

407 cf. Chomiński and Wilkowska-Chomińska, *Formy muzyczne*, i: *Teoria formy*, 126–136.

408 cf. Lindstedt, *Sonorystyka*, 176.

409 Sonoristic modulation relating to electroacoustic music is overlooked, as it does not concern Baird’s output.

410 First performed at the Holland Festival in Rotterdam (19 June 1968). First performed in Poland in Warsaw on 10 January 1969. Cf. ‘Chronological catalogue of musical output’.

411 4 Tmp; 4 Tomt a u.p.; G.c.; 3 Tmb s.c. (p, m, g); Tmb^{lo} b.; 3 Ptti sosp. (p, m, g); Ptto fiss.; Tamt; Gg; Cmplli; Cmp; Xlf; 3 Bl di l; Gro; Frs.

412 Only in the music drama *Jutro* [Tomorrow] do we encounter similar forces, justified by the expressionistic character of that work.

The sound material comes from a traditional source and is based on the twelve-note chromatic scale; it also contains notes of indefinite pitch. The rich palette of traditional means of articulation enhances that material. It should be stressed that in the *Sinfonia* we do not find any trace of the innovative treatment of instruments from the Etude for vocal orchestra or the *Wariacje bez tematu* [Variations without a theme]. Despite this, the sound of the *Sinfonia* is distinguished by its freshness compared with Baird's earlier orchestral works, although it draws to a greater extent on textural and colouristic solutions present in the drama *Jutro* [Tomorrow]. Polygenic sounds are prominent, thanks to the simultaneous occurrence of a variety of homogenic sonorities. They appear in the following forms:

- Semitone clusters of six, seven, ten or twelve notes, multiplied in different registers, with a maximum combined compass of up to three octaves (e.g. movt I: Archi, bars 35–43; Vl, bars 76–82; movt II: Pf + Cmb + Vl + Vc + Cb, bars 1–7; Fl, bars 39–41; Vc, bars 37–40; Pf, bars 39–43; Example 29).
- Melodic passages played in unison (e.g. movt I: Vn_I + Vn_{II}, bars 1–7, 28–32; Example 30).
- Solo melodic passages (e.g. movt I: Ob, bars 47–50; bars 77–87; movt II: Fl_I, bars 12–16; movt III: Ob, bars 20–27; Cl_{inB}, bars 28–30; Example 31).
- Quasi-rotational passages (e.g. movt II: Fl_{II}, Cl_{inB}, Fg, bars 29–32), including aleatoric passages (e.g. movt I: Cb + Vn_I, bars 37–43; movt II: Ar, Cel, Archi, bars 12–17; Example 32).
- The repetitive, accelerated execution of a single note (movt I: Bl di I, bars 17–18; Xlf, bars 64–69; movt II: Xlf, Cmp, bars 8–9; Xlf, bars 31; Example 33).
- Static spatial chords, full of reverberation (e.g. movt II: bars 30–32; Example 34).
- Bruitist, signalled entries of groups of wind instruments in *frullato* articulation (e.g. movt I: Cr + Tr + Tn + Tb, bars 14–16; Example 35).

Despite the use of the full twelve-note scale, frequent references to seemingly dodecaphonic structures (rotational motifs) and the primary function of the interval of a second, the composer orders the sound material on the basis of momentary points of reference (single notes). Those notes, resonating for several successive bars, stabilise the busy movement.

The regulation of time and speed

Whilst employing a traditional notation of tempo, rhythmic values and metre, the composer also introduces a notation indicating an aleatoric treatment of the regulation of time and speed. And that is one of the constant elements in Baird's

Musical score extract for Example 29, showing parts for piano (pf), cembalo (cmb), violin II (vn II), and violin I (vI). The score includes dynamic markings such as *pp*, *f*, and *arco ord. tremolo*. The piano part features a *c. ped.* marking and a *L.v.* (lento) section. The violin parts are marked *div. a 5* and *div. a 12*. The cembalo part is marked *div. a 6*.

Example 29. Tadeusz Baird, *Sinfonia breve*, score (Cracow: PWM; London: J. & W. Chester, 1968), movt II, bars 1–3 (extract)

Musical score extract for Example 30, showing parts for violin I (vn I), violin II (vn II), violin I (vI), viola (vc), and cembalo (cb). The score includes dynamic markings such as *ppp*, *f*, and *arco ord.*. The violin parts are marked *div. a 2*. The viola part is marked *div. a 3*. The cembalo part is marked *div. a 2*.

Example 30. Tadeusz Baird, *Sinfonia breve*, score (Cracow: PWM; London: J. & W. Chester, 1968), movt I, bars 1–7 (extract)

Musical score extract for Example 31, showing the flute I (fl I) part. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*. Performance instructions include *molto tranquillo*, *(quasi solo)*, *en dehors*, *altri a piacere*, and *(irull. e trillo)*. The score is marked with measures 3, 4, 5, and 6.

Example 31. Tadeusz Baird, *Sinfonia breve*, score (Cracow: PWM; London: J. & W. Chester, 1968), movt II, bars 12–16 (extract)

Example 32. Tadeusz Baird, *Sinfonia breve*, score (Cracow: PWM; London: J. & W. Chester, 1968), movt I, bars 37–41 (extract)

Example 33. Tadeusz Baird, *Sinfonia breve*, score (Cracow: PWM; London: J. & W. Chester, 1968), movt II, bars 8–9 (extract)

sonoristic compositions. The effect of the unpredictability and extemporary character of the music is obtained by means of frequent, substantial changes of metre and tempo, characteristic of Baird.

Density and rarefaction of the sound

This aspect of the composition, considered from a global perspective, should be termed a mixed type. We encounter sections that are extremely dense (clusters, rotational passages) and others in which the sound is rarefied (solo passages of a large compass, bruitist-pointillist entries of wind instruments). The use of both oxyphonic and baryphonic sounds, combined with a heightened role of the dynamic element and a variety of textures (the arched density of the sound; a quasi-polyphonic texture; scattered dots of colour) mean that the whole composition is rich in a variety of contrasting sounds. This is suggested partly by the results

cmp *f* *mf* *f* *I. v.* *muta in fra*
pttto m. e g c *f* *m* *f* *I. v.* *muta in imb m. s.c.*
ar I *f* *I. v.* (cb, f, g, a, b)
ar II *f* *I. v.* (cb, f, g, a, b)
pf *f* *I. v.* *c. ped.*
cmb *f* *I. v.*

Example 34. Tadeusz Baird, *Sinfonia breve*, score (Cracow: PWM; London: J. & W. Chester, 1968), movt II, bars 30–32 (extract)

cr III I, II - s. s. aperti *ff* *frull.* *aperto ord. più ff* *fff*
chiuso *ff* *frull.* *aperto ord. più ff* *fff*
c. s. *ff* *frull.* *s. sord. aperto più ff* *fff*
tr I I - s. s. *ff* *frull.* *più ff* *fff*
tr II II - c. s. *ff* *frull.* *II - s. sord. ord. più ff* *fff*
tr III c. s. di jazz *ff* *frull.* *III - s. s. più ff* *fff*
e tb *ff* *frull.* *ord.* *fff*
tmp *ff* *frull.* *ord.* *fff*

Example 35. Tadeusz Baird, *Sinfonia breve*, score (Cracow: PWM; London: J. & W. Chester, 1968), movt I, bars 14–17 (extract)

of analysis carried out by Michał Zieliński, who stressed the form-generative role of so-called dynamic profiles in this composition.⁴¹³

Form

Reference to traditional form occurs solely on the level of the title. No doubt the composer wished in that way to indicate his return to symphonic music employing a rich orchestral apparatus. Yet the division into three movements and the introduction of literary titles is a clear sign of his departure from the classical model. The *Sinfonia* is a heterogenic structure, displaying great colouristic and expressive variety, with a distinct non-musical inspiration.

Movement I. Epos

The ensuing musical analysis is orientated by the fact that the composer, for reasons known only to himself, used three literary terms of Greek provenance. Wishing to fully convey the features of Baird's musical epic, we point to those which can be adapted from the epic poem.⁴¹⁴ The character of the first movement of the *Sinfonia breve* allows us to suppose that it is a musical tale about matters of importance, not directly revealed by the composer. The movement begins with an 'invocation' (*Non troppo allegro, deciso; Moderato tranquillo*), in which (in keeping with the literary model) the artist turns to his spiritual patron with a request for inspiration. From the musical, analytical point of view, this short segment (thirteen bars) is a highly suggestive and dramatic introduction to the narrative proper.⁴¹⁵ It is based on an arch, the outermost points of which are single notes (*c sharp – b*), whilst the climax is built up by swelling dynamics and volume of sound. This section contains embryonic material pointing to two musical characters: the brutal and dramatic world of mortals (*Non troppo allegro, deciso*) and the subtle, lyrical and cantilena world of superior beings (*Moderato tranquillo*). These two main 'forces' appear over the course of the musical narrative four times in alternation, with brutal presentations clearly dominant, contained in four segments (bars 4–7; 14–20; 40–44; 51–80).⁴¹⁶ The movement ends with a fourteen-bar lyrical ('divine') section, which softens the music to *niente*. Thus – in accordance with the definition of the epic poem – the two main, contrasting characters meet at the end. The first movement of the *Sinfonia* are unquestionably characterised by contrast and an exalted style.

413 cf. Zieliński, *Twórczość*, 112–113.

414 cf. Janusz Sławiński, 'Epos', in *Słownik terminów literackich*, 138–140.

415 Possibly the composer treated it as that artistic invocation.

416 These passages are very similar to the dramatic sections of *Tomorrow*; for instance, the fourth climax is remarkably similar to the scene of Jessica's rape and Harry's murder.

Movement II. Epeisódion

From a literary point of view, this is the movement of Greek tragedy, featuring ‘the direct appearance of the form of the drama in dialogues or monologues.’⁴¹⁷ In Baird’s composition, we are dealing with a dialogue, condensed in time, between two basic characters familiar from the first movement: the bruitist and the lyrical. The lead in this confrontation is taken by the lyrical character (bars 11–26; 34–45), despite the presence of highly aggressive sonorities of a bruitist character, which clearly open the movement (bars 1–10), but fade as it unfolds (bars 28–33; 39–40). In this movement, too, the goal of the sound actions is the single note *b flat*, anticipated in an earlier section (Fl, bars 12–17) and distinctly intoned by an oboe in the passage that closes this movement (bars 34–45). Thus the nervous and highly dramatic character is quelled.

Movement III. Elegeia

The Greek *elegeia* is a mournful song, ‘a lyrical, reflective work of serious content, adhering to the tone of sorrowful remembrance, reflection or complaint, concerning personal matters or existential problems (passing, death or love).’⁴¹⁸ Baird referred to the gravity of this literary form twice: in the third movement of *Sinfonia breve* and in a later self-contained composition entitled *Elegeia*. This third movement is clearly dominated by the character required by the literary definition: the lyrical and reflective. A brief section marked by revolt and a clamorous narrative appears just once, at the start of the movement (bars 14–22). The elegiac suggestiveness of the music is attested to by the solo parts of the wind instruments (Ob, bars 20–27, 43–55; Cl_{in B}, t. 28–30, 38–42) and the strings (Vn₁, bars 1–8; Vc, bars 27–31, 35–41), the static and delicate chords of the woodwinds (bars 31–34) and all the strings and keyboards (bars 44–47, 49–52, 56–60). These reflective passages are forged partly by a delicate dynamic and articulation enabling the production of almost murmuring effects. This movement also moves towards *niente assoluto* on a long harmonic and spatial chord of the cellos and double basses and the single note *e flat* intoned by French horn.

From the point of view of macro-form, the cycle is constructed according to a principle that is new in Baird’s oeuvre. At the beginning, he introduces noisy and absorbing sounds, from which he gradually departs, softening and then entirely eliminating them. In schemata of this kind, the most crucial element is the first movement (as is manifested by its size and absorbing sound), and the other two

417 According to the definition of Janusz Sławiński, ‘Epeisódion’, in *Słownik terminów literackich*, 132.

418 See Sławiński, ‘Elegeia’, in *Słownik terminów literackich*, 126.

Schema 15: *Sinfonia breve* – overall design

Movement	I Epos	II Epeisódion	III Elegeia
Dominant character	bruitist	lyrical	lyrical
Sound axis/final note	<i>c sharp-b</i>	<i>b flat</i>	<i>e flat</i>
Number of bars	99	45	60
Duration	7'21"	3'58"	5'15"

movements stand at the opposite expressive pole. The middle movement has the task – highly important from the point of view of the work's dramatic structure – of gradually departing from the harsh sonorities and moving towards calm and reflective narrative (Schema 15).

As already mentioned, this bruitist profile to the *Sinfonia* is not symptomatic of a sudden stylistic watershed. Baird gradually matured to this aesthetic, as is documented by the song cycles (*Erotics*, *Cztery pieśni* [Four songs], *Pięć pieśni* [Five songs]), the *Variations without a Theme* and the one-act *Tomorrow*. The subtle lyricism that dominates the *Sinfonia*, meanwhile, guaranteed by the beautiful and moving cantilena of the solo instruments, is a constant and unchanging feature of Baird's music.

*

The period of sonoristic tendencies in Baird's music is characterised by the forging of musical drama by means of sound planes, based on a new, non-serial organisation of the sound material, with the melodic element continually present (albeit not always to the fore). Diverse sonorities are obtained in various ways: [1] by expanding the traditional orchestra with keyboard instruments (piano, celesta, harpsichord) and a wide range of percussion; [2] by the use of unconventional sets of instruments; [3] by the use of a great variety of ways of producing the sound, including (albeit to a marginal extent) unconventional means in both instruments and the human voice. It is worth emphasising that Baird never employed sound material generated or transformed electronically.⁴¹⁹ None of Baird's compositions falls into the group of 'sonoristic manifestos' representative of total sonorism,⁴²⁰ such as Krzysztof Penderecki's *Tren – Ofiarom*

419 Iza Pacewicz points to these four basic features of sonoristic composition. See Pacewicz, *Sonoryzm*, 269.

420 Krzysztof Droba writes about this category of sonorism. See Droba, 'Sonoryzm polski', 277–281.

Hiroszyny [Threnody to the victims of Hiroshima] and Wojciech Kilar's *Riff 62*. Closest to such an approach is the sonoristically most radical and 'avant-garde' Etude for vocal orchestra.⁴²¹ That composition is an exception resulting from Baird's passing whim of trying a new approach to the sound material. That single effort confirms that he was not interested in experimentation in music. His work on intensifying and brutalising the sound resulted from his search for the most suitable means of musical expression with the purpose of conveying unusually expressive emotions. It was those emotions – always resulting from very personal experiences – that were among the main elements shaping Baird's 'sonoristic' style. Sonorism in Polish musical output was a new phenomenon during the 1960s, continued with varying success over the following two decades. In Baird's case, sonoristic tendencies were inaugurated in 1961 with the Etude for vocal orchestra, percussion and piano. The arrival at a 'model' sonorism (one that met the three main principles outlined above) occurred gradually. On the way to the most representative *Sinfonia breve* (1968), full of huge and violent contrasts, a great variety of works were written, ranging from *Muzyka epifaniczna* [Epiphanic music] (1963), characterised by its 'sonoristic pointillism', to the intimate and lyrical *Cztery nowele* [Four novellas] (1967). After 1968, Baird wrestled with two tendencies: monumentalism and brutality, represented by the Third Symphony (1969), *Listy Goethego* [Goethe letters] (1970), *Psychodrama* (1972), Oboe Concerto (1973) and *Concerto lugubre* (1975), and the gentler, more intimate sound present in *Play* (1971), *Elegeia* (1973), *Sceny* [Scenes] (1976/1977) and the *Wariacje w formie ronda* [Variations in the form of a rondo] (1978). As with dodecaphony, therefore, sonoristics, treated in an equally individual way, was for Baird a means of expressing personal and highly complex emotions. Although he sought to follow avant-garde trends, he never succumbed to them. He spoke repeatedly about his efforts to free himself from that circle and about the direction of his further development:

Traces [...] of my first attempts at making progress (if it is progress) can be found no doubt in the scores written after the Third Symphony and *Listy Goethego* [Goethe letters], *Play* for string quartet, *Psychodrama* for orchestra and the Oboe Concerto, completed in 1973. The musical substance of those works seems to me less 'mannerly', even more raw, and the compositional means – as a consequence – became more robust, the forms more complex, the expressive and dramatic contrasts more abrupt. One can also see my efforts in the direction of a somewhat broader use than before – in the most

421 Krzysztof Baculewski shares this opinion. See Baculewski, *The Contemporary Era part 1*, 289, 320.

organic way I could achieve – of the sound of embedded techniques close to aleatory (but controlled), and so on.⁴²²

Six years later (in 1979), he continued:

I gradually split with serial technique and, while retaining a density of dissonant harmony, began to try to vary it more than before in terms of energy and so also expression, at the same time setting for each work an audible centre of gravity in the form of a selected note acting, in a way, like the tonic of old. The first traces of this can be found in the landmark work *Play*, from 1971, and in the slightly later *Elegeia*, whilst in *Concerto lugubre* I went a step further, employing, as well as one dominant note, three [...] chords containing a discernibly different emotional charge. In *Sceny* [Scenes] for cello, harp and orchestra, and more distinctly still in the *Wariacje w formie ronda* [Variations in the form of a rondo] for string quartet, I returned to using consonance, but striving to avoid associations with functional harmony.⁴²³

3.6. Towards postmodernism (1980–1981): *Głosy z oddali* [Voices from afar]

Postmodernism is a notion that covers questions relating to the whole of European culture. It originated in the mid-1950s and concerned the work of the second avant-garde (neo-avant-garde).⁴²⁴ The aim of postmodernism – a broad and diverse intellectual movement – was to redefine the modernist way of thinking about culture in all its dimensions (philosophical, socio-political, artistic). This complex problem was discussed by eminent philosophers, sociologists, and theorists and historians of art and literature.⁴²⁵ As a consequence, two basic

422 Baird, *Listy Goethego*, 15–16.

423 Baird and Grzenkiewicz, *Rozmowy*, 143.

424 According to Stefan Morawski, the most crucial factors behind the appearance of the new thinking were changes in civilisation and culture and the Second World War. Of vital importance was 'the galloping scientific-technological revolution, the explosion of new means of mass communication and consequent changes in the circulation of information and the homogenisation and uniformisation of social life [...] as well as an obsession with economic growth [...] destroying the biosphere, which in turn triggered a revolt against the Leviathans, a lack of faith in the mega-ideology promising heaven on earth, and an ecological counter-attack. The climax of this opposition was the emergence of a counter-culture, which morphed into an alternative culture in relation to official institutions.' Quoted after Morawski, *Na zakręcie*, 263.

425 They included the American sociologist Daniel Bell (1919–2011), author of such works as *The End of Ideology* (1960), *The Coming of Post-Industrial Society* (1973) and *The Cultural Contradictions of Capitalism* (1976); the French philosopher Jacques Derrida (1930–2004), who forged the principle of deconstruction, coming to international

theoretical perspectives emerged: neoconservative postmodernism and post-structural postmodernism.⁴²⁶ As Anna Rutkowska rightly notes, the appearance of postmodernism was linked also to economic and social changes: [1] with the market economy, in which the work of art became a commodity; [2] with advanced technologies, which replaced human activities; [3] with a new type of society geared towards consumption and passive participation in culture.⁴²⁷

The emergence of postmodernism in music was due partly to a desire to free composers from two types of ideology: spontaneous (associated with the Darmstadt School) and imposed (by the Kremlin).⁴²⁸ The first to break with the avant-garde conventions of serialism, pointillism and sonorism was John Cage (4'33"). The principal tenet for a composer working in the spirit of postmodernism became the privilege of deviating from all necessities (from hitherto

attention with his first three books, *De la grammatologie* (1967), *L'écriture et la différence* (1967) and *La voix et le phénomène* (1967); the American philosopher Richard Rorty (1931–2007), author of many works, including *Contingency, Irony and Solidarity* (1989). See also source texts contained in Nycz (ed.), *Postmodernizm*, by the following authors: F. R. Ankersmit, Jean Baudrillard, Zygmunt Bauman, James Clifford, Jacques Derrida, Mike Featherstone, Clifford Geertz, Jürgen Habermas, Andreas Huyssen, Linda Hutcheon, Fredric Jameson, Rosalind Krauss, Jean-François Lyotard, Brian McHale, Craig Qwens, Richard Rorty, Gianni Vattimo, Wolfgang Iser.

426 Neoconservative postmodernism – as a contradiction of modernism resulting from a return to lasting and undisputed values and the cessation of experimentation – was applied to many authors of the late 1970s and early 1980s. See Dziamski, 'Postmodernizm', 390–393.

In the post-structuralist approach, postmodernism neither contradicts nor rejects modernism, but represents a crisis in the validation of the modern world. Deconstruction, as one of its basic features, introduced fundamental changes in thinking, as it overturned the hierarchy in the system of fundamental oppositions (good-evil, senses-mind, nature-culture, model-imitation, true-false, ideal-concretisation), which for centuries had shaped our views on the subject of art. Thus deconstruction abolished all existing truths, myths and ideologies. Such a perspective dominated from the 1980s onwards. See *ibid.*, 393–398. Detailed and insightful reflections on deconstruction can be found, for example, in Nycz (ed.), *Odkrywanie*; Nycz (ed.), *Dekonstrukcja*; Nycz, *Tekstowy świat*; Mieczysław Dąbrowski, *Postmodernizm*.

427 See Rutkowska, 'Postmodernizm'.

428 It is worth remembering that in Western Europe postmodernism was a reaction to modernism, while in Eastern Europe it was a reaction against socialist realism. In both cases, people had grown 'impatient' with the binding ideas. For more on this subject, see Szczepańska, 'Postmodernizm'; Gołąb, *Spór*, 197.

binding rules). In light of this, postmodernist musical culture is marked by the following:

- A dual code enabling a work to function on both levels of reception: as part of ‘high’ and mass culture;
- Stylistic pluralism (also known as radical eclecticism), manifest in such things as the combining of classical music with pop or jazz;
- Playing with associations as an intertextual joke (a multi-layered rebus for the recipient to solve, e.g. in relation to a work’s title or some other features);
- Chaos resulting from working in cyberspace, where temporal boundaries are blurred (Net Art);
- The need for the existence of an idol – an artist not so much talented as enjoying high ‘ratings’;
- The need for the existence of a ‘viewer-listener’, who listens to music ‘with the help of’ a video image.⁴²⁹

According to Anna Rutkowska, postmodernism in music is not just the sum of phenomena (that is, the merging of elements of ‘high-brow’ and mass culture), but also a creative stance proper to young-generation artists, for whom the postmodernist economic and social context is a given.⁴³⁰

Wishing to untangle the question of postmodernism in direct relation to musical material, we encounter a basic problem: with regard to the stylistic pluralism and dual coding of a work, it is difficult to speak of one kind of postmodernism. Helpful in this respect is the classification of Dorota Krawczyk, containing four basic varieties of postmodernism: historical, dialectical, anarchic and syntactic.⁴³¹ Each of these varieties has its representatives, and the most important from the point of view of Baird’s oeuvre is syntactic postmodernism, which ‘turns to the syntaxes and styles of past eras to inform its own, original musical language’⁴³² Krawczyk defines this kind of postmodernism as the subtlest, although at the same time the weakest with regard to its suffusion with postmodernist features. That weakness is visible, among other things, in the attempt to find a consensus between the new and the old, in the retention of a division into ‘high’ and ‘low’ music, and in the lack of any awareness of the dual coding of works.⁴³³ Paweł Strzelecki terms an attitude similarly understood a

429 See Rutkowska, ‘Postmodernizm’, 283–295.

430 Ibid.

431 cf. Krawczyk, ‘Postmodernizm’.

432 Ibid., 299.

433 Ibid., 303.

‘new romantic’ approach, which he sees as opposed to postmodernism.⁴³⁴ ‘New romanticism’ as an aesthetic and technical category appeared in Polish music during the 1970s and was defined by Andrzej Chłopecki and Leszek Polony.⁴³⁵ It was distinguished by ‘emotionalism, lyricism, *sacrum*, pantheism, programme, “new tonality”, euphony, beauty, a new approach to musical time, respect for tradition, and also the use of all kinds of text’.⁴³⁶ It did not possess features typical of postmodernism – the hallmarks of ‘play’, ‘amusement’ or ‘stylisation’ – but it constituted a serious dialogue between modernity and tradition. The distinction of this stylistic category was to represent a clear break from the ‘false art’ that juggled tradition and point to the existence of true, noble art, founded on lasting values. Despite their different terminology, the two approaches (those of Strzelecki and Krawczyk) are consistent with each other, and one may even assert that ‘new romanticism’ is a manifestation of the syntactic variety of postmodernism. However, in relation to Strzelecki’s insightful opinion, backed by detailed analysis of ‘new romantic’ works, Krawczyk’s apt and convincing classification seems too general.⁴³⁷ For that reason, we will refer below to Strzelecki’s findings, adopting the term ‘new romanticism’ as better suited to Baird’s music. In our analytical study, in accordance with the adopted analytical model (Tab. 5), we will focus on highlighting the features proper to that category, revolving around four basic aspects: melody, harmony and tonality; the regulation of musical time; form; expression.

Only Baird’s last two compositions can be ascribed to the postmodern current: *Canzona* for orchestra (1980) and *Głosy z oddali* [Voices from afar] (1981). The latter will be discussed here in detail.

Głosy z oddali [Voices from afar], three songs for baritone and symphony orchestra to words by Jarosław Iwaszkiewicz, was a tribute to Karol Szymanowski, in connection with the centenary of his birth.⁴³⁸ It was written in 1981 and first

434 Strzelecki, ‘Nowy romantyzm’, 410–415. In attempting to redefine postmodernism, Strzelecki referred to many authorities shaping opinion on that difficult subject, including Jacques Derrida, Umberto Eco, Francis Fukuyama, Andreas Huyssen, Guy Scarpetta, Jean-François Lyotard, Jolanta Bauman-Szulakowska, Bohdan Pocię, Zbigniew Skowron, Elżbieta Szczyńska and John Paul II.

435 cf. *ibid.*, 69–109.

436 *Ibid.*, 110.

437 Such an effect results from the form of both texts: Paweł Strzelecki’s lengthy monograph and Dorota Krawczyk’s concise article.

438 The commission came from the Karol Szymanowski Centenary Committee. More on this in the chapter ‘Reception’, subchapter ‘Commissions’, and in Literska, ‘Tadeusza Bairda utwory’.

Tab. 5: Analytical model: ‘new romantic’ compositions

General aspects	Detailed aspects
Melody	<ul style="list-style-type: none"> – reactivation of cantilena as a basic means of lyrical expression (in instrumental and vocal-instrumental music), – the use of scales familiar from the past: pentatonic, modal, major-minor
Harmony and Tonality	<ul style="list-style-type: none"> – the restoration of the major-minor system, – the use of tonal centres (single notes, chord-symbols), – consonance, thirds chords (euphony)
Regulation of Musical Time	<ul style="list-style-type: none"> – the restoration of ‘slow’ musical time by means of motivic spinning-out
Form	<ul style="list-style-type: none"> – a return to nineteenth-century programme, evident in symphonic poems, – a turn to traditional genres (song, symphony, etc.), – renewed links between music and words in art song, in the form of refined illustrative effects, – drawing on quotations as a form of direct reference to tradition, – a return to a traditional treatment of the orchestra – the use of octave doubling and the rules of classical instrumentation
Expression	<ul style="list-style-type: none"> – lyricism, – strong emotionalism

Source: the author’s own model, based on Paweł Strzelecki, ‘*Nowy romantyzm*’, 110–137.

performed almost six months after Baird’s death.⁴³⁹ All the components of the work were determined solely by the composer. It was he who chose the literary text and decided on the form, title and forces, scoring the work for solo baritone and symphony orchestra: 4222–4330-Batt⁴⁴⁰ (3 esec) 2 Ar -Archi (12 Vn I – 12 Vn II – 8 Vl – 8 Vc – 6 Cb). Turning to the poetry of Iwaszkiewicz seems understandable, given his bond with Szymanowski, and especially (crucial within the context of the centenary celebrations) the subject of passing and the eternal mystery of life and death. As Zofia Helman aptly noted:

439 Warsaw, 22 January 1982. The programme of that concert also included Tadeusz Szeliński’s *Epitafium na śmierć Karola Szymanowskiego* [Epitaph on the death of Karol Szymanowski] for string orchestra and Szymanowski’s *Harnasie*, Op. 55. See the programme of the ‘Symphonic concert inaugurating Karol Szymanowski Year’, from 22 and 23 January 1982, at the Warsaw Philharmonic.

440 6 Tmp; G.c.; Tmb s.c.; Gg sosp.; Tamt; Trg.

as in other vocal-instrumental works, here too the composer sought verse that would enable him to identify with the lyrical subject, to adopt the poet's set of ideas and his worldview, and also his verbal aesthetic.⁴⁴¹

Baird, with Iwaskiewicz's consent, made cuts and alterations to the text,⁴⁴² lending successive verses a more refined and reflective tone.⁴⁴³

Melody

The melodic element, which is foregrounded as a result of the use of a solo baritone part, is full of lyricism and cantilena in the outer sections and of drama and recitative in the middle section. The contour of the melodic line of each song is based primarily on stepwise progressions divided in places by intervals of a third, tritone, fifth and sixth. The cantilena is based on a calm narrative, dominated by minor sixth and tritone. More dramatic emotions are expressed by means of tritone and sevenths. These two ways of shaping the melody also characterise the instrumental parts. One important 'neoromantic' element is the reference to tradition by means of a quotation from the funeral sequence *Dies Irae* (Example 36). Its opening passage is anticipated in 'indirect' versions, and it also serves as the basis for a variety of transformations throughout the work.⁴⁴⁴

Harmonic and tonal aspects

This element of the composition meets the three basic conditions distinguished by Paweł Strzelecki. The major–minor system is discernible, although it is not given directly. It is signalled by the central notes – held as pedals (movt I: *g*; movt II: *c*; movt III: *b, e flat, d, c*) – to which thirds chords are 'stuck'. This results in sonorities that are ambiguous, but audibly distinct, such as the following chords:

- *E flat major* (with third in the root) – movt I, bars 34–39 (*tutti*);
- *A major* (with third in the root) – movt III, bar 11 (Cb + Vc + canto);
- *G minor with major sixth* – movt III, bar 15 (Fl + Cl);
- *F major/C major* – movt III, bars 16–18 (Archi + canto + Ar);
- *A major* – movt III, bar 52 (*tutti*);
- *B flat major* – movt III, bars 70–74 (Ob. + Fl; Example 37);

441 Helman, "Głosy z oddali", 5.

442 Zofia Helman offers insightful reflections on the links between the verbal and musical texts. Cf. *ibid.*, 5–18. This subject is also addressed by Małgorzata Gąsiorowska ("Głosy z oddali") and Krystyna Tarnawska-Kaczorowska (*Tadeusz Baird. Głosy*, 177–195).

443 The full literary text is given in the Appendix.

444 Cf. Helman, "Głosy z oddali"; Tarnawska-Kaczorowska, *Tadeusz Baird. Głosy*.

The image shows a musical score for Example 36. It consists of several staves. The top section is for voices, with three staves labeled 'tr' (1, 2, 3) and four staves labeled 'cr' (1, 2, 3, 4). Below the voices are three staves for 'tn' (1, 2, 3), with 's.s.' and 'f dolce' markings. At the bottom are two staves for 'tmp' and 'tmb'. The score is written in a single system with a common time signature and a key signature of one flat.

Example 36. Tadeusz Baird, *Głosy z oddali* [Voices from afar] for baritone and orchestra, score (Cracow: PWM; Frankfurt: Litolf/Peters, 1984), movt III, bars 47–49 (extract from the score).

- Dominant-tonic sequence: *B flat major* – *E flat major* – movt III, bar 81 (Cb + Vc + canto).

Baird introduces these consonant chords over the course of the narrative, but he quickly departs from them, seeking to divert the listener away from the wish to remain in the ‘given’ key. The same occurs in the conclusion of the work, which is ambiguously suspended on the dominant in the key of F major (bars 85–93). All the composer’s harmonic procedures represent a sort of (postmodern) ‘game’ with the listener and determine the euphonic quality of the work. It must be stressed, however, that in spite of these consonant chords the work as a whole lies beyond major–minor tonality.

The regulation of musical time

The ‘slowed’ musical time required by Strzelecki’s definition occurs in the first and third songs, and it is achieved through the ‘sequencing’ of alternating segments: baritone + *Archi versus intermedia* of the whole orchestra.

The shaping of form

The form of the work was based on three poems from the late output of Iwazkiewicz, which the composer set in three successive songs: I. ‘Nad wiecznym jeziorem stoję’ [I stand by the eternal lake] (based on passages from a poem entitled ‘Rachunek’ [Reckoning], from the section ‘Muzyka na kwartet skrzypcowy’

Example 37. Tadeusz Baird, *Głosy z oddali* [Voices from afar] for baritone and orchestra, score (Cracow: PWM; Frankfurt: Litolf/Peters, 1984), movt III, bars 70–74.

[Music for string quartet] of the collection *Muzyka wieczorem* [Music in the evening]; II. ‘Noc’ [The night] (drawing on passages from the poem ‘Appasionata’, also from ‘Muzyka na kwartet skrzypcowy’; III. ‘W kościele’ [In church] (using passages from the poem of the same name from the section ‘Stary poeta’ [The old poet] of the collection *Mapa pogody* [Weather map]).

As already mentioned, Baird through-composed the literary text, due to the dramatic structure of the cycle as a whole. Consequently, the composition represents a ‘three-act drama’ depicting the dilemma of a man on the threshold of eternity:

- 1) fearful realisation: my life is coming to an end – ‘I stand by the eternal lake, ‘Who will test me?’;
- 2) a sense that death is closing in – ‘Someone’s knocking at the door? Can’t you guess who?’;
- 3) striking up a dialogue with God – blasphemy, then a question of what is to come – ‘What lies on Your side?’

The design of each song is subordinated to the form of the verbal utterance.⁴⁴⁵ And each of the songs has its own formal significance in the overall scheme of the work (Schema 16).

⁴⁴⁵ For a detailed analysis of the songs, see the above-mentioned texts by Gąsiorowska, Helman and Tarnawska-Kaczorowska.

Schema 16: *Głosy z oddali* [Voices from afar] – overall design

Song	I 'Nad wiecznym jeziorem stoję'	II 'Noc'	III 'W kościele'
Formal function	introduction	development	climax and ending
Bars/duration	39/4'56"	45/3'05"	93/10'49"
'tonal' axis: note/chord	<i>g/E flat major</i>	<i>c</i>	<i>b, e flat, d, c</i>
Dominant character/ expression	static, calm, underlying anxiety	full of fear, quivering, with the 'fate motif' (knocking at the door)	varied, in the climax: full of anger, monumental

On the macroscale, the work displays an arch form with a climax on the sequence *Dies Irae* in the third movement (bars 46–60). The composer also employs subtle illustrative and onomatopoeic effects, aimed at conveying the atmosphere forged by the poetry. In these procedures, he triggers associations with Baroque musical rhetoric, the theory of affects and nineteenth-century 'painting in sound'.⁴⁴⁶ Particularly marked with illustrative procedures is the second song, with its constantly present 'fate motif', realised by the membraphones (single strikes or a growing tremolo).

Expression

The aura built up around this last composition by Tadeusz Baird, expressed in many opinions, raises it to the status of a composition-symbol, marked by the fateful number nine,⁴⁴⁷ and it turns Baird almost into a prophet of his own doom. From an account by Zdzisław Sierpiński, however, we know that things were actually very straightforward and devoid of any magic. It is worth quoting an extended passage from that account:

It was quite a while ago, perhaps a year or more, during one of the first meetings of the steering committee for Szymanowski Year 1982. Someone mentioned, in discussing the programme, that we ought to have a work written specially for the occasion by a Polish composer. And then all eyes turned to Tadeusz Baird. [...] I looked at Baird, together with the others; like everyone present at the meeting [...] I was interested to know what he would say to that proposition, not made directly, yet plainly expressed nonetheless

446 cf. Helman, "Głosy z oddali", 11.

447 Tarnawska-Kaczorowska, *Tadeusz Baird. Głosy*, 181.

[...]. There was a lengthy pause – not for effect, but simply to weigh up the time and the possibilities. Then finally: ‘Okay, I’ll write it’, Baird said. ‘I could cite a lack of time and commissions from abroad, but I know that I have a special obligation with regard to Szymanowski and in this anniversary year I have to fulfil it.’⁴⁴⁸

Baird assumed that creative obligation with a sense of an artistic bond with Szymanowski. And the fact that such a serious, reflective subject occurred at the end of Baird’s life was the work of chance – the composer’s illness, of which he had no inkling. Given such an unfortunate coincidence of events, we have grounds to wonder at the artistic presentiment of a composer treating so personally the subject of death, which touched all three protagonists of his final work:⁴⁴⁹ Szymanowski (29 March 1937), Iwazskiewicz (2 March 1980) and Baird (2 September 1981). Baird’s last two, postmodern (neoromantic) works shared the same fate: they were performed after his death, thus representing his ‘swan-song’ and ‘voice from afar’.

*

In light of Paweł Strzelecki’s proposals referring to the basic determinants of a musical work pointing to neoromantic tendencies, it should be stated that the whole of Baird’s oeuvre meets those criteria.⁴⁵⁰ Moreover, drawing on Dorota Krawczyk’s nomenclature, we may consider it to be representative of the syntactic variety of postmodernism, in which:

We have [...] a return to tonality, but always filtered through atonal experimentation, we have the restoration of the creative force of melody, but with a sensitivity to sonoristic qualities, and we have a renaissance of old forms and techniques, but incorporated into a contemporary dramatic structure. Productions in the spirit of syntactic postmodernism are a litmus test of values old and new which the contemporary world of music esteems and develops.⁴⁵¹

From 1956 onwards, Baird’s creative approach was that of a neoromantic postmodernist – a composer who never succumbed to the pressure of innovation in art. During the 1960s, when Polish composers were continuously seeking new, hitherto unknown, solutions, he – in an individual and gradual way – referred to models from the near and distant past: the idea of the serialisation of the

448 ‘Tadeusz Baird – Karolowi Szymanowskiemu’, 7.

449 Our wonderment also admits of an esoteric argumentation.

450 Strzelecki, referring to lyrical vocal-instrumental music, regards *Voices from Afar* as a model composition in the ‘new romantic’ current. See Strzelecki, ‘*Nowy romantyzm*’, 375–376.

451 Krawczyk, ‘Postmodernizm’, 303.

sound material, expressionist expression in music, sonoristic tendencies and late Romantic models. He was already being accused of producing overly lyrical music, clearly grounded in the element of melody. With Baird, the basic category of postmodernism that is the simplification of aesthetics and technique marked his last few works: *Elegeia* (1973), *Wariacje w formie ronda* [Variations in the form of a rondo] (1978) and, very distinctly, *Canzona* (1980) and *Głosy z oddali* [Voices from afar] (1981). In his relentless pursuit of his own path, Baird was never an avant-garde composer; he was always a postmodernist invoking 'romantic emotionality' and an 'enhanced appreciation of intuition and feeling',⁴⁵² a composer combining the advancements of avant-garde technique with a romantic aesthetic. As Paweł Strzelecki notes:

For the composer of *Elegeia* (1973), the 'romantic' renaissance of the 70s was nothing new, since elements of lyrical narrative had occurred in his music virtually from the outset.⁴⁵³

Tadeusz Baird always respected the musical tradition, never cutting himself off from it, but drawing from it in an unconstrained way, creating ever newer qualities. He double coded his works, but not in order to 'play' with the listener. In a highly personal, profound code, he captured his emotional experiences, which could have been – but were not necessarily – recognised by the listener. So the encoding referred not to 'fun with music', but to 'playing on emotions'. In this broad sense, Baird was a prophet of musical postmodernity in its syntactic variety – with the composer's dignity intact and with a respect for the listener (without attempting to pander to him). His creative thinking was that of a master who knew how to separate that which is lasting and undying in music from that which is merely a fad. With the utmost freedom of choice, he sought to elicit new meaning from the diversity and multiplicity available to him.⁴⁵⁴

3.7. Summary

In summing up my analysis of the work of Tadeusz Baird and my attempted classification, I will try to establish the extent to which his output adheres to the periodisation of Polish music of the twentieth century. With that end in mind, I have compared Baird's own classification of his music with the overall

452 Polony, *Polski kształt*, 335.

453 Strzelecki, 'Nowy romantyzm', 48.

454 This idea paraphrases Dorota Krawczyk's opinion regarding the postmodern composer. Cf. Krawczyk, 'Postmodernizm', 303.

periodisations of Polish music proposed by Mieczysław Tomaszewski and Marek Podhajski.⁴⁵⁵ One crucial aspect of such a comparison is the different social and cultural context determined by the years 1979 (Baird), 1996 (Tomaszewski) and 2005 (Podhajski).

My conclusions from a comparison of Baird's own proposition with Tomaszewski's broad contextual-political approach are as follows.⁴⁵⁶ Given the duration of successive phases, it turns out that the first, neoclassical period in the output of Tadeusz Baird (1949–1955) adheres to two phases proposed by Tomaszewski: the phase of 'the strengthening of the socialist regime' (1944–1949) and 'socialist realism imposed from on high' (1959–1956), through the rule of Bolesław Bierut and Włodzimierz Sokorski. In musical output, that socio-political situation translated into a growth of folklorism and neoclassicism (in the first phase) and into panegyricism (in the second phase). The long period of output indicated by Baird – the dodecaphonic period (1956–1968) – also coincides essentially with two of Tomaszewski's phases: 'thaw and renewed frostiness' under Władysław Gomułka (1957–1962) and "national" socialism with tacit official anti-Semitism' (1963–1968) through the activities of Mieczysław Moczar. The characteristic features of the music being written at that time were an explosion of the avant-garde and a gradual re-emergence of sacred music and love songs. The third period in Baird's output – which he calls the post-dodecaphonic (after 1968) – falls into the two phases which Tomaszewski terms 'new pseudo-liberalism' (1969–1975), under Edward Gierek, and 'growing resistance' (1976–1981), as a result of the activities of the Workers' Defence Committee and then Solidarity. In music, this was manifest initially in anti-monumental and anti-optimistic output and then in the appearance of neotonal and neoromantic elements.

Podhajski, taking Tomaszewski as his model, proposed a somewhat different division of the history of Polish music, in which Baird's output was situated in three phases: the second (1949–1956), third (from 1956 to the mid-1970s) and fourth (from the mid-1970s to the early 1990s). The second phase was characterised by multi-stranded musical output resulting from a desire to escape ideological pressures. Podhajski lists the national strand with elements of traditional music,⁴⁵⁷ archaisations and

455 Tadeusz Baird's own classification dates from 1979. Cf. Tomaszewski, 'O twórczości'; Podhajski, 'Periodyzacja'.

456 Tomaszewski, 'O twórczości'.

457 This strand is characterised by the use of traditional folk material to varying extent (Lutosławski's Concerto for Orchestra, Malawski's *Wierchy* [Peaks]).

stylisations,⁴⁵⁸ the neoclassical strand⁴⁵⁹ and the strand of panegyric music.⁴⁶⁰ The third phase was based on two facts linked to the liberalisation of Polish state policies following the events of 1956: a change in the model of Polish culture from one-layered to many-layered and an opening-up to the world – access to Western culture, symbolised by the founding of the ‘Warsaw Autumn’ International Festival of Contemporary Music. As a consequence, composers had the chance to take an interest in the achievements of the international avant-garde; depending on their individual predispositions and interests, they turned to dodecaphony, sonorism, aleatory music, electronic music, instrumental theatre or musical graphics. Symbolic of the start of the fourth phase is the year 1976, when Henryk Górecki wrote his Third Symphony (‘Of Sorrowful Songs’), Op. 36 for solo soprano and orchestra. First performed at the ‘Warsaw Autumn’ in 1977, it disoriented listeners, who expressed extreme feelings towards the simplicity of the musical language employed. And that was one of the many examples of a turn towards ‘new simplicity’ at that time, with a highlighting of features of a romantic approach to music (with melody, harmony and texture to the fore), signalling the entry into the postmodern world. It should be emphasised that the only one of the above-mentioned elements not present in the whole of Baird’s output is sacred music.⁴⁶¹ The sole exception is *Voices from Afar*, which includes a quotation from the sequence *Dies Irae*, as a melody composed into the third song, but not directly identified. The facts indicate that this area was in Baird’s plans, as was a return to Baroque stylisation.⁴⁶² Summing up, one may state that despite certain differences in the dates of successive stages, all the perspectives on the development of Polish music – including the music of Tadeusz Baird – are cohesive and almost identical to one another.

458 Archaisations and stylisations enable a composer to link tradition with modernity (Sikorski’s Third Symphony, Baird’s *Colas Breugnon*, Serocki’s ‘Romantic’ Concerto).

459 It was present above all in instrumental music and was manifest in tendencies to ‘surmounting the principles of Romantic orchestration, in the use of chamber forces, the enrichment of articulation and the expansion of the performance capacities of different instruments, and the foregrounding of a work’s sonoristic qualities’. See Podhajski, ‘Periodyzacja’, 199.

460 This marginal strand resulted from composers’ often forced reactions to the expectations of the state authorities. Thus were written mass songs and cantatas tinged with propaganda (including works extolling the greatness of Stalin).

461 Interestingly, religious studies were a non-musical passion of Baird’s, although he declared his atheistic outlook.

462 Cf. chapter ‘Reception’, subchapter ‘Commissions’.

Tab. 6: The oeuvre of Tadeusz Baird in respect to general trends

Phases in the development of Tadeusz Baird's individual style, according to Barbara Literska	A universal model for interpreting twentieth-century music, according to Maciej Gołąb
neoclassical (1949–1955) – 7 years	'emancipated' modernism (1935–1945 [1956])
dodecaphonic and expressionist (1956–1967) – 12 years	'second wave' of modernism (1950–1975)
sonoristic (1968–1978) – 11 years	
postmodernist/'neoromantic' (1980–1981) – 2 years	postmodernism (1975–1995)

Source: original periodisation based on Gołąb, *Spór*, 171.

Comparing the classification employed in this book to Maciej Gołąb's universal model for interpreting twentieth-century music, we see clearly that the changes in Baird's style accorded with the rhythm of successive phases in the 'fluctuation of modernism'⁴⁶³ ('emancipated' modernism, the 'second wave' of modernism and postmodernism). From this comparison, we see that Baird remained longest in the period of the second wave of modernism. That does not mean, however, that we should seek ideological, extra-musical features in all of his twenty-seven compositions from the years 1949–1956. Neither that in the twenty-three works from the years 1957–1978 the composer was absorbed solely by a strictly structured musical continuum. Such an analytical approach to Baird's music would considerably limit its full characterisation (Tab. 6).

For Baird, neoclassicism was the received reality (in which he gained his compositional spurs), accepted with all its consequences, while he was not fated to tackle postmodernism to any great extent. Although rooted in the modernist era in terms of time (twenty-three years) and quality, Baird represented not so much an innovative approach, accepting tradition,⁴⁶⁴ as much more than that: a post-modern approach that manifested itself in his tendency towards lyricism and emotionalism, the dominance of melody, succinct and clear forms of utterance, and maintaining contact with the listener – so a search for ways of harnessing the

463 Maciej Gołąb employed this historiographic model of interpretation with the aim of taking a synthetic look at the history of twentieth-century music. See Gołąb, *Spór*, 170–172 ff.

464 cf. Paja-Stach, 'Kompozytorzy polscy', 57.

emotional, immediate message of music. That was provided by creative attempts at bringing order to his musical ideas in both form and sonority, whilst a 'sound centre' (*Klangzentrum*, a modern equivalent of the tonic and dominant in post-tonal music) was of the utmost importance. A considerable role was played by verbal text, as more important than music in the creation of form. A survey of Baird's extant compositions indicates his mastery of technique, his exceptional sensitivity and faithfulness to the idea of 'inspiration' and his personal involvement in his music (which represented the diary of his soul). After Jadwiga Paja-Stach, we might say that Baird was a musical poet and playwright.⁴⁶⁵ In his creative work, he upheld the idea of diversity,⁴⁶⁶ expressed in his turning to elements of modernist styles,⁴⁶⁷ blended in a remarkably skilful and subtle way. But he was never an advocate of the idea of newness as a value in itself. Given all these observations, there would appear to be legitimate grounds for the term 'prophet of musical postmodernity' already used in relation to Baird.⁴⁶⁸

Like the periodisations of Baird's output existing in the literature, the classification employed in the present book is open to discussion – if, that is, we treat it literally as a periodisation, regarding the distinguished stylistic categories as closed and separate stages of evolution. In light of the chain-like and rotational character (full of twists and turns⁴⁶⁹) to the changes in Baird's individual style, this characterisation should be treated as an outline of the tendencies that dominated his music during a particular period. The composer himself talked about the occurrence of stylistic watersheds, but a watershed never meant that Baird closed himself to the methods of creative work which he had employed up to that point.

465 Paja-Stach, *Muzyka polska*, 180.

466 cf. *ibid.*, 358.

467 A detailed discussion of modernism and postmodernism as epochs in music history can be found in Jarzębska, 'Modernizm'; Paja-Stach, *Kompozytorzy polscy*, 55–73; Paja-Stach, *Muzyka polska*.

468 In its syntactic variety.

469 These are terms employed by Jadwiga Paja-Stach in *Muzyka polska*, 180–195. The author proposes an interesting periodisation of Baird's music based on the criterion of musical form. It inevitably also concerns aspects of composition technique, which leads to the distinction of several phases (pantonal; dodecaphonic; motivic-sonoristic; return to traditional metre-rhythm). Irrespective of the clarity of the criteria, this proposition is also ultimately unsatisfactory and requires a lengthy commentary.

4. Reception



4.1. Methodological strategy

The reception of the musical work is a broad notion, variously defined.⁴⁷⁰ It is a process played out in a cultural time and space which imparts to the work a generalised, but widely approved, significance, value and message. The work itself is a fixed, historically invariable, element, but the changing context within which it functions (historical, social, aesthetic) affects the varying expectations and tastes of performers and listeners with regard to the work. Hence reception tells us not about how the work is in essence, but about how it is perceived. One basic method in the study of reception is analysis of all documents of an intersubjective kind (so not confined solely to the experiences, impressions and thoughts of a single cognizant subject) functioning in the representations of a given society. Following the classification of Małgorzata Woźna-Stankiewicz, we can distinguish four different forms of reception, which are linked to the degree of conscious and purposeful action on the part of the receiver.⁴⁷¹ Most frequently encountered is the purely receptive form,⁴⁷² which characterises every active listener who aspires to discerning the meaning and significance of the music being received. Reception of this kind is documented by all forms of personal archiving of observations and conclusions, so private correspondence and entries in a diary. We speak of the second form, defined as creative reception, when the receiver 'transforms the process of reception into his or her own creative output',⁴⁷³ which may manifest itself in various forms (in adopting selected aspects of a heard work for one's own musical composition; in various musical transformations of that work; in attempts to document it in works from other artistic fields; in its influence on the choice of performed repertoire, musical style or content in the teaching of music). Reception of this type is manifested by musical documents (scores, recordings, editions), verbal documents (school textbooks, listeners' utterances on the style of a particular performance) and extra-musical documents (works of art from other fields). Analytical reception is characterised by the action of the researcher, whose aim is to penetrate the nature of a composition more deeply. This results in scholarly (theoretical and

470 A rich survey of the state of research into this subject is contained in Woźna-Stankiewicz, *Muzyka francuska*, 7–15. Also there, we find profiles of the four basic forms of reception.

471 Ibid.

472 In Woźna-Stankiewicz's typology, this form is defined as the 'purely receptive'. Cf. *ibid.*, 11–12.

473 *Ibid.*, 12.

historical) texts and texts of popular science, which constitute documents of this reception. A greater degree of subjectivity, with an element of creative output, is contained by documents of analytical-creative reception, which are reviews and essays published in the press and in occasional prints. Such texts are written by music critics, who react spontaneously to the presented work. A critic describing a musical event empathises with the audience and becomes its vocal representative, thereby recording the reception of the performed work. A full picture of a work's reception consists of receptive representations of all its recipients: private individuals, composers, performers, teachers, artists from other disciplines (painters, sculptures, writers, and so on), 'translators' of the work (the authors of editions and catalogues), musicologists and music critics.

The aim of the considerations set out below is to build up a picture of the reception of the music of Tadeusz Baird in two periods: during the composer's lifetime and after his death. This division is dictated by a natural tendency that can manifest itself in three models: [1] output is known and esteemed in both these periods; [2] output not noticed during the composer's lifetime is esteemed after his death; [3] output known and esteemed during the composer's lifetime is forgotten after his death. The history of music shows that each of these three possibilities has its representatives. In relation to Tadeusz Baird, we posit the thesis that the third variant is likely, as we will seek to verify by examining extant documents. Also crucial to the present study is a complex approach to the reception of Baird's music, with the proviso that it will not be an exhaustive study, due to the impossibility of accessing all its documents. That complexity involves reference to each of the four forms of reception (purely receptive, creative, analytical and analytical-creative), yet with the application of a certain hierarchy. We will refer first and foremost to the imagination of individual listeners and critics; the picture will be complemented by creative and scholarly reception. This way of working results from the differing quantity and strength of the documentation in each of the forms of reception and from the accentuation of documents attesting to a broader social resonance (they do not include academic publications). The collected sources are dominated by verbal documents (correspondence; reviews; publications of a scholarly and popular science nature; occasional prints – programme information). Musical documents (compositions inspired by Baird's music or dedicated to him) constitute only a small part, and extra-musical documents are represented by single works of art, radio programmes, films and others. Given the character of the source material (correspondence sent to the composer from various institutions), we have introduced a fifth form of reception, namely, diffusive, which is characterised by the merging of several of the aforementioned forms. A detailed list of documents of reception in relation to each chapter is included

Tab. 7: Reception of the music of Tadeusz Baird – methodological strategy

Research Problem		Kind of reception document	Form of reception	Period examined
General	Detailed problems			
How did individuals assess Baird's music?	Who expressed opinions about Baird's music?	Personal correspondence	Purely Receptive	1949–1981
	Which compositions were the subject of particular attention?			
	What was the quantitative breakdown of correspondence over particular decades?	Warsaw Philharmonic programme information;	Analytical-Creative	1949–1981 1982–2010
	What was the qualitative breakdown of assessments contained in correspondence during particular decades?			
	What was the quantitative profile of performances of Baird's compositions in particular decades?	reviews in the general and specialist press		
	How was Baird and his music assessed in programme announcements?			
	How was Baird's music assessed in reviews?	Editions of Baird's works	Creative	1949–1981 1982–2010
	What is the quantitative profile of published compositions?			
What is the scope of the creative resonance of Baird's work?	What is the qualitative profile of published compositions?	Recordings of Baird's works		
	Which firms published Baird's music?			
	What is the quantitative profile of released recordings of Baird's compositions?	Recordings of Baird's works		
	What is the qualitative profile of released recordings of Baird's compositions?			
	Which record labels have released Baird's music?	Artistic work inspired by Baird's music (music, ballet, film, fine arts, others)		
	Which compositions have been the subject of arrangements?			
	What fields of art were creatively inspired by Baird's music?			

Tab. 7: Continued

Research Problem		Kind of reception document	Form of reception	Period examined
General	Detailed problems			
How was Baird and his music perceived by musicologists?	What is the quantitative profile of scholarly publications?	Books and articles Scholarly seminars and conferences	Analytical	1949–1981 1982–2010
	Which compositions have attracted scholarly interest?			
	What was the scope of the issues addressed?			
	Which scholars and institutions conducted research into Baird?			
How was Baird and his music assessed by representatives of cultural institutions?	What was the scope and quality of planned performances of Baird's music?	Institutional correspondence: notification of planned performances of works; notification of distinctions awarded; invitations to join cultural institutions; commissions of new works	Diffusive	1949–1981
	For what did the composer receive awards?			
	What was the status of invitations from cultural institutions?			
	What lay behind institutional commissions?			

Source: prepared by the author on the basis of Małgorzata Woźna-Stankiewicz, *Muzyka francuska*, 7–15.

in the bibliography (all the tabular presentations are based on those documents), and an exact specification of all the elements of the methodological plan of action is illustrated by Tab. 7. Hopefully, the tabularisation of answers from the two periods considered (1949–1981; 1981–2010) will enable us to determine a model of reception appropriate to the output of Tadeusz Baird and the level of interest in his music in Poland and abroad.

4.2. The first period of reception (1949–1981)

Tadeusz Baird's debut can be dated to 8 August 1949, when, thanks to the Sinfonietta, he was 'born in Łagów as a composer.'⁴⁷⁴ His 32-year period of intense creative work came to an end on 2 September 1981 – the day of his

⁴⁷⁴ See 'Konferencja kompozytorów', 28. More on this subject in the chapter 'Composer'.

sudden death. Key to the present discussion will be the form of reception and the kind of document.

4.2.1. The purely receptive form of reception

The legacy of Tadeusz Baird is held in the Polish Composers' Archive at Warsaw University Library.⁴⁷⁵ It is an incredibly rich collection, donated by Alina Baird. Its research value cannot be overestimated, and the fact that it comes from the composer's family allows us to regard it as representative for the present considerations. There are 389 extant items of correspondence:

- a) letters (autographs) from various people – 48 letters to Tadeusz Baird (plus *varia*);
- b) letters (autographs) from Tadeusz Baird to Klaus and Helga Storck – 47 letters:
 - letters to Prof. Helga Storck (in German and Polish) – 13,
 - letters to Prof. Klaus Storck (in German) – 34;
- c) official letters to Tadeusz Baird – 145;
- d) postcards from Tadeusz Baird to Alina Sawicka (later Baird) – 102.

Analysis of this material revealed that 36 items represented documents of pure reception: 15 postcards, 7 handwritten letters, 12 typewritten letters and 2 notes made on other prints containing a reference to Baird's music, in particular to performances of his works. This material usually contains very succinct information of one or two sentences, yet it is extremely valuable, since it conveys an immediate, emotional reaction to artistic events from years ago – to performances of Baird's compositions in concerts in Poland and around the world. The group of senders (29) comprises mainly friends and acquaintances, less often individuals not known to Baird. They essentially represent artistic professions: performers (instrumentalists, vocalists, conductors), cultural figures, music critics, musicologists and students, but also unidentified individuals. Here they are given in alphabetical order: W. F. Brederode (1),⁴⁷⁶ Stanisław Ryszard Dobrowolski (1), Ludwik Erhardt (1), Lothar Faber (1), János Ferencsik and Henryk Sztompka (1), Malcolm Frager (1), Andrzej Hiolski (1), Karol (1), Ewa Kofin (1), Jan Krenz (6), Zygmunt Latoszewski (2), Sheila MacCrindle (1), Andrzej Markowski (3), Ewa Nehrdich (1), W. Nowak (1), Tadeusz Ochlewski (1), Manfred Ortner (1), Jean-Louis Le Roux (1), Manfred Ortner (1), Robert Satanowski (1), Wolfgang Steinecke (1), Georg Szell (1), Hans Wamlek (1), Wanda Wiłkomirska (1), Antoni

475 Abbreviation: BUW AKP.

476 The digits in brackets indicate the number of letters.

Tab. 8: Items of individual correspondence by decade

Years	Number of documents
1949	1
1950–1959	14
1960–1969	9
1970–1979	12
1980–1981	–
Total	36

Wit (1), W. Wójc (1), anonymous (2). In the correspondence, 21 works are assessed,⁴⁷⁷ and the temporal distribution of their sending was very even (Tab. 8), which attests to the constant interest in Baird's music.

The quality of these appraisals will be presented according to the occupations of the senders, among whom an important group consists of professional musicians – performers of Baird's music.

Lothar Faber, an oboist to whom Baird dedicated two works – *Cztery dialogi na obój i orkiestrę kameralną* [Four dialogues for oboe and chamber orchestra] (1964) and the Oboe Concerto (1973) – performed those works many times. In the correspondence, he informed the composer of their success, thereby indicating the resonance of his music:

In Lausanne hatte ich mit deinem Stück sehr grossen Erfolg. Es war ein Festival *Quatrième Diorama de Musique Contemporaine*. Hier nun die nächsten Aufführungen 17.12.67 Radio Frankfurt unter Dean Dixon 9.2.68. Radio München Musica Viva unter Günter Wand (er möchte gerne bald eine Platte), Süddeutsche Rundfunk Stuttgart 9.3.68 unter Hans Müller-Kray, 11 + 12.3.68. Hannover unter Albrecht 7.4.68 Radio Wien unter Michael Gielen. Ich glaube es kommt noch mehr.⁴⁷⁸

477 *Colas Breugnon* (6), *Concerto lugubre* (1), *Cztery dialogi* [Four dialogues] (2), *Cztery eseje* [Four essays] (3), *Cztery nowele* [Four novellas] (2), *Cztery sonety miłosne* [Four love sonnets] (1), *Divertimento* (1), *Espressioni varianti* (2), *Elegeia* (3), *Erotyki* [Erotics] (2), *Goethe-Briefe* (1), *First Symphony* (2), *Second Symphony* (1), *Jutro* [Tomorrow] (1), *Oboe Concerto* (1), *Concerto for Orchestra* (1), *String Quartet* (1), *Muzyka epifaniczna* [Epiphanic music] (1), *Sinfonietta* (3), *Trzy pieśni starowłoskie* [Three old Italian songs] (1), *Wariacje bez tematu* [Variations without a theme] (1).

478 'In Lausanne, I had great success performing your work. It was at the festival *Quatrième Diorama de Musique Contemporaine*. Further performances are planned for 17 December 1967 (Radio Frankfurt, cond. Dean Dixon), 9 February 1968 (Radio München Musica Viva, cond. Günter Wand (he'd like a disc quite soon)), 9 March 1968 (Süddeutsche Rundfunk Stuttgart, cond. Hans Müller-Kray), 11 and 12 March

The oboist's considerable success, as well as the prospect of further performances with excellent conductors, clearly shows that the *Four Dialogues* were well known to German-speaking audiences. This work remained in concert practice thanks to the commitment of the soloist, who also performed this repertoire in Italy, Sweden and Poland.⁴⁷⁹ This composition was also highly praised by Jean-Louis Le Roux, first oboe of the San Francisco Symphony Orchestra, who was also oboist and head of the Mills College Performing Group, specialising in the performance of contemporary music. After listening to a recording of the *Four Dialogues*, he wrote to Baird about the availability of the sheet music:

Voudriez-vous me dire comment je pourrais me procurer cette partition, car je désirerais vivement l'exécuter ici.⁴⁸⁰

However, due to an exclusive six-year agreement with Faber for the performance of this work (up to 1970), that request was turned down. Faber's great success can be gauged from the fact that a few years later (in 1974) he asked Baird to write a concerto for oboe. And it would not be an abuse to state that a substantial role in that commission was played by his previous positive experiences with the *Four Dialogues*; also not without significance was the supply and demand mechanism of the cultural market.

The American pianist Malcolm Frager, winner of many international competitions (including the Queen Elisabeth in Brussels, 1960), who performed in Europe and the USSR, admired Baird's music:

Dear Tadeusz! I was very glad to hear your four pieces and enjoyed them very much.⁴⁸¹

Those words, referring to a performance of the *Cztery nowele* [Four novellas] on 13 January 1976 in Malmo under the baton of Robert Satanowski, indicates the great impression made by this music on a mature and experienced pianist.

1968 (Hanover, cond. [George Alexander] Albrecht), 7 April 1968 (Radio Wien, cond. Michael Gielen). I don't think that's an end to the plans.'

Letter from Lothar Faber to Tadeusz Baird, Cologne, 18 June 1967. BUW AKP.

479 Cf. 'Chronological catalogue of musical output'.

480 'Could you tell me how I might acquire the score of this work, as I would like to perform it here.'

Letter from Jean-Louis Le Roux to Tadeusz Baird, San Francisco, 16 October 1966. BUW AKP.

481 Letter from Michael Frager to Tadeusz Baird, London, 19 January 1976. BUW AKP. This letter was written on the back of a concert programme: '13 ja. 1976, cond. Robert Satanowski: *Fyra noveller för kammarorkester*. Malmö.'

Frager's fascination was so great that he wanted to have a Baird composition in his repertoire, and this letter (written a few days after the concert) led to a conversation lasting many years on the subject of a second piano concerto.

Wanda Wilkomirska, the first performer of *Espressioni varianti* for violin and orchestra, described her impressions from a performance of this work in Munich. Celebrating her success with friends (Karl Amadeus Hartmann, Bruno Madera, Wolfgang Steinecke), she wrote with them a letter to Tadeusz Baird. It was an enthusiastic impromptu review, full of emotion, made on a clean print from the Meyer Stube cafe in Munich:

Espressioni was a huge success, and the previous work was whistled out (literally!)...
Bravissimo!!!... Congratulazioni!⁴⁸²

Although we do not know the details of that concert, the opinion of four musical experts attests to the lofty status of the event, which was crowned with success. Given the external circumstances, we may suppose that this concert took place between 1959 and 1961.⁴⁸³ This indication of the audience's reaction points to its unpredictable character, expressed in the switch from negative feelings (towards the preceding work by a different composer, whose name was not given) to euphoria after hearing *Espressioni*. So this was a very demanding audience, according to which Baird's work, as interpreted by the excellent violinist, was highly assessed. In this short letter, we have a purely emotional message – the account of a performer contented with her rendition on account of the audience's reaction. We might say that this encapsulates the meaning of music, its emotional impact on the listener, but also the reverse reaction – a sort of stimulation of the performer by the audience. This work's great success in Germany was discussed in another letter by Wolfgang Steinecke, the first director of the Darmstadt courses and director of the Culture Department of Darmstadt municipal administration:

Über das Warschauer Musikfest habe ich in mehreren deutschen Rundfunksendern (in Köln, Frankfurt, Baden-Baden und München) Berichte mit Tonbandbeispielen gegeben und dabei auch stets auf Ihre *Espressioni Varianti* hingewiesen. Im Westdeutschen Rundfunk ist das Werk als Ganzes vorgeführt worden, und ich war dabei wieder beeindruckt von der vorzüglichen Interpretation durch die Geigerin Wanda Wilkomirska.⁴⁸⁴

482 Undated letter sent from Munich by Wanda Wilkomirska to Tadeusz Baird. BUW AKP.

483 *Espressioni* was first performed on 12 September 1959. Wolfgang Steinecke, one of the participants in that post-concert meeting, died in 1961.

484 'At many German radio stations (in Cologne, Frankfurt, Baden-Baden and Munich) I gave an account of the "Warsaw Autumn" with examples of recordings, and I always drew attention to your *Espressioni varianti*. At the Westdeutscher Rundfunk, this work

This opinion emphasises Wanda Wilkomirska's interpretative mastery – a crucial element in the reception and assessment of this work.

The world-famous baritone Andrzej Hiolski, a peerless interpreter of music of all eras and an excellent performer of the cantata *Goethe-Briefe* and the *Four Love Sonnets*, wrote to Baird about one of his numerous performances of this work:

My dear fellow! I am here in Ohrid at the festival, and I've sung the *Sonnets* with the Radio Skopje Chamber Orchestra conducted by [illegible name], an excellent conductor and a good friend of mine. It made a colossal impression, for which I am exceedingly glad and embrace you warmly.⁴⁸⁵

During the 1970s, the Ohrid Summer Festival, first held in 1961, was a world-famous musical and theatrical event. From 1974 onwards, it took place regularly from 12 July to 20 August and attracted splendid artists of the calibre of Svyatoslav Richter, Mstislav Rostropovich, Dang Thai Son, Viktor Tretiakov and Pavel Kogan. Over the course of its history, the festival has been visited by artists from more than fifty countries, with around 1200 musical and theatrical performances given and a total audience of one million. The musical repertoire has varied, and the theatrical shows have been dominated by the plays of William Shakespeare. Listening to the *Sonnets* performed by Andrzej Hiolski, one gains the impression of an ideal fusion between the composer's idea and the performer's. It seems as if Baird and Hiolski (almost exactly the same age) shared a marked predilection for lyricism and cantilena. That unified message communicated to the broad festival audience was received by it with enthusiasm.

Greatly esteemed among performers were Baird's chamber works, valued not just by the Royal Danish Quartet, but also by Slovenian musicians:

Lieber Herr Baird, ich schreibe Ihnen nach erfolgreiche Ausführung Ihres *Divertimento* am Opatija Festival. [...] Ich habe ein Vortrag über Musikgraphik und habe auch Ihre *Etiuda* vorstellen. Programm aus Opatija wird am Television am 22. November ausführen. Ich werde auch Ihre *Divertimento* geben. *Divertimento* spielt unsere Ensemble auch am 3. und 4. November am eine Konzert in Pula. [...] Meine Kolega Stibilj hat mich vieles Schönes über Warschauer Herbst 1962 gesprochen. Ich habe auch

was played in its entirety, thanks to which Wanda Wilkomirska's exquisite interpretation again made a huge impression on me.'

Letter from Wolfgang Steineke to Tadeusz Baird, Darmstadt, 27 November 1959. BUW AKP.

485 Postcard from Andrzej Hiolski to Tadeusz Baird, Ohrid (Yugoslavia, now North Macedonia), 21 July 1975. BUW AKP.

Ihre neuste Partituren beim ihm gesehen. Besonderes *Erotyki* sind ausgezeichnet! [...] Ich warte am Ihre nächste Kammermusik! Unsere Ensemble hat Wunsch sie spielen!⁴⁸⁶

Unfortunately, we cannot establish the identity of the sender of this letter or the name of the ensemble.⁴⁸⁷ The cited name of Milan Stibilj (a Slovenian composer) and the content and tone of the letter itself allow us to surmise that it was written by a professional musician – a member of a chamber ensemble (possibly also a composer).

János Ferencsik, a Hungarian conductor based in Budapest but also working in many cities around the world (Austria, Germany, US, UK), is known primarily for propagating Hungarian music. In the correspondence, his name appears twice: on a note ‘with since congratulations on your success’⁴⁸⁸ and on a postcard from Leipzig. We do not know with what event the first note is linked. From the second source, we learn that in 1955 Ferencsik was preparing a performance of *Colas Breugnon* in Budapest:

Lieber Freund, *Colas Breugnon* kommt in Bpest am 14. Dezember. Bitte, geben Sie mir ungefähre Metronom-Zahlen. Herzlichste Grüße von Ihrem Freund.⁴⁸⁹

From this letter, we do not have an assessment of that performance, but solely information about plans related to it. On the same sheet of paper, we find a note from Henryk Sztompka indicating that Baird’s music was enjoying success at that time: ‘I add my greetings and am glad that you are being played around the world’.⁴⁹⁰ Also valuable is the information about the two musicians’ friendship, as

486 ‘Dear Sir, I am writing after the great success of your *Divertimento* at the festival in Opatija. [...] In my lecture on musical graphics, I will be presenting your Etude. On 22 November, a programme from Opatija will be shown on television. I will also be presenting your *Divertimento*. Our ensemble performs this work in Pula on 3 and 4 November. [...] My friend Stibilj was mightily impressed by the “Warsaw Autumn” of 1962. At his home, I saw the latest scores of your works. Particularly marvellous are the *Erotics*! I can hardly wait for your new chamber works. Our ensemble would very much like to have them in its repertoire!’

Letter from an unknown writer to Tadeusz Baird, Ljubljana (Yugoslavia, now Slovenia), 23 October 1962. BUW AKP.

487 This letter is in the form of an illegibly signed typescript.

488 Letter from János Ferencsik to Tadeusz Baird, Poznań, 10 December 1952. BUW AKP.

489 ‘Dear friend, *Colas Breugnon* will be played in Budapest on 14 December. Please send me the correct metronome tempo markings. Sincere greetings from your good friend’
Postcard from János Ferencsik to Tadeusz Baird, Leipzig, 10 November 1955. BUW AKP.

490 Postcard from János Ferencsik to Tadeusz Baird, Leipzig, 10 November 1955. BUW AKP.

is suggested by the tone of the greetings. Sztompka is another outstanding figure in the musical life of those years, who appreciated Baird's work and remained on good terms with him.

Dating from that same year is a letter from the Austrian conductor Manfred Ortner, who reports on Baird's success:

Ihr *Colas Breugnon* nicht nur beim Orchester und mir, sondern auch bei Publikum und Presse dankbare und freudige Aufnahme gefunden hat.⁴⁹¹

Although little can be said about the conductor himself, this letter enables us to mark another point on the map of the locations where Baird's music was highly regarded.

In 1949, the conductor, teacher and musicologist Zygmunt Latoszewski was artistic director of the Baltic Philharmonic Symphony Orchestra. With that orchestra, he performed Baird's *Sinfonietta* many times, as we learn from two extant letters:

I'm 'afraid' that this time the *Sinfonietta* went even better than in Cracow, and I guess that you would be glad to hear it. We played it in both Wrzeszcz and Sopot. The concerts had record success and an interesting programme, with Szeligowski's *Rhapsody* [...] and Strauss's *Death and Transfiguration*. [...] I hope that you'll soon write something new and that you'll then come and listen to our performance. I enclose two copies of the programme and two press reviews.⁴⁹²

Dear Tadeusz! I'm pleased to report that in the three symphonic concerts in different towns in Thuringia I performed your *Sinfonietta*, which was very well received – I am curious to read what the press has to say.⁴⁹³

This experienced conductor, twenty-eight years older than Baird, wanted to share his positive impressions with the young composer. What is more, he was counting on his opinion in relation to possible future performances. The *Sinfonietta* was a youthful work, but it was highly popular among conductors and, in Latoszewski's opinion, was also very well received by the public. For obvious reasons, the conductor's letters are devoid of theoretical analysis of the actual performance. And therein lies their value, since they relate to the audience's immediate reaction

491 'Your *Colas Breugnon* was received with esteem and great joy, not only by me and the orchestra, but also by the audience and the press.'

Letter from Manfred Ortner to Tadeusz Baird, Graz, 10 August 1955. BUW AKP.

492 Letter from Zygmunt Latoszewski to Tadeusz Baird, Sopot, 3 December 1949. BUW AKP.

493 Postcard from Zygmunt Latoszewski to Tadeusz Baird, Erfurt, 3 May 1955. BUW AKP.

to the work performed. The assertion of ‘record success’ from the first letter may concern above all the number of listeners craving all artistic sensations at that time. But was it just about the number of listeners? I think that the conductor’s contentment expressed at the beginning of the first letter clearly indicates the great success of the orchestra and the composer. The second letter’s elegant and measured ‘very well received’ should be read in a similar vein. Valuable in these opinions is not just the reference to specific works by Baird, but also the evidence of the great recognition enjoyed by his music and by Baird himself among significant figures in the musical world.

The outstanding, world-renowned Polish conductor Jan Krenz was one of the three friends from the Group of ’49, with its youthful joy of working and creating. That friendship was concretised in artistic achievements, and we have evidence of it in extant correspondence. Krenz led many concerts featuring Baird’s music (including works dedicated to him), which he particularly esteemed. From the correspondence, we learn of his attitude to those works (the Symphony, *Four Essays, Variations without a Theme, Elegeia*) and also the suite *Colas Breugnon*, to which he was especially attached. In direct accounts from concerts, he not only expressed his opinion, but related the assessments of others as well:

Dear Tadziu! You won considerable ‘internal’ – that is, non-public – success at Radio Berlin and among the members of the orchestra. For three days, I recorded your Symphony and [my] Rhapsody.⁴⁹⁴ The Symphony was highly praised, and they could not get over the fact that it was written by a young guy. After a lengthy break, I again conducted it with pleasure.⁴⁹⁵

The report of ‘internal success’ must have made a great impression on Baird. After all, it is not often that composers hear good reviews from orchestral musicians. And as for the opinion of Krenz himself, what could be more valuable for a conductor than pleasure from the music he is conducting? Those words certainly buoyed the young composer on the threshold of his international career. Ten years later, while on tour in the United Kingdom, Krenz wrote: ‘yesterday we played *Colas* for the fifth and last time.’⁴⁹⁶ There is no doubt that at that time *Colas Breugnon* was Baird’s ‘calling card’, as indeed it has remained to this day.

494 The symphony in question is no doubt the First, since the Second was not yet being performed in concert. The latter work is Jan Krenz’s Rhapsody for string orchestra, xylophone, tam-tam, timpani and celesta (1952).

495 Postcard from Jan Krenz to Tadeusz Baird, Berlin, 13 November 1954. BUW AKP.

496 Postcard from Jan Krenz to Tadeusz Baird, London, 18 October 1962. BUW AKP.

Audiences were similarly delighted with other works, also conducted by Witold Rowicki:

Dear Tadziu! In Stockholm, you're king! Last week, it was the *Essays* with Witek and now, in the same hall, the *Variations without a Theme*. Dress rehearsal tomorrow. They're playing wonderfully well (the Radio Orchestra, the finest around), and my sincere congratulations once again on your splendid, atmospheric music. I've become very fond of the variations. Yours, Janek K.⁴⁹⁷

In his accounts from Germany, Jan Krenz conveyed a valuable remark relating to the acceptance of Baird's music by German orchestral musicians and once again a highly emotional attachment to the music on the part of the conductor himself:

The Bamberger Symphoniker play your *Elegy* (which I love so much) really beautifully – greetings from your Jan Krenz.⁴⁹⁸

He also emphasised the positive reaction of the audience and critics after a German performance of *Concerto lugubre*:

Dear Tadeusz! It was extraordinary! Kamasa plays your *Concerto* beautifully, ever more beautifully: masterfully, rhapsodically and with many different moods. Berlin was in raptures at both concerts. And the same in Dresden, in relation to the *Elegy*, which – it seems to me – is now finding its proper expression in what I am doing. I only regret that the composer wasn't there... Warmest greetings, your Jan.⁴⁹⁹

And after a radio recording at Polish Radio in Cracow with the Polish Radio and Television Symphony Orchestra, the conductor summed up the stature of the event:

We concluded a marvellous Baird week by recording the wonderful *Elegeia*.⁵⁰⁰

One can only suppose that such a good reception of Baird's orchestral works (confirmed by the correspondence cited above) resulted not just from the quality of the music, but also from the skilled conducting of Krenz and Rowicki. Their

497 Postcard from Jan Krenz to Tadeusz Baird, Stockholm, 21 February 1964. BUW AKP.

498 Postcard from Jan Krenz to Tadeusz Baird, Bamberg, 3 June 1976. BUW AKP.

499 Letter from Jan Krenz to Tadeusz Baird, Berlin (written on the cover of a concert programme of 23 March 1979). BUW AKP.

This is the programme of a concert at the Deutsche Staatsoper Berlin. It was the Staatskapelle Berlin's fifth symphonic concert of the 1978/1979 season; there were two performances on 23 and 24 March 1979, at 8:00 p.m., featuring Baird's *Concerto lugubre*, first performance in East Germany, conducted by Jan Krenz; the soloist was Stefan Kamasa.

500 Telegram from Jan Krenz to Tadeusz Baird, Cracow, 23 November 1974. BUW AKP.

profound understanding of Baird's music and great commitment to its realisation no doubt translated into excellent work from the orchestral ensembles and the corresponding effect of the concert presentations.

The conductor (a pupil of Witold Rowicki) and composer Andrzej Markowski, the founder and first director of the international festival Wratislavia Cantans, conducted concerts featuring Baird's music many times, as is evidenced by three extant letters:

Dear Tadeuszek! You're now recorded. Not badly, in my opinion. The orchestra is very good – not large, but it doesn't have much time for rehearsals. The work was very much to the liking of the orchestra and the bosses.⁵⁰¹

Unfortunately, we do not know which work that was. Nevertheless, this information is of particular significance: the orchestra took on the work and received it with recognition. Perhaps slightly less important is the satisfaction of the 'bosses', but their tastes also determined composer's fates. Good news is contained by two more letters:

Greetings following a well-received *Muzyka epifaniczna* [Epiphanic music] in Cairo, Teheran and Bombay. From Singapore!⁵⁰²

Greetings from a pretty town where I am performing *Colas* here are there in the area – five times (Nord-West Teutsch Philharmonie).⁵⁰³

The conductor and composer Robert Satanowski, a pupil of Bohdan Wodiczko, was artistic director and conductor of many musical institutions and orchestras in Poland and abroad. There is one extant postcard written by him to Tadeusz Baird, with a very good review of a performance of the *Four Novellas*:

Dear Sir! Two evenings ago, I performed your *4 Novellas* in Bergen. It gave me great satisfaction that both the performers and the audience took a liking to your work.⁵⁰⁴

This is another experienced conductor sending Baird good information. It is valuable information in that it speaks of the fulfilment of the composer's mission, understood as the living presence of his music among a group of receivers (performers and listeners).

501 Postcard from Andrzej Markowski to Tadeusz Baird, Baden-Baden, 19 December 1959. BUW AKP.

502 Postcard from Andrzej Markowski to Tadeusz Baird, Singapore, 7 March 1970. BUW AKP.

503 Postcard from Andrzej Markowski to Tadeusz Baird, Herford (North Rhineland–Westphalia, Germany), 6 February 1972. BUW AKP.

504 Postcard from Robert Satanowski to Tadeusz Baird, Oslo, 20 January 1973. BUW AKP.

The world-famous conductor Antoni Wit, with a vast output of recorded music to his name, was sixteen years younger than Baird, whose music he conducted. From its first performance in 1952, the suite *Colas Breugnon* was a fixture on the concert programmes of various orchestras and conductors, and it was still popular more than twenty years later:

It is my pleasure to inform you that *Colas Breugnon* proved much to the liking of both the audience and the orchestra.⁵⁰⁵

An unknown sender with the first name Karol wrote from the 'Prague Spring' festival:

Yesterday's concert was a marvellous manifestation of contemporary Polish music. Ms Trawińska sang your *Erotics* quite beautifully.⁵⁰⁶

Thanks to his good friends – excellent conductors and performers (instrumentalists and vocalists) – Baird's music has been heard in many parts of the world, everywhere to the audience's acclaim. It should be remembered, however, that this group of people, who helped to forge that music's success, for obvious reasons sent only good opinions. The map of the locations where a total of fourteen works were performed over three decades (1949–1979) covers a large area: the Czech Republic,⁵⁰⁷ Egypt, Iran, North Macedonia,⁵⁰⁸ Germany,⁵⁰⁹ Norway, Slovenia,⁵¹⁰ Sweden, the US, the UK and Italy.

Of a somewhat different value are the opinions of people from outside the world of musical performance. These are utterances made by individuals not responsible for the creation of a work, so possessing a different, more objective point of view. Consequently, their opinions regarding a composition are more varied. W. F. Brederode, director of the Residentie-Orkest symphony orchestra of The Hague, visited Poland in 1961 for the 'Warsaw Autumn'. After hearing the *Erotics*, he took a marked interest in Baird's music. In an extant letter, he wrote about the very good reception of the *Four Essays* performed in Amsterdam on 21 January 1962:

Ihre *Quatre Essais* einen ganz grossen Erfolg hatten in einem Saal mit wenigstens 2000 Zuhörern. Ich selbst war ganz begeistert und tief beeindruckt von der seelischen Wert

505 Postcard from Antoni Wit to Tadeusz Baird, Milan, 18 February 1975. BUW AKP.

506 Postcard from Karol to Tadeusz Baird, Prague, 2 June 1973. BUW AKP.

507 Then Czechoslovakia.

508 Then Yugoslavia.

509 Then GDR and FRG.

510 Then Yugoslavia.

Ihrer 4 Stücke. Das Orchester hat wunderbar gespielt und Rowicki sind die *Essais* auf dem Leib geschrieben.⁵¹¹

The violinist, organiser of musical life and publisher Tadeusz Ochlewski, a distinguished figure in Polish culture and long-serving director of PWM Edition (1945–1965),⁵¹² took particular care to disseminate the output of Polish composers, including Tadeusz Baird. He articulated that care in one of his letters:

Dear Tadeusz! If it is convenient, please send us those old Italian songs that were performed at the academy in honour of Leonardo da Vinci. I heard that they are lovely, so we would be grateful for your serious reply to our proposal and for sending us the manuscript, if you so wish. We could possibly add this item to our reserve plans for 1953, and above all we would like to perform these songs in a PWM concert in Cracow and in Warsaw. Are there any planned performances of these songs in other concerts? Sincere greetings.⁵¹³

That interest was no doubt motivated by the very good opinions issued following the first performance of this work on 30 June 1952 in Warsaw. We do not know the composer's response, but the songs were not published until 1996. Tadeusz Ochlewski made a great contribution to propagating Polish music abroad. As a long-serving director of PWM Edition, he regaled foreign guests with publications, as is confirmed by Professor Hans Wamlek, of Graz:

Thank you once again for the scores and books which you so kindly sent me. I always need the sheet music here at home, so I can show particular works to the musician acquaintances who visit me.⁵¹⁴

In the same letter, he also mentions the good reception of *Colas Breugnon*:

On 7 June, Tadeusz Baird's *Colas Breugnon* was performed here with great success. The audience and the press were bowled over.⁵¹⁵

We find the effects of such individual promotion in a letter from the Austrian pianist Hubert A. C. Rathgeber, who asked Baird for some piano works:

511 'Your *Four Essays* were hugely popular in the auditorium, where there were at least two thousand listeners. I was personally delighted and mightily impressed by the spiritual quality of your four compositions. The orchestra played marvellously, and Rowicki is the ideal interpreter of the *Essays*.'

Letter W. F. Brederode to Tadeusz Baird, The Hague, 22 January 1962. BUW AKP.

512 See Chylińska, 'Ochlewski Tadeusz', in *Encyklopedia Muzyczna PWM*, 134–136.

513 Letter from Tadeusz Ochlewski to Tadeusz Baird, Cracow, 15 July 1952. BUW AKP.

514 Letter from Hans Wamlek to Tadeusz Baird, Graz, 1 July 1955. BUW AKP.

515 Ibid.

Herr Prof. Hans Wamlek in Graz, den persönlich zu kennen ich die grosse Ehre habe, sprach sehr enthusiastisch über Sie als Komponist und hatte die grosse Freundlichkeit mir Ihren werten Namen und Adresse bekanntzugeben.⁵¹⁶

As we can see, the promotion was comprehensive – including the Polish composer's contact details.

The writer, poet and translator Stanisław Ryszard Dobrowolski, a member of the poetry group *Kwadryga*, often addressed Warsaw subjects in his work (he is widely known as the author of the words to the patriotic song 'Warszawskie dzieci' [Warsaw children]). Among the composers to turn to his verse were Andrzej Panufnik (*Cztery pieśni podziemnego ruchu oporu* [Four songs of the underground resistance movement] for voice or voices in unison and piano) and Romuald Twardowski (*Trzy pieśni do słów Stanisława Ryszarda Dobrowolskiego* [Three songs to words by Stanisław Ryszard Dobrowolski] for baritone and piano). While in New York, the poet had the chance to listen to Baird's music, as he reported in correspondence:

Dear Tadeusz! I attended a concert at the local philharmonic yesterday in which your *Four Essays* were performed under the direction of G. Szell. The work was received quite well. I warmly congratulate you, as perhaps one of the first people to have heard it here. I like it very much in this interpretation. The audience here is... rather shabby. There were more than three thousand present. Then Oborin played. He'd barely finished when half the audience ran out of the hall. No one called for an encore.⁵¹⁷

For Polish musical culture of the 1960s, just as it was quite something to be in New York and listen to music at the philharmonic, so the performance of a Polish composition in a renowned hall, by a splendid orchestra, in front of a large audience, was a great occurrence. Baird's *Four Essays*, thanks to Georg Szell and his Cleveland Orchestra, were presented to American audiences in many cities of the US, as is borne out by the conductor's words:

You will be pleased to know that we have performed your *Four Essays* repeatedly and that we are taking them with us on our extended tours through the United States.⁵¹⁸

516 'Professor Hans Wamlek of Graz, whom I am privileged to know personally, spoke enthusiastically about you as a composer. He was so kind as to give me your name and address.'

Letter from H. A. C. Rathgeber to Tadeusz Baird, Schwaz (Austria), 3 May 1955. BUW AKP.

517 Postcard from Stanisław Ryszard Dobrowolski to Tadeusz Baird, New York, 30 November 1963. BUW AKP.

518 Letter from Georg Szell to Tadeusz Baird, Cleveland, 6 December 1965. BUW AKP.

The music journalist and critic Ludwik Erhardt was an editor with the Polish music periodical *Ruch Muzyczny* from 1957 to 2008 (from 1970 as editor-in-chief). Following the first performance of Baird's First String Quartet, he communicated to the composer his direct appraisal of the work:

Dear Sir, I did not have the opportunity to tell you in person at the concert, so I am writing. Although I realise that my opinion means little to you, I wish to express my appreciation of your Quartet, which I listened to with huge interest and genuine pleasure, impressed by this music the whole time. I hope that you will forgive this form of expressing my acknowledgement; our relations thus far have not allowed me to shake your hand with sincere congratulations.⁵¹⁹

As for his assessment of this work, there is no doubt that he rated it highly. One wonders only at the form in which it was conveyed and the fact that it was not published also in *Ruch Muzyczny*, but remained the critic's private opinion. Without seeking the reasons for this, the most important thing is the critic's great excitement. Such an assessment cannot remain unnoticed.

A letter from the musicologist Eva Nehrdich, meanwhile, does not review a concert, but documents, with considerable emotion, the remarkable popularity of Baird's music in Germany:

Lieber Tadeist, am 20.6. Dein *Oboenkonzert* auf Radio DDR, am 22.6. – endlich! – *Jutro* in Fernsehen! 25 Minuten später *Goethe-Briefe* (mit Hiolski, Krenz) in Radio! [...] Tadeist, my old friend [...] Schön nicht wahr?⁵²⁰

Also preserved in the correspondence is the opinion of another group of receivers of Baird's music, namely, members of the Student Academic Club at the State College of Music in Wrocław.⁵²¹ In early May 1955,⁵²² at a club meeting, Ewa Kofin (a third-year student) delivered a paper on Baird's music. She wrote about the feedback from that event in a letter:

[...] the paper, thanks to the possibility of supporting it with many quotes from various composers, came across as very interesting, for which I am very grateful to them all. If

519 Letter from Ludwik Erhardt to Tadeusz Baird, Warsaw, 28 February 1958. BUW AKP.

520 'Dear Tadeusz, your Oboe Concerto will be on GDR Radio on 20 June, then on 22 June, on the television – finally – we will see *Jutro* [Tomorrow], then twenty-five minutes later the *Goethe-Briefe* will be played on the radio (with Hiolski and Krenz)! [...] Tadeusz, my dear old friend, [...] It's wonderful, isn't it!'

Postcard from Eva Nehrdich to Tadeusz Baird, Weimar, 16 June 1976. BUW AKP.

521 The State College of Music in Wrocław at 204 ul. Powstańców Śląskich.

522 We do not know the exact date of that meeting, but it may have been in April.

you are curious about the opinions expressed about your works in the ensuing discussion, it gives me pleasure to relate that they were very flattering. Your compositions are appreciated in particular for the tonal aspect, the freshness of the tonal colouring, the transparent instrumentation and the intimate character. *Colas Breugnon* will shortly be performed here by the Wrocl. Sym. Orch. under Jerzy Zabłocki, an undergraduate of our school (who is very excited about it).⁵²³

One wonders which works were analysed by Ewa Kofin, since by 1955 Baird had written twenty-two works (eleven for chamber and solo forces; eleven for orchestra). Unfortunately, the paper has not been preserved and today, fifty-five years after the event, Kofin cannot answer that question. It would seem that this appraisal of Baird's music could have referred above all to the suite *Colas Breugnon*, frequently performed – even popular – at that time. That discussion meeting was the prelude to a concert organised six months later, on 20 December 1955, in Wrocław, where the 195th 'Musical Tuesday' in the cycle 'A Composer with his Audience' was given over to the music of Tadeusz Baird.⁵²⁴ The composer himself chose which works were presented and in what order. The first part featured excerpts from orchestral works with tape (the first movement of the *Sinfonietta*, the whole of *Colas Breugnon*, the *Lyric Suite* and movements II and III of the *Concerto for Orchestra*); after the interval, the audience listened to compositions for piano and for voice and piano (*Mała suita dziecięca* [Little children's suite] performed by pupils of a primary school of music in Wrocław, the *Prelude for piano* performed by the composer,⁵²⁵ and the *Pięć piosenek*

523 Letter from Ewa Kofin to Tadeusz Baird, Wrocław, 12 May 1955. BUW AKP.

524 The initiator and main organiser of the 'Musical Tuesdays' at Wrocław College of Music was Maria Jędrzejewska, who prepared that cycle of musical encounters for twenty-five years. The 'Tuesdays' were held every week and took the form of concerts, lectures or encounters with invited guests, who included (in alphabetical order) Grażyna Bacewicz, Tadeusz Baird, Aleksander Bardini, Józef Michał Chomiński, Irena Dubiska, Hieronim Feicht, Witold Friemann, Jerzy Godziszewski, Henryk Górecki, Zofia Lissa, Stefania Łobaczewska, Witold Lutosławski, Artur Malawski, Jerzy Marchwiński, Krzysztof Meyer, Krystyna Moszumańska-Nazar, Tadeusz Paciorkiewicz, Witold Rudziński, Piotr Perkowski, Kazimierz Sikorski, Regina Smendzianka, Edward Statkiewicz, Bolesław Szabelski, Witold Szalonek, Tadeusz Szeligowski, Maria Szmyd-Dormus, Krystyna Szostek-Radkova, Zbigniew Turski, Eugenia Umińska, Stanisław Wiechowicz, Maria Wiłkomirska, Wanda Wiłkomirska, Kazimierz Wiłkomirski and Teresa Żylis-Gara. For more information, see Sochocka-Musiał, *Katalog*.

525 Instead of the second movement of the *Sonatina for piano*, 'I'll play a little *Prelude for piano* (it's shorter – why wear people out?).' Letter from Tadeusz Baird to the Student Academic Club at the State College of Music in Wrocław, 8 December 1955. Sochocka-Musiał, *Katalog*, letter no. 70, p. 25.

dziecięcych [Five children's songs] to words by Jan Czechowicz, performed by Halina Łukomska and Tadeusz Baird). Unfortunately, we do not know how that presentation was judged.

Appearing in documentary sources of a purely receptive character is the category of the individual listener, who may be anonymous. The extensive and penetrating character of the judgements issued in the three extant letters sheds interesting light on the issues discussed here. Although the listener's anonymity hinders our interpretation of these assessments, it also gives an authentic picture of 'ordinary' listeners of those times.

Baird's Second Symphony would no doubt have fallen into oblivion were it not for the foresight of Alina Baird. Unknown to Tadeusz, she kept not only the manuscript of the score, but also evidence of a positive assessment of this work, which can be invoked today. Its writer, one W. Wójc (a listener from Warsaw), wrote to the composer one day after the first performance in Warsaw:

Dear Sir,

I am writing to thank you for the Second Symphony in yesterday's concert at the Philharmonic. It saved the concert, since the two works that preceded it, by Karłowicz and Bach-Krenz, seemed to be no more than demonstrations of technical prowess. They were lacking any IDEA, without which any work pretending to a creative reflection of one's sensing of the world and of life is not art, but rather water, which flows in abundance once a tap is opened. I most liked the first movement of your work. It seemed to have been hewn from a single mass, conveyed profound feelings and possessed a great deal of tragic expression. I am not a musician, but I have heard and seen a lot, in many countries, and feel able to distinguish black from white. I do not understand, however, why the subsequent two movements were not dominated by the tone from the first. It seems to me that the work consequently loses unity, even though there was plenty in common between movements II and III. If you have achieved so much at such a young age, one may suppose that your further work will reach significant heights. I believe that in a sense every composer writes as if in a trance. He relates that which has fallen into the greatest depths of his soul, which is consequently valuable, as it is not misrepresented and not borrowed. It conveys that which everyone feels, without the ability to express. [...] 'Baird' is Scottish for child, but perhaps your surname comes from the word Bard.²⁵²⁶

It should be noted that this letter, referring to the design of a work, contains comments of merit. Thus it may be regarded as a critical, but generally positive, voice in the discussion of the newly presented composition. Besides this, of crucial importance is the opinion contained in the last paragraph, where Baird's output is highly appraised. This is an example of a privately expressed review,

526 Letter from W. Wójc to Tadeusz Baird, Warsaw, 14 February 1953. BUW AKP.

unlike those issued in public by professional critics. I think it is hugely significant for our picture of the reception of the Second Symphony at the time of its first performance; it confirms the thesis of that work's positive reception, although it had not the slightest effect on Baird's decision to withdraw the symphony from his oeuvre.

Regarding the author of the second letter, we know only that he was a trained, but not active, orchestral musician. Boasting professional knowledge and a familiarity with the subject, he discussed at length (three typewritten pages) a performance of the First Symphony on 21 April 1951.⁵²⁷ He criticised some features of the work: the weak contrast in mood and rhythm between the movements and the overly rough, Brucknerian sound of the trombones. Besides this, he gave the young composer some good advice: 'Waste no time in familiarising yourself with Melody.'⁵²⁸ He explained the motivation and form of his letter thus:

[...] with the utmost solicitude for your wonderful future, which will prove a credit to Polish music.⁵²⁹

The author of the third letter, W. Nowak, issued a negative appraisal of Baird's music. In a letter addressed to the editors of the *Głos Robotniczy* [Worker's voice],⁵³⁰ he referred to the first performance of the Concerto for Orchestra, given in Łódź on 14 May 1954.⁵³¹ Due to the exceptional character of this letter, it is given here in full:

Dear Sir,

I have happily forgotten about listening on 15 May to a concerto by Baird, the most monstrous work I have ever heard. I was reminded of it by one KAM, who writes about it with childish delight in *Głos Robotniczy* of 21 May this year. How can one mock the poor listeners and readers in that way? The people of Łódź are certainly familiar with Baird's works, since in the interval before the performance of his concerto a considerable number of people left the philharmonic hall. I did not leave, and was punished for it. I had to listen through a horrendous din, a crazed, unearthly clamour of trumpets and drums, compared to which the concertos in hell must be rather idyllic. The faces of the listeners to Baird's concerto were a picture – faces contorted with pain, terror and fear that their ears might burst or that the philharmonic's ceiling might collapse. Baird's work might be suited as an accompaniment to the Americans' attempts to explode atom bombs on Bikini, but we, the workers of Łódź, do not wish to hear it. If anyone ever

527 Possibly a performance in Gdańsk on 27 April 1951.

528 Letter from an unknown writer to Tadeusz Baird, Warsaw, 5 May 1951. BUW AKP.

529 Ibid.

530 The *Głos Robotniczy* was a newspaper published in Łódź between 1945 and 1990.

531 Performed by the Łódź Philharmonic Orchestra under Witold Krzemiński.

makes so bold as to include the crazed shrieks of the madman Baird on a philharmonic programme, may he be prepared to be pelted with rotten eggs. Please give the real name of this Mr KAM, who so shamelessly hoodwinks the reading public. To hell with Baird and his eulogist KAM. W. Nowak.⁵³²

So again a listener was displeased with ‘brutal’ sounds. What is more, writing in the name of ‘the workers of Łódź’, he almost cursed the composer and threatened sanctions if ‘the crazed shrieks of the madman Baird’ were presented in the city again. On first reading, this opinion could not be denied a certain proletarian candour, expressing a complete lack of comprehension for the music being heard. Yet would an ordinary worker have written a letter to the editors? Is the style of the letter really the language of the working class? One may suspect that this represented an attempt to undermine the composer’s good standing in Polish culture under the accusation of formalism in music, which given that Baird belonged to the ‘socialist-realist’ Group of ’49 would indicate his great ideological fraud (confirmed by the ‘criminal’ activities of the composer’s father, who had only just been released from prison). The newspaper’s editors gave Baird a copy of this letter, and it is unlikely that they were motivated by a wish to warn him against the possibility of being ‘pelted with rotten eggs’. The threat was much greater, including the outright exclusion from the Polish musical milieu. That hypothetical scenario was not fulfilled, and the letter must have remained in the awareness of just a handful of people, since, as we know, a year later Baird’s *Concerto for Orchestra* received the prize of the Ministry of Culture and the Arts. Passing over that conspiracy theory and considering that listener’s opinion in keeping with its literal message, and taking into account the proletarian background of the indignant sender of the letter, the obvious conclusion is a complete lack of non-verbal communication between the composer of professional music and the mass receiver. In this instance, that conventional truth gained credence. In all three letters from individual listeners, one basic feature of the reception of Baird’s music comes through: its diversity, in terms of both listeners themselves (social classes) and their emotions (ranging from delight to outrage).

A different type of receiver-reviewer is represented by Sheila MacCrimdale, of Chester Music,⁵³³ who, being responsible for the promotional work of that publishing firm, sent a letter to Baird informing him of the first British performance of his *Third Symphony*:

532 Letter from W. Nowak to Tadeusz Baird, Łódź, 21 May 1954. BUW AKP.
533 J. & W. Chester/Edition Wilhelm Hansen, London Limited.

We thought you might like to have a first-hand report of the British premiere of your Symphony No. 3 which took place in the Royal Festival Hall on 27th March. Naturally there was a great deal of interest in this important event, and we were all very sorry that you could not attend in person. The audience, although not capacity, was exceptionally good for a programme including contemporary works. [...] As I expect you also knew, the BBC made a recording of the work in a studio performance yesterday. My colleague Mary Kirkness attended this and tells me that it all went very well, and that the orchestra played even better at this second performance.⁵³⁴

This letter, written on behalf of an institution, communicates two important pieces of information: a group appraisal expressed in the positive reception of a work on the part of a rather unmusical contemporary audience and the assessment of an individual taking part in a studio recording.

The quality of the assessments of Baird's compositions issued by the above-mentioned individual receivers over the course of thirty-two years is very high, and given that the majority of that group consists of important figures in Polish and world culture, this verdict is indisputable. The sole negative evaluation signals the division that existed in Polish musical culture into 'high' and 'low' music, and consequently into 'elite' and 'mass' listeners. We know that Tadeusz Baird repeatedly postulated for a better musical education of Polish society, in order to prepare it for the proper reception of professional music. That suggestion was not followed up at the time, and it remains current today.

4.2.2. The analytical-creative form of reception

The sources for the representation of this form of reception consist of two basic kinds of document: continuous (periodical) in-house publications of an informative-practical character, to which we should ascribe Warsaw Philharmonic programme guides, and discussions in the press – reviews from the Polish press which partly refer to presentations of Baird's music at the Warsaw Philharmonic and elsewhere. The choice of this artistic institution appears self-evident – it possesses a reputation derived from pre-war Polish music traditions.⁵³⁵ It would be ideal to conduct research into all the philharmonic societies in Poland and the resonance of their work in the local press with respect to the popularisation of Tadeusz Baird's music. Unfortunately, due to the painstaking work involved in

534 Letter from Sheila MacCrindle to Tadeusz Baird, London, 11 April 1979. BUW AKP.

535 The work of the Warsaw Philharmonic was inaugurated by a concert on 5 November 1901 featuring works by Polish composers. For more on the work of the WP, see Bychawska and Schiller (eds), *100 lat Filharmonii*.

reading through the contents of successive yearbooks of Warsaw Philharmonic programmes,⁵³⁶ that research had to be confined to just this single, albeit highly representative, institution. The Warsaw Philharmonic unquestionably played a leading role in shaping concert life in post-war Poland.

Our interest will centre on three questions. What was the numerical and qualitative profile of performances of Baird's compositions in particular seasons? How was Baird and his music assessed in programme guides? What was the appraisal of his music contained in press reviews? These three elements – the planning of repertoire, the character of announcements and evaluation after performance – allow us to reconstruct the picture of the reception of Baird's music in the opinion of music professionals. The first element (the planning of repertoire) indicates the degree to which that music was present in the awareness of artistic directors; the second element (discussions of programmes in concert guides) unequivocally emphasises the current established opinion about the composer; the third element (reviews) reflects audience reactions. And only the 'transitional period' – the 1981/1982 season – is problematic in the proposed methodological approach, since the programme plans, fixed well in advance, constitute an element in reception during the composer's lifetime, whereas notes in programme guides and reviews of those performances belong to posthumous reception. This concerns two planned and realised concerts which, for that obvious and unavoidable reason, will be discussed in two different periods of reception.⁵³⁷

Warsaw Philharmonic programme guides

The Programme Department at the Warsaw Philharmonic does not have at its disposal collective data on all performances of Tadeusz Baird's music down the years. Some information is available on the Philharmonic's website,⁵³⁸ but it refers to only the last ten years (from 2002). Hence the sole source document (at the disposal of the Warsaw Philharmonic) for determining the number and quality of concerts featuring Baird's music from an earlier period consists of printed versions of programme yearbooks between the seasons 1950/1951 and 1981/1982, so almost across the whole of the period of interest to us here

536 Despite the painstaking perusal of every year's programmes to find information about performances of music by Tadeusz Baird, the archive search at the WP proceeded in a very friendly atmosphere. Thanks to the great kindness of the Programme Department, led by Agnieszka Mazur, I recall that work with much fondness.

537 Concerts at the 25th 'Warsaw Autumn' and as part of the celebrations of Szymanowski Year.

538 <http://www.filharmonia.pl/>, accessed 15 November 2010.

Tab. 9: WP – number of planned concerts with the music of Tadeusz Baird 1949/1950–1981/1982.

Concert season	Number of concerts (without repeats)	Number of concerts (incl. repeats)
1949/1950	3	3
1950/1951 – 1959/1960	16	23
1960/1961 – 1969/1970	19	25
1970/1971 – 1979/1980	25	30
1980/1981 – 1981/1982	4	4
Total	67	85

(1949–1981). Unfortunately, this source material is incomplete, due to physical damage – the lack of a page or larger fragments,⁵³⁹ or even of an entire year-book (1949/1950). So with the purpose of recreating the fullest possible picture of performances of Baird's music at the Warsaw Philharmonic, we drew on additional data from other sources – above all notes on first performances included in the Card File of the Polish Composers' Union and in published scores of Baird's works, press reviews and 'Warsaw Autumn' programmes printed in successive programme books and edited in a monographic publication.⁵⁴⁰ We realise, however, that this is not a complete picture. Warsaw Philharmonic programme yearbooks and supplementary sources made it possible to establish the amount of documents (concert programmes) indicating the number of planned concerts featuring Baird's music in successive decades (Tab. 9).

The summer and autumn of 1949 were the time of the composer's debut. The Warsaw Philharmonic first hosted him on 30 September and 7 October, when his *Sinfonietta* was performed twice.⁵⁴¹ Next, on 15 January 1950, as part of the first concert of the Group of '49 composers, his Piano Concerto was played. Unfortunately, we do not have the programme guides from that time. The only trace of the 1950 concert can be found in a discussion in the press.⁵⁴² On the basis of the source material, we can indicate the number of planned concerts at the Warsaw Philharmonic. Although this need not equate to the number of concerts

539 The year 1955 (from January to August) is missing. Still available are the whole of the calendar year 1954 and the season 1955/1956.

540 Nowacki, 'Kalendarium'; Erhardt (ed.), *50 lat*, 269–326.

541 See 'Chronological catalogue of musical output'.

542 SKI, 'Na przykładzie'.

actually given, we have no evidence that such a discrepancy existed in Baird's case.⁵⁴³ Consequently, we assume that the number of source documents (concert programmes⁵⁴⁴) indicates the number of concerts performed (Tab. 10).

The repeats concern symphonic concerts given on Fridays and again on Saturdays or Sundays. Besides this, Baird's music was presented as part of 'one-off' Sunday Concerts for Children, Concerts for Youngsters (Thursdays), chamber concerts (Tuesdays) and others (Mondays, Wednesdays).

It should be stressed that twenty-three concerts (thirty-five per cent of the total number) were held in successive editions of the 'Warsaw Autumn',⁵⁴⁵ and eight of them should be assigned to the category of special concerts. Two of them featured outstanding foreign orchestras: the French National Orchestra, under the baton of Jean Martinon,⁵⁴⁶ with the world-famous flautist Jean-Pierre Rampal; the Bonn Symphony Orchestra, under the direction of Volker Wangenheim,⁵⁴⁷ with the German violinist Edith Peinemann. Of the six other concerts of great weight at that time, one should mention the inaugural concert of the 2nd Festival of Polish Music, the grand jubilee concert commemorating the sixtieth anniversary of the founding of the Warsaw Philharmonic, the tenth anniversary of the Symphony Orchestra and the fifth anniversary of the name 'Filharmonic Narodowa' ('National Philharmonic'), the ninth symphonic concert to mark the forty-fourth anniversary of the Great Socialist October Revolution, the chamber concert for the eightieth anniversary of the birth of Bolesław Woytowicz, the inaugural concert of the 10th International Fryderyk Chopin Piano Competition and the 1980/1981 concert season, and the inaugural concert of Szymanowski Year. It is also worth noting that from 1949 to 1982 four monographic concerts devoted to Baird were held (1969, 1972, 1972,

543 Any discrepancies noted are given a suitable commentary in the present work.

544 These are programmes included in Warsaw Philharmonic programme guides or reconstructed on the basis of other sources. See Bibliography, 'The analytical-creative form of reception', 'Warsaw Philharmonic concert programmes from the seasons 1951/1952 to 1981/1982'.

545 I (1956, two compositions), II (1958, two compositions), III (1959), IV (1960, two compositions), V (1961), VI (1962), VII (1963), VIII (1964, two compositions), XI (1967), XII (1968), XIII (1969), XIV (1970), XV (1970), XVII (1973), XVIII (1974), XIX (1975), XX (1976, two compositions), XXII (1978), XXV (1981).

546 Orchestre National de l'Office de radiodiffusion-télévision française (ORTF). This orchestra was founded in 1934 by French Radio and soon gained renown thanks to its founder and first conductor, Désire-Émile Ingelbrecht (a Paris-born French composer and conductor).

547 German name: Orchesters der Beethovenhalle Bonn.

Tab. 10: WP – number of concerts with music by Tadeusz Baird actually given 1949/1950–1981/1982 (divided into concert seasons)

Concert season	Number of concerts (without repeats)	Number of concerts (with repeats)
1949/1950	3	3
1950/1951	0	0
1951/1952	2	3
1952/1953	3	5
1953/1954	3	6
1954/1955	1	2
1955/1956	1	1
1956/1957	2	2
1957/1958	1	1
1958/1959	2	2
1959/1960	1	1
1960/1961	3	4
1961/1962	4	5
1962/1963	1	1
1963/1964	1	1
1964/1965	2	2
1965/1966	0	0
1966/1967	1	1
1967/1968	3	5
1968/1969	2	3
1969/1970	2	3
1970/1971	2	2
1971/1972	3	3
1972/1973	2	3
1973/1974	2	2
1974/1975	5	6
1975/1976	3	4
1976/1977	2	2
1977/1978	1	2
1978/1979	2	2
1979/1980	3	4
1980/1981	2	2
1981/1982	2	2
Total	67	85

1979), one symphonic and three chamber concerts.⁵⁴⁸ From this list, we can see that thirty-five of Baird's fifty-four compositions (sixty-five per cent) were performed at the most important philharmonic hall in Poland, fifteen of which represented first performances. Particularly popular, presented many times, were the following works:

- *Four Essays* (once in a ballet version) – seven times;
- *Elegeia, Colas Breugnon* – six times;
- *Four Novellas*, String Quartet – five times;
- *Four Love Sonnets, Epiphanic Music, Five Songs* to words by Halina Poświatowska – four times;
- *Concerto lugubre*, Symphony No. 3, *Play, Sinfonietta* – three times;
- *Four Dialogues, Divertimento, Erotics, Psychodrama, Sinfonia Breve, Ballad of the Soldier's Cup* – twice.

The remaining compositions (seventeen) were performed once each.⁵⁴⁹ On the basis of this information, we may surmise that this was a high number of performances for a composer of contemporary music who was forging his artistic profile on an on-going basis. A crucial part in that task was played by successive directors of the Warsaw Philharmonic, shaping the institution's repertoire.⁵⁵⁰ From reading these programme guides, we learn that Baird was one of the leading Polish composers presented at the Warsaw Philharmonic, alongside Andrzej Panufnik, Witold Lutosławski and Krzysztof Penderecki. The table below gives a detailed presentation of the concerts planned by the Warsaw Philharmonic for the years 1949/1950–1981/1982 (Tab. 11).

Two works performed shortly after the composer's death – *Concerto lugubre* (18 September 1981) and *Voices from Afar* (22 January 1982) – were

548 We include here the concert on 22 January 1982.

549 *Cassazione per orchestra; Four Songs; Egzortia* [Exhortation]; *Espressioni varianti*; Etude for vocal orchestra; *Głosy z oddali* [Voices from afar]; *Goethe-Briefe*; Symphony No. 2; Piano Concerto; Oboe Concerto; *Pieśni truwerów* [Songs of the trouvères]; *Sceny* [Scenes]; *Suita liryczna* [Lyric suite]; *Trzy pieśni staro włoskie* [Three Old Italian songs]; *Uwertura giocosa* [Overture giocosa]; *Wariacje bez tematu* [Variations without a theme]; *Wariacje w formie ronda* [Variations in the form of a rondo].

550 The successive directors of the Warsaw Philharmonic were Witold Rowicki, Bohdan Wodiczko and Kazimierz Kord.

planned far in advance, when Baird was still alive. Considering this aspect of reception, that is, the inclusion of his music in the concert repertoire of the Warsaw Philharmonic, both these works belong to the first period in reception, even though their performance occurred after the composer's sudden death.

Commentaries in programme guides fall within the scope of the basic and traditional understanding of the term 'music criticism', since they are competent and conscious (in aesthetic and social terms) opinions about music and musical culture appearing in a fixed (periodic) way. They describe musical facts on the documental, aesthetic-cultural and theoretical planes.⁵⁵¹ Such commentaries, which are carefully studied shortly before a concert, constitute an important part of reception. The critic's tasks with regard to the listener are complex: s/he brings out the work's aesthetic qualities, presents them in an accessible way, thereby giving the listener a basis on which to form his/her own opinion after listening to the work. So the purpose of the commentary is not just to 'programme' the listeners, but also to create the possibility for them to form an independent perception of the music during and after its performance. Crucial, therefore, is the music lover's attitude and orientation. As Michał Bristiger has noted, the critic's task is very responsible, since s/he must 'present the reader with his or her own intellectually concretised musical experience and stir the listener's imagination with the available means.'⁵⁵² The texts from programme guides also serve, albeit to a lesser extent, composers and performers, as well as musical culture in general. On account of their ephemeral character, such publications narrow the range of recipients to just those people attending a concert. When we consider that the Warsaw Philharmonic concert hall seats 1072 and the chamber hall 378, and we assume that the auditorium was full during concerts featuring Baird's music, the pool of receivers of the programme commentaries was neither small nor marginal (this was a dedicated audience, representing an important, conscious link in the process of reception). So how is Baird's music presented and appraised in those commentaries? In wishing to answer that question, we should first arrive at a profile of the source material itself. Unfortunately, not all the commentaries to the above-mentioned concerts have survived, and not

551 Extensive considerations of 'music criticism', its definition, tasks and aims, can be found in Ciesielski, *Refleksja*, 7–49.

552 See Ciesielski, *Refleksja*, 31.

Tab. 11: WP – planned concerts with the music of Tadeusz Baird 1949/1950–1981/1982 (detailed list)

No.	Composition	Date of the concert, time	Performers	Notes
1.	Sinfonietta	30.09.1949	–	–
2.	Sinfonietta	7.10.1949	Poznań Philharmonic Orchestra, cond. S. Wislocki	–
3.	Piano Concerto	13 (15 ^a).01.1950	K. Serocki (Pf)	1st concert of the WPO, cond. J. Krenz Group of '49
4.	<i>Colas Breugnon</i>	30.05.1952 (Fri.), 19.00 1.06.1952 (Sun.), 20.00	WPO, cond. J. Krenz	Symphonic concert: 2nd concert of the Group of '49
5.	Sinfonietta	26.06.1952 ^b	WPO, cond.?	Tribute concert for the Congress of Young Labour Pioneers ^c
6.	<i>Uwertura giocosa</i> [<i>Overture</i> <i>giocosa</i>] [#]	9.01.1953 (Fri.), 19.00 11.01.1953 (Sun.), 11.00	WPO, cond. W. Rowicki	9th Symphonic concert
7.	Symphony No. 2 ^{**}	13.02.1953 (Fri.), 19.00 15.02.1953 (Sun.), 11.00	WPO, cond. J. Krenz	14th Symphonic concert
8.	<i>Trzy pieśni</i> <i>starowłoskie</i> [Old Italian songs]	27.05.1953 (Wed.), 19.00	J. Dzikówna (soprano), ensemble comprising J. Bartnik (VI), B. Kowalewski (VI), J. Lawrence (VI), L. Świerkowski (Vc).	13th Chamber concert
9.	<i>Colas Breugnon</i>	25.09.1953 (Fri.), 19.00 27.09.1953 (Sun.), 12.00	WPO, cond. N. E. Fougsted	3rd Symphonic concert
10.	<i>Suita liryczna</i> [Lyric suite] [#]	27.11.1953 (Fri.), 19.00 29.11.1953 (Sun.), 12.00	J. Dzikówna (soprano), WPO, cond. W. Rowicki	9th Symphonic concert

(continued on next page)

Tab. 11: Continued

No.	Composition	Date of the concert, time	Performers	Notes
11.	<i>Colas Breugnon</i>	11.06.1954 (Fri.), 19.00 13.06.1954 (Sun.), 12.00	WPO, cond. W. Rowicki	19th Symphonic concert
12.	<i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup]**	29.10.1954 (Fri.), 19.00 31.10.1954 (Sun.), 12.00	J. S. Adamczewski (baritone), A. Szczepkowski (reciter), WPO, cond. W. Rowicki, Mixed Choir of the Warsaw Philharmonic	7th Symphonic concert
13.	<i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup]	17.01.1955 (Fri.), 19.00	J. S. Adamczewski (baritone), A. Szczepkowski (reciter), WPO, cond. W. Rowicki, Mixed Choir of the Warsaw Philharmonic	Inaugural concert of the 2nd Festival of Polish Music
14.	<i>Colas Breugnon</i>	14.10.1956 (Sun.), 17.15	USSR State Symphony Orchestra, cond. K. Ivanov	Symphonic concert: 1st 'WA'
15.	<i>Cassazione per orchestra**</i>	21.10.1956 (Sun.), 20.30	WPO, cond. W. Rowicki	Symphonic concert: 1st 'WA'
16.	String Quartet**	28.02.1958 (Fri.)	WPQ	no information available
17.	<i>Cztery eseje</i> [Four essays]**	27.09.1958 (Sat.), 19.30	WPO, cond. W. Rowicki	Symphonic concert: 2nd 'WA'
18.	String Quartet	28.09.1958 (Sun.), 16.30	Juilliard String Quartet – USA (R. Mann, I. Cohen, R. Hillyer, C. Adam)	Chamber concert: 2nd 'WA'
19.	<i>Espressioni varianti**</i>	12.09.1959 (Sat.), 19.30	W. Wiłkomirska (Vn), WPO, cond. W. Rowicki	Symphonic concert: 3rd 'WA'

Tab. 11: Continued

No.	Composition	Date of the concert, time	Performers	Notes
20.	<i>Egzorta</i> [Exhortation]**	18.09.1960 (Sun.), 19.30	A Bardini (recitation), WPSOC (cond. R. Kuklewicz), cond. W. Rowicki	Symphonic concert: 4th 'WA'
21.	<i>Divertimento</i>	24.09.1960 (Sat.), 17.00	Het Danzi Quintet, Amsterdam (F. Vester, K. van Slogeteren, P. Godri, B. Pollard, A. van Woudenberg	Chamber concert: 4th 'WA'
22.	<i>Cztery eseje</i> [Four essays]	3.03.1961 (Fri.), 19.30 4.03.1961 (Sat.), 18.00	WPO, cond. W. Rowicki	Grand jubilee concert for the sixtieth anniversary of the founding of the Warsaw Philharmonic, the tenth anniversary of the Symphony Orchestra and the fifth anniversary of the name 'Filharmonia narodowa' (‘National Philharmonic’)
23.	<i>Erotyki</i> [Erotics]**	16.09.1961 (Sat.), 20.00	S. Woytowicz (soprano), WPO, cond. W. Rowicki	Symphonic concert: 5th 'WA'
24.	Etude for vocal orchestra**	10.11.1961 (Fri.), 19.30 11.11.1961 (Sat.), 18.00	choir and instrumentalists of the WP, cond. W. Rowicki	9th symphonic concert for the forty-fourth anniversary of the Great Socialist October Revolution

(continued on next page)

Tab. 11: Continued

No.	Composition	Date of the concert, time	Performers	Notes
25.	<i>Cztery eseje</i> [Four essays] (ballet version)	18.02.1962 (Sun.), 17.00	Recorded music – WPO, cond. W. Rowicki	Guest performances by the Baltic Opera in Gdańsk at the Old Orangery in Łazienki Park, Warsaw
26.	<i>Colas Breugnon</i>	8.06.1962 (Fri.), 19.30	WPO, cond. W. Rowicki	37th symphonic concert
27.	<i>Wariacje bez tematu</i> [Variations without a theme]**	17.09.1962 (Mon.), 20.00	WPO, cond. W. Rowicki	Symphonic concert: 6th ‘WA’
28.	<i>Muzyka epifaniczna</i> [Epiphanic music]	29.09.1963 (Sun.), 20.00	WPO, cond. W. Krzemieński	Symphonic concert: 7th ‘WA’
29.	<i>Cztery eseje</i> [Four essays]	18.09.1964 (Fri.), 20.00	WPO, cond. S. Wisłocki	Symphonic concert: 8th ‘WA’
30.	<i>Cztery dialogi</i> [Four dialogues]**	26.09.1964 (Sat.), 20.00	L. Faber (Ob), WPO, cond. W. Rowicki	Symphonic concert: 8th ‘WA’
31.	Organ improvisation in the form of a symphony on two themes given by Baird	22.12.1966 (Thur.), 19.30	J. Guillou (organ)	Organ recital
32.	<i>Cztery pieśni</i> [Four songs]	16.09.1967 (Sat.), 20.00 ^d	K. Szostek-Radkowa (mezzo-soprano), WPO, cond. W. Rowicki	Symphonic concert: 11th ‘WA’
33.	<i>Cztery nowele</i> [Four novellas]*	8.03.1968 (Fri.), 19.30 9.03.1968 (Sat.), 18.00	WPO, cond. W. Rowicki	21st symphonic concert
34.	<i>Muzyka epifaniczna</i> [Epiphanic music]	19.04.1968 (Fri.), 19.30 20.04.1968 (Sat.), 18.00	WPO, cond. W. Rowicki	27th symphonic concert
35.	<i>Pięć pieśni</i> [Five songs]**	27.09.1968 (Sun.), 20.00 ^e	K. Szostek-Radkowa (mezzo-soprano), WPO, cond. A. Markowski	Symphonic concert: 12th ‘WA’

Tab. 11: Continued

No.	Composition	Date of the concert, time	Performers	Notes
36.	<i>Cztery eseje</i> [Four essays]; <i>Pieć pieśni</i> [Five songs]; <i>Cztery nowele</i> [Four novellas]; <i>Cztery dialogi</i> [Four dialogues]; <i>Sinfonia Breve</i>	10.01.1969 (Fri.), 19.30 11.01.1969 (Sat.), 18.00	A. Malewicz-Madey (mezzo-soprano), L. Faber (oboe), WPO, cond. W. Rowicki	13th symphonic concert devoted to the music of Tadeusz Baird
37.	Symphony No. 3 ^{**}	20.09.1969 (Sat.), 20.00	WPO, cond. J. Krenz	Symphonic concert: 13th 'WA' Concert of Polish music for the 35th anniversary of the People's Republic of Poland
38.	Symphony No. 3	5.12.1969 (Fri.), 19.30 6.12.1969 (Sat.), 18.00	WPO, cond. W. Rowicki	10th symphonic concert
39.	<i>Cztery nowele</i> [Four novellas]	27.09.1970 (Sun.), 20.00	WPO, cond. W. Rowicki	Symphonic concert 14th 'WA'
40.	<i>Cztery eseje</i> [Four essays]	25.05.1971 (Tue.), 19.30	Orchestre National de l'ORTF, cond. J. Martinon	Special symphonic concert
41.	<i>Sinfonia Breve</i>	25.09.1971 (Fri.), 17.00	Staatskapelle Dresden, cond. S. Kurz	Symphonic concert 15th 'WA'
42.	String Quartet; <i>Pieć pieśni</i> [Five songs]; <i>Play</i> ; <i>Cztery sonety miłosne</i> [Four love sonnets]; <i>Cztery nowele</i> [Four novellas]	2.05.1972 (Tue.), 17.00	WPIE, cond. J. Maksymiuk, Stanisław Barcewicz String Quartet (S. Kawalla, G. Rezler, A. Szymański, A. Wróbel), J. Artysz (baritone), K. Szostek-Radkowa (mezzo-soprano)	Chamber concert of music by Tadeusz Baird

(continued on next page)

Tab. 11: Continued

No.	Composition	Date of the concert, time	Performers	Notes
43.	String Quartet; <i>Pięć pieśni</i> [Five songs]; <i>Play</i> ; <i>Cztery sonety miłosne</i> [Four love sonnets]; <i>Cztery noweły</i> [Four novellas]	5.06.1972 (Mon.), 19.30	WPIE, cond. J. Maksymiuk, Stanisław Barcewicz String Quartet (S. Kawalla, G. Rezler, A. Szymański, A. Wróbel), J. Artysz (baritone), K. Szostek-Radkowa (mezzo-soprano)	Chamber concert of music by Tadeusz Baird
44.	<i>Psychodrama</i>	9.03.1973 (Fri.), 19.30 10.03.1973 (Sat.), 18.00	WPO, cond. A. Markowski	23rd symphonic concert
45.	<i>Divertimento</i>	13.03.1973 (Tue.), 19.30	WPIE	Chamber concert
46.	Oboe Concerto**	23.09.1973 (Sun.), 17.00	L. Faber (Ob), NOSPR, cond. S. Wisłocki	Symphonic concert: 17th 'WA'
47.	<i>Cztery sonety miłosne</i> [Four love sonnets]	17.03.1974 (Sun.), 18.00	P. Gasda (baritone), Capella Bydgosciensis, cond. W. Szymański	Chamber concert in the series 'Panorama of the 30th Anniversary' (of the People's Republic of Poland): Bydgoszcz – Warsaw; Warsaw Philharmonic chamber hall
48.	<i>Elegeia</i>	21.09.1974 (Sat.), 20.15	WPO, cond. A. Markowski	Symphonic concert: 18th 'WA'
49.	<i>Cztery sonety miłosne</i> [Four love sonnets]	16.11.1974 (Sat.), 18.30	A. Hiolski (baritone), Capella Cracoviensis, cond. S. Gałoński	Concert in the series 'Panorama of the 30th Anniversary' (of the People's Republic of Poland): 1st Cracow Soirée; National Museum in Warsaw

Tab. 11: Continued

No.	Composition	Date of the concert, time	Performers	Notes
50.	<i>Muzyka epifaniczna</i> [Epiphanic music]	8.05.1975 (Thur.), 18.00	WPO, cond. W. Rowicki	Concert for Youngsters 18th symphonic concert: 'Technique of a contemporary composer'
51.	<i>Muzyka epifaniczna</i> [Epiphanic music]	9.05.1975 (Fri.), 19.30 10.05.1975 (Sat.), 18.00	WPO, cond. W. Rowicki	30th symphonic concert
52.	<i>Elegeia</i>	2.06.1975 (Mon.), 19.30	Bonn Symphony Orchestra, cond. V. Wangenheim	Special symphonic concert
53.	<i>Psychodrama</i>	20.09.1975 (Sat.), 20.15	WPO, cond. W. Michniewski	Symphonic concert: 19th 'WA'
54.	<i>Elegeia</i>	6.05.1976 (Thur.), 18.00	WPO, cond. J. Krenz	Concert for Youngsters
55.	<i>Elegeia</i>	7.05.1976 (Fri.), 19.30 8.05.1976 (Sat.), 18.00	WPO, cond. J. Krenz	Symphonic concert
56.	<i>Concerto lugubre;</i> <i>Goethe-Briefe</i>	22.09.1976 (Wed.), 20.00	S. Kamasa (Vl), A. Hiolski (baritone), Warsaw Philharmonic Chorus, PRTVSO, cond. J. Kasprzyk	Symphonic concert: 20th 'WA'
57.	<i>Colas Breugnon</i>	7.12.1976 (Tue.), 19.30	Polish Chamber Orchestra, cond. J. Maksymiuk	Chamber concert
58.	Symphony No. 3; <i>Concerto lugubre</i>	14.10.1977 (Fri.), 19.30 15.10.1977 (Sat.), 18.00	WPO, cond. W. Michniewski	Symphonic concert
59.	<i>Sceny</i> [Scenes]	18.09.1978 (Mon.), 20.00	H. Storck (Ar), K. Storck (Vc), PRTVSO, cond. A. Wit	Symphonic concert: 22nd 'WA'

(continued on next page)

Tab. 11: Continued

No.	Composition	Date of the concert, time	Performers	Notes
60.	String Quartet; <i>Play</i> <i>Wariacje w formie ronda</i> [Variations in the form of a rondo] [#]	23.05.1979 (Wed.), 19.30	Varsovia Quartet (B. Bruczkowski, M. Bojarski, A. Paciorkiewicz, W. Walasek)	Monographic concert of Tadeusz Baird, chamber hall
61.	<i>Pieśni truverów</i> [Songs of the trouvères]	20.11.1979 (Tue.), 19.30	M. Olkisz (mezzo-soprano), E. Gajewska (Fl), D. Główniak (Fl), A. Wróbel (Vc)	Chamber concert for the 80th birthday of Bolesław Woytowicz
62.	<i>Elegeia</i>	29.11.1979 (Thur.), 18.00	WPO, cond. J. Krenz	Concert for Youngsters
63.	<i>Elegeia</i>	30.11.1979 (Fri.), 19.30 1.12.1979 (Sat.), 18.00	WPO, cond. J. Krenz	Symphonic concert
64.	<i>Cztery eseje</i> [Four essays]	1.10.1980 (Wed.), 20.15	WPO, cond. K. Kord	Symphonic concert inaugurating the 10th International Fryderyk Chopin Piano Competition and the 1980/81 season
65.	<i>Erotyki</i> [Erotics]	28.01.1981 (Wed.), 20.00	S. Woytowicz (soprano), WPO, cond. T. Strugała	Concert in the series 'Evenings with Polish Music'
66.	<i>Concerto lugubre</i>	18.09.1981 (Fri.), 20.00	U. Koch (VI), NOSPR, cond. J. Kasprzyk	Symphonic concert: 25th 'WA'
67.	<i>Głosy z oddali</i> [Voices from afar] ^{**}	22.01.1982 (Fri.), 19.00 23.01.1982 (Sat.), 18.00	J. Artysz (baritone), WPO, cond. W. Rowicki	Inauguration of Szymanowski Year

^{**} world premiere; ^{*} first performance in Poland; [#] first performance in Warsaw.

^a Date given by the anonymous reviewer SKI, 'Na przykładzie', 37.

^b In BI ZKP, 1952/4, 2 we find a different date: 22 July 1952.

^c Information about this concert is given after Ptaszyńska, 'Koło', 199. See also BI ZKP, 1952/4, 2.

^d According to a handwritten note in WP PG 1967/1968, this concert actually took place on 16 September instead of 24 September, as originally planned.

^e In WP PG and 'WA' we find a different date: 29 September 1968, 12 noon. In this situation, key was information taken from the PCU card file and included in Nowacki, 'Kalendarium', 293.

all of them come from third parties (music critics). This last remark concerns discussions of concerts at the ‘Warsaw Autumn’ festival, written by composers themselves.⁵⁵³ In effect, the total number of documents for the present sub-chapter is twenty-seven texts,⁵⁵⁴ written by eleven people.⁵⁵⁵ After reading through them, two questions arise. How was Tadeusz Baird assessed within the context of his creative approach? How were individual works appraised? The discussion of those two aspects will be ordered according to individual compositions.

The main author of texts for Warsaw Philharmonic programme guides was Tadeusz Marek (real name Tadeusz Żakiej⁵⁵⁶), who ‘announced’ Tadeusz Baird’s music for many years (1951/1952 to 1970/1971). We may even posit the thesis that to a considerable extent he outlined the main features of the composer’s personality and music which subsequently became established as hallmarks of public reception. It was also Marek, thanks to his skilful discussion of weighty matters, taking account of so-called external circumstances, who ensured that this young composer’s works continued to be performed. And he began most appropriately, within the context of the Group of ’49, which was ‘anointed’ by the atmosphere of the Łagów congress. In discussing the group’s second concert (1952⁵⁵⁷), he referred to its founding and its programme assumptions. Despite the many ideologically inflected sentences (on the subject of socialist

553 The exception is the note for a performance at the 14th ‘Warsaw Autumn’, which is an exact copy of a commentary from the Warsaw Philharmonic programme guide of 8 March 1968 (pp. 6–7), written by Tadeusz Marek.

554 Cf. Bibliography, ‘The analytical-creative form of reception’, ‘Warsaw Philharmonic concert programmes from the seasons 1951/1952 to 1981/1982’.

555 They are music critics and composers: Tadeusz Marek (13), Bohdan Pocięj (3), Grzegorz Michalski (2), Henryk Schiller (2), Rafał Augustyn (1), Tadeusz Kaczyński (1), Kazimierz Nowacki (1), Olgierd Pisarenko (1), Krystyna Tarnawska-Kaczorowska (1) and Jolanta Wacińska (1). The names of eleven people are not known.

556 The musicologist, music writer and journalist Tadeusz Żakiej (1915–1994) was a pupil of Stefania Łobaczewska and Seweryn Barbag in Lviv. In 1966, he founded the English-German quarterly *Polish Music-Polnische Musik*, of which he was editor from 1966 to 1984. He wrote publications on musical subjects, edited programme books for successive editions of the ‘Warsaw Autumn’ festival and edited musical works and radio programmes. Cf. ‘Marek Tadeusz’, in *Encyklopedia Muzyki*, 526.

557 Marek, ‘Omówienie programu’, WP PG, 30 May and 1 June 1952.

realism and formalism), he also succeeded in conveying essential content about its members: their friendly relations, their great creative potential and their ambitions, expressed in their turning to large musical forms. Like the artists themselves in the group's founding document, Marek performed his duty of ideologically looking at culture: 'The path taken by the composers of the Group of '49 from their first concert in 1950 to today's concert shows that in proceeding to realise their premises through successive stages of experimentation, they did not depart from those aspirations which characterise Polish musical life as a whole.'⁵⁵⁸ In those days, such insignificant words were 'crucial'. A year later, Marek developed this idea: 'The path trodden by Tadeusz Baird is a straight one, leading from a group known as the Group of '49. [...] The concerts of the Group of '49 have shown distinctly that each of the composers individually [...] has markedly simplified his musical vocabulary, with the aim of rendering his work simple and accessible, without in the least relinquishing essential musical values.'⁵⁵⁹ These words, almost lifted from the programme assumptions of the Group of '49, certainly lowered the authorities' guard and might even have garnered their favour. Tadeusz Marek maintained that profile of Baird, writing about him within the context of the first Warsaw performance of his *Uwertura giocosa* [*Ouverture giocosa*] (1953): 'The Polish symphonic literature suffers particularly acutely from a lack of precisely such cheerful overtures combining, in a harmonious whole, mature craftsmanship with the simple, unpretentious "programme" of its composer's cheerful disposition.'⁵⁶⁰ And discussing the *Suita liryczna* [Lyric suite] (1953), he pointed to another feature inscribed in the ideological programme of current output – the Polishness of the music: 'One should [...] draw attention to the distinctive contour of these songs' melody – not referring directly to any of the types of Polish folklore, yet indubitably, profoundly, Polish. This generalisation of certain features of intonation, this exceptionally felicitous synthesis of Polishness, should be numbered among the most beautiful achievements in Baird's compositional output, a beautiful achievement of contemporary Polish music, which has established the watchword of national style as one of the main points of its ideological programme. [...] Baird the lyricist found ideal texts in Tuwim's poetry; what is more, through their words, he found a path to profoundly

558 Ibid., 4.

559 Marek, 'Tadeusz Baird: "Colas Breugnon"', WP PG, 25 and 27 September 1953, 6.

560 Marek, 'Tadeusz Baird: "Uwertura gioscosa"', WP PG, 9 and 11 January 1953, 19.

distinctive, fresh and moving music.’⁵⁶¹ In passing, the critic pointed to the composer’s deliberate change of composition technique: ‘After his Second Symphony, Baird turned to vocal output. This switch attests not only to the composer’s wide range of interests, but also indicates that Baird, following his achievements in the area of purely instrumental music, is deliberately revising his technique.’⁵⁶² Descriptions of this type, concerning solely musical issues, also occurred in relation to the Second Symphony. Here, Marek pointed to the unquestionable development of Baird’s creative talent, yet still in a lyrical tone: ‘A look at the score reveals its composer’s lofty mastery of technique, his logical and consistently realised concept. The superior formal qualities of the Second Symphony [...] show that since the First Symphony, Baird’s reflective-lyrical talent has gained new experiences, encompassing much broader fields of “musical vision” and human perception.’⁵⁶³ Yet the enhancement of the ideologically correct profile of Baird’s music was favoured by the *Ballada o żołnierskim kubku* [Ballad of the soldier’s cup] (1954): ‘Tadeusz Baird was seeking to create a simple cantata of a popular character, intended for a less musically trained listener and conceived in such a way, with regard to the degree of performance difficulty, that it might be played not only by our leading ensembles. [...] The greatest charm of Baird’s music is its simplicity, directness and captivating lyricism. This is a warm, lyrical yarn, bringing memories of soldierly days back to one’s mind. The composer forged a delicate, poetical atmosphere around the text. The transparent instrumentation forms a toned-down backdrop to the tale. The melody unfolds with natural simplicity, taking on the delicate hues of folk intonations.’⁵⁶⁴ And that is precisely how this composition is interpreted by listeners today. We know, however, that at the time its ‘mission’ was tantamount to the life and death of the composer’s father. Such a propaganda colouring is displayed by Tadeusz Marek’s texts from the first half of the 1950s. According to those commentaries, Baird comes across as a composer realising all the postulates of the Łagów congress – a model composer of those times.⁵⁶⁵ In later years, this picture began to change, prompted not only

561 Marek, ‘Tadeusz Baird: “Suita liryczna”’, WP PG, 27 and 29 November 1953.

562 Ibidem, 7.

563 Marek, ‘Tadeusz Baird: “II Symfonia”’, WP PG, 13 and 15 February 1953, 14.

564 Marek, ‘Tadeusz Baird: “Ballada o żołnierskim kubku”’, WP PG, 29 and 31 October 1954, 7–8.

565 From our present-day perspective, it is difficult to appreciate that reality, which appears rather grotesque with its congresses and councils filled with ideology, its

by the softening of the state authorities' ideological stance towards composers, but also by changes in Baird's musical language. In 1968, discussing *Muzyka epifaniczna* [Epiphanic music], Marek spoke laconically, relinquished his own view, and drew on the opinion of Baird himself and the words of Paweł Klecki,⁵⁶⁶ who, following the huge success of this work in its world premiere at the Montreux Festival (1963), said: 'Baird's music has perhaps opened up a permanent path to our festival for contemporary works.'⁵⁶⁷ In 1969, announcing a monographic concert, Marek spoke in the first person: 'Tadeusz Baird is a composer of international renown, one of the strongest individual voices in contemporary Polish music. His works have gained a lasting place in the world's concert repertoire.'⁵⁶⁸ And he was not alone in his opinion. Almost the same words were uttered by Jolanta Wacińska (1971): 'Baird is one of the strongest individual voices among Polish composers, and his *Four Essays*, written in 1958, one of the representative works of contemporary Polish music.'⁵⁶⁹ Further commentators expressed themselves in a similar vein, developing their argumentation. Tadeusz Kaczyński (1972) noted a fact that spoke volumes about Baird's standing in Polish musical circles: 'Tadeusz Baird is the only composer whom the Warsaw Philharmonic has honoured with two monographic concerts.'⁵⁷⁰ Kaczyński also attempted to verbalise what he saw as the most

public assessment of compositions, and its 'smoothed out' and ideologically correct commentaries. On the other hand, it was characterised by institutionalised state protection and a care for Polish music, in the form of publications, recordings and concerts. It was not only Baird who worked in such conditions at that time, but also other outstanding composers: Lutosławski, Panufnik, Penderecki and Górecki. Most of them coped with that 'ideological burden', composing in the enslaved Poland in an independent way. Composers and receivers of music today seem to be in an even more grotesque situation: whilst that generation knew exactly what it ought not to do, the current generation, whom everything is allowed, has no point of reference, and so often errs.

566 Paweł Klecki (1900–1973), a Swiss conductor and composer of Polish origins. He appeared in Europe and both Americas. In 1963, he conducted the WPO in Poland, and he also appeared with that orchestra at the Montreux Festival. Cf. 'Klecki Paweł', in *Encyklopedia Muzyki*, 445; http://www.naxos.com/person/Paul_Kletzki_26103/26103.htm, accessed 29 January 2011; http://www.culture.pl/pl/culture/artykuly/os_klecki_pawel, accessed 29 January 2011.

567 See Marek, 'Tadeusz Baird: "Muzyka epifaniczna"', WP PG, 19 and 20 April 1968, 7.

568 Marek, 'Tadeusz Baird: Omówienie programu', 10 and 11 January 1969, 7.

569 Wacińska, 'Tadeusz Baird: "Cztery eseje"' (1971), WP PG, 25 May 1971, 5.

570 Kaczyński, 'Tadeusz Baird: Omówienie programu', WP PG, 2 May 1972, 7.

important feature of Baird's music – its Polishness. '[Composers] writing today [...] whose "geographic" identification is relatively easy. They include Tadeusz Baird. The Polishness of Baird's music, almost never drawing on folkloristic models, can be sensed above all in the mood that dominates nearly all his works. [...] A tone of despair is rarely heard in this music, which is dominated by a tone of thoughtfulness or intimate confession, woven with a hint of melancholy. [...] Baird is capable of drama, but is generally a lyricist. That lyricism [...] sometimes proves to be very close to the moods which reign in the music of Szymanowski, Karłowicz or Moniuszko.'⁵⁷¹ The critic singled out melancholy as a specific kind of lyrical Polish mood characteristic of the music of Karłowicz, Moniuszko and Baird and also considerable speed and flux in the expression of extreme emotions – a feature typical of the Polish temperament. In addition, Kaczyński revealed one more analogy with Szymanowski – in the approach to musical form: 'Baird has little interest in macro-form, large blocks, sharp contrasts and stark colour clashes.'⁵⁷² He also stressed its characteristic splitting up into short sections, concluding: 'Perhaps this very feature of his music is the main reason for the success of Baird's music in Japan, the land of the miniature.'⁵⁷³ The author also made a general remark: 'The supposition arises that the whole of Baird's music, on account of its lyrical-intimate character, is chamber music.'⁵⁷⁴ Another critic, Kazimierz Nowacki (1973), in announcing *Psychodrama*, confirmed previous opinions about Baird, while at the same time pointing to new elements in his work: 'The output of Tadeusz Baird, distinguished among contemporary music by its distinctive ambience, was long characterised by refined lyricism, combining a sublimated eroticism with contemplative musing. Recently, however, new accents have appeared in the composer's music – dramatic and predatory.'⁵⁷⁵ He also pointed to the mastery of composition technique: 'Instrumental parts are written simply and "easily", with profound familiarity with the technical and expressive capacities of particular instruments; altogether, however, they form complex and elaborate structures.'⁵⁷⁶ At the same time, another observer, Grzegorz Michalski (1973),

571 Ibid., 6.

572 Ibid., 7.

573 Ibid., 7.

574 Ibid., 7.

575 Nowacki, 'Tadeusz Baird: "Psychodrama"', WP PG, 9 and 10 March 1973, 7.

576 Ibid.

referring to the *Divertimento*, aptly described the composer's technique: 'The entire cycle of the *Divertimento* constitutes a marvellous display of the composer's mastery of technique and rich imagination. In the modest forces and very limited timeframe, he included more interesting content than can be found in many a mighty symphony.'⁵⁷⁷ Olgierd Pisarenko (1975) rightly noted that 'The labels "romantic", "lyricist" and "heir to the tradition of Alban Berg", which Tadeusz Baird owes mainly to his works from the early 1960s, reveal all the perils of striking generalisations. Why, still today the dominance of a lyrical type of expression and the primacy of melody seem to be stylistic determinants permanently attached to the output of this outstanding composer, who, resisting passing fashions and trends, has long since trodden his own path. Baird, who has never really succumbed to the appeal of sonorism, is a subtle colourist, a master of texture and, with regard to his undeniable links to the tradition of Romantic musical narrative, a musician more in the mould of Brahms than Berlioz, setting depth of expression above superficial effect.'⁵⁷⁸ Further discussions emphasised that Baird was among the most outstanding contemporary Polish composers and pointed to his special place among them. According to Michalski (1975), he was the only composer 'who openly and consistently comes out on the side of feelings, emotions – against constructivism and logical operations on sounds. [...] his masterful command of composition technique never leads to empty virtuosic display, but always serves the expression of specific content – all the richer for its diversity. Despite the Romantic features and by no means avant-garde language, Baird's music is not easy – it reveals its beauty gradually and demands concentration and empathy of the listener.'⁵⁷⁹ Bohdan Pocij (1976), on the basis of *Elegeia*, defined Baird's symphonic style, crystallised in the *Cztery eseje* [Four essays] for orchestra (1958) and characterised by 'a ("romantic") tendency for immediate expression, the fundamental features ("categories") of which can be defined in romantic terms: lyrical, tender, amorous and yearning, dramatic and tragic; the basic categories of human fate, for the depiction of which music is the most suitable medium.'⁵⁸⁰ In seeking the roots of Baird's lyrical-symphonic-dramatic style, Pocij unequivocally pointed to the expressionism of the Viennese

577 Michalski, 'Tadeusz Baird: "Divertimento"', WP PG, 13 May, 1973, 5.

578 Pisarenko, 'Tadeusz Baird: "Muzyka epifaniczna"', WP PG, 8, 9 and 10 May 1975, 5.

579 Michalski, 'Omówienie', WP PG, 2 June 1975, 4.

580 Pocij, 'Tadeusz Baird: "Elegeia"', WP PG, 8 May 1976, 5.

School (patronised indirectly by Gustav Mahler and directly by Alban Berg): ‘It is precisely from that post-Mahlerian sphere of painfully oversensitive music inspired by a deep sense of suffering, touched by the presence of death, transfixed by the pain of existence and a superhuman love of beauty, music which gives us a suggestion of metaphysical secrets with its every particle, that Baird adopted that particular expressive suffusion [...]. At the core of this style is the archetype-idiom, the *crescendo* sign with a large interval leap, the highlighting of a harsh sound, with suitable instrumentation – like the sudden, incredible glowing of a light in the darkness. This characteristic growth of the phrase, which over a longer passage of the narrative gives a spasm, an explosion, a paroxysm, surprise or contrast, is also the basic cell of development in *Elegeia*. This is music which one would like to describe as painfully stretched out between pure lyricism and dramatic tragedy; between a yearning for love (of which beauty is the expression) and a sense of the dread of existence. Here, the dramatic volatility of the musical events is the principle that governs the passage of time. Yet the overriding factor in the organisation of this entire piece is a sense of the beauty of the sound, which is remarkably strongly developed in Baird. As in the *Four Essays* before, the score of *Elegeia* is governed by a subtle colouristic taste.’⁵⁸¹

Particular attention is due to the mature and insightful description given by Rafał Augustyn (1977),⁵⁸² which may serve as a summary of knowledge about Tadeusz Baird’s music of the late 1970s. It seems that the composer Augustyn saw and understood more. The maturity of his text is expressed in his bold, comprehensive attempt to present Baird’s music in a way that is accessible to the reader, but at the same time full of substance. He focussed on the features of the music itself, overlooking facts from the reception of the compositions he discussed (which is an essential part of other programme commentaries). Augustyn very aptly singled out the most distinctive fixed elements in Baird’s musical language. In the realm of composition technique, they comprised the following: [1] ‘a free interpretation of dodecaphony (in a Bergerian spirit, as it were)’; [2] the varying and contrasting of texture, ‘which usually involves setting the part of a solo instrument against the dense sound block of large orchestral groups or long-held static sonorities’; [3] a capricious contour to the melodic line, striving

581 *Ibid.*, 5–6. The author retained this view in a commentary to concerts given on 29 and 30 November and 1 December 1979.

582 Augustyn, ‘Tadeusz Baird: “III Symfonia”’, WP PG, 14 and 15 October 1977, 4–7.

upwards, full of large interval leaps; [4] 'repeated procedures of instrumentation, characteristic mixtures of colours with the particularly frequent use of keyboard instruments and percussion, [...] a predilection for *tutti* strikes, ecstatic unisons of strings.' In the aesthetic domain, he enumerated 'the clear and consistent distribution of emotional content', thanks to which Baird became known as a lyricist, romantic and expressionist, and also extra-musical inspirations, 'be it in the form of the directly used text of numerous vocal compositions or associations with specific works (as in *Muzyka epifaniczna* [Epiphanic music], which Baird owes to Joyce), and finally free associations with literary forms, as in all the movements of the *Sinfonia breve*. Such inspiration may derive from an even less concretised source: *Psychodrama* is perhaps the best example of this.' In spite of these features, the author distinguished caesurae in the mature stage in the development of Baird's music. The first of these was marked by the Third Symphony, which shifts from lyrical towards dramatic expression. The second, less distinct, caesura is formed by works written after *Psychodrama*: the Oboe Concerto, *Elegeia* and *Concerto lugubre*. In this group of works, there is a noticeable stage of synthesis, of 'the concentration of substance, the elimination of less crucial components'. In the Oboe Concerto, this is manifest in the limiting and internal contrasting of the sound material, in *Elegeia* in the abandonment of the temptation to 'colourise' as a result of the reduction of forces, and in *Concerto lugubre* in the restrained emotions. In the last of these documents, a commentary written by Bohdan Pocij (1980), the accent is placed on the romantic aspect of Baird's music and creative personality: 'For a number of years, we have been accustomed to call Tadeusz Baird the Romantic of contemporary Polish music [...] The composer does not deny this, stressing in interviews that his ideals include Berg, Mahler and Szymanowski.'⁵⁸³

Summing up this survey of opinions expressed over the course of thirty years, we can list a set of terms which are characteristic of Tadeusz Baird: lyrical, romantic, subtle colourist, possessing a rich imagination, a master of composition technique, a master of texture, an heir to the tradition of Berg, Brahms, Moniuszko, Karłowicz and Szymanowski, a composer who is thoroughly Polish, an individualist treading his own path, one of the strongest individual voices in contemporary Polish music, outstanding, internationally renowned. And his music was generally perceived as uncomplicated and accessible, immediate, cheerful, fresh, distinctive, moving, profound, full of engrossing and refined lyricism, of a lyrical-intimate character, combining sublimated eroticism with

583 Pocij, 'Omówienie', WP PG, 1 October 1980, 4.

contemplation, with melody to the fore, romantic, dramatic and predatory, not avant-garde, not easy (requiring concentration and empathy of the listener), a synthesis of Polishness, delicately tinged with traditional folk intonations, of a transparent instrumentation, of a chamber-like character. This very general picture of Baird and his music was built up gradually and consistently. Successive critics lent it greater depth by adding new elements. This synthetic profile of Baird was enhanced with commentaries relating to particular works. From verbal presentations, we may single out some generalisations in the form of labels attached to specific works, manifesting the way in which music lovers' attention was steered before they listened to a work.

SYMPHONY NO. 1 (1950)

Lyricism and true experience: overcoming tragic life experiences

We learn about the First Symphony on the occasion of the world premiere of the Second:

Between the First Symphony (1950) and the Second lies a characteristic stage of development, consistent in its 'regularity'. The First Symphony (distinguished with the State Prize) heralded a new Polish symphonic talent. [...] The 'symphonicity' of this music resulted primarily from the kind of emotion; it was a consequence of a disposition for a certain kind of musical thinking. In its premise, it was closer to late Romantic than to Classical traditions. The expressive aura of the First Symphony beguiled us with its truth of experience and its lyricism; yet a youthful 'Kordianic' tragedy hovered over that work, from the sphere of which only the Finale freed itself, as the victory of a young life over tragic and undoubtedly profound autobiographical experiences.⁵⁸⁴

COLAS BREUGNON (1951)

The lyricism, simplicity and colours of an archaic-leaning musical language

Tadeusz Marek's first description (1952⁵⁸⁵) was almost replicated in his later discussions.⁵⁸⁶ He emphasised the crucial qualities of this music – its free inner archaisation, its lyrical warmth, and the atmosphere embracing the wisdom of the joys and sorrows of the Rollandian hero, the exceedingly interesting

584 Marek, 'Tadeusz Baird: "II Symfonia"', WP PG, 13 and 15 February 1953, 11.

585 Marek, 'Omówienie programu', WP PG, 30 May and 1 June 1952, 7–8.

586 Cf. WP PG, 25 and 27 September 1953, 6–7; 11 and 13 June 1954, 3–4; 8 June 1962, 5.

combinations of instruments – all those procedures conveyed the colouring of the novel and were in no way programmatic.

UWERTURA GIOCOSA [OUVERTURE GIOCOSA] (1952)
A cheerful, joyous mood

In the commentary to its first Warsaw performance (1953), the joyful mood of this work was emphasised:

The *Ouverture giocosa* represents a graceful, cheerful intermezzo between Baird's First and Second Symphonies.⁵⁸⁷

SYMPHONY NO. 2 (1952)
Lyricism and truth of experience: stirring into life

Tadeusz Marek (1953) saw in this work a continuation of the First Symphony:

The Second Symphony is also underpinned by profound lyrical experience. Yet the tendency for philosophical cogitation and reflection does not isolate the composer from the affairs of life, from its struggles and joys. The entire symphony is marked by continuous internal motion, a constant aspiration to brightening the mood, an active, formative approach to emotion, unquestionably expressive of the evolution which commenced with the Finale of the First Symphony, 'turned towards life'. [...] The emotional world depicted in the Second Symphony is rich and diverse, and it displays the persuasive suggestiveness of authentic, genuine experience.⁵⁸⁸

DIVERTIMENTO (1956)
Perfection and succinctness of utterance

Only one description, that of Grzegorz Michalski (1973⁵⁸⁹), allows us to employ this label.

587 Marek, 'Tadeusz Baird: "Uwertura giocosa"', WP PG, 9 and 11 January 1953, 19.

588 Marek, 'Tadeusz Baird: "II Symfonia"', WP PG, 13 and 15 February 1953, 14.

589 Michalski, 'Tadeusz Baird: "Divertimento"', WP PG, 13 March 1973, 5.

CZTERY SONETY [FOUR SONNETS] (1956, 1969)

A masterpiece of unique charm

After the *Four Sonnets* had been present in concert practice for almost twenty years, Tadeusz Kaczyński (1972) conveyed information about their appraisal:

This deliberately simplified, discreetly archaic work, although written on the margins of the main strand in Baird's oeuvre, is a masterpiece of its kind. It is hardly surprising that it won huge popularity and remains to this day one of the most frequently performed of his compositions, both at home and abroad.⁵⁹⁰

Two years later (1974), those words were confirmed by an unknown author:

The exceedingly simple, but masterful instrumentation and the exquisite solo part with its archaic-leaning melodic phrases make the *Sonnets* a masterwork of unique charm.⁵⁹¹

STRING QUARTET (1957)

An ideal combination of free dodecaphonic technique and profound musical expression

Written in 1957, the Quartet received a lofty appraisal fifteen years later, when Tadeusz Kaczyński (1972⁵⁹²) confirmed Tadeusz A. Zieliński's earlier well-observed opinion, deeming this to be 'its composer's most profound and most excellent work to date.'⁵⁹³ He appreciated the dodecaphonic order in the sound material, the impressive artistry of form, combined with great emotional charge and beautiful sonorities, the broadly arching lyrical melody (in the outer movements) and the incomparable *pizzicato* in the middle movement. That opinion remained unchanged when five years later Henryk Schiller (1979⁵⁹⁴) acknowledged two elements of the work: the dodecaphonic technique, treated (following Berg's example) not strictly and speculatively, but freely and melodically, and the expressiveness of the music, underscored by the formal contrast (the sweeping phrases in the outer movements and the piquant rhythms in the middle movement).

590 Kaczyński, 'Tadeusz Baird: Omówienie programu', WP PG, 2 May 1972, 9.

591 'Tadeusz Baird', WP PG, 17 March 1974, 12.

592 Kaczyński, 'Tadeusz Baird: Omówienie programu', WP PG, 2 May 1972, 8.

593 Ibidem.

594 Schiller, 'Tadeusz Baird', WP PG, 23 May 1979, 6–7.

CZTERY ESEJE [FOUR ESSAYS] (1958)

Romantic emotions and expressiveness, refined colouring combined with freely treated dodecaphonic technique

In 1969, ten years after its world premiere, the *Four Essays* were one of Baird's most recognisable works, as can be gauged from the words of Tadeusz Marek (1969⁵⁹⁵), who called them the event of the year (1958) in Polish musical life and (in 1959) one of the most representative works of contemporary Polish music. He backed his thesis with a profile of the composition:

The wealth of moods, which is one of the most salient qualities of the music of *Four Essays*, is linked to their masterfully honed tonal colouring. [...] At the same time, the *Four Essays* for orchestra represent, in the strict sense of the word, the composer's essays (or trials) in employing free dodecaphonic technique.⁵⁹⁶

That opinion was upheld by Jolanta Wacińska (1971), who added that this technique was subordinated to elaborate melodic lines of the utmost emotional saturation, obtained through the selection of intervals. Yet that was inevitable in the case of a lyrical composer for whom melody subjected to colouristic permutations was an element in the generation of form. Wacińska highlighted the opening bars of the work, where the elaborate violin cantilena bears the work's fundamental series. The most important aspect of the *Essays*, however, was not the dodecaphonic technique, but the 'high degree of emotional involvement on the part of the composer, the specifically Bairdian lyricism and the poetical concentration on a rich and varied palette of moods and tonal colours.'⁵⁹⁷ The character of this work was summed up by Bohdan Pocij (1980):

A work of Romantic provenance par excellence is Baird's *Four Essays*, although at the time it was written (1958), the composer – along with perhaps the whole Polish musical environment – was keenly interested in the achievements of the Viennese School of Dodecaphony and the 'objective' technical discoveries of the avant-garde of the time. The *Four Essays* are among the finest works of contemporary Polish music, and they have also enjoyed a merited career at home and abroad.⁵⁹⁸

595 Marek, 'Tadeusz Baird: Omówienie programu', WP PG, 10 and 11 January 1969, 11. 596 Ibid.

597 Wacińska, 'Tadeusz Baird: "Cztery eseje"', WP PG, 25 May 1971, 5.

598 Pocij, 'Omówienie', WP PG, 1 October 1980, 4–5.

Pociej invoked his assessment of this work from 1958 on the pages of *Ruch Muzyczny*, immediately after the work's performance at the 2nd 'Warsaw Autumn':

[...] this is music which is written splendidly and sounds splendid [...] full of refined colouristic effects. Here, clarity and formal polish and French tonal traditions meet 'Polish' lyricism. It would perhaps be an exaggeration to state that Baird discovers here some fundamentally new tonal horizons; at times, one hears a distinct similarity to Martinů or Stravinsky. Nevertheless, one listens to the *Essays* with genuine satisfaction; it is not difficult to relish their atmosphere, filled with good taste.⁵⁹⁹

PIEŚNI TRUWERÓW [SONGS OF THE TROUVERES] (1963)

A subtle stylisation of mediaeval part song

The commentary by Henryk Schiller (1979) seems very apt:

[The *Songs*] in their eminently subtle stylisation of mediaeval part song, in their beautiful sound and warm expression, cede nothing to the popular *Love Sonnets* and *Colas Breugnon*, with which they form something of a triptych of Bairdian stylisations.⁶⁰⁰

MUZYKA EPIFANICZNA [EPIPHANIC MUSIC] (1963)

A series of fleeting, almost unwitting emotional manifestations

None of the critics gave their own profile of this work, but it elicited the words of the composer himself.⁶⁰¹

CZTERY DIALOGI [FOUR DIALOGUES] (1964)

Diversity in unity: mastery of variation; dodecaphonic technique

599 Ibid., 5.

600 Schiller, 'Koncert kameralny', WP PG, 20 November 1979, 9.

601 The composer's words about this composition, from the programme book of the 7th 'Warsaw Autumn' (21–29 September 1963), when the work was given its first performance in Poland (29 September).

Tadeusz Marek (1969) drew attention above all to the composition technique:

The *Four Dialogues* are based consistently on uniform sound material, which is constantly undergoing transformation. In this work, the composer deploys his mastery of variation [...] The composer obtains the formal shape of the dialogues not through 'external' formal procedures; it results consistently from the implementation of the principle of development that goes even very far, with regard to 'technical procedures', and very deep, in terms of expression. [...] The line of development of the *Dialogues* is characterised by a broad breath. [...] The introduction of a concerting oboe allowed the composer to express himself in the *Dialogues* first and foremost through characteristic melodic writing. The orchestral part, treated like a chamber ensemble, is marked, as is usual with Baird, by a richness distinguished by great inventiveness with regard to details, always precisely subordinated to the overall concept.⁶⁰²

CZTERY NOWELE [FOUR NOVELLAS] (1967)

Loneliness, longing, unfulfilled desires, love and death;
innovation in composition technique

Tadeusz Marek's description (1968⁶⁰³) is full of detail. He writes about the mastery of form and composition technique, which is complemented by the dramatically conceived expressivity of this music. He defines the form of this work as a cycle of several 'variations' of a theme, as broadly conceived, or of developments of uniformly conceived sound material.⁶⁰⁴ The later characterisation put forward by Tadeusz Kaczyński (1972) focusses solely on the expressive side of this composition, thereby enhancing existing 'knowledge' about it:

These are not four completely self-contained novellas, but four tales in which the hero is the same (musical) character. The content of the first novella consists of that character's emotional experiences; in the second, we see it in cheerful, and even slightly joking, mood; the third sings of a dramatic event that ended badly. Also far from a happy end is the conclusion of the last novella, the most dynamic and expressive: there, an exuberant climax is followed by a gradual loss of energy, until it completely dies out, triggering associations with death. In this respect, the *Novellas* are a highly typical work of Baird's, for whom the circle of expressive references revolves around such thoughts and feelings as loneliness, longing, unfulfilled desires, love and death.⁶⁰⁵

602 Marek, 'Tadeusz Baird: Omówienie programu', WP PG, 10 and 11 January 1969, 11–12.

603 Marek, 'Tadeusz Baird: "4 Nowele"', WP PG, 8 and 9 March 1968, 6–7.

604 This same text was printed for performances on 10 and 11 January 1969 and 29 September 1970.

605 Kaczyński, 'Tadeusz Baird: Omówienie programu', WP PG, 2 May 1972, 11.

5 PIEŚNI do słów HALINY POŚWIATOWSKIEJ [5 SONGS to words by HALINA POŚWIATOWSKA] (1968)

Refinement and subtlety – whisperings about loneliness and death;
words dominating music;
the pinnacle and closure of the lyrical period in Baird's oeuvre

Tadeusz Kaczyński's profile (1972) matches the emotions which accompanied the composer as he wrote this work:

The score of the 5 *Songs* is one of Baird's subtlest and most refined scores. It may be – as the *Sinfonia brevis* would appear to confirm – that the 5 *Songs* are the work which brings one 'lyrical period' in Baird's oeuvre to a close and heralds a new one, since the features of the composer's 'lyrical style' in this work are profiled in the cleanest and most precise form. [...] The contour of every phrase, motif and accent, the colouring and dynamics – this all ensues from and is conditioned by the text. As a cycle, the 5 *Songs* form an organic whole. They adhere to rather slow tempi, but within that overall framework the tempo is variable, undulating; it is the pulsation of emotions. [...] Poświatowska's text bears so much expression in every line, almost in every word, that Baird decided to highlight mainly those texts, relegating the music to the background. He also deliberately simplified and limited the musical means employed. He has expressed the opinion that one can either scream or whisper about loneliness and death, which are the subjects of this cycle. The composer chose the latter.⁶⁰⁶

Tadeusz Kaczyński again emphasised the emotional baggage which the composer hauled out of the period of occupation and how deeply he had hidden it. Both he and Tadeusz Marek sensed this emotional profile in Baird's work, in his *Four Novellas*, *Five Songs* and *First Symphony*.

SINFONIA BREVE (1968)

Brutality and drama;
a new period in the composer's oeuvre: music written with 'clenched teeth'

In his introduction, Marek wrote (1969):

The *Sinfonia brevis*, about which it was written, after the first performance, that one listens to it no doubt the same way it was written, with clenched teeth, is a work – as we

606 Ibid., 9–10.

may suppose after acquainting ourselves with the score – that opens a new period in the composer's oeuvre.⁶⁰⁷

SYMPHONY NO. 3 (1969)
Homogeneity of sound material;
continuation of the new stage in his oeuvre

In the opinion of Tadeusz Marek (1969),⁶⁰⁸ the Third Symphony is the continuation of the new stage in Baird's output, inaugurated by the *Sinfonia breve*. Marek stated that the composer had lost interest in serial technique and come to focus on the homogeneity of the sound material, which, despite the use of extremely different technical means, did not disturb the homogeneity of the composition itself.

PLAY (1971)
Towards drama

Tadeusz Kaczyński (1972), in characterising *Play* as the newest of the works presented in a monographic concert, pointed to its otherness compared to Baird's output to date. He considered that besides a specifically Bairdian lyricism (which is on the defensive, as it were), a dramatic element had appeared, with the effect that this composition was more dramatic than lyrical:

Play is a work drawn in thick, strong lines, in contrast to many of Baird's earlier works, including the First Quartet. Time will tell whether these new features denote the start of a new period in the composer's oeuvre or merely constitute a one-off excursion into the unknown.⁶⁰⁹

Henryk Schiller (1979), recognising a great difference in relation to Baird's earlier works, gently warned listeners; speaking of 'experimentation of the highest calibre', he stressed that its result was 'music that is original and noble, although not tending to reveal its charms on one's first contact with it'.⁶¹⁰

607 Marek, 'Tadeusz Baird: Omówienie programu', WP PG, 10 and 11 January 1969, 13.

608 Marek, 'Tadeusz Baird: "III Symfonia"', WP PG, 5 and 6 December 1969, 6.

609 Kaczyński, 'Tadeusz Baird: Omówienie programu', WP PG, 2 May 1972, 9–10.

610 Schiller, 'Tadeusz Baird', WP PG, 23 May 1979, 7.

PSYCHODRAMA (1972)
Aggressive, predatory, brutal

Writing about this composition, Kazimierz Nowacki (1973) unequivocally steered the listener's attention to the composer's emotional message:

Although it sounds splendid and is very striking, this music – with the exception of a few moments of respite – is very aggressive, predatory and brutal. The work's premise is indicated in its title. A psychodrama, as a medical-artistic phenomenon, signifies freeing oneself from (not necessarily 'good') experiences, feelings, complexes, wounds or suffering by 'expressing' them, or expelling them.⁶¹¹

ELEGEIA (1973)
Extreme and incredibly condensed emotions

In the three extant texts about *Elegeia*, all the commentators drew attention primarily to its emotional expression. Grzegorz Michalski (1975) invoked the words of Ludwik Erhardt:

Beautiful, profound music, masterfully composed. It restores one's trust in such notions as inspiration and feeling.⁶¹²

Bohdan Pocij (1976) captured this aspect thus: 'here we have an example of a particularly succinct, condensed form of contemporary symphonism: a wealth of musical content concentrated in a ten-minute segment of time.'⁶¹³ Two years later, he developed his argumentation:

[...] the course of this music – its growth, tension and points of climax, the density of its musical events – suggests some dramatic, even tragic content: there is not the slightest doubt that something important is being played out here, to which the sounds merely allude.⁶¹⁴

611 Nowacki, 'Tadeusz Baird: "Psychodrama"', WP PG, 9 and 10 March 1973, 7.

612 Michalski, 'Omówienie', WP PG, 2 June 1975, 4.

613 Pocij, 'Tadeusz Baird: "Elegeia"', WP PG, 6, 7 and 8 May 1976, 4.

614 Pocij, 'Tadeusz Baird: "Elegeia"', WP PG, 29 and 30 November and 1 December 1979, 5.

CONCERTO LUGUBRE (1975)

Dark, gloomy, austere – of condensed, vivid expression

In 1977, Rafał Augustyn contended that *Concerto lugubre* was perhaps Baird's most perfect work:

The viola concert is – in accordance with its Italian title – a dark, gloomy, austere composition. The sounds of the viola's low registers (most often employed by Baird), the abandonment of ostentatious orchestral colouring, the characteristic principal motif, consistently kept in the foreground, with the excellently used interval of a second, the harshness of the figuration, the clean, considered sonorities of the chords in the brass, the modest, ascetic cantilenas and deep *pizzicatos* – all of this serves a condensed, vivid expression. This is all music in which there is more psychology than literature, but most of all – music.⁶¹⁵

WARIACJE W FORMIE RONDA [VARIATIONS IN THE FORM OF A RONDO] (1978)

A flawless work

In his concise profile, Henryk Schiller (1979) declared that the *Variations in the Form of a Rondo* was a perfect work, an example of 'mature mastery, an ideal balance between the emotional and technical sides of the music.'⁶¹⁶

*

The citing of passages from programme commentaries, some of them very long, but few of them accessible, was necessary on account of their mature and insightful character. The labels sum up opinions from different years and indicate the quality of this music's reception by the professional milieu. And its voice was always influential. These commentaries undoubtedly fulfilled their task: they stirred the listener's interest in a composition and established its fundamental characteristics. From this 'handbook' of knowledge about Tadeusz Baird and his music, written over a period of thirty years, there emerges the figure of an exceptional composer – an individual capable of expressing extreme emotions in a way that was succinct, yet at the same time profound and persuasive. In his music,

615 Augustyn, 'Tadeusz Baird: "III Symfonia"', WP PG, 14 and 15 May 1977, 6.

616 Schiller, 'Tadeusz Baird', WP PG, 23 May 1979, 7.

there is no ‘prolixity’ or flashiness; there is, meanwhile, a depth of lyrical and dramatic experience.

Press reviews⁶¹⁷

In this form of reception, we are also interested in documents which contain opinions expressed as a direct reaction to a work that has been heard. Press reviews allow us to form a picture of the reception of Baird’s music in the domain of direct, largely emotional, perception. Reviewers often express their opinions after one hearing of a new composition, without the possibility of analysing the score. It sometimes occurred, therefore, that those opinions varied a great deal, even though they concerned one and the same presentation of a work. The texts from programme guides, discussed above, were often based on how a reviewer pictured a work, and it would be interesting to compare them with post-concert opinions. Yet adopting such comparison as the sole method of research would considerably limit our perspectives, since not all compositions performed at the Warsaw Philharmonic were reviewed in the press. Besides this, press opinions referred also to other concerts in Warsaw, elsewhere in Poland and even abroad. So the key to our presentation of press reviews concerning performances of the music of Tadeusz Baird will be to compare opinions from all the assembled texts relating to each individual composition, in chronological order. That will enable us to reconstruct a picture of the reception of particular works and of Baird as a composer during his lifetime.

The publications in which reviews of Baird’s works appeared are diverse. Among the total number of 53 documents, we can distinguish two groups:

- a) 41 articles from the professional press (weeklies, biweeklies, monthlies and quarterlies) addressing the following areas:
 - music: *Ruch Muzyczny* (27), *Muzyka* (4);
 - literature and theatre: *Współczesność* (1), *Teatr* (1);
 - different fields of art: *Przegląd Kulturalny* (7), *Nowa Kultura* (1);
- b) 12 publications from the popular (daily) press: *Życie Warszawy* (11) and *Dziennik Literacki*⁶¹⁸ (1). A detailed list of sources is given in the Bibliography.⁶¹⁹

Individual texts in publications addressing literary and theatrical subjects emphasise Baird’s links with that environment and shed some light on the reception of his output there. During the composer’s lifetime, the literary-artistic

617 The first period of Baird reception in the press ends with the season 1980/1981.

618 The *Dziennik Literacki* was a supplement to the *Dziennik Polski*.

619 See Bibliography, ‘The analytical-creative form of reception’, ‘Reviews from 1949–1981’.

Tab. 12: Number of reviews from the years 1949–1981, divided into decades.

Years	Number of documents in newspapers and periodicals					Total
	<i>Ruch Muzyczny</i>	<i>Życie Warszawy</i>	<i>Przegląd Kulturalny</i>	<i>Muzyka</i>	Others: <i>Dziennik Literacki – supplement to Dziennik Polski, Nowa Kultura, Teatr, Współczesność</i>	
1949	1	-	-	-	1	2
1950–1959	-	2	7	4	-	13
1960–1969	11	6	-	-	3	20
1970–1979	11	2	-	-	-	13
1980–1981	4	1	-	-	-	5
Total	27	11	7	4	4	53

biweekly *Współczesność* was an important forum for the exchange of ideas.⁶²⁰ It published the views of budding young writers,⁶²¹ who not infrequently expressed their opposition to the aesthetic convention that held sway in Polish culture. Also important for that milieu was the periodical *Teatr*.⁶²² In both cases, Baird's music was discussed within the context of his opera *Jutro* [Tomorrow]. A leading role in transmitting opinions after concert presentations of Baird's music was played by three publications: *Ruch Muzyczny*, *Życie Warszawy* and, to a somewhat lesser extent, *Przegląd Kulturalny*. These publications also carried the most reviews – source material for our considerations (Tab. 12).

The information presented in these three main sources was equally professional, but the readership differed somewhat. Most widely read was the Warsaw newspaper *Życie Warszawy*, distributed nationwide. Alongside *Trybuna Ludu*, this was the most influential newspaper in the People's Republic of Poland. Besides the main news and reports from Warsaw, Poland and the world, it

620 The literary-artistic biweekly *Współczesność* was published from 1956 to 1971 in Warsaw (irregularly up to 1958).

621 They included Ernest Bryll, Bohdan Drozdowski, Stanisław Grochowiak, Ireneusz Iredyński, Marek Nowakowski and Władysław Terlecki. See *Nowa Encyklopedia*, 905.

622 A periodical published in Warsaw from 1946, initially as a monthly, then a biweekly (1952–1981), suspended during the period of Martial Law, then revived as a monthly (since 1982). It deals with contemporary Polish and foreign theatre and contains reviews, discussions of theatre premieres, festivals and books on the theatre, essays and columns on the stage and a chronicle. See *Nowa Encyklopedia*, 328.

carried articles devoted to politics, economics and culture. Musical matters were discussed in the rubrics 'From the Concert Hall', 'Impressions from Beyond the Staff' and a rubric devoted to the 'Warsaw Autumn' festival. This information could potentially have been read by anyone, even a casual reader not consciously participating in cultural life. The cultural-social weekly *Przegląd Kulturalny*, published in Warsaw between 1952 and 1963, addressed subjects linked to literature, theatre, music, art, film and philosophy. The influence of this weekly can be gauged from the fact that between 1952 and 1956 it was the official organ of the Arts Council attached to the Ministry of Culture and the Arts (later the Council for Culture and the Arts). Musical matters were discussed in the rubric 'Musical Notes', which carried several texts concerning Tadeusz Baird, which undoubtedly attests to the authorities' interest in the composer at that time. In 1956, he became a member of the Council for Culture and the Arts. The *Przegląd Kulturalny* was read by people interested and working in culture. A similar readership was possessed by the weekly *Kultura* (1963–1981), which was founded by some of the editors of *Przegląd Kulturalny* and *Nowa Kultura*. Hence the opinions published in *Przegląd Kulturalny* and then in *Kultura* were crucial to the quality of the reception of Baird's works. Yet the most important periodical was *Ruch Muzyczny*, established in 1945 as the 'Organ of the Trades Union of Musicians of the Republic of Poland'. So it was a 'trade' journal addressed primarily to musicians, and we may regard the reviews published there as carrying the greatest weight, since its readers were people interested and well versed in the issues addressed. The same applied to the periodical *Muzyka*, which, despite its broad programmatic declarations,⁶²³ was essentially read by musicologists, so a much smaller group of readers. Besides analytical sketches on Baird's compositions, *Muzyka* also carried assessments of those works (in the section 'Reviews and Reports'). These were opinions formulated after auditions at the Polish Composers' Union.

The following excerpts from the press show the quality of those opinions, and the chronological order allows us to piece together a picture of how Baird's music functioned in the cultural space.

623 *Muzyka* was initially a popular monthly devoted to musical life in Poland, and its first issue appeared in April 1950. The periodical's mission was to support the socialist development of musical culture in Poland. On 1 April 1956, *Muzyka* became a quarterly with an academic profile.

SINFONIETTA (1949)

An almost perfect balance between the creative intention and its realisation

In the lengthy minutes of the Composers' Conference in Łągów Lubuski (1949), we find perhaps the first published opinion of a composition by Tadeusz Baird. It is really only one sentence that speaks of the listeners' reactions, with a few more words referring to the composer's talent:

The work was received with great applause from the listeners, whilst com. Perkowski declared to those assembled that Tadeusz Baird had mastered in seven months the whole of the material on the composition class curriculum.⁶²⁴

Jan A. Maklakiewicz, among the listeners, noted Baird's talent in the Sinfonietta and consequently gave the budding composer sound advice – the same which he had himself received, back in the day, from Karol Szymanowski:

although the work is weak in places, overall it is expressed with great facility, and the composer should be careful that that facility not harm him.⁶²⁵

An echo of that conference was a review by Stefania Łobaczewska. Although her text does not refer to the Warsaw concert, but to a concert at the Cracow Philharmonic on 18 November 1948, it is worth quoting here on account of its exceptional quality. It concerns one of the first official performances of the Sinfonietta – the work that introduced Baird to the professional Polish composition milieu. In this review, we discern the spirit of the times, and so also the context in which the young Baird began his creative career. To begin with, Łobaczewska transmitted the appraisal of public opinion, forged in the wake of the unofficial first performance of this work in Łągów and further performances in Poland:

The symphonic concert at the State Philharmonic in Cracow on 18th inst. under the baton of Dr Zygmunt Latoszewski comprised an interesting programme, including two particularly valuable pieces: the long anticipated concerto by Ravel and a Sinfonietta by one of the youngest Polish composers, T. Baird – a work that caused quite a stir when performed in Łągów at a congress of the Polish Composers' Union and in Poznań at the State Collegiate Display. This work was preceded in Cracow by its reputation, attesting to rare talent and progressive artistic ideology.⁶²⁶

624 'Konferencja kompozytorów', 27.

625 Ibid., 28.

626 Stefania Łobaczewska, 'Kraków muzyczny' [Musical Cracow], *Dziennik Literacki*, 1949/48, 5.

The last sentence in particular indicates the cultural atmosphere of that period – talent had to be balanced by a progressive creative ideology. In other words, the value of talent was gauged by the appropriate way in which it was used or directed. That generalisation qualified Baird for the group of ideologically correct composers; it was not a desire to join that body which prompted him to write the *Sinfonietta*. The author confirmed the exceptional quality of this composition, indicating features desired at that time which – in her opinion – were hard to find in works by mature and experienced Polish composers of the older generation:

What is most admirable in [this work] is the almost perfect balance between the creative intention and its realisation. The form and the means employed [...] fit the work's conception 'like a glove'. Not for a moment does one sense a wish to play with form and experiment with technique. Everything is in its place – succinct, natural and harmonious.⁶²⁷

Łobaczewska also skilfully removed from Baird that label of a model composer, drawing the reader's attention to the weak side of this work:

The *Sinfonietta* is a very pleasantly sounding, excellently made piece of fun, which does not contain any profound artistic emotion. And that is worrying, especially in such a young composer who shows signs of great facility in the domain of composition technique. The other side shows that Baird possesses an exceptionally valuable gift for melodic inventiveness, but he gives only samples of that talent of no greater value.⁶²⁸

With those words, she emphasised his talent, but also displayed objectivity and responsibility in her appraisal of Baird; she dampened the excessive enthusiasm of public opinion. That seems to have been the most appropriate attitude, especially with regard to the composer himself.

SYMPHONY NO. 1 (1950)
Extreme pessimism

In September 1950, the Polish Composers' Union launched a programme of discursive auditions of newly written works in a great variety of genres: mass songs, music for children, music for dancing and amusement, vocal music for the stage, pedagogic works, music for wind ensemble, chamber ensemble, symphonic music and opera. The aim of the auditions was to assess the works in terms of

627 Ibid.

628 Ibid., 5.

their suitability for public circulation. The symphonic auditions were organised with the support of the Ministry of Culture and the Arts, and the works were performed by state philharmonic orchestras in different cities. The assessment body consisted of music professionals: composers, conductors, musicologists and artists. And as Alina Sawicka noted: 'During the interesting discussions, pursued in a friendly, well-meaning atmosphere, composers' attention was not infrequently drawn to shortcomings in their works and the need for revisions; on the other hand, those auditions, as a form of selection, protected philharmonic programmes from works of little value, immature works or compositions still adhering to old formalist positions.'⁶²⁹ Reports on those auditions were published in *Muzyka*. Highly instructive is the first report from the Auditions of the Symphonic Music Section, held in Poznań on 22 September 1950, in which, besides two other compositions,⁶³⁰ Baird's First Symphony is assessed, as performed by the Poznań Philharmonic Orchestra and Stanisław Wisłocki. Listening to the performance were Professor Tadeusz Szeligowski, Witold Rudziński, chair of the Polish Composers' Union, and Dr Zofia Lissa, together with 'representatives of the world of labour, social and political organisations, youngsters and members of the orchestra and of the Polish Composers' Union.'⁶³¹ The general opinion of this composition was positive, with the well-conceived overall design of the work appreciated, as well as the composer's command of technique and his skilful shaping of expression. Among the positive aspects, Lissa noted in particular the superior standard of this Symphony in relation to the Sinfonietta, the interesting, rich harmonic writing and the heightening of the element of contrast. As negative aspects, she pointed to 'excessive instrumentation, uneven style and an unsatisfactory development of the form, particularly its closure.'⁶³² In her opinion, the composer had not yet mastered the aspect of finales, which ought to bring an optimistic resolution, whilst in Baird, instead of a finale of synthesis, there was a finale of inner conflict. The reviewer was also unhappy with the melodic writing, dominated by fourths and sevenths (modelled on the symphonies of Shostakovich): 'Normal melodic steps seem [...] unsatisfactory to the composer.'⁶³³ Yet the most important sentence in this review was the assertion that the Symphony was a formalist composition. A slightly different

629 Sawicka, 'Przesłuchania', 74.

630 Stefan Poradowski's Symphonic Prelude and Włodzimierz Kotoński's *Tańce góralskie* [Highland dances].

631 'Z życia Związku Kompozytorów Polskich', 85.

632 Ibid., 86.

633 Ibid., 86.

aspect was noted by Witold Rudziński. He emphasised Baird's great talent, but pointed to his need to free himself from the extreme pessimism which pervaded the work in question. Three years later, Tadeusz Marek distinctly rebutted that accusation, upholding his earlier opinion contained in a concert bulletin:

The Symphony's finale is unquestionably optimistic, even though a gloomy shadow hovers over the music as a whole. [...] Baird successfully avoided the trap of a facile, turgid finale.⁶³⁴

COLAS BREUGNON (1951)
Splendid instrumentation, stylistic unity

Discussing a performance of the suite *Colas Breugnon* as part of the 3rd Polish Composers' Union Auditions (7 March 1952, Łódź⁶³⁵) were Grażyna Bacewicz, Władysław Raczkowski, Kazimierz Jurdziński, Kazimierz Sikorski, Tomasz Kiesewetter and Mieczysław Drobner. They noted the splendid instrumentation and stylistic unity of the suite as a whole and also a less crucial element – the title.⁶³⁶ In general, not too much attention was paid to this work, from which we may deduce that it did not arouse any extreme emotions and was well received.

SONATINA No. 2 for piano (1952)
A great emotional charge, reference to Polish folk motifs, accessible music

Considerable emotion accompanied the discussion by Piotr Perkowski, Zbigniew Pawlak,⁶³⁷ Lech Stefański⁶³⁸ and Edward Olearczyk⁶³⁹ after a performance of the Sonatina for piano in the Polish Composers' Union Auditions (9 June 1952, Warsaw⁶⁴⁰). Perkowski rated the work highly and regarded it as difficult. Pawlak, meanwhile, accused it of formalism, arguing that it was dull, lacking lustre and

634 Marek, 'Grupa 49', *Muzyka*, 1953/5–6, 49.

635 Performed by Łódź Philharmonic Orchestra and Arnold Rezler.

636 Sawicka, 'Przesłuchania', 76.

637 A singer, otherwise unknown.

638 Lech Emfazy Stefański (1928–2010), a director, actor, writer and journalist, a well-known Polish parapsychologist.

639 Edward Olearczyk (1915–1994) – a Polish composer of mostly mass songs, as well as dance songs.

640 Performed by Waldemar Maciszewski (Pf).

enthusiasm. The work was defended against what was then a dangerous thesis by the other members of the assessment committee. Stefański even specified the features which showed that the work was designed according to the correct ideology: a great emotional element, Polishness, reference to folk motifs, moderate performance difficulty and accessibility ('catchiness'). That line of argument was backed by Perkowski and Olearczyk, who added that socialist realism did not involve quoting familiar things, but the introduction of new values. Hence Baird's *Sonatina* was undoubtedly a significant achievement.⁶⁴¹ Seeking out formalism in music, which from our present-day perspective seems rather absurd, was of the utmost essence in those days, as it was directly linked to the possibility of pursuing creative work. Analysis of these notes from years ago reveals just how crucial this question was.

SYMPHONY NO. 2 (1952)

Formal imperfection, a hopeless, sorrowful mood

After the first performance of the *Symphony No. 2* at the Warsaw Philharmonic (13 February 1953), the work was discussed by the reviewers of two newspapers: *Przegląd Kulturalny* and *Życie Warszawy*. The reviewer of the latter, identified by the initials A. H. (1953), referred to the actual event, underlining its lofty significance in Polish musical life. Whilst noting the development of Baird's talent, he also bemoaned the formal imperfection of this composition:

This symphony is a big step forwards in the development of this young composer. Compared to his previously performed works, one notes here a departure from dazzling effects of instrumentation in favour of immediate and sincere artistic expression. The only flaw is the rather unclear design of the third movement, which comes across as something not fully articulated.⁶⁴²

This symphony was discussed in a similar way, albeit in more detail, by another anonymous reviewer, J. P. (1953), of the *Przegląd Kulturalny*. Baird himself was described as a 'musically mature composer', and his symphony as 'a high calibre new Polish work'. Yet deepening the musical analysis of the work as a whole, he was rather disparaging, noting the overly gloomy expression. And he glibly and unceremoniously pointed the way forward for Baird in his creative experimentation: he ought to compose in a more optimistic tone:

641 Sawicka, 'Przesłuchania', 80–81.

642 A. H., 'Dwa prawykonania'.

Rather disturbing in Baird is when he turns in the largo of the Second Symphony to this very type of cantilena which we know from his First Symphony. Thus the first movement possesses a generally sad, not to say hopeless, mood, which even the contrasting movement that follows cannot dispel. The effect of this movement is all the more powerful in that Baird's lyricism is normally emotionally profound, while in this work the emotions are deeper and more mature than in his previous compositions. [...] The Second Symphony creates the impression of closing a certain stage in the development of Baird's output; he achieved the given type of emotionality at the point of climax. One might assume that this composer's further development will be linked to a brightening of melody and the introduction of new types of emotion.⁶⁴³

Both these views were decidedly at odds with Tadeusz Marek's opinion in the programme guide, according to which the whole symphony was marked by a continual aspiration to brightening the mood. And these negative press reviews gave the Second Symphony an unflattering and lasting reputation as a composition adhering to a hopelessly sorrowful mood and of rather unclear formal design. Those opinions discouraged the composer, who consequently withdrew the symphony from concert life and intended to destroy the manuscript (fortunately, he did not). Nevertheless, Baird did not follow the path suggested by the reviewer. Looking at those events from our present-day perspective, we cannot comprehend the composer's dramatic reaction. Yet we have indisputable evidence of just how much the realities of the early 1950s were dominated by the ideological programming of musical output, partly with the help of the official organ of the Arts Council attached to the Ministry of Culture and the Arts, namely, the periodical *Przegląd Kulturalny*.

Stefan Jarociński also referred to the Second Symphony (1954), emphasising that it was a crucial link in the development of Baird's composition technique, attesting to his serious efforts to enhance the expressive aspect of his music. In that respect, this was a valuable composition:

In this symphonic monologue, of unruly form and gloomy mood, which disturbed many with its subjectivism, the composer freed himself from the experiences that accumulated within him over the last three years and at the same time enriched the range of his harmonic means with new qualities.⁶⁴⁴

Jerzy Broszkiewicz pointed to other reasons for the disparagement of this composition.⁶⁴⁵

643 J. P., 'Baird i Krenz'.

644 Jarociński, 'Nowe wybitne dzieło'.

645 Jerzy Broszkiewicz (1922–1993), a Polish prose writer, playwright, essayist and journalist. Musically educated to secondary level, he later abandoned music studies (commenced at Lviv Music Academy and continued in Cracow). From 1953, he was on

The Second Symphony was deemed [...] a 'pessimistic work'. It seems to me that for true pessimism it possessed too little drama and too much speculation in the qualities of the composer's own talent. I simply felt that the composer was writing above all what came most easily to him. That was perhaps too vulgar a summary and too unfair a judgment. Yet it is often the way that one pays dearly for a successful debut.⁶⁴⁶

There was a lot of truth in the opinion expressed by this reviewer, who sought the reasons for Baird's failure in his dazzling debut from 1949 (*Sinfonietta*). At that time, the composer had aroused great hopes and expectations in his listeners, which at first he was unable to satisfy. The opinions of Jarociński and Broszkiewicz confirm that hindsight allows one to appreciate an event in a much more balanced way, taking the wider context into account. Yet crucial for the composer himself were the opinions expressed at the time. It was they which influenced his further creative choices (in this instance, the withdrawal of the Second Symphony from his oeuvre).

SUITA LIRYCZNA [LYRIC SUITE] (1953)
Polishness without quoting folklore, transparent texture

Immediately after its first performance in Warsaw (27 November 1953), this composition garnered flattering reviews. It was discussed in *Przegląd Kulturalny* by the anonymous reviewer M. K. (1953):

[The *Suite*] proved that it is possible to write Polish, national music without quoting folklore. [It] will win over listeners with its freshness and poetic melodies and its formal qualities, but above all with its transparent texture. The praiseworthy care taken over stylistic unity – through the use of a similar kind of melody, pastel dissonances and repeated means of orchestration in all the movements – could have caused a degree of monotony. Yet that danger was thwarted by the considerable rhythmic variety in the cycle. The temptation of illustrating the literary text by means of the music – and it was quite a powerful temptation, particularly in the fourth song, about the two winds – was avoided by the composer, who confined himself to forging a suitable mood for the melody and the text, which enhanced the exceptionally positive overall impression. [...] The composer and the performers were warmly applauded.⁶⁴⁷

the editorial board of *Przegląd Kulturalny*. He wrote a novel about Fryderyk Chopin, *Kształt miłości* [The shape of love], for which he received the State Prize (second degree).

646 Broszkiewicz, 'Próg'.

647 M. K., 'Nowy utwór'.

With regard to the composer himself, the reviewer wrote:

We invest in Baird the finest hopes for Polish music.⁶⁴⁸

The tone of this review chimed with Tadeusz Marek's description in the programme guide. And no doubt the fact that a year had elapsed allowed Stefan Jarociński to reach more profound conclusions (1954). Although he did not question the lofty qualities of the *Suite*, appreciating the 'masterful use of the economical, concise orchestral accompaniment', he pointed to Baird's (possibly unwitting) creative dependence on the *Tryptyk Śląski* [Silesian triptych] and some of the children's songs of Witold Lutosławski.⁶⁴⁹ Like other reviewers of that period, he was also a watchful and well-disposed observer of the composer's creative development:

in nearly every large-scale work by Baird, we have received further evidence of the creative development of this highly talented composer.⁶⁵⁰

CONCERTO FOR ORCHESTRA (1953)

The most outstanding achievement in Baird's oeuvre

Although the Concerto for Orchestra was not performed at the Warsaw Philharmonic (at least, no such performance is mentioned in the sources), it was reviewed shortly after its first performance in Łódź (14 May 1954). For many people, the Concerto for Orchestra was the most important composition of Baird's early years, as Jarociński sums up:

In none of his previous works did Baird express himself in such a full and mature way; and in none did he develop such a wealth of means of expression and such a mastery of composition technique. The Concerto for Orchestra is one of his most outstanding creative achievements.⁶⁵¹

A similar opinion was expressed by Jerzy Broszkiewicz, who presented a penetrating analysis of this work. For him, it was a composition that confirmed Baird's great talent, which had been so dazzlingly revealed in 1949 in the *Sinfonietta*:

648 Ibid.

649 Jarociński, 'Nowe wybitne dzieło'.

650 Ibid.

651 Ibid.

Here at last is the *new* Baird. Expanding ideas, enhancing emotions, stern with himself, seeking in the characteristics of his talent the means – and not, as previously, the goals – of his expression. [...] The Concerto is difficult, but primarily in the creative endeavour to push back the boundaries of his talent and his ideas. We find in it the bitterness of adult experience; this is the restrained, wise poetry of a man who has come to love life in a mature way.⁶⁵²

BALLADA O ŻOŁNIERSKIM KUBKU [BALLAD OF THE SOLDIER'S CUP] (1954)

A work that is appealing, easy and accessible to performers and listeners alike

Several authors wrote about the cantata *Ballad of the Soldier's Cup*, referring to its successive performances in 1954 and 1955. Zofia Lissa devoted a lengthy text to it in *Przegląd Kulturalny*, which appeared just after its first performance at the Warsaw Philharmonic on 29 October 1954. And both the work and its composer received the highest praise. The author discussed Baird's output to date – the 'tragic note' of his First Symphony, the 'clarity' of the suite *Colas Breugnon*, the 'focussed lyricism' of the *Pieśni do słów Tuwima* [Songs to words by Tuwim] and the 'seasoned craftsmanship' of the Concerto for Orchestra – and emphasised the composer's maturity and the excellence of his creative technique. In so doing, she pointed to the experimentation that led the young Baird to compose this cantata. The beautiful and simple (in her opinion) text of Stanisław Strumphi-Wojtkiewicz's ballad had been waiting patiently for its composer:

The ballad of the cup speaks and sings about the tragic days of that Polish September, about the fortunes of the nation, about human suffering, about the Battle of Stalingrad, about the victory and friendship of two nations.⁶⁵³

As a result of the utmost striving to achieve a unity of poetic text and musical means, Baird met the demands of the ballad: his cantata displays a focussed, restrained character; it is imbued with an atmosphere of 'gentle optimism'. And, as Zofia Lissa stressed, one should not deem the legibility of this work's musical language to be indicative of its popularising character:

It demands a high standard and culture of performance of both the orchestra and the choir. I doubt whether it might enter the repertoire of our amateur ensembles.⁶⁵⁴

652 Broszkiewicz, 'Próg'.

653 Lissa, 'Nowa kantata'.

654 Ibid.

Lissa saw the greatest asset of this composition as being the economy and succinctness of the musical means employed, with the simultaneous expression of seriousness and of deep and sincere emotions:

The difficult art of speaking in soft words about weighty matters, through the clear and modest picture of a soldier's cup, has been splendidly achieved by the two authors of this cantata. It is successful because the words conceal crucial and genuine emotion, without which the good music could not have been written. We are glad that Baird has matured into this. The cantata about the cup attests to the young composer's great creative responsibility, and that alone can guarantee his continued inner growth.⁶⁵⁵

In conclusion, the author issued a lofty appraisal, which at that moment in time may have carried some significance:

Baird's cantata is well equipped to become one of the few truly lasting pieces in the Polish cantata literature of the last ten years.⁶⁵⁶

Today we know that this postulate was not fulfilled – in either Baird's individual output or in the Polish musical literature. At the time, awareness of the existence of a 'Polish cantata literature' of that ten-year period was very limited, since it stood on the margins of creative output. It was merely a sign and an embarrassing, purely ideological, requirement of the times. Evidence to that effect comes in Zofia Lissa's assessment and Tadeusz Marek's review, in which he supplemented his first opinion of the cantata with an observation regarding references to Moniuszko's *Stary kapral* [The old corporal].⁶⁵⁷

The *Przegląd Kulturalny* also carried another opinion about the *Ballad of the Soldier's Cup*, in connection with its performance in the inaugural concert of the 2nd Festival of Polish Music on 17 January 1955. The author of the lengthy review, Jerzy Broszkiewicz, referred to the context of the work's January performance. 17 January was no random date, but the 'tenth anniversary of the liberation of Warsaw', actually of the capital's occupation by soviet forces and units of the 1st Corps of the Polish Army under soviet command. During the times of the People's Republic of Poland, it was a feast day for the capital. On that symbolic date, the music festival began, and Baird's cantata was thematically the most justified work on the concert programme:

The concert programme included Baird's *Ballad of the Soldier's Cup*, a direct leitmotif of these very associations: the ballad of a soldier's cup which saw the golden autumn of '39,

655 Ibid.

656 Ibid.

657 Marek, 'Życie muzyczne.'

the partisan forests and finally the spring of '45, when the two army companies drank from it a victorious toast on a street in Berlin.⁶⁵⁸

Interestingly, although the reviewer pointed to the accessibility of this music, he did not take that feature to be a positive thing either in Baird's oeuvre or in the context of the festive date 17 January:

Baird's cantata is full of simplicity – captivating up to a point. What is more, it flows along so smoothly, so gently, that it holds no surprises, no unexpected tensions; it poses no problems for performers or listeners. One could listen to it with the mild satisfaction with which one usually listens to a pleasant tale, imbued with dose of humour and a dose of sentiment.⁶⁵⁹

He considered that the simplicity and accessibility produced the effect of banality, due to the overly nice and polite character of the work, which ought to be different – at least as heroic as the actual historical event. Alas,

the tensions of creative imagination and emotion were lost, and the music softened in the name of social demand and contrary to historical expectations. We had polite pathos, gentle drama, etc. etc. – the emotions and colour were wan. The cantata as a 'socially accessible' form took on the character of a misconstrued text for children and youngsters.⁶⁶⁰

One is astounded at the boldness of this reviewer, who so decisively called for the anniversary to be celebrated in a dignified, solemn way. His criticism did not spare the composer himself:

that cantata tale of Baird's did not convince me with its sentimental, bon enfant poetry. In every bar, one senses truly poetical imagination, one hears a hand fluent in all aspects of form and technique; a beautiful talent pulsates. Yet at the same time one is irritated at times by the smoothness of the politely rendered content with which that talent expresses itself. The Ballad is easy and pretty. But those two adjectives are not enough if one is listening to Baird – too little for the character and strength of his talent.⁶⁶¹

The critic wrote about Baird himself in a mature, insightful way, with considerable knowledge of his creative output to date:

Baird's word is important – very important. It is determined by the scale of the composer's talent. The experiments of this talent [...] speak of one of the most interesting creative prospects to have opened up for Polish contemporary music.⁶⁶²

658 Broszkiewicz, '17 stycznia', 4.

659 Ibid.

660 Ibid.

661 Ibid.

662 Ibid.

Such a mature judgment concerning the state's cultural policies at that time and the rather unambitious (not to say unworthy) behaviour of such a talented composer indicate the unfettered maturity of cultural commentators at that time. And one should surmise that this opinion was particularly important not just for Baird, but also for other composers of popular cantatas. In a sense, it removed from their shoulders that 'duty' of writing to social (i.e. political) demand. This review did not alter the label attached to this composition – it continued to be perceived as easy and accessible for both performers and listeners. Yet what was positive in Marek's programme commentary and in Lissa's review became negative in Broszkiewicz's text. So those critics' different points of view led to different evaluations of this work. Sometime later (1958), Zygmunt Mycielski weighed in with his negative assessment:

I found the cantata of the iron soldier's cup utterly dreadful. But [...] then I remained silent, because I always felt that 'Baird has potential'.⁶⁶³

We know perfectly well that the cantata was of no significance in Baird's creative development. It was a marginal (occasional) work, and its composition and its presence in concert life clearly had some other, non-artistic, grounding. The dimensions of this discussion from the first half of the 1950s published in the *Przegląd Kulturalny* show the realities of Polish musical culture at that time, in which the ideological perception of music was key. Happily, that period did not last too long: in 1958, Mycielski summoned up his courage and expressed his robust and unambiguous appraisal.

CZTERY SONETY MIŁOSNE [FOUR LOVE SONNETS] (1956, 1969)
A charmingly simple and purposely naive composition

After its performance in 1972 (in a monographic concert), this composition was described by Tadeusz Kaczyński as charmingly simple and even purposely naive (through its false accentuation) and adhering to a pseudo-archaic mood.⁶⁶⁴

DIVERTIMENTO (1956)
An original study in dodecaphonic technique

⁶⁶³ Mycielski, 'Jakub Żak'.

⁶⁶⁴ Kaczyński, 'Koncert monograficzny'.

In a note written after the performance of the *Divertimento* at the 4th 'Warsaw Autumn' (24 September 1960), Henryk Schiller described this composition as rather modest in Baird's oeuvre, as a miniature devoid of great emotions and issues:

Passing over all the numerous and undeniable charms of this work, I gain the impression that the *Divertimento* is a compositional etude, the result of Baird's initial studies on what was still for him the foreign twelve-note material.⁶⁶⁵

STRING QUARTET (1957)

The most beautiful Polish quartet;
freely, melodically treated serialism;
emotion, pathos and a specific type of musical narration.

The first performance of the String Quartet, by Tadeusz Wroński's ensemble (28 February 1958) stirred such profound reflection in Zygmunt Mycielski (1958) that he ventured a serious declaration:

this is the most beautiful Polish quartet that I've heard. [...] This Quartet delighted me with something new, which is undoubtedly an effect of the innovations in the musical world since the war, but which have been creatively and independently felt, applied and digested by Baird. [...] something profound and reflective, without any exaltation in dramatic episodes, something very pure [...] resonates from this music, and we all know how hard it is to achieve full musical effect and musical expression in the modest texture of a quartet.⁶⁶⁶

In speaking of innovations, Mycielski had in mind the dodecaphonic technique, pointillist texture and quasi-aphoristic form. And he extolled that independence and freedom of Baird's expressive utterance with the telling assertion that 'everything is written "from the ear", and not calculated at the table'. In the reviewer's opinion, the Quartet was at that moment in time a ground-breaking work not just for Baird, but for Polish music in general:

I am very interested to see what Baird will write after this. It won't be easy to follow such a quartet [...] For the more one achieves something finer in art, the more that 'musical tension' obliges one for the future.⁶⁶⁷

665 Schiller, "Divertimento" (1960).

666 Mycielski, 'Jakub Żak', 10.

667 Ibid.

A few years later (1972), Tadeusz Kaczyński, from a different comparative perspective, identified the features of this composition most crucial to Baird's style: 'emotionalism, pathos and a specific type of musical narrative'.⁶⁶⁸ The Quartet was also performed in another monographic concert (1979), and Izabella Grzenkowicz, twenty-one years after its first performance, confirmed the earlier appraisals and gave a simple verdict:

The First String Quartet (1957), with its still discernible influences from Alban Berg, refers to traditional models in its form and refined lyricism, and the varied techniques employed in this work are clearly dominated by a free, melodic take on serialism.⁶⁶⁹

CZTERY ESEJE [FOUR ESSAYS] (1958)

One of Baird's three finest works

In 1964, six years after its first performance, this composition was numbered by Tadeusz A. Zieliński among Baird's three finest works, alongside the *4 Dialogues* for oboe and chamber orchestra and the *Erotics*.⁶⁷⁰

ESPRESSIONI VARIANTI (1959)

One of Baird's most outstanding works

Reacting to the first performance of *Espressioni* at the Warsaw Philharmonic (12 September 1959), Zdzisław Sierpiński could not conceal his enthusiasm.⁶⁷¹

when a composer endowed with great talent knows what he wants to express with his music, it becomes a matter of indifference whether he bases it on a series and employs dodecaphonic technique. The powerful impression and profound mood which this music creates allow one to greet it with enthusiasm and the utmost comprehension for the composer's intentions on the very first hearing. I am convinced that *Espressioni* will secure a place in our musical literature of the post-war period as one of the most

668 Kaczyński, 'Koncert monograficzny'.

669 Grzenkowicz, 'Kwartety', 9.

670 T. A. Zieliński, 'Odkrycia i wydarzenia', 7.

671 Zdzisław Sierpiński (1924–2004) – a music journalist and critic. From 1945, for more than fifty years, he was music editor of *Życie Warszawy*, and he also worked on radio and television. He wrote articles in the biweekly *Ruch Muzyczny*, *Jazz* and *Poradnik Muzyczny*, as well as screenplays for films about music. During the Second World War, he served in the Home Army and was a veteran of the Warsaw Uprising.

outstanding works. The enthusiasm in the hall was just part of the reward for Baird's great compositional achievement, and we should soon be hearing favourable opinions beyond Poland as well, as previously occurred with the *Essays*.⁶⁷²

Sierpiński emphasised the global stature of Baird's output at that time, citing an enthusiastic article published in *La Suisse* by the outstanding Swiss music critic Alois Mooser,⁶⁷³ who numbered Baird among the most interesting contemporary composers in the world.⁶⁷⁴ That critic was also quoted by z. mc. (Zygmunt Mycielski?):

Tadeusz Baird knows how to take advantage of discoveries, which he uses discreetly and with discernment [...]. We discover here an acute sensitivity, reaction in an infinite number of different ways, freely and unexpectedly, suggestive and mobile images, subtle and elusive sounds, the variety of which creates on the listener the impression of dispersal and a lack of coordination. That seems to me to be the principal flaw of these *Espressioni*, which otherwise make serious technical demands of the performers.⁶⁷⁵

This is an extract from an article by Mooser in which he discussed works by Tadeusz Baird and Luciano Berio.

EGZORTA [EXHORTATION] (1959)
Improvisation illustrating a verbal text

A month after the first performance of *Exhortation* (18 September 1960), Zbigniew Penhersi considered the weight of this composition within the context of Baird's achievements to date. And he pointed to several elements preventing its objective appraisal: the inappropriate programming of the concert (with Béla Bartók's *Music for Strings and Percussion*) and this work's poor performance (despite the huge efforts of the Warsaw Philharmonic musicians). Objective judgment was also hindered by the form of this work, which was subordinated entirely to an incredibly condensed, dramatic and difficult verbal text. Although the reviewer had trouble articulating an unequivocal assessment, he was certain

672 Sierpiński, 'W poszukiwaniu muzyki'.

673 Mooser was a highly esteemed figure in the musical world. The style of his work was exceptional. Before reviewing a composition, he first studied the score, attended morning rehearsals and then concerts. Yet he avoided making composers' personal acquaintance, so as to remain objective in his appraisals. See 'Alois Mooser', 17.

674 Sierpiński, 'W poszukiwaniu muzyki'.

675 'Alois Mooser', 18.

of one thing: compared to the whole programme of that year's 'Warsaw Autumn', this composition was distinguished by its 'sincere and candid expression'.⁶⁷⁶

EROTYKI [EROTICS] (1961)

A contemporary reflection of Szymanowski's impressionism

Ludwik Erhardt's review following the first performance of the *Erotics* (16 September 1961) concerned the role of this composition in Baird's creative development. And although the work itself delighted him with its refined sounds, its atmosphere full of ecstatic contemplation, its tension and its never-ending, improvisational narrative, being at the same time a contemporary reflection of the impressionism of Karol Szymanowski, it also disturbed him:

The *Erotics* are disturbing, since they do not attest to the development of the composer's individuality [...] they tend to show that Baird is treading water, and that he is trying to reiterate what he has already said in the *Essays* and *Expressions*.⁶⁷⁷

Like Zygmunt Mycielski before him, Erhardt (1961), aware of Baird's great talent, revealed his disappointment that his expectations of a new, 'fresh' work had been unfulfilled. And for Erhardt, the composer possessed one exceptional characteristic:

Baird is perhaps the most individual of all our composers, and his music is marked by that element of personal utterance combined with individual features of composition technique.⁶⁷⁸

So that potential required further development. This question was approached from a different angle by Tadeusz A. Zieliński, who three years later (1964) emphasised that the *Erotics*, *Four Essays* and *Four Dialogues* for oboe and chamber orchestra were among Baird's finest compositions.⁶⁷⁹ The *Erotics* represented an important item on the concert repertoire of Stefania Woytowicz, who performed the work many times, including in the year of Baird's sudden death – in a cycle of 'Polish music soirées' that provided moral and financial support for the Solidarity movement.⁶⁸⁰

676 Penhershki, "Egzorta" Tadeusza Bairda, 6.

677 Erhardt, "Erotyki".

678 Ibid.

679 T. A. Zieliński, 'Odkrycia i wydarzenia', 7.

680 Malinowski, 'Z sal koncertowych'.

ETUDE for vocal orchestra (1961)
A musical misunderstanding

The first performance of the Etude at the Warsaw Philharmonic (10 November 1961) was not met with critical enthusiasm. Tadeusz Kaczyński did not find in this work the expression characteristic of Baird, listing a number of ‘borrowings from the arsenal of illustrative music’ and noting that the music flowed too slowly. He considered that the reason for the composition of this ‘potentially good’ work was that it was music for the theatre, not the concert platform:

The Etude cannot be treated on a par with the leading stage works by the composer of the *Four Essays*, partly because the type of expression betrays all too clearly the ‘foreign provenance’ of this work.⁶⁸¹

The result was a ‘musical misunderstanding’ – the sort that even an outstanding composer can make. Kaczyński’s stern appraisal resulted from his critical attitude towards Baird’s music as a whole and the expectations invested in it:

A new Polish work is always anticipated with great interest, which grows in proportion to our estimation of the composer. Here, the degree of interest is proportionate to the demands; for our most outstanding composers, we apply the highest criteria. That came about thanks to the composers themselves, who in writing good music raise their own ‘artistic norms.’⁶⁸²

WARIACJE BEZ TEMATU [VARIATIONS WITHOUT A THEME] (1962)
An unskilful combination of the ‘new’ and the ‘old’;
a mature, beautiful composition, with a wide margin for experience and emotion

Joachim Olkuśnik, reviewing the programme of the 6th ‘Warsaw Autumn’, treated Baird’s composition, given its first performance at the festival (17 September 1962), rather roughly:

Tadeusz Baird’s *Variations without a Theme* is a work that is striking, at times even dizzying with its massive sound, but when the last echo of the orchestral tutti fades, we feel disappointed. Perhaps it is due to the use of different, loftier categories of assessment

681 Kaczyński, “Etiuda”.

682 Ibid.

that apply to well-known and outstanding composers, or perhaps it is our recollection of the superior artistic excellence of the *Four Essays*, which has not been surpassed.⁶⁸³

The same work was reviewed by Tadeusz A. Zieliński, who was utterly disappointed in this composition, accusing it of lacking conceptual unity, expressed in the unskilful combining of the ‘new’ with the ‘old’, and he even suspected the composer of lacking true creative inventiveness. Zieliński was only convinced by the lyrical parts:

the only attractive passages in this work are those lyrical string episodes. True, authentic Baird.⁶⁸⁴

Neither reviewer could foresee that a year later this work would win first prize in the UNESCO International Rostrum of Composers in Paris (1963), thereby attaining the ‘superior artistic excellence’ of the *Four Essays*, which won the same prize in 1959. Only Zdzisław Sierpiński, also assessing the first performance at the Warsaw Philharmonic, anticipated the verdict of the international jury, stating that the *Variations without a Theme* was a mature, beautiful and emotional composition – features which (in Sierpiński’s opinion) were lacking in the music of young composers, pursuing innovation at all costs:

Youngsters feverishly seek new means of expression, pursue originality, succumb to a fascination with timbres, rhythms and contrasts. At times, they lose the music along the way.⁶⁸⁵

With these words, the critic indicated how two groups of composers were perceived at that time: the traditionalists (Bacewicz, Mycielski and Baird) and the young avant-garde (Górecki, Penderecki, Twardowski). Yet there was one ‘balanced’ composer among them: Wojciech Kilar, presenting his *Riff 62*.

PIEŚNI TRUWERÓW [SONGS OF THE TROUVERES] (1963)
Representative of the archaic strand in Baird’s output, masterful stylisation

This composition was heard in a chamber concert held to mark the birthday of Bolesław Woytowicz (20 November 1979). So how was it received fifteen years after it was written? Well, it was ascribed to the second strand in Baird’s oeuvre, the so-called archaic or popular strand, alongside the suite *Colas Breugnon* and

683 Olkuśnik, ‘Muzyka polska’.

684 T. A. Zieliński, ‘O polskiej muzyce’, 4.

685 Sierpiński, ‘Fascynacje’.

the *Love Sonnets*. And although the *Songs* were rarely performed, they are a match for those two other works in terms of masterful stylisation.⁶⁸⁶

MUZYKA EPIFANICZNA [EPIPHANIC MUSIC] (1963)

A beautiful old-world sound in a modern sonoristic convention;
lyrical utterance in an improvised form

The first Polish performance of *Epiphanic Music* (29 September 1963), at the 7th ‘Warsaw Autumn’, was noted by Władysław Malinowski. In his highly favourable review, he emphasised the work’s distinctive profile against the background of the festival repertoire as a whole. This composition did not follow the current fashion for composing ‘studies’ in new sonorities. Another crucial feature was the new approach to form:

a set of sections of an improvisational, cadential character. These are the smallest possible cells: atoms that can carry a charge of lyrical emotion. There is a minimum of ‘form’ here.⁶⁸⁷

CZTERY DIALOGI [FOUR DIALOGUES] (1964)

One of Baird’s best works

For that reason, this composition represents a continuation of the *Variations without a Theme*.

In reaction to the first performance at the Warsaw Philharmonic (26 September 1964), Zdzisław Sierpiński issued an enthusiastic assessment of this excellent work, stating that it would no doubt become a staple of the Warsaw Philharmonic repertoire:

The *Four Dialogues* for oboe and chamber orchestra – another work by a composer who with each successive offering wins us over entirely to his music. The oboe is perhaps Baird’s favourite instrument, frequently *en relief* in his compositions.⁶⁸⁸

For many critics, the 8th ‘Warsaw Autumn’ was a very poor festival with regard to the featured compositions. There was a lack of works apt to shock and dazzle listeners with their innovation and artistic appeal. As Tadeusz A. Zieliński

686 Kaczyński, ‘Z sal koncertowych: Woytowicz i jego uczniowie’.

687 Malinowski, ‘“Muzyka epifaniczna”’.

688 Sierpiński, ‘Końcowe akcenty’.

opined, those two features were a measure of the festival's standing at that time. In the last paragraph of his rich text summing up this edition of the 'Autumn', Zieliński conveyed an important reflection on Baird's composition:

One of the most valuable manifestations of noble musical inventiveness and culture was Baird's *4 Dialogues* for oboe and orchestra, melodically beautiful and full of romantic melancholy, discreet, but of refined sonorities. This is Baird's best work, alongside the *Four Essays* and *Erotics*. It also provides sufficiently convincing proof that the greatness of a festival's events need not always be measured by the degree of stylistic discovery and predatory innovation.⁶⁸⁹

Thus Zieliński came down on the side of true art, and against shocking and dazzling innovation.

JUTRO [TOMORROW] (1966)

An outstanding work in Baird's oeuvre and in post-war Polish operatic output as a whole.

A composition appreciated abroad, but not in Poland.

This work dates from the years 1964–1966, and it was premiered at the 10th 'Warsaw Autumn'. The reviews that appeared after the first performance of Baird's only opera contained extreme appraisals of the work. The three main texts were written by Władysław Malinowski,⁶⁹⁰ Józef Kański⁶⁹¹ and Tadeusz Kaczyński.⁶⁹² In their discussions, the authors focussed on the verbal text, the music and the action. And they all expressed reservations with regard to the libretto, which they saw as introducing an unnecessary characterological change to the protagonists: the two mentally twisted fathers (Ozias and Jozue) and the callous Harry. Kaczyński noted that the psychological layer of Conrad's story had become shallower, due to the introduction of the scene of Jessica's rape and Harry's murder. Reservations were also expressed with regard to changes in the language (the 'lumpenproletariat' language of Harry, not suited to that of an English tramp; 'the "dirty-old-man" lines spoken by Oziasz to Jessica'). And the reviewers agreed that all the changes in the literary layer were intended to render the work more vulgar, which was at odds with Baird's subtle, refined music. They also offered detailed assessments of the music. Kaczyński pointed to features that

689 T. A. Zieliński, 'Odkrycia i wydarzenia', 7.

690 Malinowski, "Jutro".

691 Kański, 'Dramat'.

692 Kaczyński, 'Dramat'.

imposed erroneous associations: the overly songful and lyrical parts of the two older men and the use of a simple climax to the intensity of the sound as a way of expressing emotion in the music. Equally unnecessary was the use of a worn expressionist device: excessively large interval leaps in the sung parts. In his evaluation, Kaczyński focussed above all on the lack of newness and innovation in the musical aspects of the work and on arguing that *Tomorrow* should therefore be classified as a traditional composition. Kański, meanwhile, focussed on revealing innovations in the composer's craftsmanship. And he rightly identified dramatic features of the music which were intended by the composer: leitmotifs (colouristic and emotional) and the introduction of a spoken part for Harry (to distinguish him from the three other characters). Kański emphasised that the atmosphere of Baird's music corresponded to Conrad's original, that it was 'the work of an artist of refined culture and taste, full of subtlety (despite the strong dramatic accents), atmospheric and striking with its wealth of colouristic-dynamic shades.'⁶⁹³ Of a decidedly different opinion was Władysław Malinowski, who stated that the music strove to convince listeners of the existence of the drama. With regard to solutions employed in the Warsaw production, the assessments concerned various aspects: distinct references to expressionist drama, through the gloomy staging, the predominance of black, grey and darkness on the stage (Kaczyński), the overly slow tempo of the performance, and even a static quality to the action (Kaczyński, Kański). The most critical of the three was Malinowski, who claimed that the first part of the work was for him incomprehensible, in the second part the emotions evolved from indifference to boredom, and the work was devoid of dramatic structure, which only surfaced in the ending (Harry's murder and the drama of the father, who goes on waiting). With regard to the values of the opera, the opinions were highly diverse. Kaczyński was circumspect in his judgment and summed up that *Tomorrow* was only partly a contemporary work and that the future would determine its further fortunes on the stage. Kański, meanwhile, was unstinting in his praise:

from the musical-dramatic point of view, this is an outstanding work, representing an important addition not just to Baird's oeuvre (as his first achievement in the difficult domain of music drama), but to the whole of our (very modest) post-war operatic output.⁶⁹⁴

A completely different opinion was expressed by Malinowski:

693 Kański, 'Dramat'.

694 Ibid., 5.

In *Tomorrow*, there is no drama. Neither is there any theatre. After just a few minutes, there is nothing to look at and no reason to try [...] The elimination of the stage, and even – which would be more difficult – the semantic layer of the text (e.g. through translation) would take little away from Baird's work. A concert performance might even be a more beneficial way of presenting it.⁶⁹⁵

Despite the unfavourable opinions, this work remained in circulation for fifteen years (1966–1981). And it was primarily staged abroad: in Prague (1968, 1971), Essen and Wiesbaden (1972), Rostock, Stralsund and Greifswald (1973), Darmstadt (1980) and Nuremberg (1981). The second Polish performance was given at the Silesian Opera (1972). During Baird's lifetime, this composition was recorded onto disc and for radio and film. And, as Zdzisław Sierpiński stated, it was thanks to the film version that interest in *Tomorrow* continued to grow outside Poland. In 1980, he reported in the rubric 'Impressions from beyond the stage' on the successes enjoyed by this opera in Germany, where reviewers wrote in superlatives,⁶⁹⁶ noting the almost impressionist effects in the drama (the sea crashing against the shore), the profound suggestiveness of the verbal text and the excellence of the music:

The music supports, and at times actually saves, the action, masking its cruelty; it creates a pure, mystical space and moves the listener with its expressivity. It acts through its dramatic ideas, and percussive accents support or interrupt the somewhat Bergian pathos of the strings, but never eclipse the highly expressive singing or, at times, *Sprechgesang*.⁶⁹⁷

Observers appreciated the liveliness, temperament, colour, suggestiveness and vibrancy of Baird's music, but above all its expressivity, resulting from the composer's remarkably suggestive personality. Baird, who was in the hall during the German premiere, was rewarded by the Darmstadt audience with extended applause. And, as Sierpiński wrote, *Tomorrow* enjoyed a quiet, but progressive career, not just in Poland, but also abroad.

CZTERY NOWELE [FOUR NOVELLAS] (1967)
Lyricism and rich colouring

695 Malinowski, "Jutro".

696 The reviewer cited articles from the German press: *Neue Züricher Zeitung*, *Frankfurter Allgemeine Zeitung* and *Wiesbaden Kurier*.

697 See Sierpiński, "O 'Jutrze' Bairda".

A short review of the first Polish performance of this composition (8 March 1968) was placed in *Ruch Muzyczny*. The reviewer, ‘jm’,⁶⁹⁸ wrote positively about the work, emphasising its remarkable communicativeness and powerful impact on the listener (as was evident during the concert). He stressed features characteristic of Baird’s style, its lyricism and concise expression, and singled out the particularly interesting fourth movement, representing the perfect climax to the work.⁶⁹⁹ Zdzisław Sierpiński referred to the following day’s performance (9 March 1968) and reviewed not just the work, also referring to Baird’s entire oeuvre to date and to his standing in the musical world:

It has become the norm that every performance of his works immediately wins over the listener, despite its difficult, modern texture. Wherein lies the secret of this success and communicativeness? Seemingly in the skilful proportioning of the modern sonorities without losing the emotional tensions and at the same time adhering to an orchestral colouring that is free from shocking and denaturalised sound *taches*. This music evinces a care taken over the beauty of the sound, and that is always captivating – not only for the Polish listener, but also in concert halls abroad, where Baird’s works enjoy exceptional popularity and esteem. [...] Baird has an exceptional facility for organising our perception. When we listen to his compositions, regardless of the level of interest and the relationship to the avant-garde, everything becomes simple, easy and apt.⁷⁰⁰

He also gave a lofty appraisal of the work itself:

thoroughly considered, with every detail worked out, free from formalist experimentation, full of vitality and naturalness, rich in creative invention and that special, typically Bairdian, colouring that always enables one to recognise his works in the magma of contemporary musical output. [...] This is a difficult work, of refined texture, intimate in atmosphere (scored for an ensemble of twenty-two soloists), yet dazzling with its wealth of colours, achieved through modest means and acting on the listener with its emotional atmosphere.⁷⁰¹

That opinion was borne out by the audience’s reaction after the work’s first performance:

Rarely do we witness in Polish concert halls our rather traditionally orientated audience receive the first performance of a contemporary composition with such keen, spontaneous admiration. And that is what we witnessed in Saturday’s concert, where the listeners gave our composer an exuberant ovation.⁷⁰²

698 ‘jm’ were probably the initials of Janusz Mechanisz.

699 jm, ‘XXI koncert symfoniczny’, 11.

700 Sierpiński, “Nowele”.

701 Ibid.

702 Ibid.

Sierpiński added that this work was already enjoying a global career, since its first American performance. This enthusiastic review – like all this reviewer’s previous assessments – forged a positive image of the composer in the public awareness. Tadeusz Kaczyński issued a similar judgment for the *Four Novellas* following the work’s performance in a monographic Baird concert (1972):

this is one of Tadeusz Baird’s finest and most characteristic works, from the period immediately preceding the composing of *Play*.⁷⁰³

PIEĆ PIEŚNI [FIVE SONGS] to words by Halina Poświatowska (1968)
Poetry barely shaded with music;
natural and sincere artistic expression

In Sierpiński’s opinion, the ‘Warsaw Autumn’ of 1968 confirmed the festival’s ossified formula, and of all the works presented, Baird’s *Songs* proved among the most interesting. The critic issued a lofty appraisal of their first performance (27 September 1968), on account of the profound mood of the music and its charming lyricism (despite the modern texture). He unerringly emphasised Baird’s stature:

What always convinces me in Baird’s music is his ability to reconcile modern composition techniques with the profound mood which pervades his music, sensitively conveyed to the listener.⁷⁰⁴

What Sierpiński saw as a positive aroused a degree of dissatisfaction in Marzanna Kotyńska. Like other reviewers of that period, she drew attention to the question of innovation and tradition in the output of contemporary composers. At that time, listeners fascinated with innovation and accustomed to continuous stylistic transformations expected an unending stream of new impressions. Thus they established a sort of hierarchy of values: a valuable composition shocked and thrilled, while a work characterised by a fixed and relatively traditional musical language was considered to be of little value. Within that context, Baird’s output, displaying stylistic unity and calm, but consistent, evolution, seemed increasingly dated. Yet an unquestionable asset of this music was its natural and sincere artistic expression (not the norm with other composers). Such was the appraisal issued by this reviewer to the *Songs* to words by Halina Poświatowska, as a lyrical and highly

703 Kaczyński, ‘Koncert monograficzny’.

704 Sierpiński, ‘Nadzieja’.

emotional form of artistic expression. This work was distinguished above all by the character of the poetry and its musical interpretation, ‘conveying all the emotional saturation of the text, close at times to illustration.’⁷⁰⁵ Tadeusz Kaczyński, discussing a performance of the *Five Songs* in Baird’s second monographic concert (5 June 1972), confirmed that opinion, writing that ‘the economy of the musical means of expression borders on paucity.’⁷⁰⁶ And that was a procedure intended by the composer to highlight the expression contained in the verse.

SYMPHONY NO. 3 (1969)

Interesting, enriched musical language,
Skilful distribution of emotions.

The first performance of the Third Symphony was given in a special concert to mark the twenty-fifth anniversary of the People’s Republic of Poland. In the opinion of Zdzisław Sierpiński, that was an exceptional concert in terms of the quality of music presented. Besides Baird’s symphony, also performed were Lutosławski’s *Livre pour orchestre*, Zbigniew Rudziński’s Symphony for male-voice choir and orchestra and Włodzimierz Kotoński’s *Muzyka na 16 talerzy i smyczki* [Music for 16 cymbals and strings]. Here is what Sierpiński wrote about Baird’s composition:

Tadeusz Baird’s wonderful Third Symphony [...] is another great achievement of the greatest – in my opinion – Polish composer besides Lutosławski. One delights at the enrichment of the composer’s musical language, the presentation of interesting sonorities and the skilful dispensing of emotions.⁷⁰⁷

A later performance of the Third Symphony (14 October 1977) revealed its most difficult element: the very complicated dramatic structure, that vibration of tensions characteristic of Baird, without which his output would be bland and monotonous.⁷⁰⁸

PLAY (1971)

The dominance of the dramatic over the lyrical

705 Kotyńska, ‘Pieśni’, 10.

706 Kaczyński, ‘Koncert monograficzny’.

707 Sierpiński, ‘Mocne uderzenie’.

708 Kaczyński, ‘Z sal koncertowych: Baird i Sibelius w FN’, 9.

Play was first performed (5 June 1972) in Tadeusz Baird's second monographic concert. In the opinion of Tadeusz Kaczyński, in this composition, Baird revised his perspective and raised the drama of the musical structure above the music's lyrical quality.⁷⁰⁹ After a later performance in another monographic concert (23 May 1979), Izabella Grzenkiewicz drew attention to the originality of Baird's approach, without parallel in the whole chamber literature of the post-war period, and in which the strongly drawn dramatic strand is subordinated to the content of the musical narrative.⁷¹⁰

OBOE CONCERTO (1973)
 Modernity in harmony with beautiful music;
 Modern romanticism

In one of the concerts at the 17th 'Warsaw Autumn' (23 September 1973), Tadeusz Baird's Oboe Concerto was given its first performance, to the unwavering delight of Zdzisław Sierpiński:

The captivating beauty of this Concerto, its strong emotional tensions and elaborate form place this work in the front rank of the musical events at this year's festival. All the qualities of this work together attest to another stage in the development of our composer, whose marvellous inventiveness appears to be inexhaustible. This is thoroughly modern music, but the moderation with which the composer deploys the arsenal of avant-garde means results from the strict discipline of their subordination to the principal musical idea of this work – the beauty of the music itself.⁷¹¹

The critic's great sensitivity and musicality are evident in the following words:

But let's forget about words. The value of this Concerto can only be appreciated by someone who has heard and experienced it.⁷¹²

And we are all but convinced that the description of Baird as the romantic of contemporary music comes from Sierpiński, who used the term also in relation to the Oboe Concerto: 'Baird has long since become the great romantic of our

709 Kaczyński, 'Koncert monograficzny'. This work was warmly received by the audience and encored in its entirety.

710 Grzenkiewicz, 'Kwartety', 9.

711 Sierpiński, 'Pierwsze wrażenia'.

712 Ibid.

contemporary music, as is confirmed in his latest work.⁷¹³ And those words were borne out in *Elegeia* and the *Concerto lugubre*.

ELEGEIA (1973)

Lyrical expressionism of the second half of the twentieth century

In discussing the concert featuring *Elegeia* and Brahms's *German Requiem* (29 November 1979), Bohdan Pocij gave a brief profile of the style of Baird's music: 'lyrical expressionism of our times.'⁷¹⁴

CONCERTO LUGUBRE (1975)

Gloomy sorrow, moving lyricism; lustre and warmth;
excellence of compositional craftsmanship

In the rubric 'Impressions from beyond the stave', Zdzisław Sierpiński, announcing a forthcoming Warsaw performance of this concerto for viola, cited opinions published in the German press following its first performance in Nuremberg (22 May 1976):

The local press spoke of 'joy in celebrating the event', of 'an elegy in highly refined tones', and after the performance of the *Concerto* the lengthy ovation obliged our composer to take to the concert platform several times. The audience at the Meistersinger Halle was delirious, and there was no end to the applause.⁷¹⁵

In this work, the reviewer emphasised the profound mood of gloomy sorrow, the lyricism and the excellent compositional craftsmanship. Sierpiński urged his readers to listen to the radio retransmission on Polish Radio 4 planned for 17 June 1976. And so before Baird's work was heard at the 'Warsaw Autumn' it already had an established reputation among Polish music lovers. Brief, but decidedly lofty, opinions following the first Polish performance at the 20th 'Autumn' (22 September 1976) were written in *Ruch Muzyczny* by Andrzej Chłopecki, Józef Kański and Olgiard Pisarenko. Chłopecki stressed the then unfashionable emotionality of this composition:

713 Ibid.

714 Pocij, 'Z sal koncertowych.'

715 Sierpiński, 'Sukces'.

This concert is bright and refulgent, but its lustre does not offend one's eyes; it is warm – human and sincere. How very unfashionable – how very much needed. It is a long time since a concerto so internally integrated – in its expression, form and texture – has been written; a work as lofty as it is cohesive.⁷¹⁶

Józef Kański also pondered that unfashionable, but very necessary, communicative mission of music:

Perhaps I am old-fashioned, but I cherish the conviction that in our music, alongside compositional mastery and innovative creative ideas, just as important (not to say most important of all) remains what a composer has to say through these or any other means of composition technique. From that point of view, the *Concerto lugubre* is a truly great work: not only formally interesting, it is also deeply moving with its dramatic content and leaves one with impressions that linger. At the same time, it offers rewarding scope for virtuosic display for the viola, which given the dearth of literature for this instrument is also no trifling matter.⁷¹⁷

For Olgierd Pisarenko, there was no question that this was the most outstanding Polish work presented in that year's 'Warsaw Autumn':

Music of profound and universal emotions, anchored in the principal current of the European tradition, a concert in the grand style, clear and virtuosic.⁷¹⁸

The *Concerto lugubre* was performed a year later at the Warsaw Philharmonic (14 October 1977), but its rendition drew reservations from Tadeusz Kaczyński. He considered that the performers and the conductor were deceived by the apparent musical-technical ease of Baird's music, hence they failed to bring out the dramatic structure of the music – very difficult and almost entirely dependent on the performers.⁷¹⁹ This work was also heard in Switzerland, at the Internationale Musikfestwochen in Lucerne (16 August to 9 September 1980). Gerd Sannemüller appreciated the 'depth of expression and the consistency of creative solutions', as well as the 'sound aura and emotional tension', which also appealed to the listener.⁷²⁰

SCENY [SCENES] (1977)

Superficial prettiness, ostensible conflict and lukewarm expression

716 Chłopecki, 'WJ 76'. This same text is quoted in Chłopecki, Kański and Pisarenko, 'Wypowiedzi'.

717 Chłopecki, Kański and Pisarenko, 'Wypowiedzi', 9.

718 Ibid.

719 Kaczyński, 'Z sal koncertowych: Baird i Sibelius', 9.

720 Sannemüller, 'Muzyka polska', 11.

The first performance of *Sceny* [Scenes] in Poland, at the 22nd 'Warsaw Autumn' (18 September 1978), was assessed by four reviewers, who referred to a thesis they had formed before hearing the work:

Every new work by Baird is anticipated with interest, every first performance is quite an event. Has the latest work by this outstanding composer, preceded by a deeply emotional work, the *Concerto lugubre*, coped with the burden of those hopes and expectations?⁷²¹

In his first review, Andrzej Chłopecki described this work as 'theatre of small gestures, with a dearth of lyricism and drama,' where 'the Bairdian idiom is devoid of the Bairdian flesh' and the music – mundane, like its plot – is written with the pen, not the soul.⁷²² The critic was disappointed by the lack of dramatic emotions, which were replaced by 'superficial prettiness, ostensible conflict and lukewarm expression.' According to Tadeusz Kaczyński, this work was the least interesting variant of Bairdian lyricism. Olgierd Pisarenko, meanwhile, discerned the qualities of a 'cheerful and charming picture of everyday life,' serving as a lyrical interlude between Baird's great works. In his opinion, the composition of *Scenes* confirmed the stereotype 'bidding' this great composer to write works solely of great weight, and by the same stroke forbidding him to write emotionally subtler or lighter works. According to that opinion, Baird was perceived at that time as an excellent composer. A completely different opinion about *Scenes* was expressed by Tadeusz A. Zieliński, who was wholly satisfied by this composition and asserted that it was 'one of the most aesthetically convincing works by Baird of recent years' and was worth great attention on account of the discreet dialogue between harp and cello, full of moving, unadorned lyricism.' And he closed by adding: 'Lovely when lyricism of this type goes hand in hand with such great culture.'⁷²³ These four short, but 'meaty' reviews all identified one feature: Bairdian lyricism, which here proved insufficient. An outstanding composer was expected to offer a dramatic composition 'tuned to the finest tone.'⁷²⁴

WARIACJE W FORMIE RONDA [VARIATIONS IN THE FORM OF A RONDO] (1978)

Ideal balance between content and technique; arabesque texture bearing the content

721 Chłopecki, Kański and Pisarenko, 'Wypowiedzi,' 7.

722 Chłopecki, 'Z sal koncertowych,' 11.

723 Chłopecki, Kański and Pisarenko, 'Wypowiedzi,' 7.

724 Ibid.

Although the first performance of this quartet was given in Paris (22 March 1979), a note from that concert appeared in *Ruch Muzyczny*. Hubertus Wyszynski stressed one vital quality of this composition: the profound level of drama:

Tadeusz Baird's new quartet is not a work that 'plays itself'; the performers have to put a lot of work into its preparation, but only then does this work reveal its remarkable qualities.⁷²⁵

He also praised the composer:

Here is a composer who does not pursue novelty. The ways and means employed here create a fusion between tradition and progress; that perhaps explains the huge appeal of this work for contemporary listeners.⁷²⁶

After the first Polish performance, in Poznań (1 April 1979), Tadeusz A. Zieliński affirmed that this quartet's greatest asset was its notable emotional complexity, in light of which the lack of innovation in the musical language was not a flaw.⁷²⁷ Izabella Grzenkowicz, meanwhile, referring to a performance in a monographic concert (23 May 1979), emphasised this quartet's affinity with the emotional climate of the *Concerto lugubre*. She stated that this was the work of a mature master, expressing an ideal symmetry of content and technique.⁷²⁸ That same year, the Quartet was played at the 'Warsaw Autumn' (15 September 1979),⁷²⁹ and as Krzysztof Baculewski opined it was one of the highlights. It is a remarkable composition, where the essence of the musical content is found not in the form, but in 'the arabesque texture, oscillating between "medium dense" (repeated figures) and diffused, or "airy"'.⁷³⁰ The reviewer highlighted the exceptional character of all Baird's music, which 'draws the listener in' and only allows one to grasp the whole of the form after the music has died away. Baculewski also referred to Baird's previous work, pointing to its continuous development, to elements subject to evolution, and also to elements that remained constant (typical of Baird). He saw evolution in the enhancement of the expressive

725 Wyszynski, 'Nowy utwór'.

726 Ibid.

727 T. A. Zieliński, 'Poznańskie spojrzenia', 5.

728 Grzenkowicz, 'Kwartety', 9.

729 This was a chamber concert at the State College of Music in Warsaw.

730 Baculewski, 'Z sal koncertowych'.

element, the sharpening of tensions, the complete subordination of technical means to content, the gradual departure from dodecaphony in the direction of other ways of organising the sound material (such as its centralisation), the gradual complication of form and the simplification of the melodic contour, against a simultaneous heightening of its expression. For him, the unchanging determinants of Baird's music were 'the primacy of melody over other elements, the strongly developed emotionality, the succinctness of utterance, lyricism, a mastery of expressive and technical contrasts and elaborate form.'⁷³¹ The festival performance of the *Variations in the Form of a Rondo* was also noted by other reviewers: Krzysztof Droba and Tadeusz Kaczyński. The former only mentioned this composition in a group of sixteen which were interesting to varying degree, sometimes captivating and moving. Kaczyński, meanwhile, used this work to offer a lofty appraisal of the composer himself:

This splendid work [...] came as no surprise to anyone, since Baird does not write bad music, and quartet music is among the finest parts of his oeuvre. Perhaps the *Variations in the Form of a Rondo* represent its pinnacle, or perhaps the previous work (*Play*) – one listens to both works attentively and with the utmost aesthetic satisfaction.⁷³²

From the numerous statements quoted above, there emerges a picture of the assessment of Baird as a composer. In the year 1979, he was very highly regarded in the musical world at home and abroad. His standing was assured, and it would seem that no critical remarks could have altered that appraisal. At that point on his artistic path, he no longer had to worry about such things as accusations regarding the formalist character of his works. He was a fulfilled and esteemed composer. He was at his peak, as the ensuing two years of his compositional work attested.

*

Summing up this survey of opinions contained in reviews and other press material, it should be stated that Baird was a composer of importance to Polish culture. Although there were occasional attempts at belittling his talent and industry, on balance his music was highly valued; in the ranking of Polish composers, he was placed alongside Witold Lutosławski. What was appreciated most in Baird's music was its sincerity, its succinctness of artistic expression and its technical excellence. This music was divided into two categories: archaic-leaning (popular) and truly artistic. It was ascribed three basic attributes: light (cheerful), lyrical

731 Ibid.

732 Droba and Kaczyński, 'Najciekawsze', 8.

and dramatic. The archaic-leaning ('light') group comprised three compositions (*Colas Breugnon*, *Four Love Sonnets*, *Songs of the Trouvères*). The remaining works were attributed one of two basic characters: lyrical or dramatic. One further important feature of Baird's music was identified: its difficulty, but not in the technical-performance sense, but from an interpretative point of view. In the source material cited here, reference was made to thirty works by Baird, and the discussions were of varying weight. The most was written about the two symphonies, the *Ballad of the Soldier's Cup*, the opera *Tomorrow*, the *Four Novellas*, the *Concerto lugubre* and the *Variations in the Form of a Rondo*. Those were the works that most stimulated listeners. Analysing the way in which the works were discussed, it should be stressed that the statements from the 1950s were 'contaminated' by ideological commentaries. Within this context, four works (*Sinfonietta*, *Sonatina No. 2*, *Lyric Suite* and *Ballad of the Soldier's Cup*) represented exemplary specimens of progressive output at that time. Meanwhile, the two symphonies, and especially the Second, displayed features that disturbed the milieu of composers at that time. From 1957 onwards, this element of ideological correctness gradually disappeared from the press. One fundamental feature of all the reviews was the value of a given composition in the context of Baird's oeuvre as a whole. And only the music drama *Tomorrow* failed to receive an unequivocal appraisal, while in relation to the other works the first opinion, issued after the first performance (or the first Polish performance) usually remained attached to that work. On this basis, one may reconstruct a ranking of the best and weakest compositions. In the opinion of reviewers, the leading, most distinguished compositions of Tadeusz Baird were the *Sinfonietta*, *Concerto for Orchestra*, *Four Essays*, *Four Dialogues*, *Concerto lugubre* and *Variations in the Form of a Rondo*. Numbered among the weak or marginal output were the two symphonies, the *Divertimento*, the *Etude for vocal orchestra* and *Scenes*. This survey of the Polish press has revealed one very important element of reception: Baird's lofty reputation abroad, as reported by Zdzisław Sierpiński and Hubertus Wyszynski. Comparing the labels from Warsaw Philharmonic programme guides with those which emerge from a survey of press material is possible in the case of seventeen works (Tab. 13).

This comparison indicates the similar perceptions of the works appraised, and the differences concern compositions from the 1950s and result from their 'ideological imperfection', which was emphasised by press reviewers. Despite that diversity of assessments, their overall balance was positive. In his account of a monographic concert given in 1969, Zdzisław Sierpiński, who never concealed his admiration for the strength of Baird's music, formulated a view that may serve us well in this summary of press opinions:

Tab. 13: Labels from the period 1949–1981 applied to works by Tadeusz Baird in concert announcements and press materials – comparison

Title of composition by Tadeusz Baird	Assessment of compositions by Tadeusz Baird	
	Warsaw Philharmonic programme guide	Press reviews
Symphony No. 1 (1950)	– lyricism and true experience: overcoming tragic life experiences	– extreme pessimism
<i>Colas Breugnon</i> (1951)	– lyricism – simple and colourful archaic-leaning musical language	– splendid instrumentation – stylistic unity
Symphony No. 2 (1952)	– lyricism and true experience: reawakening to life	– formal imperfection – mood of hopelessness and sorrow
<i>Cztery sonety miłosne</i> [Four love sonnets] (1956, 1969)	– masterwork of unique charm	– captivatingly simple, intentionally naive
Divertimento (1956)	– perfection and succinctness of utterance	– compositional study adhering to dodecaphonic technique
String Quartet (1957)	– ideal combination of free dodecaphonic technique and profound expressivity	– the most beautiful Polish quartet – freely, melodically treated serialism – emotionalism, pathos and a specific type of musical narration
<i>Cztery eseje</i> [Four essays] (1958)	– romantic emotions and expression – refined colouring combined with freely treated dodecaphonic technique	– one of Baird's three finest works
<i>Pieśni truverów</i> [Songs of the trouvères] (1963)	– subtle stylisation of mediaeval part song	– representative of the archaic-leaning strand in Baird's oeuvre, masterful stylisation
<i>Muzyka epifaniczna</i> [Epiphanic music] (1963)	– a series of flickering, almost involuntary emotional manifestations	– beautiful old-world sound in a modern sonoristic convention – lyrical utterance in an improvised form
<i>Cztery dialogi</i> [Four dialogues] (1964)	– diversity in unity: mastery of variation form; dodecaphonic technique	– one of Baird's best works

Tab. 13: Continued

Title of composition by Tadeusz Baird	Assessment of compositions by Tadeusz Baird	
	Warsaw Philharmonic programme guide	Press reviews
<i>Cztery nowele</i> [Four novellas] (1967)	– loneliness, yearning, unfulfilled desire, love and death – technical innovation	– lyricism and rich colouring
<i>Pięć pieśni</i> [Five songs] (1968)	– refinement and subtlety – whispers of loneliness and death – dominance of words over music – peak and close of lyrical period in Baird's oeuvre	– poetry barely coloured by music – naturalness and sincerity of artistic utterance
Symphony No. 3 (1969)	– unity of sound material – continuation of new stage in output	– interesting, enriched musical language – skilful distribution of emotions
<i>Play</i> (1971)	– towards drama	– dominance of the dramatic over the lyrical element
<i>Elegeia</i> (1973)	– extreme and remarkably condensed emotions	– lyrical expressionism of the second half of the twentieth century
<i>Concerto lugubre</i> (1975)	– dark, gloomy, austere – dense, saturated expression	– gloomy music, moving lyricism, lustre and warmth – excellence of compositional craftsmanship
<i>Wariacje w formie ronda</i> [Variations in the form of a rondo] (1978)	– a perfect work	– ideal balance between content and technique – arabesque texture bearing content

Music that is contemporary, and at the same time so beautiful in its form and in the emotions it contains; output that draws on all the experiments and discoveries of the avant-garde in its achievements of the last half-century, but subordinates the selected means to the needs of his own highly personal and characteristic musical language. To this, unrelenting consistency in adhering to his own point of view, moderation and prudence, without dazzling the listener with the fireworks so often encountered on the concert platform. [...] one has to listen closely and get to know this music well in order

to fully appreciate its beauty. But anyone who once succeeds in doing so will remain faithful to this music and its composer for good.⁷³³

And how was Baird himself assessed? At the start of his career, he was a model example of a progressive composer; once he reached maturity (in the 60s), however, observers frequently pointed to his otherness, with some describing him as an old-world composer, since lyricism and romanticism were not in fashion at the time. The composer's aversion to uncritically following fashionable trends and pursuing the limelight was treated in different ways – now positively, now negatively. Despite that, he kept going and experienced that uncertainty of the morrow. For as Zygmunt Mycielski stated, a composer is a creature who lives in continuous tension, balancing between his better and his weaker acts of creation: now 'hopeful', now 'poisoned' (by failure to meet listeners' high expectations). Most often, however, both sentiments engulfed the composer in equal measure: half and half. And looking from the angle of press reviews, we can confirm that thesis: the entire period of Baird's creative output was extremely exhausting, since he continuously balanced between different assessments of his works. More often, however, he remained 'hopeful'.⁷³⁴

Throughout the whole period of Tadeusz Baird's creative output (1949 to 1981), his compositions were often included on Warsaw Philharmonic programmes, well prepared in terms of programme guides and richly commented on in the press. Such conclusions ensue from analysis of the Warsaw material. And they are sufficient proof of the lively presence of Baird's music in Polish musical culture during the composer's lifetime.

'Warsaw Autumn'

The festival aspect of the presence of Baird's music will be discussed with reference to this most important Polish event,⁷³⁵ which the composer helped to found. This international event inspired the creation of festivals of contemporary music in other Polish cities. Years later, Jan Krenz succinctly, but emotionally, recalled the festival's beginnings:

Sometimes, chance conversations or casual thoughts, if they fall on the right soil, bear a wonderful harvest. That was the case with the 'Warsaw Autumn'. Kazimierz Serocki and

733 Sierpiński, 'Romantyk'.

734 Cf. Mycielski, 'Jakub Żak', 10.

735 Concerts given at the 'Warsaw Autumn' have already been discussed within the context of the presence of Baird's music and the Warsaw Philharmonic repertoire. Yet 'Warsaw Autumn' concerts were also held at other venues in Warsaw, so this must also be dealt with.

Tadeusz Baird, my close musical friends, came up with the idea from which the festival was born.⁷³⁶

Baird also wrote about this in a text for the programme book of the 25th 'Warsaw Autumn' and in a September 1981 issue of *Życie Warszawy*:

Those times are long past, but they were interesting, so perhaps it is worth recalling a little, particularly since there weren't really many initiatives in our post-war musical life that proved so important for the future of Polish musical output and at the same time corresponded so well to the needs and expectations of composers, the needs of the moment.⁷³⁷

Among the most important recollections, it is worth noting that these two young composers (Serocki and Baird), at the beginning of the 1950s, produced two editions of the Festival of Polish Music and, buoyed by their success, wanted to go further. Baird signalled that idea during the 3rd General Meeting of the Polish Composers' Union, held on 4–6 June 1955 in Warsaw. Summing up the 2nd Festival of Polish Music, the composer clearly outlined the formula and character of the new project:

We feel that future festivals should have a different character, and they should be held annually. These festivals, based on similar principles to the Prague Spring, lasting from 10 to 14 days, and of an international character [...]. The programme of such a festival would comprise the most outstanding works of contemporary European music, written in the year preceding the particular edition of the festival, and it would enable interesting comparisons to be made between contemporary Polish musical output and that of other nations.⁷³⁸

The motion submitted to a ballot of the Polish Composers' Union board read as follows:

The General Meeting of the members of the Polish Composers' Union recommends to the PCU Board that efforts immediately be made first at the Ministry of Culture and the Arts and at the Committee for Cultural Cooperation Abroad to organise a permanent Music Festival under the name 'Warsaw Music Autumn'. This festival would take place in the early autumn and would be of an international character, with regard to both repertoire and performers. The first edition of such a festival should be held in the autumn of 1956.⁷³⁹

736 Krenz, 'Wspominając', 8.

737 Baird 'Początki', *Życie Warszawy*.

738 Minutes of the General Meeting of the Polish Composers' Union held on 4–6 June 1955, PCU Archive. See Dzierżanowski, 'Jak to się zaczęło', 10.

739 See *ibid.*

The motion put forward by Baird and Serocki was passed: of the 27 votes, 26 were in favour and one abstained. And as Lech Dzierżanowski stresses, although 72 members were present at the General Meeting, the poor turnout for the ballot was due to the fact that it was held (like other ballots) towards the end of the third day of the meeting, after lengthy discussions and after the election of a new board. Apart from that, the actual cause of the creation of a festival was supported by all the PCU members, which might also go some way to explaining why many of them did not vote.⁷⁴⁰ As a result, the following year, the then members of the PCU board (Tadeusz Baird, Andrzej Dobrowolski, Włodzimierz Kotoński and Kazimierz Serocki), with the support of Professor Kazimierz Sikorski, then president of the PCU, organised the 1st 'Warsaw Autumn' International Festival of Contemporary Music. The organisers were guided by two main ideas. First, the festival was geared towards Polish music lovers, who would be able to acquaint themselves with 'the major works, without which it would be impossible to understand the development of twentieth-century music'⁷⁴¹ (those were works by Berg, Schoenberg, Stravinsky, Bartók and others). Secondly, the festival was to serve Polish composers, who could compare their works with contemporary foreign output. The 'Warsaw Autumn' was like an annual report on the state of Polish and world music. After thirteen years, Baird withdrew from his work on the festival's Programme Committee, as it was impossible to introduce changes to what he considered to be a dated concept:

All institutions and all regularly occurring events share the fate of living organisms: they grow old. The 'Warsaw Autumn' has also grown a little old. In response, we should neither plan its demise nor wait till the patient passes away.⁷⁴²

Years later, Baird was aware of the huge role which the festival had played in the development of Polish musical culture, since it represented an international arena for the presentation of the creative output of contemporary Polish composers. Baird himself consistently availed himself of that opportunity. Over the first twenty-five years of the festival, his music was present in every edition – except for 1965 and 1980. Over that period, a total of twenty-five of his works were performed (eleven for the first time) in twenty-six concerts.⁷⁴³ A detailed list is given in Tab. 14.

740 See *ibid*; Baird, 'II Festiwal', 37–38.

741 Cegieła, *Szkice*, 22. From the years 1970/1971.

742 *Ibid.*, 23. From the years 1970/1971.

743 This number includes repeat performances.

Two works were performed twice;⁷⁴⁴ the others once each.⁷⁴⁵ Since the initiative of submitting a composition to be performed at the festival lies with its composer, one may assume that each of these twenty-five compositions performed at the festival was particularly important at that given point in Baird's creative development. From this perspective, the most important works proved to be the *Four Essays* and especially *Concerto lugubre*, included on the programme of the silver jubilee edition of the 'Warsaw Autumn'. The table clearly shows how crucial this festival was for propagating Baird's music – not just in Poland, but around the world, since almost half of his works were presented to an international audience in this way. The festival form was often a chance for the composer to strike up contacts with individuals from outside Poland, leading to invitations to take part in important musical projects, sometimes including the performance of a specially commissioned work.⁷⁴⁶ We have already read what the press wrote about festival performances when discussing the presentation of Baird's music at the Warsaw Philharmonic – an institution that was inseparably linked to the 'Warsaw Autumn'. The performance of the beautiful, but intentionally mournful and sombre *Concerto lugubre* proved to be the most appropriate way to reflect on the composer's sudden death. That work, which had been programmed when the composer was still alive, became a symbolic gateway to posthumous reception.

4.2.3. The creative form of reception

As already stated, we encounter this form of reception when it is processed by a receiver in a creative way in different artistic fields and disciplines. In relation to this form of reception, we will consider musical documents (sheet music, recorded music) of original music and non-musical documents (works of art in other fields).⁷⁴⁷ With regard to musical documents, we will refer to the 'Chronological catalogue of musical output' included in this book,⁷⁴⁸ while information about non-musical documents will come mainly from Mrs Alina Baird. The basic issue informing our considerations is the scope of the creative resonance of Baird's music.

744 *Concerto lugubre*, *Four Essays*.

745 *Cassazione per orchestra*; *Colas Breugnon*; *Four Dialogues*; *Four Novellas*; *Four Songs* to words by Vesna Parun; *Divertimento*; *Exhortation*; *Expressions*; *Elegeia*; *Erotics*; *Goethe-Briefe*; *Symphony No. 3*; *Tomorrow*; *Oboe Concerto*; *String Quartet*; *Epiphanic Music*; *Five Songs* to words by Halina Poświatowska; *Play*; *Psychodrama*; *Scenes*; *Sinfonia Breve*; *Variations without a Theme*; *Variations in the Form of a Rondo*.

746 A separate part of this book is devoted to this issue.

747 Cf. Bibliography, 'The creative form of reception'.

748 The sources on which that catalogue is based are listed in the Bibliography: sources for biography and catalogue.

Tab. 14: Performances of works by Tadeusz Baird at the 'Warsaw Autumn' from 1956 to 1981.

Edition of the festival, date of the concert	Venue	Composition	Performers
I 14.10.1956	WP	<i>Colas Breugnon</i>	USSR SSO, cond. K. Ivanov
I 21.10.1956	WP	<i>Cassazione per orchestra</i> **	WPO, cond. W. Rowicki
II 27.09.1958	WP	<i>Cztery eseje</i> [Four essays]**	WPO, cond. W. Rowicki
II 28.09.1958	WP	String Quartet	Juilliard String Quartet (USA)
III 12.09.1959	WP	<i>Espressioni varianti</i> **	W. Wilkomirska (Vn), WPO, cond. W. Rowicki
IV 18.09.1960	WP	<i>Egzorta</i> [Exhortation]**	A. Bardini (recitation), WPSOC (cond. R. Kuklewicz), cond. W. Rowicki
IV 24.09.1960	WP	Divertimento	Het Danzi Quintet (Amsterdam)
V 16.09.1961	WP	<i>Erotyki</i> [Erotics]**	S. Woytowicz (soprano), WPO, cond. W. Rowicki
VI 17.09.1962	WP	<i>Wariacje bez tematu</i> [Variations without a Theme]**	WPO, cond. W. Rowicki
VII 29.09.1963	WP	<i>Muzyka epifaniczna</i> [Epiphanic music]	WPO, cond. W. Krzemieński
VIII 18.09.1964	WP	<i>Cztery eseje</i> [Four essays]	WPO, cond. S. Wisłocki
VIII 26.09.1964	WP	<i>Cztery dialogi</i> [Four dialogues]**	L. Faber (Ob), WPO, cond. W. Rowicki
X 18.09.1966	PNO	<i>Jutro</i> [Tomorrow]**	J. Artysz (baritone – Jozue), K. Szostek-Radkowa (mezzo-soprano – Jessica), E. Pawlak (bass – Ozias), M. Dmochowski (actor – Harry), PNOO, cond. W. Rowicki, music dir. W. Rowicki, dir. A. Bardini, decor. Z. Pietrusińska, cost. B. Jankowska.
XI 16.09.1967 ^a	WP	<i>Cztery pieśni</i> [Four songs] to words by Vesna Parun	K. Szostek-Radkowa (mezzo-soprano), WPO, cond. W. Rowicki

Tab. 14: Continued

Edition of the festival, date of the concert	Venue	Composition	Performers
XII 27.09.1968 ^b	WP	<i>Pięć pieśni</i> [Five songs] to words by Halina Poświatowska**	K. Szostek-Radkowa (mezzo-soprano), WrocPSO, cond. A. Markowski
XIII 20.09.1969	WP	Symphony No. 3**	WPO, cond. J. Krenz
XIV 27.09.1970	WP	<i>Cztery nowele</i> [Four novellas]	WPO, cond. W. Rowicki
XV 25.09.1971	WP	<i>Sinfonia breve</i>	Staatskapelle Dresden, cond. S. Kurz
XVI 21.09.1972	PWSM	<i>Play</i>	Den Danske Kwartet
XVII 23.09.1973	WP	Oboe Concerto**	L. Faber (Ob), NOSPR, cond. S. Wisłocki
XVIII 21.09.1974	WP	<i>Elegeia</i>	WPO, cond. A. Markowski
XIX 20.09.1975	WP	<i>Psychodrama</i>	WPO, cond. W. Michniewski
XX 22.09.1976	WP	<i>Concerto lugubre; Goethe-Briefe</i>	S. Kamasa (VI), A. Hiolski (baritone), WPC, PRTVSO, cond. J. Kasprzyk
XXII 18.09.1978	WP	<i>Sceny</i> [Scenes]	H. Storck (Ar), K. Storck (Vc), PRTVSO, cond. A. Wit
XXIII 15.09.1979	PWSM	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo]	Varsovia Quartet
XXV 18.09.1981	WP	<i>Concerto lugubre</i>	U. Koch (VI), NOSPR, cond. J. Kasprzyk

** first performance; * first performance in Poland; # first performance in Warsaw.

^a According to a handwritten note in the Warsaw Philharmonic programme guide for 1967/1968, the date of this concert was altered to 16 September from 24 September.

^b Warsaw Philharmonic programme guides and 'WA' have a different date: 29 September 1968, at 12 noon. In this situation, decisive was information from the Polish Composers' Union card file and from Nowacki, 'Kalendarium', 293.

Editions of the works of Tadeusz Baird

It suffices to look at one of Baird's manuscripts (for example, *Colas Breugnon* at the Jagiellonian Library in Cracow) to realise the great role and creative work of an editor, whose basic task is to ensure the most faithful and most legible picture of the original work. A published score, being generally accessible, facilitates the further creative musical reception of that composition – in the form of recordings and new works referring to some extent to Baird's original. Thus the catalogue of published works is not a crucial determinant of the composer's standing, but above all one of the conditions for his living presence in musical culture. From analysis of the above-mentioned catalogue,⁷⁴⁹ containing a detailed list of sheet music publications, we will attempt to reconstruct the degree and quality of Baird's presence in the awareness of publishers. While the composer himself sought to have his music published (as evidenced by extant correspondence), the need for re-editions tended to stem from publishers, stimulated by interest on the part of professional receivers (performers, conductors and musicologists). We will be assisted in this undertaking by the answers to three basic questions: [1] How many of Baird's compositions have been published? [2] Which titles have attracted the most interest among publishers? [3] Which firms have published Baird's works? The first question is answered by the quantitative tabular presentation below, which shows that from 1951 to 1981 the number of published compositions was impressive (Tab. 15). The publication of Baird's scores began in 1951 with the *Sinfonietta*. Due to the requirement of submitting material for publication at least a year in advance, we have taken the whole calendar year 1981 to belong to the first period in reception (three compositions were published that year: *Canzona* and *Głosy z oddali* [Voices from afar] for the first time, the *Mała suita dziecięca* [Little children's suite] for the fourth time).

Only in 1957 was no work published, which confirms Baird's strong position on the publishing market.⁷⁵⁰ A more general look at the figures is illustrated by the next table (Tab. 16).

Over successive decades, the number of publications clearly rises, inversely to the number of new works. This attests to the real presence of Baird's music in cultural circulation, with publishers returning to his output from earlier years. So there is an interesting answer to the second question as to which works have

749 Chronological catalogue of musical output.

750 It should be mentioned that besides the question of creative reception of interest to us here, a new issue arises in light of this data: that of the sources of the composer's income in socialist Poland.

Tab. 15: Editions of works by Tadeusz Baird from 1951 to 1981 in numbers (detailed)

Year	Number of published scores (including re-editions)
1951	2
1952	2
1953	2
1954	5
1955	3
1956	4
1957	-
1958	2
1959	1
1960	3
1961	4
1962	4
1963	3
1964	5
1965	3
1966	1
1967	3
1968	4
1969	4
1970	2
1971	6
1972	5
1973	3
1974	3
1975	2
1976	5
1977	3
1978	4
1979	6
1980	2
1981	2
Total	98

Tab. 16: Editions of works by Tadeusz Baird from 1949 to 1981 and the number of new compositions.

Years	Number of published scores (including re-editions)	Number of new works
1949	-	4
1951–1959	21	27
1960–1969	34	13
1970–1979	39	8
1980–1981	4	2
Total	98	54

enjoyed particular interest among publishers. Knowing the care that Baird took over the publication of his scores, we may assume that it was largely he who brought about the publication of forty-three of his works during the first period in reception. Most of the ten unpublished compositions are marginal works, written during the first six years of his post-war activity (1949–1955).⁷⁵¹ And it should be emphasised that with just two exceptions (the *Sonatina* for piano and the *Trzy pieśni starowłoskie* [Three old Italian songs]) these works have remained in manuscript to this day. Some of them were never meant by Baird to be published. In relation to the *Concerto grosso w dawnym stylu* [Concerto grosso in old style], he clearly noted on the title page of the autograph: ‘not published, no record of it anywhere, school piece’.⁷⁵² According to Alina Baird, the composer withdrew three works from his oeuvre: the cantata *Pieśń o rewolucji* [Song of the revolution], the Second Symphony and the *Ballada o żołnierskim kubku* [Ballad of the soldier’s cup]. The fortunes of two other compositions are not known, since the repository of the manuscripts of the *Dwie pieśni miłosne* [Two love songs] for soprano and piano and the *Prelude* for piano has yet to be located. The other two works – the *Uwertura w dawnym stylu* [Overture in old style] for orchestra and *Uwertura giocosa* [Overture giocosa] never troubled the attention of the composer or of potential publishers.⁷⁵³ We may assume that the list of

751 *Concerto Grosso in Old Style* in D minor for small orchestra (1949); *Sonatina* for piano (1949); *Overture in Old Style* for orchestra (1950); the cantata *Song of the Revolution* (1951); the *Symphony No. 2* (1952); the *Ouverture giocosa* (1952); *Three Old Italian Songs* (1952); *Two Love Songs* for soprano and piano (1953); *Ballad of the Soldier’s Cup* (1954); *Prelude* for piano (1955).

752 Autograph deposited at the National Library in Warsaw.

753 Cf. ‘Chronological catalogue of musical output’.

compositions published during Baird's lifetime represents his personal ranking. In that way, he took care about the music which was most valuable to him. And he worked very effectively, with scores often published in the same year the work was written, and usually within two years of its completion.⁷⁵⁴ (Tab. 17).

The popularity of the *Little Children's Suite* for piano can be explained above all in terms of its didactic qualities, while the five editions of the *Four Essays* and *Espressioni* confirm the lofty reputation of those works among performers. Generally speaking, the music market has been most interested in twenty-five works from the 'composer's list', of which half are chamber works and compositions for young performers.

The answer to the third question (Which firms published Baird's works?) seems obvious, given that PWM was the dominant music publisher in Poland at that time. We find confirmation of this in Tab. 18.

The main publisher of Tadeusz Baird's works was PWM Edition of Cracow, which acted independently and in cooperation with British and German publishers. Single works were published by other firms. The composer's collaboration with PWM initially went very well. He dedicated one of his first works (Sonatina No. 2 for piano) to PWM's long-serving director (1945–1965) Tadeusz Ochlewski,⁷⁵⁵ under whose direction forty-four Baird scores were published. In response to that gesture, the composer received a letter of thanks:

Dear Sir! My warmest thanks for honouring me with the dedication of your Sonatina. Your gesture gave me great pleasure, and I am glad that nothing stood in the way of publishing this work of yours, as it thoroughly deserved. *Colas Breugnon* will also be a fine addition to our catalogue.⁷⁵⁶

Towards the end of the 1970s, in the press, Baird signalled serious problems with the Polish publishing industry:

Ten years ago, PWM was still capable of publishing a difficult, complicated contemporary score within ten months; now it takes up to three years. What material and moral losses result from this? They are losses for Poland, to say nothing of composers' personal setbacks, as one can easily surmise.⁷⁵⁷

754 The publishing of a composition was often one of the items on a contract between the institution commissioning the work and the composer. For more information on commissions, see the subchapter 'The diffusive form of reception'.

755 Cf. Teresa Chylińska, 'Ochlewski Tadeusz', in *Encyklopedia Muzyczna*, 134–136.

756 Letter from Tadeusz Ochlewski to Tadeusz Baird, Cracow, 1 July 1952. BUW AKP.

757 Waldorff (ed.), 'Forum Muzyków', 9.

This statement certainly caused ripples, as can be seen from a passage in a letter written by the then director of PWM, Mieczysław Tomaszewski:

As for your opinions regarding PWM, I treat them as an expression of solicitude and for things to be better for us in Poland, and therefore at PWM too. In the (so-called) 'musical world', of course, your words have been received as a general attack on PWM. I cannot interpret them as such, although I perhaps know best of all how far behind we are.⁷⁵⁸

Then at the beginning of the 1980s, the composer's patience was sorely tested. In a handwritten note containing questions to the Presidium of the Polish Composers' Union, he wrote:

is the PCU doing anything about the moneys owed by PWM? In January '81, 3 years will have passed since the new contracts came into force. It is not worth counting on PWM.⁷⁵⁹

According to those new ministerial contracts, PWM kept fifty per cent of composers' royalties, offering in exchange to disseminate their scores abroad.⁷⁶⁰ It should be added that from the 1970s onwards many of Baird's publications were issued in cooperation with German and British firms, which no doubt caused PWM new organisational problems. Despite this, thanks to its consistent programme policy and the determination of Mieczysław Tomaszewski and his 'brave collaborators',⁷⁶¹ PWM guaranteed universal access to the latest Polish musical output, including nearly the whole oeuvre of Tadeusz Baird. Thus was fulfilled an incredibly important task for Polish culture.

Recordings of works by Tadeusz Baird

The list of radio recordings and disc recordings contained in the 'Chronological catalogue of musical output' appended to this book is a reference point for the ensuing discussion.⁷⁶² That division between recordings for radio and disc is crucial, as it is informed by two different aims. Radio recordings, of limited accessibility, essentially serve a documental role, while disc recordings are by their nature generally available and so more conducive

758 Letter from Mieczysław Tomaszewski to Tadeusz Baird, Cracow, 23 July 1978. BUW AKP.

759 Letter from Tadeusz Baird to the Presidium of the Polish Composers' Union, Warsaw, 8 October 1980. BUW AKP.

760 See Waldorff (ed.), 'Forum Muzyków', 9.

761 Tadeusz Baird's own term. See *ibid.*

762 A considerable part of the information concerning radio recordings comes from a single source: Stanilewicz-Kamionka, 'Dokumentacja'.

Tab. 17: Editions of works by Tadeusz Baird from 1951 to 1981 – ranking

Ord. no.	Title (year of composition)*	Number of sheet music publications 1951–1981	
		First editions	Re-editions
1.	<i>Mała suita dziecięca</i> [Little children's suite] (1952)	1	5
2.	<i>Cztery eseje</i> [Four essays] (1958)	1	4
3.	<i>Espressioni varianti</i> (1959)	1	4
4.	<i>Colas Breugnon</i> (1951)	1	3
5.	<i>Dwa kaprysy</i> [Two caprices] (1953)	1	3
6.	<i>Divertimento</i> (1956)	1	3
7.	<i>Erotyki</i> [Erotics] (1961)	1	3
8.	<i>Sonatina No 2</i> (1952)	1	2
9.	<i>Concerto for Orchestra</i> (1953)	1	2
10.	<i>Pięć piosenek dla dzieci</i> [Five songs for children] (1955)	1	2
11.	<i>String Quartet</i> (1957)	1	2
12.	<i>Egzorta</i> [Exhortation] (1959)	1	2
13.	<i>Wariacje bez tematu</i> [Variations without a theme] (1962)	1	2
14.	<i>Pieśni truverów</i> [Songs of the trouvères] (1963)	1	2
15.	<i>Cztery dialogi</i> [Four dialogues] (1964)	1	2
16.	<i>Cztery pieśni</i> [Four songs] (1966)	1	2
17.	<i>Jutro</i> [Tomorrow] (1966)	1	2
18.	<i>Cztery nowele</i> [Four novellas] (1967)	1	2
19.	<i>Play</i> (1971)	1	2
20.	<i>Cztery preludia</i> [Four preludes] (1954)	1	1
21.	<i>Cztery sonety miłosne</i> [Four love sonnets] (first version) (1956)	1	1
22.	<i>Etude</i> (1961)	1	1
23.	<i>Sinfonia breve</i> (1968)	1	1
24.	<i>Psychodrama</i> (1972)	1	1
25.	<i>Elegeia</i> (1973)	1	1
26.	<i>Sinfonietta</i> (1949)	1	–
27.	<i>Piano Concerto</i> (1949)	1	–
28.	<i>Symphony No. 1</i> (1950)	1	–
29.	<i>Suita liryczna</i> [Lyric suite] (1953)	1	–
30.	<i>Dwie pieśni</i> [Two songs] for unaccompanied mixed choir (1953)	1	–
31.	<i>Na warszawskim zlocie</i> [At the Warsaw rally] (1955)	1	–

(continued on next page)

Tab. 17: Continued

Ord. no.	Title (year of composition)*	Number of sheet music publications 1951–1981	
		First editions	Re-editions
32.	<i>Biegłą wody potoku</i> [The stream's waters flow] (1956)	1	–
33.	<i>Cassazione per orchestra</i> (1956)	1	–
34.	<i>Muzyka epifaniczna</i> [Epiphanic music] (1963)	1	–
35.	<i>Pięć pieśni</i> [Five songs] (1968)	1	–
36.	<i>Cztery sonety miłosne</i> [Four love sonnets] (second version) (1969)	1	–
37.	Symphony No. 3 (1969)	1	–
38.	<i>Goethe-Briefe</i> (1970)	1	–
39.	Oboe Concerto (1973)	1	–
40.	<i>Concerto lugubre</i> (1975)	1	–
41.	<i>Sceny</i> [Scenes] (1977)	1	–
42.	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo] (1978)	1	–
43.	<i>Canzona</i> for orchestra (1980)	1	–
Total		43	55
		98	

*The words are ordered according to composition date within each of the ranking groups.

Tab. 18: Firms publishing works by Tadeusz Baird in the years 1949–1981

Ord. no.	Firm	Number of compositions published (including re-editions)
1.	PWM, Cracow	77
2.	PWM, Cracow, H. Litolf's Verlag/C. F. Peters, Frankfurt	11
3.	PWM, Cracow, J. & W. Chester Limited, London	2
4.	J. & W. Chester Limited, London	2
5.	Edition Eulenburg, Mainz	2
6.	W. Hansen, London	1
7.	Henry Litolf's Verlag/C. F. Peters, Frankfurt	1
8.	Księgarnia św. Jacka, Cracow	1
9.	Agencja Autorska, Warsaw	1
Total		98

to a work's popularisation. While radio materials are very rarely unearthed by researchers (journalists, musicologists), discs are used by musicians, musicologists and music lovers in general. Producing archive audio documents of contemporary Polish music in post-war Poland was the responsibility of Polish Radio, which thereby met numerous postulates advanced at Polish Composers' Union congresses. Those recordings remain available at the Polish Music Information Centre, benefitting from the resources of its predecessor, the PCU's Library and Phonographic Collection (including all the recordings from the 'Warsaw Autumn'), which means that we are able to analyse Baird's music in performance. The two kinds of recording are disseminated in different ways: radio broadcasts and disc releases. Unfortunately, we do not have any data regarding the numbers and times of radio broadcasts or any information about the numbers of discs produced of particular recordings. In addition, technological progress means that sound recorded onto tape and analogue disc (corresponding to each of the two distinguished categories of recordings) is difficult to access for researchers today. Hence the present discussion will focus on basic information, and we will answer three main questions: [1] What is the quantitative profile of recordings of Baird's compositions? [2] How are recorded works ranked? [3] Which radio stations and record labels have broadcast and released Baird's music? Given the incomplete data regarding the time recordings were made, we can only give approximate information. We know that the radio recordings were made during the period 1950–1980, but it is difficult to state whether they were indeed more numerous during the 1970s (Tab. 19).

Table 19, illustrating the numerical proportions between Polish Radio and radio stations abroad, shows their similar contribution to the recording of Baird's music. The foreign radio stations were located in various countries (Tab. 20). Among the radio stations from fourteen European countries and two North American countries, clearly the most active were German broadcasters. It is also worth emphasising that most stations were located in countries not belonging to the Eastern Bloc, which in the context of Poland's political situation at that time was crucial, since Baird's music had the chance to exist in Western societies despite the political borders. Research into the ranking of particular titles showed that the total number of 121 radio recordings covered 41 works, so the clear majority of the composer's oeuvre (Tab. 21). Crucial to the full reception of Baird's work is the fact that radio recordings include four works which were not published in score during the

Tab. 19: Radio recordings of works by Tadeusz Baird during the period 1950–1980 – detailed numerical breakdown

Year of recording	Polish Radio	Radio stations abroad
No date	18	2
1950	1	-
1955	1	-
1957	-	1
1960	-	1
1964	1	3
1965	1	3
1966	-	3
1967	-	5
1968	1	2
1970	1	3
1971	4	2
1972	1	9
1973	3	10
1974	9	2
1975	10	-
1976	6	3
1977	2	-
1978	3	-
1979	4	1
1980	-	5
Total	66	55
	121	

period in question.⁷⁶³ According to this ranking, Baird was clearly identified as the composer of the suite *Colas Breugnon* and also distinguished by *Play* and the *Cztery eseje* [Four essays].

According to the sources, disc recordings from the first period in reception date from the years 1955–1981. They were made on analogue discs, mostly by Polskie Nagrania ‘Muza’, less often by Veriton and firms outside Poland (Tab. 22).

⁷⁶³ *Uwertura w dawnym stylu* [Overture in old style]; Symphony No. 2, *Ballada o żołnierskim kubku* [Ballad of the soldier’s cup]; Sonatina for piano.

The contribution of foreign labels was limited to seven of the 31 Muza recordings. With Muza's agreement, Baird's music reached not just the Polish market, but also far-flung corners of the world: Japan and Australia. This is evidenced by an extant letter from Victor Company of Japan, Ltd.:

Dear Mr. Baird, A record of your works, Four Essays and others, has been released from Japan Philips, and that is the only record which introduces your works in Japan.⁷⁶⁴

This example shows how long the gap could be between the release of the same 1959 recording in Poland and abroad.

Compared to the 121 radio recordings, the number of 36 disc recordings seems modest. The number of recorded compositions is similarly low (Tab. 23)

Twenty-five compositions were recorded onto disc, and eight of them were also released by foreign labels.⁷⁶⁵ What appears to us to be a very good statistic was anything but to the composer himself, who was greatly irritated by the inept work of Polskie Nagrania, as he expressed in a letter to the PCU Presidium:

could the PCU intervene with 'Pol. Nagraniach' (my disc featuring *Scenes, Psychodrama* and *Elegeia* has been waiting for eighteen months)?⁷⁶⁶

This indicates the great difference between 1980 and 2010 in the functioning of the publishing and phonographic markets in Poland.

Performance is one of the basic conditions for the appraisal of a work of music, as is evidenced, for example, by post-concert reviews. Tadeusz Baird was aware of the great responsibility of performers-interpreters for the assessment and further fortunes of his works. Hence he often composed with specific artists in mind (as borne out by dedications) and attended rehearsals for first performances and recordings. And as Jan Krenz states, the composer forced through his conception in a 'softly-softly' manner, making use of the conductor's comments and suggestions. His conduct was extremely polite, with a great sense of tact, not forcing through his ideas in an authoritarian way. As a result, he achieved his aim: 'I conducted as he wanted.'⁷⁶⁷ In that way, Baird controlled the

764 Letter of 21 July 1971 sent from Tokyo by N. Matsumoto (Planning Classics, Victor Company of Japan, Ltd.) to Tadeusz Baird. Source: BUW AKP.

765 *Divertimento*; *Cztery sonety miłosne* [Four love sonnets] (first version); *Cztery eseje* [Four essays]; *Espressioni varianti*; *Erotyki* [Erotics]; *Wariacje bez tematu* [Variations without a theme]; Symphony No. 3; *Sceny* [Scenes].

766 Letter from Tadeusz Baird to the Presidium of the Polish Composers' Union, Warsaw, 8 October 1980. BUW AKP.

767 E. Markowska, 'Jan Krenz i muzycy', 8.

Tab. 20: Number of radio recordings of works by Tadeusz Baird during the period 1950–1980 – foreign radio stations

Year	Germany ^a	Sweden ^b	United Kingdom ^c	Denmark ^d	Hungary ^e	Italy ^f	Czechoslovakia ^g	France ^h
no date	1		1	–	–	–	–	–
1957	–	–	–	–	–	–	–	–
1960	–	1	–	–	–	–	–	–
1964	–	–	–	–	–	2	1	–
1965	2	1	–	–	–	–	–	–
1966	1	–	–	1	–	–	–	–
1967	3	1	–	–	–	1	–	–
1968	–	–	–	–	–	–	–	–
1970	2	–	–	1	–	–	–	–
1971	–	–	1	–	–	–	–	–
1972	2	1	–	1	3	–	1	1
1973	4	1	1	–	–	–	–	1
1974	1	–	–	–	–	–	–	–
1976	2	–	–	–	–	–	–	–
1979	1	–	–	–	–	–	–	–
1980	2	–	–	–	–	–	–	–
Total	21	5	3	3	3	3	2	2

^aBayerischer Rundfunk, Munich; Deutschlandsender, Berlin; Hessischer Rundfunk, Frankfurt am Main; Radio Berlin; Radio NRD, Leipzig; Radio Nürnberg; RIAS, West Berlin; Sender Freies, West Berlin; Süddeutscher Rundfunk, Stuttgart; Südwestfunk, Baden-Baden; Westdeutscher Rundfunk, Cologne. ^bSwedish Radio, Stockholm. ^cBBC, London. ^dDanish Radio Aarhus; Danish Radio, Copenhagen. ^eHungarian Radio, Budapest. ^fRAI Turin; RAI, Naples.

^gRadio Ostrava (Czech Republic); Slovakian Radio, Bratislava. ^hORTF, Paris; Radio France, Paris.

ⁱDutch Radio, Amsterdam. ^jRTE, Dublin. ^kRadio Ljubljana. ^lGerman Swiss Radio, Basel; German Swiss Radio, Bern. ^mNBC (USA); CBC, Ottawa (Canada). ⁿAustrian Radio, Vienna. ^oBelgian Radio, Brussels. ^pRadio Helsinki.

Netherlands ⁱ	Ireland ^j	Yugoslavia ^k	Switzerland ^l	USA and Canada ^m	Austria ⁿ	Belgium ^o	Finland ^p	Total
-	-	-	-	-	-	-	-	2
-	-	-	-	-	-	-	1	1
-	-	-	-	-	-	-	-	1
-	-	-	-	-	-	-	-	3
-	-	-	-	-	-	-	-	3
-	-	-	-	1	-	-	-	3
-	-	-	-	-	-	-	-	5
1	-	-	-	-	-	1	-	2
-	-	-	-	-	-	-	-	3
-	1	-	-	-	-	-	-	2
-	-	-	-	-	-	-	-	9
-	1	-	1	-	1	-	-	10
-	-	-	-	1	-	-	-	2
1	-	-	-	-	-	-	-	3
-	-	-	-	-	-	-	-	1
-	-	2	1	-	-	-	-	5
2	2	2	2	2	1	1	1	55

Tab. 21: Radio recordings of works by Tadeusz Baird during the period 1950–1980 – ranking.

Ord. no.	Title (date of composition)	Number of radio recordings
1.	<i>Colas Breugnon</i> (1951)	11
2.	<i>Play</i> (1971)	9
3.	<i>Cztery eseje</i> [Four essays] (1958)	6
4.	<i>Psychodrama</i> (1972)	6
5.	<i>Elegeia</i> (1973)	6
6.	<i>Cztery dialogi</i> [Four dialogues] (1964)	5
7.	<i>Cztery sonety miłosne</i> [Four love sonnets] (second version) (1969)	5
8.	<i>Pięć piosenek dla dzieci</i> [Five songs for children] (1955)	4
9.	<i>Divertimento</i> (1956)	4
10.	<i>Goethe-Briefe</i> (1970)	4
11.	<i>Cztery sonety miłosne</i> [Four love sonnets] (first version) (1956)	3
12.	String Quartet (1957)	3
13.	<i>Espressioni varianti</i> (1959)	3
14.	<i>Wariacje bez tematu</i> [Variations without a theme] (1962)	3
15.	<i>Pieśni truwerów</i> [Songs of the trouvères] (1963)	3
16.	<i>Muzyka epifaniczna</i> [Epiphanic music] (1963)	3
17.	<i>Cztery pieśni</i> [Four songs] (1966)	3
18.	<i>Jutro</i> [Tomorrow] (1966)	3
19.	<i>Sinfonia breve</i> (1968)	3
20.	Symphony No. 3 (1969)	3
21.	<i>Concerto lugubre</i> (1975)	3
22.	<i>Uwertura w dawnym stylu</i> [Overture in old style] (1950)	2
23.	Sonatina No. 2 for piano (1952)	2
24.	Concerto for Orchestra (1953)	2
25.	<i>Erotyki</i> [Erotics] (1961)	2
26.	<i>Cztery nowele</i> [Four novellas] (1967)	2
27.	Oboe Concerto (1973)	2
28.	<i>Sceny</i> [Scenes] (1977)	2
29.	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo] (1978)	2
30.	Sinfonietta (1949)	1
31.	Sonatina for piano (1949)	1
32.	Piano Concerto (1949)	1
33.	Symphony No. 1 (1950)	1
34.	<i>Mała suita dziecięca</i> [Little children's suite] for piano (1952)	1

Tab. 21: Continued

Ord. no.	Title (date of composition)	Number of radio recordings
35.	Symphony No. 2 (1952)	1
36.	<i>Suita liryczna</i> [Lyric suite] (1953)	1
37.	<i>Dwa kaprysy</i> [Two caprices] (1953)	1
38.	<i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup] (1954)	1
39.	<i>Cassazione per orchestra</i> (1956)	1
40.	Etude for vocal orchestra, percussion and piano (1961)	1
41.	<i>Pięć pieśni</i> [Five songs] (1968)	1
Total		121

scope of creative freedom in the interpretation of his score, thus taking care over its proper result in sound. On the basis of a recorded performance, we can study the interpretation of the musical work, which forms part of its creative reception. One advantage of a sound recording is the possibility of analysing it in depth, marginalising the emotions which frequently blur an 'objective' assessment of a work listened to just once in a concert. Although this young subdiscipline of musicology has yet to elaborate secure methods and tools for research,⁷⁶⁸ there is a chance that with time the question of musical performance will become key to our appraisal of the artistic work, and that recordings (radio and disc) will constitute a fundamental and lasting document for that research.

Artistic work inspired by Baird's music

Baird's music has creatively inspired artists in various fields and disciplines. It has been the subject of adaptations in music, choreography, film and even the plastic arts (painting, drawing and sculpture). The source material for these considerations is based primarily on indirect documents, that is, information obtained from preliminary archive and library research, and also from conversations with Mrs Alina Baird and documents obtained from her. Altogether, it allows us to answer two basic questions: [1] Which compositions have been adapted? [2] In what fields and disciplines have artists referred to an original work? The most interesting answer to the question [3] of the extent to which artists have altered the original work requires direct documents (scores of musical arrangements, film recordings of ballets, reproductions of works of plastic art), which unfortunately have mostly proved impossible to

768 Cf. Bońkowski, 'Polska szkoła', 413.

Tab. 22: Disc recordings of works by Tadeusz Baird during the period 1955–1981 – detailed numerical list^a

Year of recording ^b	Record label		
	Polskie Nagrania	Veriton	Other ^c
No date	1	–	2
1955	1	–	–
1956	1	–	–
1959	1	–	–
1960	1	–	–
1962	1	–	–
1963	4	–	–
1964	1	–	–
1966	1	–	–
1967	1	–	–
1968	6	–	–
1969	3	–	–
1970	–	–	–
1973	1	–	–
1974	1	–	–
1976	–	2	–
1978	4	–	–
1979	3	1	–
Total	31	3	2
	36		

^a The numbers indicate recordings of individual works, not the titles of discs. ^b Since it is impossible to establish the exact year of a disc's release, I have used the date of recording, established thanks to the assistance of Mrs Maria Wojciechowicz of the Polish Recordings Collection. In Poland, discs were normally released within two years of recording, with the time lapse clearly the smallest for 'Warsaw Autumn' recordings. ^c Eterna (Germany); Panton (Czech Republic).

obtain.⁷⁶⁹ Besides this, I am not qualified to analyse most of those documents (e.g. choreography correlated with autonomous music).

Music

The practice of creatively arranging original works has been familiar for centuries. It is defined as transcription,⁷⁷⁰ and it has been the work of the original

⁷⁶⁹ We have only one work of plastic art.

⁷⁷⁰ Detailed terminological explanations can be found in Literska, *Dziewiętnastowieczne transkrypcje*, chapter 1.

Tab. 23: Disc recordings of works by Tadeusz Baird during the period 1955–1981 – ranking.

Ord. no.	Title (date of composition)	Number of phonographic recordings
1.	<i>Cztery sonety miłosne</i> [Four love sonnets] (second version) (1969)	3
2.	<i>Elegeia</i> for orchestra (1973)	3
3.	<i>Colas Breugnon</i> (1951)	2
4.	<i>Egzorta</i> [Exhortation] (1959)	2
5.	<i>Erotyki</i> [Erotics] (1961)	2
6.	<i>Wariacje bez tematu</i> [Variations without a theme] (1962)	2
7.	<i>Cztery dialogi</i> [Four dialogues] (1964)	2
8.	<i>Cztery pieśni</i> [Four songs] to words by Vesna Parun (1966)	2
9.	Symphony No. 3 (1969)	2
10.	<i>Dwie pieśni</i> [Two songs] for unaccompanied mixed choir (1953)	1
11.	<i>Pięć piosenek dla dzieci</i> [Five songs for children] (1955)	1
12.	Divertimento (1956)	1
13.	<i>Cztery sonety miłosne</i> [Four love sonnets] (first version) (1956)	1
14.	<i>Cztery eseje</i> [Four essays] (1958)	1
15.	<i>Espressioni varianti</i> (1959)	1
16.	<i>Pieśni truwerów</i> [Songs of the trouvères] (1963)	1
17.	<i>Muzyka epifaniczna</i> [Epiphanic music] (1963)	1
18.	<i>Jutro</i> [Tomorrow] (1966)	1
19.	<i>Cztery nowele</i> [Four novellas] (1967)	1
20.	<i>Pięć pieśni</i> [Five songs] (1968)	1
21.	<i>Goethe-Briefe</i> (1970)	1
22.	<i>Play</i> (1971)	1
23.	<i>Psychodrama</i> (1972)	1
24.	<i>Concerto lugubre</i> (1975)	1
25.	<i>Sceny</i> [Scenes] (1977)	1
Total		36

artists (self-transcription⁷⁷¹) and of third parties, making changes of varying extent to the form of the original work. With regard to strictly musical actions, we have found two examples of musical transcription. The first is evinced by the words of Marek Stachowski, who, indicating his fascination with avant-garde

771 We have passed over here the question of self-transcription in Baird's compositional work.

music, said: 'I remember the impression which Tadeusz Baird's *Four Essays* made on me. I knew them by heart. In the song cycle *Five Senses and a Rose* to words by Tadeusz Kubiak that I was writing at the time, one of the parts constitutes a pendant to one of Baird's essays.'⁷⁷² The other example of musical transcription – a rather unusual instance at that – is an organ improvisation on a theme given by the composer. An organ recital given in Warsaw on 22 December 1966 by the outstanding French organist and improviser Jean Guillou comprised the following programme: in the first part, works by J. S. Bach; in the second part, improvisations on themes given by Grażyna Bacewicz ('Improvisation in the form of a variation on one theme') and Tadeusz Baird ('Organ improvisation in the form of a symphony in four movements on two themes: Allegro, Adagio, Scherzo, Finale). Bohdan Pilarski reported that the second part of the organist's recital was the weaker part:

We don't know whether the given themes (by Bacewicz and Baird) proved rather uninspiring for him or whether he was let down by his creative vein (which seems essential to improvisation).⁷⁷³

In this example, we cannot speak of an arrangement of a specific work by Baird, but of improvisation on unknown themes, possibly created ad hoc by the composer. And only from the organist's reaction can we assume that they were far removed from the Bachian style, since only in that repertoire did the artist give an excellent account of himself (improvising on a theme of Bach for an encore). Yet we have no answer to the most important question: who decided on the choice of those two Polish composers? Was it the organist? After all, one wonders at Baird's name in the context of an organ – an instrument that he never used in his music. The poor effect of the improvisation may indicate a sort of 'incompatibility' between the composer's imagination and the capacities of the instrument, which may explain why Baird's themes were insufficiently inspiring. The sources say nothing about this, yet thanks to them – documents of the analytical-creative form of reception⁷⁷⁴ – that artistic fact arose in our awareness.

772 Woźniakowska, *Trzeba umieć*, 28.

773 Pilarski, *Szkice*, 293. This is a reprint of the article 'Zapiski z sezonu 1966–1967' [Notes from the season 1966–1967], published in *Ruch Muzyczny*, 1967/18–19.

774 See programme of an organ recital given at the Warsaw Philharmonic on 22 December 1966.

Ballet

The composer himself issued many robust opinions about musical arrangements, always in the following tone:

but I would not like to pass over a longstanding dangerous phenomenon, particularly on television, that is the massacring of serious music by means of pseudo-jazz arrangements, with thumping percussion in the background; the trimming of its works to the length of images shown on a small screen; making a mockery – pitifully! – of symphonies or operas.⁷⁷⁵

Yet he agreed to his music being used for choreographic purposes. Eleven of his works were adapted in that way: *Colas Breugnon*, *Four Dialogues*, *Four Essays*, *Four Love Sonnets*, *Expressions*, *Erotics*, *Third Symphony*,⁷⁷⁶ *Five Songs*,⁷⁷⁷ *Songs of the Trouvères*, *Play*,⁷⁷⁸ and *Variations without a Theme*. Those adaptations were produced during the 1960s and early 1970s, and the first was *Four Essays*, performed at the Baltic Opera in Gdańsk (5 June 1961). The next presentation was given at the Orangery Theatre in the Royal Łazienki Park in Warsaw as part of guest performances by the Baltic Opera. Importantly, the music was played back from a recording (WPO, cond. W. Rowicki), thanks to which its substantial unity remained intact. Janina Jarzynówna-Sobczak, who was behind that project, gave the following justification:

The composer never thought about a stage adaptation of the *Four Essays*, which captivated the choreographer and the dancers. [...] The *Four Essays* are a thoroughly modern – dodecaphonic – work. Contemporary music varies. For some, serial technique is intellectual speculation; for Baird, the same technique is filled with deeply emotional content. In the short *Four Essays*, Baird placed a great range of moods: eternal longing, lyricism, witty levity, tragedy. Someone on the stage had to show us those emotions. I made a woman and a man the expressers of the musical content – the characters of a choreographic drama. In the choreographic realisation, the linearity of the music was the starting point for a composition in movement.⁷⁷⁹

So the need to adapt autonomous music for the stage resulted from a fascination with Baird's music. Jan Weber, in a review of that event, emphasised that

775 Waldorff (ed.), 'Forum Muzyków', 8.

776 Choreographed by Witold Gruca at the Grand Theatre (Teatr Wielki) in Warsaw in 1976. See M. Komorowska, 'Baird w teatrze', 131.

777 Choreographic adaptation for television by Janina Jarzynówna-Sobczak. See M. Komorowska, 'Baird w teatrze', 131.

778 Choreographic adaptation for television by Janina Jarzynówna-Sobczak. See M. Komorowska, 'Baird w teatrze', 130.

779 Jarzynówna-Sobczak, '4 Eseje'.

although ‘all music can be lent a plastic form’, it always loses its primary significance in the process, becoming merely a pretext for the expression of emotions by means of gesture and movement on stage:

As a result of an accumulation of emotions, music loses its autonomy; it loses its formal qualities almost entirely. Hence it occurs to no one in the hall that this work is to some extent avant-garde.⁷⁸⁰

The reviewer, praising the fact that the work was played back from a recording, was clearly in favour of that loss of the music’s autonomy:

The lack of a ‘live’ orchestra and a conductor with a ‘moving’ baton allowed the audience to focus on the choreographic interpretation alone.⁷⁸¹

Over subsequent years, ballet versions of *Four Essays* were also produced by other choreographers: Tadeusz Gołębowski, Yvonne Georgi and Pierre de Villard. *Those versions were performed by the following ballet troupes: the Grand Theatre (Teatr Wielki) of Łódź, Landestheater-Hannover, Bayerische Staatsoper of Munich, Covent Garden of London, Bat – Dor Dance Company of Tel Aviv and Gulbenkian de Bailado Dance Group of Lisbon.* Unfortunately, we do not have any press commentaries about the presentation of ballet versions of other compositions, only statistical data. We know that the first performance of the *Four Love Sonnets* choreographed by Witold Gruca was given in Warsaw on 7 October 1963. We also find little trace of the existence of a stage version of Baird’s three archaic-leaning compositions in a Warsaw Philharmonic programme commentary written by Henryk Schiller (1979):

Songs of the Trouvères [...] in its extremely subtle stylisation of mediaeval polyphony, in its beautiful sound and warm expression – cedes nothing to the popular *Love Sonnets* and *Colas Breugnon*, with which it forms a triptych of Bairdian stylisations. Indeed, these three works were once staged in the Chamber Hall of the Warsaw Philharmonic.⁷⁸²

Witold Gruca turned to the Third Symphony, arguing his choice thus:

In the Third Symphony, I found something that I hadn’t encountered in previous ballet productions of this composer. Earlier staged works by Baird were always accompanied by literary subtexts. Now I had a decidedly pure form, which brought classical beauty to mind. [...] Under the sway of this music, I could seek no justification for it in the domain of literary associations. I declared: there will be no libretto. May the composer’s creative struggle with the world of sounds [...] be expressed in the material of a choreographic

780 Weber, ‘Baletowe eseje’.

781 Ibid.

782 Schiller, ‘Koncert kameralny’.

composition. May it be a sort of synthesis of music and movement [...]. Perhaps viewers will find in this composition traces of a distant improvisation of a ballet lesson.⁷⁸³

Ballet versions of other works had their own titles. *Nierozłączni* [Inseparable] was Job Sanders's choreographic interpretation of *Espressioni varianti*.⁷⁸⁴ The *Erotics*, meanwhile, were used by Maurice Béjart for *Erotica*,⁷⁸⁵ Alvin Ailey's American Dance Theatre for *Threnody*⁷⁸⁶ and the Japanese choreographer Hyo Takahashi for a ballet with unknown title.⁷⁸⁷ Takahashi also created the ballet *Hagoromo* to the *Variations without a Theme*.⁷⁸⁸ The list of ballet productions ends with the *Four Dialogues* in a choreographic version by Anna Sokolov.⁷⁸⁹ This choice of original compositions for choreographic 'translations' indicates their great emotional and dramatic charge, which attracted the interest of outstanding choreographers and ballet troupes across the world. That considerable attention from choreographers was beyond the understanding of the composer himself, who in a radio programme stated:

I have dreadful experience with ballet: I've never been able to understand why choreographers have taken my music, why it has formed a pretext for self-contained ballet productions. For a while now, I've stopped agreeing to it.⁷⁹⁰

Janina Jarzynówna-Sobczak was the only choreographer esteemed by Baird; the other productions stirred in him disappointment, dislike or even indignation.

Film

In this group, we may speak of two kinds of document: [1] documentary, biographic films referring to the composer and his music; [2] films presenting arrangements of his autonomous works.⁷⁹¹ The first group comprises three films: *Tadeusz Baird* (1971),⁷⁹² *Współcześni polscy kompozytorzy* [Contemporary Polish composers] (1977)⁷⁹³ and a film directed by E. F. Nielsen (1972). The

783 Statement made by Gruca in 1976. See M. Komorowska, 'Baird w teatrze', 131.

784 This ballet was premiered in The Hague on 15 June 1965.

785 This ballet was premiered in Brussels on 22 October 1965.

786 Performed at the Brooklyn Academy of Music in New York in October 1969.

787 Performed in Tokyo on 8 May 1968

788 Premiered in Tokyo on 20 April 1967.

789 First performed in New York in 1971 by the First Chamber Dance Company.

790 See H. Komorowska, 'Śądy'. Cf. also M. Komorowska, 'Baird w teatrze', 134.

791 In this book, we are not exploring the film music written by Tadeusz Baird.

792 A documentary (biographic) film directed by Ludwik Perski, *Wytwórnia Filmów Dokumentalnych i Fabularnych*, Telewizja Polska, Warsaw 1971.

793 This film was directed by Manfred Durniok, and its German title is *Zeitgenössische Polnische Komponisten*. See <http://www.durniok.com/> (accessed 25 November 2011).

second group contains two films of ballet versions of *Four Essays*⁷⁹⁴ and *Four Love Sonnets*,⁷⁹⁵ which we may treat as further adaptations of Baird's original works (twice removed, as it were). A first-degree film adaptation was made of Baird's only opera, the one-act *Tomorrow*, which Bogdan Hussakowski turned into a television film of the same title, first shown in Poland on 11 April 1974.⁷⁹⁶ In the year of its premiere, the film won the Grand Prix at the 11th 'Golden Prague' International Festival of Television Films in the music films category. In all the stage and film adaptations, Baird's music was altered not in the substantial sense, but in the interpretative sense, as it gained a semantic layer.⁷⁹⁷

Fine arts

One example of works from the fine arts consists of paintings by Danuta Kern,⁷⁹⁸ which were displayed at the Dom Artysty Plastyka in Warsaw from 27 June to 11 August 1979, in her individual exhibition entitled 'Struktury muzyczne' [Musical structures].⁷⁹⁹ In the opinion of Andrzej Matynia,⁸⁰⁰ Kern was then one of the few artists in Poland to tackle the exceptionally difficult task of transposing music into the language of plastic art. She proceeded according to the opinion of Arnold Schoenberg, considering that the transposing of music could not be expressed in realistic painting. Consequently, her creative process resembled simultaneous interpretation: while listening to the

Despite our best efforts, we were unable to find this hour-long film, shot in Mainz to a commission from ZDF after a screenplay by Krzysztof Zanussi and Józef Patkowski. In Poland, this film is inaccessible. Cf. Gwizdalanka and Meyer, *Lutosławski*, 461.

794 A documentary (ballet) film entitled *Eseje*; directed by Franciszek Fuchs, Wytwórnia Filmów Dokumentalnych i Fabularnych, Warsaw 1962. It shows a Gdańsk production. This film won the 'Gold Wawel Dragon' prize for best film about art at the All-Poland Short Films Festival in Cracow (1963) and a distinction at the Cannes International Festival of Films for Children and Youngsters (1965).

795 A documentary (ballet) film entitled *Sonety miłosne*, directed by Jan Kulczyński, Wytwórnia Filmów Dokumentalnych, Warsaw 1964.

796 Directed by Bogdan Hussakowski, music director Mieczysław Nowakowski, stage design by Jerzy Moskal, cond. Mieczysław Nowakowski, singers Jerzy Artysz, Krystyna Szostek-Radkowa and Edward Pawlak, actors Iwona Biernacka, Czesław Ronczewski, Józef Tobiasz and Janusz Ostrowski, NOSPR, duration 55 min.

797 Cf. Wallis, 'Sztuka'.

798 Danuta Kern (no dates), an artist working in graphic and applied art, painting and art fabrics. A graduate of Warsaw Fine Arts Academy (from the studio of Tadeusz Kulisiewicz) – diploma in 1956. A regular member of the Polish Artists' Union.

799 Also presented were paintings 'after' the music of Wojciech Kilar and Gustav Mahler and drawings on the theme of J. S. Bach's *Die Kunst der Fuge*.

800 Katalog: indywidualna wystawa pt. 'Struktury muzyczne: Danuta Kern', 5.

music several times, she translated the notes of *Concerto lugubre* and *Four Love Sonnets* into their pictorial equivalents. Like the music, her painting occurred over time, and it was expressed by means of horizontal and vertical lines and splashes of colour. That creative transcription required an elementary knowledge of the structure of the music, sensitivity to sound, fascination with the composition, imagination and above all... courage. And irrespective of our appraisal of the actual artistic conception and the work produced as a result, Kern's paintings attest to the creative inspiration of Baird's music on an artist's imagination.

The theme of music was addressed in his art by Andrzej Gordon,⁸⁰¹ an artist associated with Lubusz Land, but less well known in the rest of Poland and abroad. To a commission from the Teacher Training College in Zielona Góra, he produced drawings inspired by music. In a series of literary-musical soirées entitled 'Sound – Word – Image' held in 1984, music by several composers was associated with works of literature and art: Tadeusz Baird (*Exhortation*), Krzysztof Penderecki (*St Luke Passion*), Arnold Schoenberg (*A Survivor from Warsaw*) and Sergey Prokofiev (*Alexander Nevsky*).⁸⁰² It is difficult to establish the details of that project today, but it did give rise to a collection of drawings by Andrzej Gordon, including one entitled *T. Baird – 'Egzorta'* [Tadeusz Baird: *Exhortation*], in my own private collection. In the opinion of Renata Ochwat:

Gordon was a painter of nudes. That motif, one of the oldest in the history of art, intrigued him the most. He explored and mined it in all the techniques that he used.⁸⁰³

This charge of eroticism is visible in the work inspired by Baird's music, which also echoes with a fascination with the theme of the Pietà, which is considerably distorted by the artist. His Pietàs represent a woman and a man embracing and listening closely to one another. *Exhortation* by Gordon–Baird is full of

801 Andrzej Gordon (1945–1992), born in Bydgoszcz, where he graduated from the School of Art. From 1964 to 1970, he studied at the Academy of Fine Art in Warsaw. He graduated with honours in painting from the atelier of Dominik Studnicki and received good marks in drawing from the atelier of Andrzej Rudziński. In 1969, he settled in Gorzów Wielkopolski, where his artistic work flourished. He left a rich output, numbering around one thousand works, comprising oil paintings, drawings, prints, pastels and screen prints. The largest collections are held at the Lubusz Land Museum in Zielona Góra, the C. K. Norwid Provincial and Municipal Public Library in Zielona Góra and the Special Collections Department of Zielona Góra University Library. They are autonomous collections of canvases, prints and works on paper.

802 See Nodzyńska, 'Spotkania'.

803 Ochwat, *Andrzej Gordon*, 19.

ambiguity, mystery, strangeness and even embarrassment. It is undoubtedly just as autobiographic as Baird's music.⁸⁰⁴

An artistic work of a different kind is a sculpted portrait of Baird by Andrzej Kasten placed on display in the foyer of the Pomeranian Philharmonic in Bydgoszcz during the composer's lifetime.⁸⁰⁵ This work did not refer to any specific work by Baird; it was rather intended to 'provoke' the composition of a new work. We learn about the background to this work from an extant letter sent to Baird by Andrzej Szwalbe, director of the Pomeranian Philharmonic:

In connection with your letter of 13 inst., I wish to inform you that in preparing to display several sculpted portraits of outstanding contemporary Polish composers in the interior of the Philharmonic, we did not plan any solemn or official forms in that connection. Our intention was, and continues to be, to present to our faithful patrons individual sculptures during concerts specially devoted to the music of the persons portrayed. For this very reason, we approached you with a request to write for the Philharmonic a work with the performance of which we wanted to link the presentation of the bust. [...] Mr Kasten's work is gaining the recognition and appreciation of the people of Bydgoszcz, and it fixes the composer's features in music lovers' minds, thanks to which one of the collection's main goals is fulfilled.⁸⁰⁶

From the content of this letter, we may assume that Baird was not overly enamoured with the display. Szwalbe explained himself as follows:

As for the negligence on my part in connection with the performance two years ago of your Third Symphony and *Concerto lugubre*, you will no doubt not hold it against me that I regret you not mentioning your objections either when I approached you for consent for a portrait or when I visited Mr Kasten's atelier while the model was being made.⁸⁰⁷

Baird is unlikely to have explored the subject of Andrzej Szwalbe's collection of sculptures of contemporary composers. He may well have been irritated by that 'package deal' or attempt to 'coerce' him into writing a composition specially for the Pomerania Philharmonic. For Szwalbe, meanwhile, it was an extremely important task, linked to his wide-ranging cultural work, including exhibiting.

804 Ewa Nodzyńska and Franciszek Pilarczyk of Zielona Góra University Library proved invaluable sources of information regarding the work of Andrzej Gordon.

805 Andrzej Kasten (b. 1923), a Polish sculptor. Graduated from the atelier of F. Strynkiewicz on the Sculpture Department of the Academy of Fine Arts in Warsaw in 1957.

806 Letter from Andrzej Szwalbe to Tadeusz Baird, Bydgoszcz, 17 September 1979. BUW AKP.

807 Ibid.

It was thanks to him, and in line with a Ministry of Culture and the Arts directive of 5 February 1981, that the Pomeranian Philharmonic became an institution disseminating music partly ‘by means of a collection of historical pianos, a gallery of sculpted portraits and paintings thematically linked to music and to national art.’⁸⁰⁸ And the principal aim of the collection of sculptures of contemporary composers was to immortalise not just the Polish school of composition, but also Polish sculpture of the 1980s.⁸⁰⁹ The list of busts in the gallery of the Pomeranian Philharmonic numbers 51 items, 40 of which portray Polish musicians of the nineteenth and twentieth centuries.⁸¹⁰ We do not know exactly when Baird’s portrait was put on display at the Pomeranian Philharmonic, but it was probably in 1979.⁸¹¹ A year later, during the 18th Bydgoszcz Music Festival, Tadeusz Baird was specially honoured, together with Witold Lutosławski.⁸¹² Today, the effigy of Baird stands in a group of portraits on display in the foyer of the Pomeranian Philharmonic.

As Baird mentioned, he paid many visits to Polish and foreign exhibitions of art inspired by his music, and he even received a typescript of a book of verse written by a German poet from Hamburg inspired by his music, which also moved Stanisław Grochowiak to write one of his sonnets, dedicated to the composer. Yet Baird had difficulty in finding his music in those new works of art,⁸¹³ which shows that it was completely subjected to the process of creative reception – it inspired the creation of artistically new entities.

4.2.4. The analytical form of reception

This form of reception is inextricably linked to the profound, scholarly analysis of the musical work presented in the chapter ‘Work’. Reference to previously expressed opinions of musicologists, music theorists and composers forms an essential context and basis for interpretative analysis of a particular work or a stylistically uniform group of works. The source material for considerations of this kind is constituted by published books and articles, listed in the bibliography.⁸¹⁴

808 Kłaput-Wiśniewska, *Wielka Filharmonia*, 232.

809 *Ibid.*, 234.

810 Seven portraits are of foreign musicians and four are of literary figures. See *ibid.*, 330.

811 This date is confirmed by a note on the Pomeranian Philharmonic’s inventory card.

812 Kłaput-Wiśniewska, *Wielka Filharmonia*, 105.

813 See H. Komorowska, ‘Sądy’.

814 ‘Primary subject literature’. Baird has also been discussed in German letters, especially in the press. This interesting and extensive area has not been explored here.

During the first period in reception, many analytical studies of particular works were written; here, we will focus solely on summing them up in terms of quantity and content. One general question that informs our considerations concerns the scholarly milieu that took notice of Baird and his music. In accordance with the adopted methodological strategy, the ensuing exposition will be subordinated to four detailed issues: [1] What is the quantitative profile of scholarly publications? [2] Which compositions have been the subject of scholarly interest? [3] What was the scope of the issues addressed? [4] Which academic centres and individuals have addressed issues related to Baird? The quantitative profile of scholarly and popular science publications contained in the table below clearly shows the dominance of articles and periodicals (Tab. 24).⁸¹⁵

The authors of articles published during the whole period of the composer's creative work discussed a total of twenty-one compositions.⁸¹⁶ These texts focussed essentially on the descriptive musical analysis of the works, also dealing with dodecaphonic technique and the classification of Baird's entire oeuvre up to 1978. The only monograph (in Poland or elsewhere), written by Tadeusz Andrzej Zieliński,⁸¹⁷ for obvious reasons could not have encompassed the whole oeuvre, and it should be treated as a popular science publication. Three texts from the group of 'chapters in monographs' date from 1977 and concern Baird's output for quartet and two song cycles. The subject matter of academic studies, meanwhile,⁸¹⁸ has oscillated around musical language and composition technique, with a particular orientation towards stage music. These texts were written by a large group of authors, including Monika Gorczycka, Tadeusz Marek, Ewa Mizerska-Golonek, Krzysztof Lisicki, Zofia Lissa, Władysław Malinowski, Mirosław Perz, Olgierd Pisarenko, Antoni Prosnak, Henryk Schiller, Adam Sławiński and Krystyna Tarnawska-Kaczorowska. The lofty assessment of Baird's output by the professional milieu does not differ from that presented in press reviews, often written by the same authors. An article which sums up the opinions of

815 Ruch Muzyczny (11); Polish Music (9); Muzyka (5); The Musical Times (1), Poezja (1).

816 Three times Four Essays, Goethe-Briefe, Five Songs to words by Halina Poświatowska; twice Concerto lugubre, Psychodrama; once Ballad of the Soldier's Cup, Colas Breugnon, Four Novellas, Four Songs to words by Vesna Parun, Four Love Sonnets, Divertimento, Exhortation, Elegia, Erotics, Symphony No. 3, Tomorrow, Piano Concerto, Concerto for Orchestra, Epiphanic Music, Play, Sinfonia breve.

817 T. A. Zieliński, *Tadeusz Baird*.

818 They were mostly written at music academies and universities in Gdańsk, Łódź, Katowice, Warsaw and Wrocław.

Tab. 24: Numerical breakdown of documents of the analytical form of reception in the years 1949–1981.

Years	Scholarly publications				Total
	Monographs	Chapters in monographs	Articles in periodicals	Academic studies (master's degrees, doctorates)	
1949	-	-	-	-	-
1950–1959	-	-	6	-	6
1960–1969	1	-	10	-	11
1970–1979	-	3	10	5	18
1980–1981	-	-	1	-	1
Total	1	3	27	5	36

professionals with regard to the achievements of the then fifty-year-old composer was written by Alistair Wightman.⁸¹⁹ This document, the only non-Polish text among our sources, shows the assessment of a professional milieu from a point of view other than the Polish. Despite this, it converges with that perspective. The October 1978 issue of *The Musical Times* included three texts about twentieth-century composers: George Crumb (by Richard Steinitz), Tadeusz Baird (by Alistair Wightman) and Paavo Heininen (by Jeremy Parsons). A pretext for writing the first article was the announcement that the American composer would be travelling to the UK for the Huddersfield Contemporary Music Festival. The information about the Finnish composer was also linked to a festival, since the programme of the Weeks of Finnish Music in Scotland (17 to 29 October 1978) included works by Paavo Heininen. The presentation of Tadeusz Baird was not connected with any festival, but resulted from the composer's fiftieth birthday, as reflected in the title of the article. Alistair Wightman assessed Baird's output in a complex and mature way, arguing his observations by means of a brief analysis of selected compositions. He emphasised that Baird was not just 'Szymanowski's Polish heir', but a 'lyricist' and 'ecstatic emotionalist' whose music betrayed inspirations from the work of Mahler and Berg. In a poetical comparison, Wightman described Baird as a wanderer who 'strayed into the wrong century'.⁸²⁰ In outlining the composer's biography, the author mentioned the socialist realism holding sway in Poland during the years 1949–1957. He

819 Wightman, 'Tadeusz Baird at 50'.

820 See *ibid.*, 847.

pointed out that Baird was not overly concerned with that question, and although he composed the 'statutory' cantata *Song of Revolution*, he mainly contributed – as one of the initiators of the 'Warsaw Autumn' – to the gradual liberalisation of the authorities' actions with regard to musical output in Poland. Wightman discussed Baird's music according to his own classification, referring essentially to the most important features of his musical language, although with an attempt (merely signalled) at its chronological ordering. Of that character was his distinction of an 'early so-realist period' (with no dates given), dominated by stylised works (*Overture in Old Style*, *Colas Breugnon*, *Four Love Sonnets*, *Songs of the Trouvères*). Those compositions, still adhering to traditional harmony, contained symptoms of a new formal thinking, expressed in a departure from sonata form in the direction of form that was freer, as if improvised. The second period in his oeuvre, not specifically identified as such by Wightman, was the time of free serialism, begun in 1956 with *Cassazione per orchestra*. Citing selected works (*Erotics*, *Third Symphony*, *Four Novellas*, *Epiphanic Music*), the author stated that one distinguishing feature in this area was freedom in the construction of the series (essentially based on fewer than twelve notes), with the aim of creating a number of intervals bearing a specific colouring. Also characteristic was a hierarchy of sound material, oscillating around certain centres (single notes, groups or chords). Wightman emphasised the specific temporal organisation of works, which, although exactly specified in the score, gave the impression on listening of a free, but natural, realisation. That feature can be clearly seen in passagework passing through different groups of instruments, which creates the specific subtle colouring of Baird's music. Another important determinant was its structure, or form, one extreme example being *Epiphanic Music*, where we have an attempt at translating into music the method of construction employed by James Joyce, based on the use of the simplest verbal constructs to transmit momentary emotions. The use of Joyce's lyrical form in music meant that the sole building block – instead of an a priori imposed structural pattern – consisted of rapidly changing emotions, expressed in a series of short, almost random, fragments. Wightman also pointed to Baird's peculiar attitude towards literature and the theatre, resulting from his conviction that purely instrumental music was incapable of transmitting all the emotions. Hence Baird devoted a considerable amount of his time to creative work for theatre and film, and some of those works were used in his autonomous music (for example, *Colas Breugnon*, *Four Love Sonnets*). In his lengthy discussion of the one-act opera *Tomorrow*, Wightman aptly pointed out the difference between Conrad's original and J. S. Sito's version. And pondering the message of that opera, he stated that it was not a psychologically marked tale of fleeing into a romantic, fairy-tale world. On the

contrary, it transmitted a profound conviction of the complex, dynamic nature of reality, towards which the composer was not indifferent, particularly in his later works, in which he subordinated a lyricism of utterance to a strong dynamic of narration. In that way, instead of a false optimism for ‘tomorrow’, he transmitted the truth about the ambivalent beauty of modern-day reality. Wightman discussed in a condensed way nearly the whole of Baird’s creative output,⁸²¹ pointing to the most crucial features of his musical language, thereby summing up a number of detailed analyses and explorations made by Polish musicologists over the period 1949–1981. The high value resulting from the analytical form of reception ensues from the very fact of the existence of its documents, from the desire to penetrate the nuances of Baird’s musical language and creative process in a rational – more balanced and emotionally neutral – way.

4.2.5. The diffusive form of reception

Letters to the composer from various institutions do not document just a single form of reception;⁸²² hence they are ascribed to the diffusive type. They concern four basic matters: [1] announcements of planned performances of compositions, [2] invitations to join committees and institutions, [3] announcements of distinctions awarded, [4] commissions of new works. Documents from the first three areas point to the quality of the assessment of Baird’s music in the institutionalised sphere of music and also show the relations between musical institutions (in Poland and abroad) and the composer. Commissions, meanwhile, are perceived as an ineluctable consequence of the cultural and social aura that exists around the composer. All these documents also signal the interesting question of the composer’s economic status, but that aspect will not be discussed here. In accordance with the adopted methodological strategy, we will seek to establish which institutions esteemed Baird and his music.

Announcements of planned performances

Information about planned performances is of two types: an announcement of a concert tour with the date and place of a work’s performance; a passing mention while discussing other matters (e.g. the commissioning of a new composition). Here, we will be interested in proper announcements in sixteen documents (Tab. 25).

821 For obvious reasons, he could not have referred to the last two compositions: *Canzona* (1980) and *Voices from Afar* (1981).

822 Only correspondence held in the BUW AKP is analysed.

Tab. 25: Numerical breakdown of announcements of planned performances.

Years	Number of documents
1949	1
1950–1959	5
1960–1969	5
1970–1979	3
1980–1981	2
Total	16

The form taken by Polish announcements varied, and it changed over time. They were essentially short official documents of general content:

With regard to our letter of 8 inst. and the imminent date of the concert, we renew our request for the score and parts of the Sinfonietta, which we need by 1 October.⁸²³

Announcements often contained more detailed information:

We are pleased to inform you that we are planning performances of the citizen's suite *Colas Breugnon* on 27, 28 and 29 December this year and of the First Symphony on 18, 19 and 20 December this year by our Philharmonic Orchestra conducted by Marian Lewandowski.⁸²⁴

Sometimes, these short letters took a friendly tone:

The artistic director is pleased to announce that on 18 March your Sinfonietta will be performed at our Philharmonic Hall, and we sincerely invite you to attend. Ps. Sincere greetings to you and your mother.⁸²⁵

There are also examples of notes filled with respect:

Dear Professor, just a couple of hours before departing, I hasten to send you that information about planned performances of *Elegeia* on our tour. [...] I vow upon our return [...] to update the given list.⁸²⁶

823 Letter from Tadeusz Krzemiński (vice-director of the State Philharmonic in Cracow) to Tadeusz Baird, Cracow, 12 September 1949. BUW AKP.

824 Letter from Janusz Cegieła (director of the Workers' Music Society Philharmonic in Szczecin) to Tadeusz Baird, Szczecin, 21 September 1953. BUW AKP.

825 Letter from M. Lewandowski (director of the State Philharmonic in Szczecin) to Tadeusz Baird, Szczecin, 4 March 1955. BUW AKP.

826 Letter from the NOSPR to Tadeusz Baird, Katowice, 30 April 1979. BUW AKP. Six performances were planned during that tour of France in 1979: in Chartres (5 May), Limoges (9 May), Pau (12 May), Epinal (8 June), Toulon (13 June) and Le Creusot (15 June).

Sometimes an announcement resulted from problems affecting the director of a philharmonic society, with the composer asked to help, for example, with securing sheet music:

In connection with the planned performance on our stage, on 5 and 6 June this year, of your *Four Sonnets* to words by Shakespeare, featuring Mr Hiolski, we kindly request further intervention in the UK for this material to be sent to us no later than 27 May this year. Please keep us informed of the results of your efforts.⁸²⁷

German partners also informed Baird of their concert plans. Particularly active was Hermann Moeck Verlag, which mediated in the sending of information:

Der Westdeutsche Rundfunk möchte Ihre *Espressioni varianti* in einem Konzert "Musik der Zeit" am 29. September 1960 als deutsche Erstaufführung bringen.⁸²⁸

Wir freuen uns, Ihnen mitteilen zu können, daß Ihre *Espressioni varianti* am 2.12.1960 in einem Musica-viva-Konzert des Bayerischen Rundfunks ausgeführt werden sollen.⁸²⁹

Soeben erfahren wir, daß die für den 13.7.1963 geplante Aufführung Ihrer *Vier Essays* durch das Städtische Orchester Utrecht auf den 17.9.1963 verschoben werden muß.⁸³⁰

A list of extant documents of reception (announcements of planned concert and radio performances) is contained in Tab. 26.

On the basis of the extant collection of institutional announcements, we may conclude that Tadeusz Baird's music was present in the awareness of directors of cultural institutions in Poland and abroad. Ostensibly trifling printed announcements form a crucial link between a work and its performance: thanks to their 'dry' contents (date, place), they lend the picture of the reception of Baird's music real, true features; they prove the interest shown by particular people and institutions from cities in Poland (Szczecin, Cracow, Stalinogród (Katowice) and

827 Letter from Jerzy Katlewicz (director of the State Philharmonic in Poznań) to Tadeusz Baird, Poznań, 18 May 1959. BUW AKP.

828 'Westdeutsche Rundfunk would like to include your *Espressioni varianti* in its concert "Musik der Zeit" on 29 September 1960 as its first performance in Germany.'

Letter from Hermann Moeck Verlag to Tadeusz Baird, Celle, 8 March 1960. BUW AKP.

829 'We are delighted to report that your *Espressioni varianti* will be performed on 2 December 1960 in the Bavarian Radio concert "Musica Viva" on 2 December 1960.'

Letter from Herbert Höntsch of Hermann Moeck Verlag to Tadeusz Baird, Celle, 16 August 1960. BUW AKP.

830 'We have just learned that the performance of your *Four Essays* by Utrecht City Orchestra planned for 13 July 1963 must be postponed until 17 September 1963.'

Letter from Herbert Höntsch of Hermann Moeck Verlag to Tadeusz Baird, Celle, 21 June 1963. BUW AKP.

Tab. 26: Detailed list of documents of reception: announcements of planned performances.

Ord. no.	Sender (institution; individual(s))	Composition	Date
1.	State Philharmonic in Cracow; Tadeusz Krzemiński (vice-director)	Sinfonietta	12.09.1949
2.	Workers' Music Society Philharmonic in Szczecin; Janusz Cegieła (director)	<i>Colas Breugnon</i> ; Symphony No. 1	21.09.1953
3.	State Philharmonic in Szczecin; Marian Lewandowski (artistic director)	Sinfonietta	4.03.1955
4.	State Silesian Philharmonic in Stalinogród; Leon Świątkowski (director)	Sinfonietta	23.03.1955
5.	Radio Bremen; Ingeborg and Reimer Kuchler (pianists from Hamburg) ^a	<i>Mała suita dziecięca</i> [Little children's suite]	6.08.1955
6.	State Philharmonic in Poznań; Jerzy Katlewicz (director)	<i>4 Sonety</i> [4 sonnets] to words by Shakespeare	18.05.1959
7.	Hermann Moeck Verlag, Celle; (illegible signature); Westdeutsche Rundfunk	<i>Espressioni varianti</i>	8.03.1960
8.	Hermann Moeck Verlag, Celle; Herbert Höntsch; Bayerische Rundfunk	<i>Espressioni varianti</i>	16.08.1960
9.	Městý symfonický orchestr Mariánské Lázně, Radio Ostrava; Čeněk Mlčák (baritone)	<i>4 Sonety</i> [4 sonnets] to words by Shakespeare	22.08.1962
10.	Hermann Moeck Verlag, Celle; Herbert Höntsch	<i>Cztery eseje</i> [Four essays]	21.06.1963
11.	Cleveland Orchestra; George Szell (musical director)	<i>Cztery eseje</i> [Four essays]	6.12.1965
12.	Dresdner Philharmonie; Dr Dieter Härtwig	<i>Goethe-Briefe</i>	18.02.1971
13.	NOSPR in Katowice (illegible signature)	<i>Elegia</i>	30.04.1979
14.	Edition Wilhelm Hansen, Frankfurt; Elisabeth Gamber	<i>Jutro</i> [Tomorrow]	7.06.1979
15.	Edition Wilhelm Hansen, Frankfurt; Elisabeth Gamber	<i>Jutro</i> [Tomorrow]	28.02.1980
16.	Tonhalle Gesellschaft Zurich	<i>Canzona</i>	20.05.1981

^a This was an announcement of a thirty-minute radio programme devoted to Polish piano music scheduled for 7 September 1955. Alongside Baird's composition, the following piano works were planned: *Bukoliki* [Bucolics] and six works from the album *Polskie Melodie Ludowe* [Polish folk melodies] by Witold Lutoslawski and *5 Etiud* [5 etudes] by Bolesław Woytowicz.

Tab. 27: Number of invitations to join cultural institutions.

Years	Number of invitations to join cultural institutions
1949	2
1950–1959	2
1960–1969	4
1970–1979	4
1980–1981	3
Total	15

Poznań), Switzerland (Zurich), the GDR and FRG (Bremen, Celle, Frankfurt am Main, Dresden), Czechoslovakia (Mariánské Lázně) and the US (Cleveland).

Invitations from cultural institutions

Baird's commitment to matters important primarily to Polish musical culture is shown by the fifteen extant invitations to take part in the work of cultural institutions (Tab. 27). These come mostly from the Polish state authorities and from cultural institutions (Tabs. 28, 29), the former often derived from grassroots initiatives, most frequently from the Polish Composers' Union:

In accordance with a motion contained in a letter received from the Polish Composers' Union of 30 April 1962 [...] I hereby appoint the Citizen a member of the Council for Culture and the Arts, in the Music Section. We would be grateful if you would accept this function.⁸³¹

The assumption of such important tasks shows how positively Baird was perceived as a person responsible for musical matters in post-war Poland. The first two invitations from 1949 determined the direction to Tadeusz Baird's further career. Very important for the young composer (then still a student of composition at the State College of Music in Warsaw) was an invitation to join the Youth Section of the Polish Composers' Union:

We kindly inform you that the Presidium of the Board of the Polish Composers' Union, with the aim of initiating contacts and cooperation between the Union and young composers, has begun to organise a 'Youth Section' at the PCU. Work in the Section will involve discussing recent works by young composers under the guidance and with the

831 Letter from Tadeusz Galiński (minister, Ministry of Culture and the Arts of the People's Republic of Poland) to Tadeusz Baird, Warsaw, 19 May 1962. BUW AKP.

Tab. 28: Invitations from state authorities.

Date	Matter	Sender (individual, institution)
7.07.1949	Invitation to the Composers' Conference in Łagów Lubuski	Stefan Dybowski – Minister of Culture and the Arts of the Republic of Poland
6.02.1956	Appointment to the Council for Culture and the Arts	Włodzimierz Sokorski – Minister of Culture and the Arts of the People's Republic of Poland
27.01.1960	Appointment to the Committee of the International Festival of Contemporary Music	Wiktor Weinbaum – director; Team for Music Matters, MCA PRP
19.05.1962	Appointment to the Council for Culture and the Arts, Music Section	Tadeusz Galiński – minister, MCA PRP
29.12.1964	Invitation to join the Programme Committee of Polish National Opera in Warsaw	Lucjan Motyka – minister, MCA PRP
14.04.1970	Invitation to join the All-Poland Peace Committee	Jarosław Iwaszkiewicz – vice-chair of the presidium of the All-Poland Peace Committee
1.01.1973	Appointment to the Music Programme Committee	Stanisław Wroński – minister, MCA PRP
5.02.1980	Invitation to join the committee for the Szymanowski Year celebrations	Władysław Loranc – deputy secretary of state (vice minister), MCA PRP
11.02.1980	Appointment to the Music Council attached to the Ministry of Culture and the Arts	Zygmunt Najdowski – minister, MCA PRP

contribution of their senior colleagues, members of the Union, and discussions of an ideological nature, which will be led by Dr Zofia Lissa. The Presidium has entrusted the consideration and discussion of those works to Citizens A. Gradstein, W. Lutosławski, Z. Mycielski, A. Panufnik and P. Perkowski.⁸³²

The second, ground-breaking, invitation was from the Ministry of Culture and the Arts to the Composers' Conference in Łagów Lubuski:

I cordially invite the Citizen to take part in a Composers' Conference devoted to discussing current issues concerning contemporary musical output in Poland. Due to the importance of the issues addressed, your presence is exceedingly desirable. The

⁸³² Letter from A. Gradstein (secretary, Main Board of the Polish Composers' Union) to Tadeusz Baird, Warsaw, 17 March 1949. BUW AKP.

Tab. 29: Invitations from other parties.

Date	Matter	Sender (person, institution)
17.03.1949	Invitation to join the work of the Youth Section of the Polish Composers' Union	Alfred Gradstein – secretary to the Main Board of the Polish Composers' Union
15.06.1956	Invitation to the Bartók Festival in Budapest, 26 September to 17 October 1956.	Secretary's office of the Bartók Festival, illegible signature
15.06.1963	Invitation to a UNESCO congress entitled 'Théâtre musical contemporain', Hamburg, 16 to 24 June 1964	Jack Bornoff – executive secretary
20.10.1976	Invitation to give lectures at the University of Western Ontario (Canada)	Prof. Hugh J. McLean – Dean of the Faculty of Music, University of Western Ontario, London, Canada.
1.12.1976		
27.09.1977		
12.06.1978	Announcement of his appointment as corresponding member of the Akademie der Künste der Deutschen Demokratischen Republik, music section.	Konrad Wolf – Der Präsident, Akademie der Künste der Deutschen Demokratischen Republik.
9.12.1980	Special invitation to take part in the Festival of Contemporary Polish Music in Wrocław.	Marek Pijarowski – managing and artistic director of Wrocław Philharmonic.

conference will be held in Łagów Lubuski from 5 to 9 August 1949. Please telegraph a reply concerning your participation in the conference to the following address: Office of the Ministry of Culture and the Arts.⁸³³

The Łagów conference was attended by twenty-five composers. According to *Ruch Muzyczny*:

Fundamental ideological issues relating to Polish musical output were discussed, and at the same time the character of future output, responding to ongoing social change and expressing the greatness of the current times, was postulated. The discussions of the congress participants were fuelled by performances of symphonic and chamber music by the Poznań Workers' Philharmonic. Thanks to the concrete musical examples and analysis not just of composers' styles and techniques, but also of listeners' reactions, it became possible to formulate general features of formalism and realism in contemporary art music.⁸³⁴

833 Letter from Stefan Dybowski (Minister of Culture and the Arts of the Republic of Poland) to Tadeusz Baird, Warsaw, 7 July 1949. BUW AKP.

834 'Kronika – z kraju' [Chronicle: national], *Ruch Muzyczny*, 1949/13, 35. Włodzimierz Sokorski (then Vice Minister of Culture and the Arts), who chaired the proceedings,

The Poznań orchestra, under the baton of Stanisław Wisłocki, performed works by eight composers,⁸³⁵ including a debut composition by Tadeusz Baird.

Listening intently to the tone of that four-day discussion, the 21-year-old Baird also lent his voice to the proceedings. In line with the views advanced on

described them thus: ‘The crucial sense of the Composers’ Congress in Łagów is contained not just in an attempt to summarise achievements in contemporary music to date and its experiments in the fight against formalism, but above all in the creative comparison of theoretical definitions and premises with the actual musical content of both old and new compositions, performed in Łagów by the ensemble of the Poznań Philharmonic. [...] In light of the Łagów conference, it was proved beyond doubt that the question of formalism and realism in music cannot be considered either on the plane of an opposition between emotional and notional content in music or on the plane of an opposition between formal and thematic values, but solely from the perspective of a fundamental opposition between anti-humanitarian abstract-formal music of the twilight period of imperialism and the humanistic, notional-emotional modern music of the epoch of socialism.’ Włodzimierz Sokorski, ‘Ku realizmowi socjalistycznemu w muzyce’ [Towards socialist realism in music], *Ruch Muzyczny*, 1949/14, 3. Generally speaking, humanitarian music appealed to the general listener; it was joyful and optimistic. Anti-humanitarian music, meanwhile, was addressed to negative, dark feelings such as ‘doubt, awareness of catastrophe, the unethical character of one’s own social attitude and reducing the essence of life to the personal, trifling “sensation of existence”’. Ibid. Whilst the music of Stravinsky, Debussy, Ravel and Szymanowski was still tolerated (as expressive of merely profound pessimism, yet remaining within the norms of creative utterance), the music of dodecaphonists and jazzmen exemplified formalist music. Another crucial feature of ideologically correct music was its national character, in contrast to negated cosmopolitanism (characterising bourgeois music). The model example of national music was that of Chopin, and the cosmopolitan type was represented by such works as Zbigniew Turski’s ‘Olympian’ Symphony. A third issue was the attempt to define realistic means of expression enabling composers to articulate feelings that were simple, suggestive and at the same time great (one of the forms through which those premises were realised was the children’s song).

835 Discussion focussed on the following works: [1] Kazimierz Sikorski’s *Uwertura na małą orkiestrę* [Overture for small orchestra] (according to the composer’s commentary, this work was intended for amateur ensembles; hence its simple structure. The Łagów congress praised this composition as ‘easy and accessible’); [2] Zygmunt Mycielski’s *Uwertura Śląska* [Silesian Overture] for symphony orchestra and two pianos (according to the composer’s explanation, this composition adhered to classical harmonies with a Beethovenian type of melodic writing, as was confirmed by the audience); [3] Zbigniew Turski’s ‘Olympian’ Symphony – movts II and III (the composer explained that this work was burdened by the whole legacy of the occupation and

the second day by Bolesław Woytowicz,⁸³⁶ the young composer also postulated that care be taken over a better musical education of Polish society, which would underpin communication between the composer and his audience: ‘the authorities should revive singing tuition in primary schools. Combatting musical illiteracy and fundamental work on the listener are essential conditions to be met before we can bring Polish music to the state in which we wish to see it.’⁸³⁷ That rational voice in the discussion, expressing a solicitude with regard to the listener, was not pursued over the further course of discussions.⁸³⁸ Tadeusz Baird was singled out, however, as the composer of a *Sinfonietta* that was thoroughly anti-formalistic, distinguished by its freshness and simplicity, containing new, bright and unique means of expression. Those features, in Sokorski’s opinion,

the ensuing mental exhibitionism. The symphony aroused extreme opinions: some regarded it as a difficult, gloomy work, but beautiful and moving (P. Perkowski, Stanisław Wisłocki, Jan Ekier); others considered it to be incomprehensible to the average listener (Bolesław Woytowicz), and even thoroughly formalistic, since in its expression it alarmed and disorientated the listener, employing the musical language of ‘man lost in his epoch’ (Sokorski, A. Klon); [4] Andrzej Panufnik’s *Nocturne* (on behalf of the composer, not present at the conference, Mycielski explained that this was a work written for the tenth anniversary of the death of Karol Szymanowski. This composition was labelled formalistic (Sokorski)); [5] Piotr Perkowski’s *Violin Concerto* (this was the third version of a work written before the war. In Sokorski’s opinion, this was a formalistic work); [6] Jan Ekier’s *Piano Concerto* (written in the form of sketches before the war; according to Sokorski, this presented a typical example of a realistic composition); [7] Artur Malawski’s *Symphonic Variations* (written in 1938 and possessing ‘classical substance’); [8] Tadeusz Baird’s *Sinfonietta* (originally intended as an overture and designed to express a cheerful mood; this work was enthusiastically received).

836 On 6 August 1949, Bolesław Woytowicz spoke at length about three crucial elements affecting the shape of musical culture in Poland. First, he pointed to the vital role of the listener to music, as the most important link in the triangle of composer-work-listener. He postulated that those responsible for systematic solutions should focus their efforts on eradicating musical illiteracy among listeners by educating them properly. That would guarantee a suitable level of musical culture across the country. His second crucial postulate concerned the creation of suitable working conditions for composers, as individuals responsible for the realisation of an important social mission. The third postulate referred to the composer’s creative freedom, including his right to experiment, not at odds with listeners’ real expectations. Cf. ‘Konferencja Kompozytorów’, 14–15.

837 ‘Konferencja kompozytorów’, 28.

838 Conversations dealt essentially with defining realism and formalism in music.

determined the composition's remarkable success in its unofficial first performance on the fourth day of the Łagów conference (8 August). Composers also expressed their admiration for the Sinfonietta and its composer. Piotr Perkowski pointed to Baird's huge talent, emphasising that within seven months he had mastered all the material on the composition curriculum, and Jan A. Maklakiewicz stated that thanks to this work Tadeusz Baird 'was born in Łagów as a composer'.⁸³⁹ The Łagów gathering was important not only for the young Baird, but also for the further fortunes of Polish musical output.

Baird received state invitations throughout his life, regardless of the identity of the incumbent minister, but that does not mean that he was politically 'incapacitated', rather that he was independent in his thoughts and deeds. And by definition that fact places him within the group of people jointly responsible for the quality of state cultural policies during the period 1950–1980. Although it is difficult today to state unequivocally how much influence those professional bodies carried with the minister, their efficacy is undoubtedly proven by the founding of the 'Warsaw Autumn' Festival of Contemporary Music. The authority enjoyed by Baird is also evidenced by invitations from various Polish and foreign institutions (Tab. 29).

The Hungarian Béla Bartók Memorial Committee, formed to organise the commemorations of the tenth anniversary of the composer's death and the seventy-fifth anniversary of his birth, invited Baird to attend as an honorary guest. The committee comprised musicians, composers, musicologists and eminent figures in cultural life. The International Bartók Festival was combined with the Ferenc Liszt International Piano Competition (1956 also brought the seventieth anniversary of Liszt's death). The inauguration of the commemorations was planned for 25 September at the Hungarian State Opera in Budapest. The invitation reads as follows:

Nous avons l'honneur de vous inviter de bien vouloir assister au Festival Bartók, comme notre hôte. Dans l'attente de vous bientôt lire, nous vous prions d'agréer, cher Monsieur, l'expression de nos sentiments les meilleurs.⁸⁴⁰

Such was the honourable, official way in which the then 'seven-year-old' composer was treated in Hungary.⁸⁴¹

839 'Konferencja kompozytorów', 27–28.

840 'It is our privilege to invite you to attend the Bartók Festival as our guest. In the anticipation of your reply, please accept, dear Sir, the expression of our sincerest greetings.' Letter from the secretary's office of the Bartók Festival to Tadeusz Baird, Budapest, 15 June 1956. BUW AKP.

841 The seven years refer to his life as a composer, counting from 1949.

Of different undertones was a personal invitation from the organisers of the 4th UNESCO International Congress ‘Théâtre musical contemporain.’⁸⁴² The aims of that gathering were to survey twentieth-century works that had exerted a decisive influence on contemporary music theatre, to show and discuss (together with composers and performers) a few important examples of new music theatre (operas, music dramas, stage oratorios, ballets) and to ponder the significance of radio, film and television for the development of that form. Crucially, Baird was perceived in this instance above all as a composer of music for theatre and film, as is indicated by the address on the invitation: ‘Monsieur Tadeusz Baird, c/o Télévision polonaise, Section musicale’. UNESCO, an organisation eliminating the divisions between nations through cultural, educational and academic cooperation, invited Baird in the hope that he would also identify other individuals from his circle interested in the issues addressed at the congress.

An invitation from 1976 concerned another aspect of Baird’s activities – his academic work. Prof. Hugh J. McLean, Dean of the Faculty of Music at the University of Western Ontario, made the following proposal:

The Department of Theory and Composition of this Faculty intends to invite several internationally-renowned composers during the 1977–78 academic year (September–April) under the auspices of our government’s Cultural Exchange programme with Poland. [...] As the largest faculty of music in Canada, we have an enthusiastic body of students and some promising young composers. You would not be required to teach formal classes, rather conduct informal seminars with students and professors in the way that suits you best.⁸⁴³

Whilst acknowledging Baird’s international reputation as a composer, also noted was his didactic work, pursued at that time at the State College of Music in Warsaw.⁸⁴⁴ One highly prestigious announcement, received in 1978, concerned his appointment as a corresponding member (Korrespondierende Mitglieder⁸⁴⁵) of the Akademie der Künste der Deutschen Demokratischen Republik, in the Music Section (Sektion Musik). According to Alina Baird, wife of the then fifty-year-old composer, that nomination amused him, because he had no perception of himself as an important and respected figure.⁸⁴⁶ Yet that is precisely how he was seen by the

842 The International Music Council and the German National Music Committee.

843 Letter from Prof. Hugh J. McLean (Dean of the Faculty of Music at the University of Western Ontario, London, Canada) to Tadeusz Baird, London, Ontario, 20 October 1976. BUW AKP.

844 Despite the composer’s agreement, that journey did not take place, due to his ill health.

845 His appointment was made on 10 May 1978.

846 Alina Baird’s opinion, expressed in a letter to Barbara Literska of 15 September 2010.

members of that East German musical institution with a centuries-old tradition. Two years later, the Polish musical milieu referred to Baird in an equally honourable way. Marek Pijarowski, managing and artistic director of Wrocław Philharmonic and artistic director of the Festival of Contemporary Polish Music in Wrocław, sent him a special invitation:

Dear Sir! Independently of the invitation sent by the Sections of the Polish Composers' Union to all composers, it is our privilege to approach you with the special, cordial request that you attend the forthcoming 14TH FESTIVAL OF CONTEMPORARY POLISH MUSIC in Wrocław, to be held on 24–28 February 1982. [...] We would be enormously grateful if you accepted our invitation.⁸⁴⁷

The deadline for submitting the score was set at the end of May 1981, but Baird did not take up the invitation, since no work of his was performed at the festival in 1982. To date, however, his music has been presented at that festival sixteen times, eight times during the composer's lifetime.⁸⁴⁸

Announcements of distinctions awarded

Tadeusz Baird received many distinctions and awards for his output and for his body of work. The distinctions were bestowed by state and local authorities, cultural institutions and other bodies in Poland and abroad. Irrespective of their location, the presenters of the awards can be ascribed to two main groups: strictly professional (composers) and institutional (supported by the opinions of

847 Letter from Marek Pijarowski to Tadeusz Baird, Wrocław, 9 December 1980. BUW AKP.

848 Fifteen compositions have been performed there (*Four Love Sonnets* twice): 1964 (1): *Erotics*, S. Woytowicz (soprano), Opole Symphony Orchestra, cond. S. Michałek; 1966 (1): *Five Songs for Children*, Wrocław Larks, cond. E. Kajdasz; 1972 (6): *Variations without a Theme, Four Novellas, Sinfonia breve, Four Essays, Five Songs* to words by Halina Poświatowska, *Four Love Sonnets* for solo voice and orchestra, K. Szostek-Radkowa (mezzo-soprano), Jerzy Artysz (baritone), Erfurt Symphony Orchestra, cond. U. Nissen; 1978 (1): *Colas Breugnon*, Orchestra of the State College of Music in Wrocław, cond. J. Zabłocki; 1984 (2): Symphony No. 3, Wrocław Philharmonic Orchestra, cond. Marek Pijarowski; *Divertimento, Da Camera*; 1986 (1): *Elegeia*, Wrocław Philharmonic Orchestra, cond. Marek Pijarowski; 1990 (1): *Espressioni varianti*, K. Jakowicz (Vn), Poznań Philharmonic Orchestra, cond. W. Michniewski; 1994 (1): *Psychodrama*, Wrocław Philharmonic Orchestra, cond. D. Gazon; 1998 (1): *Concerto lugubre*, G. Žyšlin (VI), Wrocław Philharmonic Orchestra, cond. Marek Pijarowski; 2004 (1): *Four Love Sonnets* for solo voice and orchestra, B. Makal (baritone), 'Leopoldinum' Chamber Orchestra, cond. M. Gawroński. See <http://www.musicapolonica.nova.pl/indeks-kompozytorow/>, accessed 11 November 2010.

Tab. 30: Number of distinctions.

Years	Number of distinctions (diplomas, prizes, decorations)
1950–1959	9
1960–1969	8
1970–1979	18
1980–1981	1
Total	36

professionals). The basic body of sources for our considerations (institutional correspondence) does not include announcements of all the awards. Yet they are documented in the composer's legacy held in the BUW AKP. The number of distinctions is shown in Tab. 30.

The composer received thirteen prizes for individual works (a total of fourteen works were thus honoured⁸⁴⁹), seven in composition competitions, including three times at the UNESCO International Rostrum of Composers in Paris⁸⁵⁰ (Tab. 31).

In Poland, he was appreciated for his chamber output; abroad, for his orchestral works. Such lofty assessments from professional bodies of a global profile – obtained at the start of his career – undoubtedly helped to create a positive aura around Tadeusz Baird. In further prestigious distinctions, his achievements were assessed in a more comprehensive way (Tab. 32).

For example, the committee awarding the Arthur Honegger Prize for 1973 underlined his rich and varied oeuvre, awards received to date and also essential character traits – his sincere and independent utterances, as well as his vitality and enthusiasm.⁸⁵¹

A special connection with the composer was expressed by local authorities (prompted by local music environments), phonographic bodies and music critics, awarding him special distinctions (Tab. 33).

849 Ballad of the Soldier's Cup, Colas Breugnon, Four Dialogues, Four Essays (twice), Two Caprices, Erotics, Symphony No. 1, Sonatina No. 2, Symphony No. 3 (twice), Concerto for Orchestra, Five Songs, Play, Lyric Suite, Variations without a Theme.

850 Tribune Internationale des Compositeurs UNESCO.

851 Cf. Press statement issued by the Fondation de France (with attachments) on 11 February 1974. BUW AKP.

Tab. 31: Prizes won in composition competitions.

Ord. no.	Prizes won in composition competitions	Year
1.	Third Prize in the Pre-Olympic Composition Competition in Warsaw in the category 'Solo and Chamber Compositions' for <i>Sonatina No. 2</i> for piano	1952
2.	Second Prize in a Closed Competition for Chamber and Stage Music organised by the Polish Composers' Union for <i>Two Caprices</i> for clarinet and piano	1953
3.	Third Prize in the Composition Competition (in the symphonic-vocal section) accompanying the 5th World Festival of Youth and Students in Warsaw for the <i>Lyric Suite</i> for solo soprano and orchestra	1955
4.	First Prize in the Grzegorz Fitelberg Competition organised by Polish Radio and the Polish Composers' Union for <i>Four Essays</i> for orchestra	1958
5.	First place (equal with Witold Lutosławski) in the UNESCO International Rostrum of Composers in Paris for <i>Four Essays</i> for orchestra	1959
6.	First place in the UNESCO International Rostrum of Composers in Paris for <i>Variations without a Theme</i> for symphony orchestra	1963
7.	First place in the UNESCO International Rostrum of Composers in Paris for <i>Four Dialogues</i> for oboe and chamber orchestra	1966

Tab. 32: Prizes awarded for his body of work.

Ord. no.	Prizes awarded for his body of work	Year
1.	Annual Prize of the Polish Composers' Union for career achievement	1966
2.	Serge Koussevitzky Music Prize for outstanding contribution to the music of our times	1968
3.	Prize of the Alfred Jurzykowski Foundation of New York (for music)	1971
4.	Arthur Honegger Prize for compositional work in 1973	1974
5.	Jean Sibelius Composition Medal for outstanding creative achievement	1976

Among these special distinctions, Baird was certainly most pleased at those received from Warsaw, which was for him the most important city in the world. Profound reflection, meanwhile, accompanied the German prizes, on account of the composer's difficult war-time experiences. German public opinion at that time saw him as a distinguished composer of contemporary music, which was frequently performed in German concert halls around the turn of the 1960s:

Die Stadt Köln hat vor einigen Jahren zur Förderung der Zeitgenössischen Kunst einen Musikpreis gestiftet, der zum ersten Mal vor zwei Jahren anlässlich des Internationalen Musikfestes in Köln dem deutschen Komponisten Boris Blachner verliehen wurde. Die

Tab. 33: Special distinctions.

Ord. no.	Special distinctions	Year
1.	Music Prize of the City of Cologne for 1962	1963
2.	Artistic Prize of the City of Warsaw for outstanding compositional work	1970
3.	Gold Badge of Merit of the City of Warsaw	1970
4.	'Golden Muse' for Symphony No. 3	1971
5.	Gold Badge of Merit of the City of Poznań	1971
6.	Danish music critics' prize for <i>Play</i>	1973
7.	Honorary citizenship of the City of Dresden	1974

Jury hat für das Jahr 1962 Ihnen den Preis zuerkannt. [...] Ihre Werke, sehr geehrter Herr Baird, werden in den letzten Jahren immer mehr in deutschen Konzertsälen aufgeführt.⁸⁵²

Also special was the 'Golden Muse', indicating Baird's lofty standing in the Polish music environment of the 1970s:

The jury of the 'Golden Muse' Phonographic Prize, chaired by Wiktor Weinbaum, after listening to eighteen discs with recordings of works of contemporary Polish music released over the period 1966–1970, with a verdict of 17 September 1971, awarded the 'Golden Muse 1971' to the performers of your composition Symphony No. 3 and Witold Lutosławski's work *Livre pour Orchestre*, the Warsaw Philharmonic Symphony Orchestra conducted by Jan Krenz. Announcing this prestigious distinction, it is our genuine pleasure to award you, as the composer of the Third Symphony, the 'Golden Muse'.⁸⁵³

The highest Polish state authorities also bestowed distinctions on Baird, in the form of diplomas (1), prizes (9) and decorations (7). And they do not appear to have been prompted solely by the opinions of professional foreign committees. They reflected esteem for a composer who had been noticed already in Łagów

852 'A few years ago, the city of Cologne – with the aim of promoting contemporary music – set up a music prize, which was first awarded two years ago to the German composer Boris Blachner on the occasion of the "International Music Festival" in Cologne. In 1962, the jury has awarded this prize to you. Dear Mr Baird, your works have been performed in German concert halls increasingly often in recent years.' Letter from Dr Kurt Hackenberg (Kulturdezernent) to Tadeusz Baird, Cologne, 18 February 1963. BUW AKP.

853 Letter from P. Kruk (Director of Polskie Nagrania State Enterprise) to Tadeusz Baird, Warsaw, 26 September 1971. BUW AKP.

Tab. 34: State distinctions.

Ord. State distinctions no.	Year
1. State Artistic Prize third degree for 1951 in the literature and the arts section for Symphony No. 1	1951
2. Gold Cross of Merit	1952
3. Officer's Cross of the Order of the Rebirth of Poland	1954
4. Prize of the Minister of Culture and the Arts at the 2nd Festival of Polish Music for three compositions: Concerto for Orchestra, <i>Colas Breugnon</i> and <i>Ballad of the Soldier's Cup</i>	1955
5. Minister of Culture and the Arts Prize second degree in the field of music for work during the years 1960–1962 – for <i>Erotics</i> , six songs for soprano and symphony orchestra to words by Małgorzata Hillar	1962
6. State Prize second degree for his body of work	1964
7. Commander's Cross of the Order of the Rebirth of Poland	1964
8. State Prize first degree for Symphony No. 3 and <i>Five Songs</i> for mezzo-soprano and chamber orchestra to words by Halina Poświatowska	1970
9. Medal of the 30th anniversary of the People's Republic of Poland	1974
10. Order of the Banner of Work second class	1974
11. Prize of the Radio and Television Commission for music enhancing radio and television programmes	1975
12. Minister of Culture and the Arts Prize first degree for pedagogic work	1975
13. Minister of Foreign Affairs Diploma of Recognition for outstanding services to the propagation of Polish culture abroad	1975
14. Prize of the Senate of the State College of Music in Warsaw for academic and artistic achievements in the years 1976–1977	1978
15. President of the Council of Ministers Prize first degree for his body of work	1979
16. Medal of the National Education Commission for services to education	1979
17. Order of the Banner of Work first class for outstanding services to education, learning, culture and the arts. Posthumous award	1981

for his Sinfonietta. These distinctions were also for a specific work (4) or for his body of work (13) – see Tab. 34.

The correspondence also includes announcements of the award of monetary prizes for a particular work, which attest to his lofty reputation among the state authorities, specifically with the Minister of Culture and the Arts.⁸⁵⁴ Throughout

⁸⁵⁴ Baird received a monetary award twice: for *Colas Breugnon* (1952) and the Sonatina for piano (1952).

the period of his active work, Baird was a composer acknowledged and esteemed in Poland and around the world – both by eminent creative bodies and by the authorities. The rise in the number of awards during the 1970s confirms the growing reputation of this now mature musician and indicates his firm standing among the elite of Polish musical culture and in the international arena (especially in Germany and the US). It should be stressed that alongside the prestige, prizes often represented considerable financial support, which cannot be ignored, since both factors underpin an artist's functioning in society. With regard to the ethics of receiving awards from the authorities of the People's Republic of Poland, it is difficult to take up an unequivocal standpoint, as the composer affirmed when referring to one of his last three awards from 1979:

As for awards: I don't know myself anymore whether it is decent in our Homeland, now very difficult to love, to be noticed and distinguished by the high authorities or rather ignored and passed over. There is some consolation in Kisielewski's old adage: it's not just the shame, they give you money as well.⁸⁵⁵

Commissions

The question of realised institutional commissions concerns fifteen of Baird's compositions (one-quarter of his output), listed in Tab. 35.⁸⁵⁶ In the extant correspondence, seven compositions are not documented,⁸⁵⁷ although we know from

855 Letter from Tadeusz Baird to Krystyna Tarnawska-Kaczorowska, Warsaw, 21 July 1979. Tarnawska-Kaczorowska, *Tadeusz Baird. Glosy*, 229–230.

856 There are also documents of individual commissions not covered by this discussion. In addition, many of Baird's compositions were written as a result of a commission from the Composition Commissions Committee attached to the Ministry of Culture and the Arts, which comprised eight people, including five members of the Polish Composers' Union, one representative of Polish Radio and the director of the Polish National Opera. The composer made his offer (consisting of the title, form, forces, duration, date of the work's completion and source of any verbal text) through the offices of the Polish Composers' Union. The Central Board of Operas, Philharmonic Societies and Musical Institutions attached to the Ministry of Culture and the Art concluded an agreement with the composer (including his fee, which could only be paid after the performed work had been accepted). That decision depended on the work's review (cf.: BI ZKP 1954/2, 4–5). If the first review was negative, the work was sent to a second reviewer. Detailed information on further competition procedures can be found in BI ZKP 1952–1962. This form of creative work concerned most composers affiliated to the PCU.

In relation to the question of composition commissions, this type of commission will not be discussed here, since it was triggered by the composer himself.

857 Ballad of the Soldier's Cup, Three Old Italian Songs, Two Love Songs (to traditional texts), Songs of the Trouvères, Psychodrama, Sinfonia breve, Variations in the Form of a Rondo.

other sources that they were commissioned by institutions. There is one commission from the late 1940s and two from the 1950s, whilst the remainder fall equally between the next two decades. Most of these commissions were made by foreign institutions from Eastern Europe (six), Western Europe (five) and North America (three), whilst Polish institutions commissioned five works. The direct cause for a commission was most often a festival or competition ('Muzicki Biennale', Koussevitzky Music Foundation) or anniversary (the five-hundredth anniversary of the birth of Leonardo da Vinci, the five-hundredth anniversary of the birth of Copernicus, the fiftieth anniversary of the Rotterdams Philharmonisch Orkest, the centenary of the Dresden Philharmonic, the sixtieth anniversary of the Norrköpings Orkesterförening). Why were these commissions addressed to Tadeusz Baird? We are not able to give an unequivocal answer to that question.

The desire to realise a creative idea – to write a show with archaic music – led to two commissions: from the Organising Committee of the celebrations of the five-hundredth anniversary of the birth of Leonardo da Vinci and from Zdzisław Śliwiński (then director of the Warsaw Philharmonic). Da Vinci was commemorated in the auditorium of the National Museum in Warsaw on 30 June 1952, in the presence of representatives of the cultural world and public organisations, including the Minister of Culture and the Arts, Stefan Dybowski; the Vice-Minister of Culture and the Arts, Włodzimierz Sokorski; the Head of the Department of Culture at the Central Committee of the Polish United Workers' Party, Paweł Hofman; representatives of the Polish Academy of Sciences and the Polish Committee for the Defenders of Peace. Also present was a delegation from the Italian Committee for the Celebrations of the five-hundredth anniversary of the birth of Leonardo da Vinci, comprising Mario Fabiani and Gastone Genzini, as well as representatives of the diplomatic corps with accreditation in Warsaw. The artistic part of the commemoration was filled with musical and literary works (including works by Da Vinci) from the Renaissance or related to that era,⁸⁵⁸ among which we should include Baird's *Three Old Italian Songs*, composed

858 'Following the opening speech, made by the chair, a paper on the great Renaissance genius was delivered by the director of the State Institute of Art, professor J. Starzyński of the University of Warsaw. He was followed by a member of the Organising Committee, Jarosław Iwaszkiewicz. Mario Fabiani spoke on behalf of the Italian Committee for the Celebrations of the five-hundredth anniversary of the birth of Leonardo da Vinci. At the end of the official part of the ceremony, the minister of culture and the arts, Stanisław Dybowski, opened a special exhibition linked to the commemorations, displaying Leonardo da Vinci's versatile output.' See 'Twórczość Leonardo da Vinci'.

Tab. 35: Realised commissions from institutions.

Ord. no.	Commissioning institution	Year of completion of commission	Composition
1.	Music department of the Ministry of Culture and the Arts of the Republic of Poland	1949	Cantata <i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup]
2.	Organising Committee of the five-hundredth anniversary of the birth of Leonardo da Vinci	1952	<i>Trzy pieśni starowłoskie</i> [Three old Italian songs]
3.	Polish Radio Orchestra, cond. Stefan Rachoń	1953	<i>Dwie pieśni miłosne</i> [Two love songs] to traditional words
4.	Warsaw Philharmonic	1963	<i>Pieśni truverów</i> [Songs of the trouvères]
5.	Organising committee of the 'Muzicki Biennale' in Zagrzeb	1967	<i>Cztery pieśni</i> [Four songs] to words by Vesna Parun
6.	Hopkins Center, Dartmouth College w Hanover (New Hampshire USA)	1967	<i>Cztery nowele</i> [Four novellas]
7.	Rotterdams Philharmonisch Orkest	1968	<i>Sinfonia breve</i>
8.	Koussevitzky Music Foundation, Washington	1969	Symphony No. 3
9.	Dresdner Philharmonie	1970	Cantata <i>Goethe-Briefe</i>
10.	Norrköpings Orkesterförening	1972	<i>Psychodrama</i>
11.	National Arts Center of Canada	1973	<i>Elegeia</i>
12.	City of Nuremberg	1975	<i>Concerto lugubre</i>
13.	French Radio	1978	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo] for string quartet
14.	Tonhalle-Orchestr Zürich	1981	<i>Canzona</i> for orchestra
15.	Ministry of Culture and the Arts of the People's Republic of Poland	1981	<i>Głosy z oddali</i> [Voices from afar]

especially for the occasion. Eleven years later, Zdzisław Śliwiński planned a show with archaic music, comprising excerpts from *Colas Breugnon* and a ballet version of the *Four Love Sonnets*, in the first part, followed by Baird's new composition. Thus, within a short space of time (several days), Baird wrote *Songs of the Trouvères*, dedicated to his close friend: 'To the brilliant trouvère Zdzisław Śliwiński'. The show was performed on 7 October 1963 on the Chamber Stage at the Warsaw Philharmonic.

One of the reasons behind institutional commissions was the recommendation of Baird by another artist, as exemplified by the *Four Songs*, written following the recommendation of the well-known Croatian composer Branimir Sakač.⁸⁵⁹ In a letter from the Organising committee of the international festival of contemporary music Muzicki Biennale Zagreb, we read the following:⁸⁶⁰

Herr Branimir Sakač schlug dem Programm-Komitée vor Ihnen einen Kompositionsauftrag für Biennale 1967 zu erteilen. Das Programm-Komitee hat diesen Vorschlag angenommen und möchten wir Sie damit fragen, ob Sie bereit wären ein neues Werk mit Erstaufführungsrecht anlässlich der Muzički Biennale Zagreb 1967 zu schreiben.⁸⁶¹

No other arguments can be found in the remaining documents of reception, but their overall tone points essentially to one obvious motivation: respect and recognition for Baird and his music. Searching the correspondence for the reasons behind the Dresden Philharmonic's commission of the cantata *Goethe-Briefe*, we can only quote the words of Dr Dieter Härtwig:

Selbstverständlich rechnen wir fest mit Ihrer *Goethe-Kantate* anlässlich unseres 100jährigen Jubiläums im November 1970.⁸⁶²

859 Branimir Sakač (1918–1979) graduated in composition from the class of Franjo Dugan at the Music Academy in Zagreb (1941). From 1941 to 1946, he was a member of staff at the Academy, then conductor of the Radio Zagreb Orchestra (1946–1948), head of the music section of Radio Rijeka (1949–1950) and professor of the State School of Music in Zagreb (1951–1961). He was founder and director of the Zagreb Fonoplastički Atelje-Theater, with which he first appeared at the Muzicki Biennale Zagreb in 1967. From 1971, he was artistic director of the Annual Review of Yugoslav Music in Opatija (now the International Music Festival Opatija) and director of the Muzicki Biennale Zagreb. See <http://www.filharmonia.pl/>, accessed 7 November 2010; http://www.oxfordmusiconline.com/subscriber/article/grove/music/24346?q=Saka%C4%8D%2C+Branimir&search=quick&pos=1&_start=1#firsthit, accessed 7 November 2010.

860 The festival was founded in 1961 and has been organised ever since. Complete documentation of the programmes of all editions of the festival is available at <http://old.mbz.hr/en>, accessed 8 September 2019.

861 'Branimir Sakač recommended that the programme committee commission from you a composition for the Biennale in 1967. We agreed to that proposal and would like to ask if you could write a new work to be given its first performance at the festival in 1967.' Letter from the Organising committee of the international festival of contemporary music Muzicki Biennale Zagreb to Tadeusz Baird, Zagreb, 11 January 1966. BUW AKP.

862 'Of course, we are counting very much on your cantata for our centenary celebrations in November 1970.' Letter from Dieter Härtwig to Tadeusz Baird, Dresden, 25 April 1969. BUW AKP.

That request was met: in accordance with the wishes of the commissioning institution, this composition inaugurated the celebrations of the centenary of the Dresden Philharmonic on 4 and 5 June 1971. Respect for Baird and his music is also attested to by other words from that letter, namely, a request for permission to perform the Third Symphony at the ‘Warsaw Autumn’ in 1969:

Sehr gern würden wir bei dieser Gelegenheit ein neues Werk aus Ihrer Feder zur Aufführung bringen. Käme eventuell Ihre 3. *Sinfonie* infrage? Wir werden darum bei unserem Programmvorschlägen an das Festival-Komitee “Warszawska Jesień” [...] lediglich vermerken: “ein neues Werk von Tadeusz Baird” [...].⁸⁶³

In documents of reception, we do not find the commission from the National Arts Centre of Canada relating to *Elegeia*, only an official invitation to the solemnities from Guy Sylvestre, president of the Royal Society of Canada. He described the programme of the Copernicus celebrations in a few sentences:

it will consist of the Symposium during the day at which distinguished Canadian scholars will speak on Copernicus and contemporary problems, as well as the inauguration of a display on Copernicus organized by the National Library of Canada and, in the evening, a special concert by the orchestra of the National Arts Centre during which the world premiere of a new work by the eminent Polish composer Tadeusz Baird will be given.⁸⁶⁴

The form and content of this letter point to a broad readership: it was addressed to all the invited guests from the world of learning and culture.⁸⁶⁵ The quoted passage says a great deal about Baird’s lofty position in influential cultural institutions in Canada, where he was seen as an outstanding Polish composer, worthy of being present at the commemoration of the five-hundredth anniversary of the birth of the outstanding Pole Copernicus, held in Ottawa on 28 November 1973.

In relation to the commission from the city of Nuremberg concerning *Concerto lugubre*, we have one extant document, indicating good contacts between the two parties: Tadeusz Baird and Dr Hans Jürgen Liedtke, representing the music theatre in Nuremberg. The letter does not reveal the reasons behind the choice

863 ‘On that occasion [participation in the ‘Warsaw Autumn’], we would very much like to perform one of your works. Might your Third Symphony be considered? In our programme offer addressed to the festival committee, we will write only “new work by Tadeusz Baird”’ Ibid.

864 Letter from the Royal Society of Canada to Tadeusz Baird, no place or date. BUW AKP.

865 This letter is not addressed to an individual, and the last paragraph contains a mention of the need to confirm attendance on a form attached to the letter.

of Baird, but we can conclude from several statements that it was a prestigious artistic event:

Die Uraufführung wird am Freitag, dem 21. Mai 1976, in der Meistersingerhalle stattfinden. Der Dirigent ist Hiroyuki Iwaki.⁸⁶⁶

The organising of a concert in a renowned hall and the invitation of a world-class conductor who had worked with many excellent ensembles (including in Tokyo, Hamburg, Berlin and Vienna) attests to the recognition for Baird himself, who received this unquestionable honour. Although the composer, listening to rehearsals, initially held doubts about the choice of conductor,⁸⁶⁷ the performance was a huge success.

Canzona for orchestra was written as a result of a tripartite agreement with the Tonhalle Gesellschaft Zürich and Litolff/Peters of Frankfurt. It was a comprehensive contract, concerning the writing, publishing and performance of the new composition. The agreement, signed by Baird, includes the motivation behind the commission:

Unnötig zu sagen, dass wir uns sehr auf das Werk freuen und mit Ungeduld den Herbst 1981 erwarten! Es ist für uns eine grosse Freude und Ehre, mit Herrn Tadeusz Baird und dem Verlag Peters in einer so schönen Sache zusammenarbeiten zu dürfen.⁸⁶⁸

So working with Baird was a great honour for this cultural institution of Zurich. The highly responsible and well-considered strategy for presenting this composition is evidenced by an extract from the letter below (after Baird had sent the score):

Um das Publikum gebührend auf die Uraufführung Ihres Werkes vorzubereiten, beabsichtigen wir einen Einführungsvortrag zu veranstalten [...]. Das Hauptinteresse des Vortrags richtet sich natürlich auf *Canzona*, aber das Publikum wäre sicher auch

866 'The first performance will take place on Friday 21 May 1976 at the Meistersingerhalle. It will be conducted by Hiroyuki Iwaki.' Letter from Hans Jürgen Liedtke to Tadeusz Baird, Nuremberg, 12 October 1975. BUW AKP.

867 Tadeusz wrote to Alina: 'Kamasa plays beautifully and Iwaki tries very hard; but it's a pity that the baton is not in the hand of a Krenz or Maksymiuk (etc.)' Postcard from Tadeusz Baird to Alina Baird, Nuremberg, 20 May 1976. BUW AKP.

868 'I don't have to say how very glad we are at this composition, and we can hardly wait for the autumn of 1981! It is a great joy and honour for us to be able to work with Tadeusz Baird and Peters Verlag on such a wonderful project.' Letter from Richard Bächli (Der Geschäftsleiter, Tonhalle-Gesellschaft Zürich) to Tadeusz Baird, Zurich, 22 October 1979. BUW AKP.

interessiert an Musikbeispielen am Klavier oder Tonband, aus Ihren anderen Werken, um einem allgemeinen Einblick in Ihr Schaffen zu erhalten.⁸⁶⁹

The proposal that Baird give a lecture on the day before the first performance indicates the maturity of his hosts, who wished to give the audience a thorough introduction to Baird's music. For obvious reasons, that point in the programme was not realised, since the first performance was given in the tenth subscription concert on 30 March 1982, seven months after the composer's death.

The Hopkins Center has served since its inception (1962) as the cultural centre for Dartmouth College in Hanover, New Hampshire.⁸⁷⁰ Its varied activities (lessons in music, theatre and fine art for all interested students) include the running of an ensemble: the Dartmouth Symphony Orchestra,⁸⁷¹ the aim of which is to familiarise students with musical heritage and improve its members' skills (they include students, graduates and staff of the college and from the local music environment). And it was for an ensemble of that type, which in 1966 had been going for just four years, that Tadeusz Baird wrote the *Four Novellas*. The work was commissioned by the first music director of the Hopkins Center and conductor of the Dartmouth Symphony Orchestra, Mario di Bonaventura. The first details were probably agreed between the musicians in Warsaw in 1965 during the 'Warsaw Autumn'. The conductor later wrote in a letter:

Of the two works you suggest, either is fine. [...] As previously indicated, no time-limit attaches to the Commission. However, I would like to plan on the work for the 1967 "Congregation of the Arts" festival, which would be during the months of July and August. [...] With my esteem and warmest regards.⁸⁷²

Bonaventura had grand plans connected with the commissioned work, and they were carried out. The esteem in which he held Baird is evidenced not just by the

869 'In order to prepare the audience properly for the first performance of your composition, we intend to organise an introductory lecture. [...] Of course, it will focus above all on Canzona, but the audience would certainly be interested in musical examples from your other works presented on the piano or from tape, so as to get a general idea of your output.' Letter from Richard Bächli (Der Betriebsdirektor, Tonhalle-Gesellschaft Zürich) to Tadeusz Baird, Zurich, 20 May 1981. BUW AKP.

870 This college belongs to an association of eight elite American universities in the North-East. Known as the Ivy League or the Ancient Eight, they include Princeton University, Yale University, University of Pennsylvania and Harvard University. See <https://home.dartmouth.edu>, accessed 8 September 2019.

871 See <http://www.dartmouth.edu/~dso/>, accessed 12 November 2010.

872 Letter from Mario di Bonaventura to Tadeusz Baird, Hanover, New Hampshire, 12 February 1966. BUW AKP.

content of the letter (including the word 'Commission' with a capital letter), but also the care taken that a lasting trace of the collaboration with the composer remain, in the form of one of the two autograph manuscripts of the score, held in the collection of Dartmouth College. The conductor had already recognised the outstanding personality of this composer from behind the Iron Curtain. It is surprising just how far (in the geographic and cultural sense) Baird's music extended its influence at a time when Polish culture had considerable difficulty in communicating with the Western World. The 'Warsaw Autumn' festival undoubtedly helped.

The prize from the Koussevitzky Music Foundation is a great distinction for any composer.⁸⁷³ Many outstanding musicians have benefitted from the foundation's support, including Tadeusz Baird, when composing his Third Symphony.⁸⁷⁴ A letter from Harold Spivacke, representing the foundation, confirms the commission that resulted from Baird's acceptance of that prestigious award:

We are very happy to have your acceptance of the award from the Koussevitzky Music Foundation. We have set no date for the completion of this work but hope that it will be finished in the not too distant future. We look forward to the pleasure of hearing it some day and shall appreciate it if you will keep us informed of your progress and any plans for its premiere.⁸⁷⁵

The Polish authorities also appreciated Baird's achievements, as expressed not just in numerous awards, but also in the commissioning of compositions for Szymanowski Year 1982. That important Polish cultural event was coordinated by the then Junior Secretary of State at the Ministry of Culture and the Arts, Dr Władysław Loranc, who wrote to the composer in person:

In connection with our conversation regarding the preparations for the celebrations of the centenary of the birth of Karol Szymanowski, I kindly request that you write a work dedicated to that outstanding composer. At the same time, I offer my thanks for your declared readiness to accept my proposal, the realisation of which will lend the solemnities a lofty artistic status.⁸⁷⁶

873 Serge Koussevitzky, conductor of the Boston Symphony Orchestra, founded the Koussevitzky Music Foundation in 1943. It supports the work of outstanding contemporary composers by commissioning new works from them.

874 They have included Béla Bartók, Benjamin Britten, Aaron Copland, Olivier Messiaen, Arnold Schoenberg, Igor Stravinsky and Witold Lutosławski.

875 Letter from Harold Spivacke to Tadeusz Baird, Washington, 23 May 1968. BUW AKP.

876 Letter from Władysław Loranc to Tadeusz Baird, Warsaw, 31 December 1979. BUW AKP.

The minister also invited Baird to join the Organising Committee of the Celebration of the Centenary of the Birth of Karol Szymanowski:

On account of the exceptional weight of the matter for Polish musical culture, I count on you accepting the honour of becoming a member of the Committee.⁸⁷⁷

Preparations for the celebrations were comprehensive, including a recording of the commissioned composition by Polskie Nagrania ‘Muza’:

we express our readiness to record the occasional work which you have undertaken to write at the request of the Szymanowski Year Celebration Committee. In accordance with your suggestions, this work will be released on a disc together with Szeligowski’s *Epitafium* [Epitaph].⁸⁷⁸

This correspondence provides unequivocal evidence of the esteem for Baird among the ministerial authorities of the People’s Republic of Poland. *Voices from Afar*, three songs for baritone and orchestra to words by Jarosław Iwaszkiewicz, was the last commission completed by Baird. It was written in 1981 and first performed on 22 January 1982 in Warsaw, almost six months after Baird’s death.⁸⁷⁹ And although this composition was recorded on the day of its first performance, it was not released by Polskie Nagrania ‘Muza’ until 2003 (it was released ten years earlier on the Olympia label). This fact is indicative of the weaker reception of Baird’s music after his death (another factor was that Loranc left the Ministry in 1981).

Although the examples cited here do not exhaust the issue of commissions offered to the composer, they unequivocally indicate the recognition enjoyed by his music throughout the post-war period, both in Poland and especially abroad. This view is reinforced by commissions not realised, which also provide a gauge of his success and his standing among fellow professionals. It is not essential here to establish why the composer did not take up those commissions. What is crucial is the stature of the institutions making the commissions and the argumentation they employed in their correspondence. A list of institutions which made commissions not ultimately realised is given in Tab. 36.

After the successful realisation of the commission for *Sinfonia breve* from the Rotterdams Philharmonisch Orkest, that institution – more precisely, the

877 Letter from Władysław Loranc to Tadeusz Baird, Warsaw, 5 February 1980. BUW AKP.

878 Letter from W. Pospiech (Polskie Nagrania ‘Muza’) to Tadeusz Baird, Warsaw, 11 December 1980. BUW AKP.

879 The programme of that concert also included Tadeusz Szeligowski’s *Epitafium na śmierć Karola Szymanowskiego* [Epitaph on the death of Karol Szymanowski] and Szymanowski’s *Stabat Mater*.

Tab. 36: Non-realised commissions from institutions

Ord. no.	Institution	Year of commission	Composition
1.	Stichting Rotterdams Philharmonisch Orkest	1969	<i>Rotterdamer Konzertante</i>
2.	Mayor of Poznań	1974	A work linked to Poznań
3.	Städtische Bühnen Nürnberg – Musiktheater	1976	An opera entitled <i>Happy-End</i>
4.	Fromm Music Foundation, Harvard University	1977	A second piano concerto
5.	Berliner Sinfonieorchester	1977	A song cycle (to words by Hölderlin or Rilke) or a work for harp
6.	Gewandhausorchester	1978	Chosen by the composer
7.	Städtische Bühnen Erfurt	1980	A work linked to the tercentenary of the birth of J. S. Bach (1985)

foundation attached to the orchestra, the Stichting Rotterdams Philharmonisch Orkest – commissioned another composition:⁸⁸⁰

Wie ich Ihnen schon telegraphierte, haben sich Probleme erhoben mit der Erasmuskomposition. Es hat sich nämlich nachträglich herausgestellt, dass verschiedene Instanzen sich unabhängig voneinander beschäftigt haben mit dem Auftrag für eine Komposition gelegentlich des fünfhundersten Geburtstag des Rotterdamer Humanisten. Infolge dieses – hat man Ihren Auftrag nicht gerechnet – noch zwei Ihren Kollegen gebeten, eine Erasmuskomposition zu machen. Sie werden verstehen, dass wir als Orchesterstiftung das alles vom Guten zuviel finden. Daher habe ich den Mut, Sie zu bitten, Erasmus behufs unseres Auftrags vergessen zu wollen und für uns ein Stück [...] zu komponieren. Ich hoffe sehr, dass Sie mir verzeihen können für die langwierige Ungewissheit, in der ich Sie in Folge der obenerwähnten Umstände gelassen haben musste, und dass Sie den geänderten Auftrag übernehmen wollen.⁸⁸¹

880 Letters from J. Osterlee (director, Stichting Rotterdams Philharmonisch Orkest) to Tadeusz Baird, Rotterdam, 12 February 1969, 3 June 1969, 6 January 1970 and 18 May 1971. BUW AKP.

881 'As I telegraphed you earlier, some problems have arisen with the work for Erasmus' birthday. After the fact, it turned out that different bodies acting independently of one another were involved in commissioning compositions for the five-hundredth anniversary of the humanist from Rotterdam. As a result – not taking your proposal

Despite the misunderstanding, the composer took up the matter, although ultimately the idea of writing a composition to celebrate Erasmus was rejected and an ‘independent’ title was established: *Rotterdammer Konzertante*.

The main task of the American foundation set up by Paul Fromm in 1952 and then transferred to Harvard University (1972) was to support the development of contemporary music in the US. The scope of that work covered commissions of new works and the funding of concerts, radio broadcasts, recordings and seminars. Thanks to the commission from the Fromm Music Foundation,⁸⁸² Baird joined an elite group of composers.⁸⁸³ The impulse for that institutional commission came from Malcolm Frager, a brilliant American pianist who repeatedly asked Baird to write a work for piano:⁸⁸⁴ ‘Do let me know if you ever decide to write something for the piano!’⁸⁸⁵ In this instance, an individual artist’s fascination with Baird’s music led to an institutional commission.⁸⁸⁶

An interesting project was announced in a letter from Dr Hans Jürgen Liedtke of the Music Theatre in Nuremberg.⁸⁸⁷

into account – two of your colleagues were asked to write that work. You will no doubt understand that we as the orchestra’s foundation consider that someone went over the top. Hence I make so bold as to ask you, in connection with the commission, to forget about Erasmus and write a composition for us. I hope you will forgive this lengthy uncertainty in which I was forced to place you due to the above-mentioned circumstances and will be willing to take up the altered commission.’

Letter from Johannes Osterlee (director, Stichting Rotterdams Philharmonisch Orkest) to Tadeusz Baird, Rotterdam, 12 February 1969. BUW AKP.

882 Fromm Music Foundation Harvard University, Music Building Cambridge, Massachusetts 02138 USA.

883 The list of more than two hundred composers includes Milton Babbitt, Arthur Berger, Luciano Berio, George Crumb, Alberto Ginastera, Oliver Knussen, Ernst Krenek, Paul Lansky, Bruno Maderna, George Perle, Steve Reich, Stefan Wolpe and Charles Wuorinen. See http://www.oxfordmusiconline.com/subscriber/article/grove/music/48414?q=The+Fromm+Music+Foundation+&search=quick&pos=22&_start=1#firsthit, accessed 26 November 2010.

884 Six letters have survived regarding that matter, sent by Malcolm Frager to Tadeusz Baird on 19 January 1976, 26 March 1976, 21 February 1977, 29 August 1977, 9 September 1977 and 29 November 1979. BUW AKP.

885 Letter from Malcolm Frager to Tadeusz Baird, London, 19 January 1976. BUW AKP.

886 Letters from the Fromm Music Foundation to Tadeusz Baird, Oxford, 28 March 1977, 2 September 1977 and 19 October 1978. BUW AKP.

887 The same representative of the Dramaturgie department of the Städtische Bühnen Nürnberg – Musiktheater commissioned *Concerto lugubre*. See chapter ‘Reception’.

Ich habe das HAPPY END-Exposé mit Vergnügen gelesen und finde, daß es sich für eine Oper ausgezeichnet eignen müßte; besonders reizvoll finde ich den Übergang von der Komödie zur Tragödie und seinen beinahe molière'schen Ton. [...] Ihren zweiten Vorschlag finde ich nicht weniger faszinierend, nur ist mir bislang das Ingmar-Bergman'sche Drehbuch unbekannt. Ich hoffe, es noch bis zum Beginn der Ferien zu erhalten. Faszinierend finde ich diesen Plan insofern, als wir versucht haben, Ingmar Bergman für eine Opernregie an unserem Haus in den nächsten Jahren zu gewinnen. Es wäre also ein außerordentlich glückliches Zusammentreffen, wenn Bergman seine Einwilligung zu diesem Projekt gäbe und die Uraufführung bei uns womöglich selbst inszenieren würde.⁸⁸⁸

This reply to a letter from Baird indicates the advanced level of discussions over the joint project. Given the circumstances, including the involvement of Ingmar Bergman, we have not the slightest doubt about the stature of this project, which was conceived by Hans Jürgen Liedtke.

The next three commissions came from music institutions in East Germany, from Dresden, Leipzig and Erfurt. The invitation from Günther Herbig – chief conductor of the Dresdner Philharmonie (1972–1977) and then of the Konzerthausorchester Berlin (1977–1983) – to write a special composition was no doubt the result of Baird's previous work with the Dresden Philharmonic on the commission of *Goethe-Briefe* in 1971.⁸⁸⁹ Crucial, however, was the very high appraisal of Baird's music:

Selbsverständlich verstehe ich, daß Sie mit Ihren kompositorischen Vorhaben sehr weit vorausplanen und ich hatte das auch nicht anders erwartet. Der jetzigen Festlegung nach soll im Jahre 1981 in Berlin ein neues Konzerthaus [...] eingeweiht werden, das dann Sitz meines zukünftigen Orchesters werden wird. Für diese festliche Eröffnungssaison würde ich Sie herzlich bitten, uns etwas zu komponieren, das als Auftrag des Berliner Sinfonieorchesters entstehen würde. [...] Sie kennen ja Siegfried Lorenz selbst, und ich

888 'It gave me genuine pleasure to acquaint myself with the project *HAPPY END*, and it seems perfectly suited to an opera; particularly tempting appears to be the transition from comedy to tragedy and its almost Molièrian tone. [...] Your other proposition is no less fascinating, but unfortunately we do not have Ingmar Bergman's scenario. I hope to receive it by the beginning of the winter break. This plan is interesting because we have sought to engage Ingmar Bergman to direct an opera for us next year. So it would be a remarkably felicitous coincidence if Bergman consented to our realisation of this project and perhaps staged the premiere himself.' Letter from Hans Jürgen Liedtke to Tadeusz Baird, Nuremberg, 14 July 1976. BUW AKP.

889 Letters from Günther Herbig to Tadeusz Baird, Dresden, 2 May 1977, 22 November 1977 and 26 February 1979. BUW AKP.

muß Ihnen sagen, daß seine Gestaltung Ihrer *Goethe-Briefe*, die ich vor einiger Zeit mit der Berliner Staatskapelle aufführte, für mich ein ganz großer Eindruck war.⁸⁹⁰

Two elements from this letter attest to the respect and esteem in which the composer was held in German music circles: the lengthy period of time in which to realise the commission (four years), indicating the deliberate choice of composer, and the stature of the event itself – the opening of a new concert hall for the leading symphony orchestra in East Berlin at that time. The situation was similar in Leipzig, where the Gewandhaus Orchestra wished to celebrate its bicentenary with music by Baird, written and performed as part of that celebration. That wish was articulated three years prior to the planned occasion, in a letter of 31 August 1978.⁸⁹¹ The last commission documented in correspondence came from Erfurt.⁸⁹² Ude Nissen, Generalmusikdirektor Städtische Bühnen Erfurt, invited Baird to write a composition to be premiered in Erfurt in 1985.⁸⁹³ That invitation was motivated by the conductor's previous experience of Baird's music at the Festival of Contemporary Polish Music in Wrocław:⁸⁹⁴

Sicherlich erinnern Sie sich noch an das erfreuliche Zusammentreffen vor mehreren Jahren, als wir mit unserem Orchester ein autographisches Konzert mit Ihren Werken in Wrocław spielten. Ich würde diesen Kontakt sehr gerne wieder aufnehmen mit dem Ziel, eines Ihrer Werke hier bei uns im Konzert aufzuführen. Am günstigsten wäre aber Ihre Zustimmung, ein Auftragswerk zu übernehmen.⁸⁹⁵

890 'I understand, of course, that you plan your compositions far in advance, and I did not expect it to be otherwise. According to the current schedule, a new concert hall is to open in Berlin in 1981, and it will be the home of my future orchestra. To mark the ceremonial opening of the first artistic season, I would like to ask you to compose a work to commission for the Berlin Symphony Orchestra. [...] After all, you are acquainted with Siegfried Lorenz, and I have to say that his interpretation of the *Goethe-Briefe*, which I conducted a while ago with the Berlin Staatskapelle, made a huge impression on me.' Letter from Günther Herbig to Tadeusz Baird, Dresden, 2 May 1977. BUW AKP.

891 Two further letters concerning that matter are dated 1 December 1978 and 29 April 1980.

892 These are three letters dated 12 May 1980, 12 June 1980 and 16 October 1980 sent by Ude Nissen to Tadeusz Baird. BUW AKP.

893 Earlier dates were initially proposed.

894 In 1972, the Erfurt Symphony Orchestra conducted by Ude Nissen performed six compositions by Baird: the *Variations without a Theme*, *Four Novellas*, *Sinfonia breve*, *Four Essays*, *Five Songs* and *Four Love Sonnets*.

895 'You no doubt recall our pleasant meeting a few years ago, when we played in Wrocław a monographic concert featuring your works. I would very much like to renew that contact with the aim of presenting a work of yours in a concert of ours. It would be

Most important of all, however, was the esteem in which Baird himself was held:

[...] selbstverständlich hatte ich nicht angenommen, dass ein international so angesehenen Komponist (podkr. B.L.) von heute auf morgen einen Kompositionsauftrag übernehmen kann.⁸⁹⁶

It was not just great musical and cultural institutions that asked Baird to write a special composition. We have one extant letter attesting to the interest of a local authority in Poland. Knowing the realities of the 1970s in Poland, we may assume that Baird was supported by the authorities of the People's Republic of Poland. Otherwise, the Mayor of Poznań's idea would not have been possible:

Please forgive the delay in approaching you in writing with the request which we discussed in Lednogóra and Poznań. [...] So we would like you to take up the subject of Poznań in your work. We would be satisfied if your work was thematically linked to the history or modern times of Poznań.⁸⁹⁷

That commission received no response from the composer, yet the idea of a 'Poznań' composition draws attention to his lofty reputation among circles beyond culture and the arts. That interest may have stemmed from the composer's contacts with the State College of Music in Poznań, where the previous year (6 July 1973) he had received a master's degree in composition.

Treating commissions comprehensively as a document of reception, we can state that the appraisal they contain is tacit-positive and results from the widespread opinion at that time. Commissions are first and foremost a document of reception resulting from the realisation of an institution's cultural policies. Such was the motivation, for example, behind commissions from such renowned institutions as the Berliner Sinfonieorchester, Dresdner Philharmonie, Fromm Music Foundation, Gewandhaus zu Leipzig, Hopkins Center (Dartmouth College), Koussevitzky Music Foundation, Stichting Rotterdams Philharmonisch Orkest, Erfurt Symphony Orchestra, Royal Society of Canada and Tonhalle-Orchestr Zürich. Equally positive is the answer to the main question behind this chapter. Institutions highly esteemed Tadeusz Baird and his music, as is

most advantageous, however, if you agreed to accept a commission to write a special composition for the occasion.' Letter from Ude Nissen to Tadeusz Baird, Leipzig, 12 May 1980. BUW AKP.

896 'I do not suppose, of course, that such an eminent, internationally renowned composer will be able to accept a commission for a work overnight.' Letter from Ude Nissen to Tadeusz Baird, Leipzig, 12 June 1980. BUW AKP.

897 Letter from the first deputy mayor of Poznań to Tadeusz Baird, Poznań, 13 September 1974. BUW AKP.

reflected in extant sources (correspondence of various types). He was respected and recognised around the world as a first-rate composer throughout his career (1949–1981), both in Europe (Poland, GDR, FRG, Switzerland, Austria, the Netherlands, Czechoslovakia and Yugoslavia) and in North America (the US and Canada).

4.2.6. Summary of reception in the years 1949–1981

It was possible to reconstruct a comprehensive picture of reception from the years 1949–1981 thanks to the variety of extant documents concerning all five forms of reception: purely receptive, analytical-creative, creative, analytical and diffusive. Thus we were able to convey the very personal and emotional opinions of individual receivers contained in letters written to the composer. Warsaw Philharmonic programme guides and the concert discussions they contain, as well as reviews from the general and specialist press, showed how Baird's music was presented to a wide audience. The 'Chronological catalogue of musical output' compiled for this book formed the basis for the presentation of the creative form of reception – a list of recordings, studies and sheet music publications. To a modest extent, that form of reception was confirmed by iconography and other documents pointing to non-musical artistic activities inspired by Baird's music. The rich source material, in the form of institutional letters to the composer, enabled me to show many other interesting aspects of the reception of his music, forming a basis on which to distinguish the diffusive form of reception. Whilst aware that the source material is not exhausted, I trust that its analysis nonetheless allows us to draw conclusions representative of the issues addressed.

Planned and realised performances of Baird's music fall within each of the forms of reception. References to them formed the basis for assessments of the music; they also inspired analytical, critical and creative activities. From the survey of the various documents of reception discussed earlier, there emerged a mechanism that illustrates a rule concerning the receiver as broadly understood – one of the three basic components (alongside the composer and the performer) guaranteeing the presence of a particular work in cultural communication. Thanks to such a range of active receivers, Baird's work functioned splendidly in the cultural space of Poland and the world during the years 1949–1981.⁸⁹⁸

898 It should be stressed that the most important receiver was Alina Baird, who, preserving such a rich collection of source documents, made it possible to piece together a picture of the reception of Baird's music from that period.

4.3. The second period of reception – posthumous (1982–2010)

4.3.1. The analytical-creative form of reception

As with the earlier period in reception, here too we will base our study on Warsaw Philharmonic programme guides and material from the press, especially reviews from the Polish press referring to performances of Baird's music.

Tab. 37: Warsaw Philharmonic – number of planned concerts with music by Tadeusz Baird from 1982/1983 to 2009/2010.

Concert season	Number of concerts (without repeats)	Number of concerts (with repeats)
1982/1983 – 1989/1990	23	31
1990/1991 – 1999/2000	6	7
2000/2001 – 2009/2010	11	14
Total	40	52

Warsaw Philharmonic programme guides

The sources for the ensuing discussion are printed programme guides (seasons 1982/1983–2001/2002) and the Warsaw Philharmonic's website (seasons 2002/2003–2009/2010⁸⁹⁹). Also helpful in painting the fullest possible picture of performances of Baird's music at the WP were auxiliary sources consisting of press reviews⁹⁰⁰ and 'Warsaw Autumn' programme books, including concerts planned at the WP. Analysis of this material gave rise to a general table (Tab. 37).

According to the then Managing and Artistic Director of the WP, Kazimierz Kord, during the 1982/1983 season, Baird's music was to feature quite prominently:

We wish to draw particular attention to two names: Tadeusz Baird, who died suddenly a year ago having written such marvellous pages in the history of our most recent music, and Mieczysław Karłowicz, a composer as talented as he is underappreciated. We will encounter the music of those two composers many times over the course of the season.⁹⁰¹

That declaration was accompanied by beautiful and telling words written before a discussion of the concert inaugurating the 1982/1983 season:

899 <http://www.filharmonia.pl/>, accessed 15 November 2010.

900 Cf. Bibliography, 'The analytical-creative form of reception', 'Reviews from 1982 to 2010'.

901 Kord, 'Komentarz', 1.

In the current season, you will find on our programmes a number of works by the outstanding Polish composer Tadeusz Baird, who died suddenly one year ago. The presence of his music on our stages is the result of conscious efforts that have nothing to do with the celebration of successive anniversaries or the organising of solemn commemorations. We want Baird's music to live on, so that we won't have to haul it back from oblivion years from now, demonstrating – as often before in our history – the continuity and splendour of our culture. The arts are not a platform for courteous bows, but a space in which to admire beauty and to respect outstanding values. That is why Tadeusz Baird's music will be present among us, although its composer has left us.⁹⁰²

From our present-day perspective, those words give us pause. After all, although Baird's music did not disappear entirely from the WP, there were periods of several years during which it was absent (Tab. 38).

There were seasons (1987/1988, 1990/1991, 2002/2003, 2005/2006, 2007/2008), as well as longer periods (1992/1993–1995/1996; 1998/1999–1999/2000), during which no concert with Baird's music was planned. Only eight of the thirty-nine concerts were given at the 'Warsaw Autumn',⁹⁰³ while ten others formed part of special events linked to outstanding Polish music and culture: the International Symphony Orchestra Encounters for the fortieth anniversary of the People's Poland (1984); the anniversary of the liberation of Warsaw (as part of the World Congress of Intellectuals in Defence of Peace, 1986); the centenary of the Warsaw Philharmonic (2001); the inauguration of concert seasons (1982/1983; 2009/2010); the inauguration of the fortieth 'Warsaw Autumn'. This group also includes the eighth and tenth editions of the Lutosławski Forum, the chamber concert 'Kazimierz Sikorski and his Pupils' (1986) and a chamber concert devoted to the string quartet in the output of twentieth-century Polish composers (2006). Over a period of almost thirty years (1982–2010), there was no concert devoted entirely to Baird's music. The detailed list (Tab. 39) shows that only seventeen of the fifty-four works (thirty-one per cent) were performed at the Warsaw Philharmonic. As during the period 1949–1981, the most popular works were played multiple times:

- *Cztery eseje* [Four essays] – seven times;
- *Cztery sonety miłosne* [Four love sonnets], Third Symphony, *Muzyka epifaniczna* [Epiphanic music] – four times;
- *Colas Breugnon, Concerto lugubre, Play* – three times;
- *Cztery nowele* [Four novellas], *Egzorta* [Exhortation], String Quartet, Sinfonietta – twice.

902 'Komentarz'.

903 XXVII (1984), XXVIII (1985), XXXII (1989), XXXIV (1991), XXXIX (1996), XL (1997), XLIX (2006), LI (2008).

Tab. 38: WP – number of planned concerts with music by Tadeusz Baird from 1982/1983 to 2009/2010 (divided into seasons)

Concert season	Number of concerts (without repeats)	Number of concerts (with repeats)
1982/1983	2	2
1983/1984	1	2
1984/1985	5	7
1985/1986	7	9
1986/1987	3	4
1987/1988	–	–
1988/1989	4	6
1989/1990	1	1
1990/1991	–	–
1991/1992	1	1
1992/1993	–	–
1993/1994	–	–
1994/1995	–	–
1995/1996	–	–
1996/1997	2	3
1997/1998	3	3
1998/1999	–	–
1999/2000	–	–
2000/2001	2	3
2001/2002	2	2
2002/2003	–	–
2003/2004	1	1
2004/2005	1	2
2005/2006	–	–
2006/2007	1	1
2007/2008	–	–
2008/2009	2	3
2009/2010	2	2
Total	40	52

Tab. 39: WP – planned concerts with music by Tadeusz Baird from 1982/1983 to 2009/2010 (detailed list)

Ord. no.	Composition	Date and time of concert	Performers	Remarks
1.	<i>Cztery eseje</i> [Four essays]	30.09.1982 (Thur.), 6 p.m.	WPO, cond. K. Kord Spoken introduction: E. Pawlik-Żmudzińska	Youth Concert
2.	<i>Cztery eseje</i> [Four essays]	1.10.1982 (Fri.), 7:30 p.m. 2.10.1982 (Sat.), 6 p.m.	WPO, cond. K. Kord	Inaugural Symphonic Concert of the 1982/1983 season World Music Day
3.	<i>Cztery sonety miłosne</i> [Four love sonnets]	15.06.1984 (Fri.), 7 p.m. 16.06.1984 (Sat.), 6 p.m.	A. Hiolski (baritone), WPO, cond. K. Kord	Symphonic concert
4.	<i>Głosy z oddali</i> [Voices from afar]	27.09.1984 (Thur.), 8 p.m.	J. Artysz (baritone), WrocPSO, cond. M. Pijarowski	Symphonic concert: 27th 'WA'
5.	Third Symphony	14.12.1984 (Fri.), 7 p.m.	Prague Symphony Orchestra, cond. T. Koutnik	International Symphony Orchestra Encounters for the fortieth anniversary of the People's Poland
6.	<i>Egzorta</i> [Exhortation]	11.04.1985 (Thur.), 6 p.m.	A. Bardini (recitation) WPO&C (cond. H. Wojnarowski), cond. W. Rowicki	10th Thursday Concert for Youngsters
7.	<i>Egzorta</i> [Exhortation]	12.04.1985 (Fri.), 7:30 p.m. 13.04.1985 (Sat.), 6 p.m.	A. Bardini (recitation) WPSOC (cond. H. Wojnarowski), cond. W. Rowicki	Symphonic concert
8.	<i>Cztery nowele</i> [Four novellas]	7.06.1985 (Fri.), 7:30 p.m. 8.06.1985 (Sat.), 6 p.m.	WPO, cond. B. Klee	Symphonic concert
9.	<i>Canzona</i>	20.09.1985 (Fri.), 8 p.m.	WPO, cond. J. Krenz	Symphonic concert: 28th 'WA'
10.	<i>Colas Breugnon</i>	15.11.1985 (Fri.), 7:30 p.m. 16.11.1985 (Sat.), 6 p.m.	Sinfonia Varsovia, cond. M. Thang	Symphonic concert

(continued on next page)

Tab. 39: Continued

Ord. no.	Composition	Date and time of concert	Performers	Remarks
11.	<i>Muzyka epifaniczna</i> [Epiphanic music]	16.01.1986 (Thur.), 6 p.m.	WPO, cond. W. Rowicki	8th Concert for Youngsters
12.	<i>Muzyka epifaniczna</i> [Epiphanic music]	17.01.1986 (Fri.), 8 p.m.	WPO, cond. W. Rowicki	Concert to mark the anniversary of the liberation of Warsaw for participants in the World Congress of Intellectuals in Defence of Peace
13.	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo]	11.03.1986 (Tue.), 7:30 p.m.	Lindsay String Quartet	Chamber concert
14.	<i>Colas Breugnon</i>	23.03.1986 (Sun.), 12 noon 23.03.1986 (Sun.), 4 p.m.	Youth Chamber Orchestra of the Władysław Skoraczewski Central Artistic Ensemble of the Polish Scouting Association at the Polish National Opera in Warsaw, cond. M. Dąbrowski	10th Concert for Children
15.	<i>Play</i>	30.04.1986 (Wed.), 7:30 p.m.	Wilanów Quartet (T. Gadzina, P. Łosakiewicz, R. Duż, M. Wasiółka)	Chamber concert, 'Kazimierz Sikorski and his Pupils'
16.	String Quartet	11.11.1986 (Tue.), 7:30 p.m.	Komitas String Quartet (E. Tatevosian, H. Mekinyan, Y. Papyan, F. Simonyan)	Chamber concert
17.	<i>Muzyka epifaniczna</i> [Epiphanic music]	13.11.1986 (Thur.), 6 p.m.	WPO, cond. W. Rowicki	3rd Concert for Youngsters

Tab. 39: Continued

Ord. no.	Composition	Date and time of concert	Performers	Remarks
18.	<i>Muzyka epifaniczna</i> [Epiphanic music]	14.11.1986 (Fri.), 7:30 p.m. 15.11.1986 (Sat.), 6 p.m.	WPO, cond. W. Rowicki	Symphonic concert
19.	<i>Cztery eseje</i> [Four essays] <i>Concerto lugubre</i>	6.10.1988 (Thur.), 6 p.m.	WPO, cond. T. Strugała	Concert for Youngsters
20.	<i>Cztery eseje</i> [Four essays] <i>Concerto lugubre</i>	7.10.1988 (Fri.), 7:30 p.m. 8.10.1988 (Sat.), 6 p.m.	M. Marczyk (VI), WPO, cond. T. Strugała	Symphonic concert
21.	Third Symphony	27.04.1989 (Thur.), 6 p.m.	WPO, cond. K. Kord	Concert for Youngsters
22.	Third Symphony	28.04.1989 (Fri.), 7:30 p.m. 29.04.1989 (Sat.), 6 p.m.	WPO, cond. K. Kord	Symphonic concert
23.	<i>Play</i>	24.09.1989 (Sun.), 12 noon	Berner Streichquartett: A. van Wijnkoop (Vn), C. Ragaz (Vn), H. Crafoord (VI), A. Schwartz (Vc)	Chamber concert: 32nd 'WA'
24.	<i>Cztery nowełe</i> [Four novellas]	29.09.1991 (Sun.), 8 p.m.	Sinfonia Varsovia, cond. G. Nowak	Symphonic concert: 34th 'WA'
25.	String Quartet	27.09.1996 (Fri.), 5 p.m.	Silesian Quartet: M. Moś (Vn), A. Kubica (Vn), Ł. Syrnicki (VI), P. Janosik (Vc)	Chamber concert: 39th 'WA'
26.	<i>Elegeia</i>	11.10.1996 (Fri.), 7:30 p.m. 12.10.1996 (Sat.), 6 p.m.	WPO, cond. J. Kasprzyk	Symphonic concert
27.	Third Symphony	19.09.1997 (Fri.), 7:30 p.m.	WPO, cond. J. Krenz	Symphonic concert: 40th 'WA' (inaugural concert)
28.	<i>Colas Breugnon</i>	9.10.1997 (Thur.), 6 p.m.	WPCO, cond. B. Chmielarz	Symphonic concert, Thursday Music Encounters

(continued on next page)

Tab. 39: Continued

Ord. no.	Composition	Date and time of concert	Performers	Remarks
29.	<i>Cztery sonety miłosne</i> [Four love sonnets] for baritone and chamber orchestra	21.11.1997 (Fri.), 7:30 p.m.	M. Gasztecki (bass), Amadeus Chamber Orchestra of Polish Radio, cond. A. Duczmal	Symphonic concert
30.	<i>Cztery sonety miłosne</i> [Four love sonnets] for baritone and piano, arr. T. Baird	6.03.2001 (Tue.), 7 p.m.	W. Drabowicz (baritone), T. Herbut (piano)	Chamber concert
31.	<i>Concerto lugubre</i>	18.05.2001 (Fri.), 7:30 p.m. 19.05.2001 (Sat.), 6 p.m.	N. Imai (VI) WPO, cond. S. Skrowaczewski	Symphonic concert
32.	<i>Cztery eseje</i> [Four essays]	24.11.2001 (Sat.), 6 p.m.	NOSPR, cond. A. Wit	Symphonic concert, commemorating the centenary of the Warsaw Philharmonic
33.	<i>Cztery sonety miłosne</i> Four love sonnets] for baritone and orchestra	14.03.2002 (Thur.), 6 p.m.	Orchestra of the Fryderyk Chopin School of Music in Warsaw, cond. S.A. Wróblewski	Symphonic concert, Thursday Music Encounters, 8th Lutosławski Forum
34.	Sinfonietta	25.03.2004 (Thur.), 6 p.m.	Symphony Orchestra of the Józef Elsner Secondary School of Music in Warsaw, cond. P. Wajrak	Symphonic concert, Thursday Music Encounters, 10th Lutosławski Forum
35.	Sinfonietta	29.04.2005 (Fri.), 7:30 p.m. 30.04.2005 (Sat.), 6 p.m.	WPO, cond. T. Wojciechowski	Symphonic concert
36.	<i>Play</i>	23.09.2006 (Sat.), 12 noon	Dafô Quartet	Chamber concert devoted to the string quartet in the output of twentieth-century Polish composers. 49th 'WA'

Tab. 39: Continued

Ord. no.	Composition	Date and time of concert	Performers	Remarks
37.	<i>Cztery eseje</i> [Four essays]	27.09.2008 (Sat.), 7:30 p.m.	NOSPR, cond. J. Kasprzyk	Symphonic concert: 51st 'WA'
38.	<i>Cztery eseje</i> [Four essays]	17.04.2009 (Fri.), 7:30 p.m. 18.04.2009 (Sat.), 6 p.m.	WPO, cond. N. Moldoveanu	Symphonic concert
39.	<i>Goethe-Briefe</i>	2.10.2009 (Fri.), 7:30 p.m. 3.10.2009 (Sat.), 6 p.m.	WPSOC, cond. A. Wit, A. Kruszewski (baritone), H. Wojnarowski (choirmaster)	Inauguration of the 2009/2010 season
40.	<i>Uwertura giocosa</i> [Overture <i>giocosa</i>]	29.04.2010 (Thur.), 6 p.m.	ZGPSO, cond. C. Grabowski	Thursday Music Encounters

Five other compositions were performed once each.⁹⁰⁴ Symphonic output was most prominent, with chamber output rather limited (string quartets). Meanwhile, there was a complete absence of song cycles (with the exception of the *Four Love Sonnets*), as well as marginal compositions and works which Baird himself rated poorly (*Ballada o żołnierskim kubku* [Ballad of the soldier's cup], *Pieśni truwerów* [Songs of the trouvères], Piano Concerto). The picture created by the Warsaw Philharmonic's long-term repertoire presents Baird as a composer of instrumental music – orchestral and chamber. The exceptions confirming that tendency are the *Four Love Sonnets* and *Colas Breugnon*. Comparing the above data with information from the first period in reception, we can state unequivocally that the presence of Baird's music at the Warsaw Philharmonic in terms of the number of concerts fell by one-third, and in terms of the number of works performed, almost by a half. His output was eclipsed by that of Lutosławski, Penderecki, Panufnik and representatives of the younger generation.

The list of concerts held at the Warsaw Philharmonic confirms that this institution did not celebrate 'successive anniversaries' or organise 'solemn

904 *Canzona, Elegeia, Głosy z oddali* [Voices from afar], *Goethe-Briefe, Uwertura giocosa* [Overture *giocosa*], *Wariacje w formie ronda* [Variations in the form of a rondo].

commemorations⁹⁰⁵ connected with Baird's music. And despite the activeness of the Warsaw Philharmonic in maintaining Baird's music in concert life, years later we are forced to rescue it from oblivion. Only to a limited extent can the commentaries contained in programme guides during the posthumous period be classified as 'music criticism'. They served largely as 'announcements', treating the critical aspect in a superficial way and reiterating earlier opinions. The reduction in the presented repertoire was accompanied by a gradual slimming down of successive programme notes. Nevertheless, we can generate labels for particular compositions. In some brief descriptions, that is an extremely straightforward procedure. It should be stressed that not every planned concert had its own programme notes; hence the source material for the presentation of those labels consists of eighteen texts by nine authors.⁹⁰⁶

Some of the notes referred to the composer. Stefan Wysocki (1984), in his introduction to a performance of *Egzorta* [Exhortation] in front of a young audience, presented Baird as a composer who rapidly won over listeners in Poland, Europe and around the world with no propaganda, solely by means of his magnetic music. Wysocki upheld his opinion from earlier writings and described Baird as a 'classical romantic' and a 'romantic classic', who thought in terms of twentieth-century music.⁹⁰⁷ Wysocki also described Baird's personality, stating that he was a highly intelligent person, 'well read, with vast intellectual horizons, yet reserved, delicate and subtle, with a splendid and sharp sense of humour, a faithful friend and generally quick to forget any offence.'⁹⁰⁸ For Andrzej Jujka (1984), as well, Baird was a 'twentieth-century Romantic',⁹⁰⁹ whose compositional style was characterised by melodic writing in large intervals, a smooth, irregular flow to metres and rhythms; clear textures; distinct details; rich and refined colouring.⁹¹⁰ Thus, repeating opinions from years before, Jujka reinforced the existing image of Baird in readers' minds. According to Bohdan Pocij (1988), Baird was one of the most outstanding composers of twentieth-century

905 Cf. 'Komentarz.'

906 Ludwik Erhardt (1), Andrzej Jujka (1), Kazimierz Kord (1), Piotr Maculewicz (2), Grzegorz Michalski (1), Urszula Oleksiak (1), Olgierd Pisarenko (1), Bohdan Pocij (2), Jolanta Wacińska (1), Stefan Wysocki (1). Six texts are anonymous. Cf. Bibliography, 'The analytical-creative form of reception', 'Discussions of concert programmes from Warsaw Philharmonic programme guides 1982/1983–2009/2010'.

907 Wysocki, 'Omówienie', WP PG, 11 April 1984, 7.

908 Ibid.

909 Jujka, 'Omówienie', WP PG, 14 December 1984, 4.

910 Cf. Ibid.

music, holding a separate, almost isolated, place among that company. He retained a certain distance towards the avant-garde, being a romantic of contemporary times and a spiritual heir to Mahler and Berg.⁹¹¹ His musical imagination was characterised by two elements: ‘a dramatic vein, with an inclination to great tensions, conflicts, clashes and explosions, and a poetical lyricism.’⁹¹² Pocij emphasised the neoclassical lineage of Baird’s composition technique, which after 1956 was enhanced with dodecaphony and an expressionist type of writing. A short, but rich profile was published a few years later (1996) in connection with a performance of *Elegeia*:

Baird was a remarkable composer, whose talent followed paths known only to itself. Outwardly traditional, in places passionately romantic, he treated the listener to expressive surprises, originality in his treatment of intervallic structures and his grotesque deformations of rhythm. Baird’s music, once it had ventured beyond the bounds of strong connections with the nineteenth-century Romantic aesthetic, became changeable, shimmering and astonishing, altering tempo and movement, appearing to improvise a flow of sounds beyond time, rhythm and bar lines. Baird employed all of this for the distinct expression of emotions, a refined, dramatic play of motifs, and an elaborate oscillation – as if borrowed from architecture – of phrases and arches of seething tensions.⁹¹³

The following decade, Piotr Maculewicz (2009) pointed to Baird’s global renown, confirmed by prizes received at the UNESCO Rostrum of Composers.⁹¹⁴ He also dubbed him the ‘modern romantic’ of twentieth-century Polish music.⁹¹⁵

In passing to the actual works discussed in programme notes, it should be emphasised that their descriptions are extremely laconic, as the labels suggest.

<p>SINFONIETTA (1949) Light, unpretentious music</p>
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In the announcement of a concert on 29 April 2005, the writer stressed the light and unpretentious character of the Sinfonietta,⁹¹⁶ so qualities desired within the context of the concert as a whole, which featured Sofia Gubaidulina’s work

911 Cf. Pocij, ‘Tadeusz Baird: “Cztery eseje”’, WP PG, 6, 7 and 8 October 1988, 5.

912 Ibid.

913 Bujko, ‘Tadeusz Baird: „Elegeia”’, WP PG, 11 and 12 October 1996, 4–5.

914 Maculewicz, ‘Koncert symfoniczny z 17.04.2009’.

915 Maculewicz, ‘Koncert symfoniczny z 2 i 3.10.2009’.

916 ‘Koncert symfoniczny z 29.04.2005’.

Und: Das Fest ist in vollem Gang (1993), an apocalyptic vision of a crowd proceeding involuntarily towards the Final Judgment (a vision derived from the events in Czechoslovakia in 1968). It is possible that the audience heard more about the Sinfonietta from Polish Radio's Ewa Szczecińska during a special lecture given in the Warsaw Philharmonic Chamber Hall an hour before the concert, but in the actual programme note this work was treated as a sort of 'interlude' essential to relieving the heavy, depressing atmosphere of that musical soir e.

UWERTURA GIOCOSA [OUVERTURE GIOCOSA] (1952)
A composition by the patron of the Zielona G ra Philharmonic

In Urszula Oleksiak's insubstantial and ambiguous concert announcement (2010), the reader learned only that Tadeusz Baird was the patron of the Zielona G ra Philharmonic:

The concert programme will also include a Polish composition: *Uwertura giocosa* [*Ouverture giocosa*] by Tadeusz Baird, patron of the Zielona G ra Philharmonic.⁹¹⁷

In the reviewer's opinion, that fact alone justified the presence of *Ouverture giocosa* on the programme, played by the Zielona G ra Philharmonic Orchestra, giving a guest performance in Warsaw. Such a commentary arouses dissatisfaction and fears that in the next programme announcement Baird might be described as a Zielona G ra composer. Oleksiak's overly laconic piece allows for such a false assumption to arise, particularly among young readers unfamiliar with the composer.

CZTERY SONETY MIŁOSNE [FOUR LOVE SONNETS] (1956, 1969)
A marginal composition, but one of the best known

Before a performance of the *Four Sonnets*, Ludwik Erhardt, in a lengthy piece (1997),⁹¹⁸ discussed the lineage of this work and the performance issues it contains. He aptly noted that the theatrical provenance of the *Sonnets* fully accounted for their form, style and expression, since the composer had to cater to the director's wishes and the limited performance possibilities and also cope with Shakespeare's extremely demanding poetry.⁹¹⁹ In seeking to measure up to

917 Oleksiak, 'Koncert symfoniczny z 29.04.2010'.

918 Erhardt, 'Om wienie', WP PG, 21 November 1997, 4–9.

919 During the 1950s, only natural performance apparatuses were available.

the verse, Baird proposed a second version of the *Sonnets*, a more sparing, pastel-hued version, foregrounding the words. Crucially, this creative work based on the great bard's verse taught Baird how to shape the dramatic structure of a musical composition. In a description preceding a performance of the *Sonnets* (2001), Grzegorz Michalski adopted a similar tack, as well as emphasising that this was a concert version of selected excerpts from the incidental music for the play *Romeo and Juliet*.⁹²⁰ Michalski stressed that the *Four Love Sonnets* belonged to the lighter side of Baird's music (outside the principal strand in his oeuvre), represented by the works best known at that time (*Four Love Sonnets*, *Colas Breugnon* and the *Pieśni truwerów* [Songs of the trouvères]). For Michalski, the *Sonnets* were also the most outstanding and for a long time the only setting of Shakespeare's poetry in Polish music (until Paweł Mykietyń's *Sonety* [Sonnets] in 2000). In the concert in question, Baird's work was performed in its version for baritone and piano.

Both of these critical pieces referred not to the music itself and its characteristic features, but to its lineage, function and role in the composer's creative output.

CZTERY ESEJE [FOUR ESSAYS] (1958)

An outstanding work, the threshold of the composer's creative maturity;
a flagship work of the young Polish avant-garde of the 1950s

In connection with a performance of the *Four Essays* in September 1982 – invoking the commentary of Jolanta Wacińska (1971) – an opinion from the 1970s was upheld.⁹²¹ A few years later (1988), Bohdan Pocij emphasised that the *Essays* were the first outstanding work on the composer's new path and showed that he had reached the threshold of creative maturity:

The thirty years that have passed since its composition have confirmed and reinforced their lofty value. This is undoubtedly one of the most beautiful works written using twelve-note technique. [...] This work is concretised in a chamber-sized symphonic space, and the classical beauty of the architectural form (the perfect proportions to the differentiation of the four-movement cycle) is harmoniously combined with the romantic beauty of expression.⁹²²

920 Michalski, "Tadeusz Baird: "4 Sonety miłosne"; WP PG, 6 March 2001, 8.

921 Wacińska, "Tadeusz Baird: "Cztery Eseje"; WP PG, 1 and 2 October 1982. This is a repeated text after Wacińska, "Tadeusz Baird: "Cztery Eseje"; WP PG, 25 May 1971.

922 Pocij, "Tadeusz Baird: "Cztery eseje"; WP PG, 6, 7 and 8 October 1988, 6–7.

So seven years after Baird's death, this composition was his musical calling card. That opinion was confirmed by Ludwik Erhardt (2001), who added that this was the 'flagship work of the young Polish avant-garde of the 50s.'⁹²³ Erhardt stressed that the *Four Essays* were 'Tadeusz Baird's first mature attempt at formulating his own, unconstrained style, taken up as a result of his contact with currents present in contemporary music, especially with the free take on the twelve-note concept in the output of Alban Berg. The determinants of that style proved to be a reflective style of utterance, an atonal musical language, melodic narration and the subtle use of orchestral timbres.'⁹²⁴ Piotr Maculewicz (2009), whilst reiterating those ideas, also recalled some important information:

Tadeusz Baird's *Four Essays* is the composer's first work to have ensured him of international renown after being distinguished with first prize in the UNESCO International Forum of Composers in 1958 (Baird later won that prize twice more).⁹²⁵

GOETHE-BRIEFE (1970)

Testimony to its times; a work of enduring value; emotionality typical of the 'modern romantic' of twentieth-century Polish music

Our assumption that Baird's music has been somewhat forgotten in recent years was expressed by Piotr Maculewicz (2009):

Antoni Wit, devoted to the promotion of Polish music, both familiar and rediscovered after years of neglect, wishes to remind the music lovers of Warsaw of a work not heard here for quite some time. Tadeusz Baird's *Goethe-Briefe* (1970), testimony to its times and at the same time a work of enduring value, gives remarkable musical expression to the poet's letters to Charlotte von Stein, whom he loved with a romantic, unfulfilled love. Despite a certain analogy in the concept of this work to the Shakespearean *Love Sonnets*, this is completely different in terms of compositional means, yet at the same time suffused with a similar sort of emotionality, typical of the 'modern romantic' of twentieth-century Polish music.⁹²⁶

ELEGEIA (1973)

Baird's mature style; a one-movement impression

923 Erhardt, 'Noskowski', WP PG, 24 November 2001, 13.

924 Ibidem.

925 Maculewicz, 'Koncert symfoniczny z 17.04.2009'.

926 Maculewicz, 'Koncert symfoniczny z 2 i 3.10.2009'.

The announcement of *Elegeia* (1996) resembled more a summary of Baird's output than a discussion of this composition. The mode of presentation is justified, since fifteen years after the composer's death and five years after its last Warsaw performance, Baird and his music might not have been familiar to some younger listeners. More is the pity that more attention was not paid to *Elegeia* itself.

EGZORTA [EXHORTATION] (1959)

Artistic content borne by a verbal text

Exhortation was performed three times at the Warsaw Philharmonic in 1984: once in a concert for youngsters and twice in a symphonic concert. The programme guide, instead of a commentary introducing the work, gave only a passage from the Old Hebrew text on which *Exhortation* was based. Those moving words were meant to give the reader an idea of the character and subject matter of the work. An interesting, but different, way of drawing the reader into the mood of the music was employed by Stefan Wysocki, who, in the concert for youngsters, spoke of Baird himself.⁹²⁷

CZTERY NOWELE [FOUR NOVELLAS] (1967)

'Variations' on a single 'theme'

In his pre-concert commentary, Olgierd Pisarenko (1985) invoked Baird's artistic motto, speaking of the autobiographic subtext to his music. The critic focussed on characteristic determinants of the *Four Novellas*, indicating that, in accordance with a suggestion contained in the composition's title, the musical action was succinct and monothematic, and that both the overall form of the work and its texture were remarkably clear. Pisarenko defined the work's form as 'variations' on a single 'theme', with expressively contrasting sections (lyricism in part I; irony and grotesque in part II; rhythmical liveliness in part III; a dynamic climax and fading in part IV). He also stressed the qualities of the musical texture: its spaciousness, natural sound and alternation between solos and chamber combinations.⁹²⁸ This commentary, despite the twenty years or

927 Cf. Wysocki, 'Omówienie', WP PG, 11 April 1984, 7.

928 Pisarenko, 'Omówienie', WP PG, 7 and 8 June 1985, 4.

so that had passed since the work's first performance, did not contain any new information or evaluation.

THIRD SYMPHONY (1969)

Interesting, enriched musical language; skilfully distributed emotions; tragic drama concealed in an expressionist symphonic style

In the opinion of Andrzej Jujka (1984), in the Third Symphony, Baird's romantic predilection was heightened to 'an intensity characteristic of musical expressionism.'⁹²⁹ That opinion was reiterated by Bohdan Pocij (1989), who called this composition 'a classic work of Polish expressionism.'⁹³⁰ Twenty years after the work's first performance, he noted that this music:

[...] moves, shocks, grabs one by the throat – not sentimentally, not just in a romantic way, but because we sense in it the drama of a man and a composer who (like Gustav Mahler in his day) loved beauty above all else and wished to reconcile or attune (harmonise?) that fondness with the profoundly tragic vision of a cracked and torn world.⁹³¹

So the Third Symphony is an example of a highly individualised expressionist symphonic style with an indistinct (but tangible) Polish character. That style, based on the tradition of the Viennese School, characterises a peculiar (condensed and intense) expressionistic time and the swelling and contrast which underpin the shaping of the form as a whole in all of its elements. In other words, the Third Symphony is a 'tragic drama "encrypted" in the symphonic idioms of expressionist style.'⁹³²

CONCERTO LUGUBRE (1975)

Profound expression; subjective creative utterance

Bohdan Pocij (1988) emphasised the profound expression and subjectivity of Baird's creative utterance. In 2001, the anonymous author of a text in a WP programme guide described this composition as an instrumental *requiem* (justifying that epithet in terms of the personal circumstances surrounding its

929 Jujka, 'Omówienie', WP PG, 14 December 1984, 4.

930 Pocij, 'Tadeusz Baird: "III Symfonia"', WP PG, 27, 28 and 29 April 1989, 5–8.

931 Ibidem, 5.

932 Ibidem, 8.

composition) in lugubrious mood. The critic stated that this work possessed a mournful atmosphere that oscillated between ‘lyrical lamentation and pathetic gestures of revolt and despair.’⁹³³ Thus the character of the work was derived from the cause of its creation, which is wholly justified.

<p>CANZONA (1980) ‘brittle lyricism’</p>
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The programme commentary to the performance of *Canzona* at the 28th ‘Warsaw Autumn’ (20 September 1985) was based on quotations from Florian Dąbrowski and Krystyna Tarnawska-Kaczorowska published in the proceedings of a symposium in 1982.⁹³⁴ The editors of the programme book pieced together a concise profile of *Canzona* from those statements and considered that, despite the large orchestral apparatus, this was an extremely clear work, filled with ‘brittle lyricism’, and so emotion filled with resignation and a sense of the unreal.⁹³⁵

This survey of programme guides shows unequivocally how their form altered in relation to the opinions from the previous period (1949–1981). It would seem that the authors of commentaries to works being performed for the first time had it easier: they forged opinions and issued judgments from scratch, as it were. In those first commentaries, one senses the process of the creation or formation of Baird’s compositional style. The announcement of each successive first performance formed a sound basis for discussion in the press after a work’s presentation. In that way, the creative process unfolded also within the domain of the music’s reception – it stirred the imagination of receivers and prompted commentaries on each new work. That explains the detailed remarks concerning changes in musical language and composition technique, evaluations of successive works and anticipation of compositions to come. The situation altered entirely once Baird’s creative life came to a permanent end, when that primary and most important cause of the whole chain of reception ceased to be, and the body of work seemed to the critics to have been sufficiently well and insightfully described. As a consequence, we gained two types of programme discussion: [1] more expansive in their appraisal of Baird and his music (in keeping with the image perpetuated during his lifetime); [2] highly laconic, conveying marginal

933 Pisarenko, ‘Tadeusz Baird: “Concerto lugubre”’, WP PG, 18 and 19 May 2001, 12–13.

934 Tarnawska-Kaczorowska (ed.), *Tadeusz Baird*.

935 Cf. Pocij, ‘Tadeusz Baird: “Canzona”’, WP PG, 20 September 1985, 8.

content. The commentaries from the years 1982–2010 lacked freshness; they became a forum for reiterating (at times even quoting) established opinions. These discussions were dominated by the figure of the composer himself, while the reader could learn little about his music.

Press reviews

The risk of a similarly derivative character to post-concert reviews is very great. After all, critics functioned in a different cognitive situation: they had the opportunity to get to know the music from the score and recordings, as well as drawing on the opinions of other authors. Our two-stage research will aim to reconstruct a comprehensive view of Baird's music within the context of its appraisals in the press and then to compare the extent to which programme guide announcements tally with items in the press. It would seem that the comparison is less crucial in this respect given the paucity of programme announcements and the fact that press information referred also to other performances of Baird's music (given outside the WP⁹³⁶) and occasionally also to its recordings. In light of these facts, this research should be conducted in accordance with the adopted methodological strategy. The source material for this discussion was collected from a survey of issues of two representative publications: the trade periodical *Ruch Muzyczny* and the popular daily *Życie Warszawy*. This choice was conditioned by the almost unbroken presence of both publications in circulation during the 1970s. As with the discussion of the first period in reception, new titles also occasionally appeared.⁹³⁷ Library searches were determined by performances at the Warsaw Philharmonic and anniversary press publications (linked to Baird himself and to the 'Warsaw Autumn'). The total number of documents stands at forty-five, breaking down as follows:

- 1) Thirty publications from the professional press:
 - *Ruch Muzyczny* (addressing musical matters) (28),
 - *Teatr* (writing on theatre) (2),
- 2) Fourteen publications in the popular (daily) press: *Życie Warszawy*⁹³⁸ (13) and *Gazeta Wyborcza* (1),
- 3) One electronic publication: kulturaonline.pl

936 The drama *Jutro* [Tomorrow] was performed outside Warsaw.

937 *Teatr*, *Gazeta Wyborcza* and the electronic publication kulturaonline.pl. The three periodicals cited in the preceding discussion (*Współczesność*, *Przegląd Kulturalny*, *Nowa Kultura*) no longer exist.

938 'Tadeusz Baird – Karolowi Szymanowskiemu', 7.

Tab. 40: Number of reviews from the years 1982–2010, divided into decades.

Years	Number of documents			Total
	<i>Ruch Muzyczny</i>	<i>Życie Warszawy</i>	Others: <i>Teatr; Gazeta Wyborcza;</i> <i>kulturaonline.pl.</i>	
1981–1989	11	8	–	19
1990–1999	3	3	–	6
2000–2010	14	2	4	20
Total	28	13	4	45

A detailed list of sources is included in the Bibliography;⁹³⁹ the table above shows the numerical breakdown of press documents over successive decades (Tab. 40).

It is surprising that the number of documents is only slightly down on the longer and richer first period in the reception of Baird's music (53:45). As we will discover, however, in this instance quantity does not necessarily translate into quality. We are aware that the source material gathered is incomplete, yet we hope that it will satisfactorily present the reception of Baird's music in press announcements, post-concert accounts and reviews of the latest CD releases. As before, all the reviews here are discussed in detail in chronological order.

The information that both closed the first period of Baird reception in the press and opened the second period was the announcement of his death. This crucial 'modulating bridge' began in *Życie Warszawy*:

On 2 September, at the age of fifty-three, Tadeusz Baird, one of the composers to whom contemporary Polish music owes its lofty global reputation, died suddenly in Warsaw. Tadeusz Baird represented a generation of composers who gained their early musical knowledge in clandestine lessons during the Nazi occupation. The future composer of the *Cztery eseje* [Four essays] was taught in those years by Professors Bolesław Woytowicz and Kazimierz Sikorski, then continued his studies after the war at the State College of Music in Warsaw with Piotr Rytel and Piotr Perkowski. With his music, Baird wrote one of the finest pages in Polish musical culture. For more than thirty years, each of his compositions represented a singular event. This composer has left us a vast oeuvre, comprising a wealth of musical forms and genres: symphonic and chamber works, vocal music and a music drama. He was inspired particularly often by literary texts, which gave rise to such compositions as the suite *Colas Breugnon*, the *Suita liryczna* [Lyric suite], *4 Sonety miłosne* [4 love sonnets], *Erotyki* [Erotics] and *Jutro* [Tomorrow]; an equally important place in this composer's output is held by the First Symphony,

⁹³⁹ See Bibliography, 'The analytical-creative form of reception', 'Reviews from 1982–2010'.

Concerto for Orchestra, *Ekspresje* [*Espressioni varianti*], *Egzorta* [Exhortation], *Muzyka epifaniczna* [Epiphanic music], *Dialogi* [Four dialogues], *Cztery nowele* [Four novellas], Oboe Concerto, *Concerto lugubre* and others.

Tadeusz Baird received numerous awards and other distinctions. Three of his works won first place in the international composers' rostrum in Paris; he also won the state prize three times; he was a laureate of prizes awarded by the Ministry of Culture and the Arts, the Polish Composers' Union, the City of Warsaw, the President of the Council of Ministers, the Koussevitzky Prize, Honegger Prize and Jurzykowski Foundation Prize and was a member of the Academy of Arts of the GDR. In recent years, he opened a new chapter in his work, teaching composition as a full professor at Warsaw Academy of Music. Tadeusz Baird has died almost on the eve of the 25th 'Warsaw Autumn', an event that he created.⁹⁴⁰

The Polish music milieu placed a short obituary in *Ruch Muzyczny*:

Tadeusz Baird died suddenly on 2 September in Warsaw at the age of fifty-three. The musical world received that unexpected blow with profound sadness. We have lost an outstanding musician, a composer of rare talent, with a flair for teaching, a distinguished activist, a good colleague and a man of probity. It is too early to appreciate the size of the loss incurred by Polish culture, although we know that nothing can make up for it. A splendid page in our musical history has come to an end. It is for us to ensure that it does not become shrouded in oblivion.⁹⁴¹

Three days after the composer's death, in its rubric on culture and the arts, *Życie Warszawy* published a text by Zdzisław Sierpiński, an unswerving admirer and propagator of Baird's music. From the perspective of the preparations for Szymanowski Year, the author portrayed the features of Baird's creative personality: his responsible, hard-working and uncompromising stance. He also pointed to elements attesting to Baird's love for the music of Szymanowski, as expressed in *Głosy z oddali* [Voices from afar], composed specially for the Szymanowski anniversary, representing 'a tribute paid by an outstanding contemporary composer to his compatriot – a great Polish composer of the first half of the twentieth century.'⁹⁴² Sierpiński again mentioned Baird in a text written specially for the 25th 'Warsaw Autumn.'⁹⁴³ He pointed to the composer's contribution to organising musical life in post-war Poland, stressing that Baird was one of the four people (alongside Kazimierz Serocki, Andrzej Dobrowolski and Włodzimierz Kotoński) who worked with great commitment, and with the

940 PAP, 'Zmarł Tadeusz Baird'.

941 Od redakcji, 'Informacja'.

942 'Tadeusz Baird – Karolowi Szymanowskiemu', 7.

943 Sierpiński (ed.), 'Początki'.

support of Professor Kazimierz Sikorski, on successive editions of the Festival of Polish Music and the ‘Warsaw Autumn’. In another text, summing up the 25th ‘Warsaw Autumn, Sierpiński made an important declaration:

I have never concealed the fact – probably since the times of the *Cztery eseje* [Four essays] – that I am a ‘Bairdian’, that this music is my music and that I have always defended it.⁹⁴⁴

The next day, referring to World Music Day and the difficult economic and political situation in Poland, Sierpiński pointed to our great national attribute: the contribution made by Polish artists to the world’s musical culture:

Why, we have Witold Lutosławski and Krzysztof Penderecki, who – like the recently departed Tadeusz Baird – are leading composers, whose works are distinguished with countless prizes and who are showered with honorary memberships and honorary doctorates of world-famous musical institutions.⁹⁴⁵

The monthly *Literatura* carried a rich and multi-faceted article by Tadeusz Kaczyński, beginning with the following words:

It is difficult to come to terms with the idea that the most outstanding middle-generation Polish composer has departed forever, leaving a gap at the very heart of our contemporary musical output, as it were.⁹⁴⁶

In reference to Baird himself, Kaczyński used the terms ‘great compositional personalities’; ‘the last link to a current that long prevailed in Polish music’ (initiated by Moniuszko and continued by Noskowski, Paderewski and Karłowicz); ‘impressionist’. And among the principal features of Baird’s music, he numbered intimacy (resulting from the composer’s creative solitude), mildness, softness and pastel colouring (a lack of stark colours against a great variety of shades).⁹⁴⁷

Florian Dąbrowski, in a highly personal text published in the social-cultural monthly *Nurt*, pointed to the quality of television information linked to Baird’s death:⁹⁴⁸

The laconic information in the television news on 2 September about the death of Tadeusz Baird, one of the most outstanding contemporary Polish composers, left me literally stunned.⁹⁴⁹

944 Sierpiński, ‘Po “Warszawskiej Jesieni”’, 7.

945 Sierpiński, ‘Światowy Dzień Muzyki’, 5.

946 Kaczyński, ‘Odejście’, 13.

947 Ibid.

948 Dąbrowski, ‘Tadeusz Baird’.

949 Ibid., 11.

With those words, Dąbrowski began recollections in which he evoked attributes of Tadeusz Baird that were probably unknown to most readers: his sensitivity to aspects of art (plastic art, film, theatre, literature and music), the candour with which he expressed his feelings (he did not conceal his emotion at a fine composition and was nervous before every performance of one of his works), his uncompromising attitude (he assimilated only what enhanced his own personality), his great industriousness, the care he took to ensure the clear, simple and comprehensible transmission of his music, and the responsibility and duty with which he realised his didactic tasks (as a professor of composition at Warsaw Academy of Music). In Baird's music, Dąbrowski noted its remarkable stylistic unity, freshness, great emotionalism and indisputable Polishness. And like other authors he stressed that Tadeusz Baird was above all a great contemporary Polish composer, whose works were among the most frequently performed in the world. He also expressed what was then a natural conviction of Baird's unshakeable position in the future:

I am convinced that his music, his work will be always alive, will speak to those who wish to listen to music [...] not just about him, but about the whole complicated era in which the Polish composer Tadeusz Baird lived and worked.⁹⁵⁰

These texts clearly document that in 1981 Baird belonged to the pantheon of Polish composers of the second half of the twentieth century. That was the time when his flourishing creative inventiveness was accompanied by experience and maturity. Baird's sudden death triggered a new stage in the reception of his music, which is documented by the press materials quoted below. As with the discussion of press opinions from the first period in reception, here too we will focus on distinguishing labels characteristic of particular works.

SINFONIETTA (1949)

A forgotten, socialist-realist composition;
one of the finest pieces of Polish music from the first years after the war

The Sinfonietta returned to Polish concert platforms fifty-five years after its first performance. In a Thursday Concert for Youngsters at the Warsaw Philharmonic (25 March 2004), as part of the 10th Lutosławski Forum,⁹⁵¹ it was performed

⁹⁵⁰ Ibid., 13.

⁹⁵¹ That event was devised by Witold Lutosławski himself. Its main purpose was to promote what he considered to be the most significant works of twentieth-century music.

by the young musicians of the Symphony Orchestra of the Józef Elsner State Secondary School of Music in Warsaw. Dorota Szwarzman summed up this work as a ‘forgotten socialist-realist composition.’⁹⁵² Whilst the former attribute is correct, the latter requires further commentary and justification.⁹⁵³ It is a pity that Szwarzman made such a cursory reference to a work which was for Baird a first in his compositional career and important for purely musical reasons. A much different, richer commentary was issued by Józef Kański in his reaction to a performance of the *Sinfonietta* at the Warsaw Philharmonic (29 April 2005):

[...] I listened with particular pleasure to Tadeusz Baird’s unjustly forgotten *Sinfonietta*. This outstanding composer’s symphonic debut, dating from 1949, when he was still a student of Piotr Rytel at the State College of Music in Warsaw, colourful, succinct, marvellously designed and highly inventive, turns out to be one of the finest pieces of Polish music from the first years after the war. It is very good that this work has finally been revisited.⁹⁵⁴

These two different perspectives on one work of music manifest the complexity of our cognitive processes. In Dorota Szwarzman’s case, we are dealing with a desire to show the ideological conditions in which this composition arose and functioned; with Józef Kański, it is a desire to show its purely musical aspects and its place in the historical development of Polish music that prevails.

PIANO CONCERTO (1949)

A work deeply rooted in the museum of neoclassicism, albeit written with verve and skill; a socialist-realist composition

The Piano Concerto was never performed at the Warsaw Philharmonic. Perhaps its only Warsaw presentation came at the Music Academy, on the second day of the festival ‘Encounters with the Music of Tadeusz Baird’ (13–14 September

952 Szwarzman, ‘Forum’, 16.

953 Szwarzman should first have clarified the definition of ‘socialist-realist music’, but that was prevented by the size of her press review. Consequently, issuing such a decidedly pejorative epithet was injurious to both the music itself and to its young performers. She gave a similar profile of Lutosławski’s *Mala suita* [Little suite], dubbing it, after the composer himself, a ‘Stalinist potboiler’. We consider that the use of such forceful terms (‘socialist realist music’, ‘Stalinist potboiler’) imposes an artistic appraisal of these works on young performers and receivers, making it impossible for them to elaborate a personal evaluation. Cf. Szwarzman, ‘Forum’, 16.

954 Kański, ‘Piękny śpiew’.

1982). Tadeusz Kaczyński called this concerto a work deeply rooted in the museum of neoclassicism. Although written ‘with verve and skill’,⁹⁵⁵ the ‘superficiality of the narrative, schematicism of some devices and irritating artificial allusions to folklore keep it [...] firmly in that museum and are unlikely to let it out.’⁹⁵⁶ Fifty-nine years after its composition and first performance and twenty-six years after that opinion was issued, the Concerto was first recorded onto CD.⁹⁵⁷ That recording did not escape the attention of Elżbieta Szczepańska-Lange, who placed a lengthy review in *Ruch Muzyczny*. The title of her piece and the form of its utterance unequivocally steered the reader’s attention to the fact that the Piano Concerto was probably a socialist-realist work, written under the pressure of the events of the Łągów Congress and the founding of the Group of ’49. As Szczepańska-Lange assumes, the adornments of the *brilliant* texture and the cheerful mood conceal the composer’s toilsome endeavours to ‘tame his youthful zeal, uproot his natural inclination to originality and rebut suspicions of formalism [...], without falling into anachronism and triteness.’⁹⁵⁸ The fact that the Concerto was published, in 1951 (in the form of a piano reduction), undermines the hypothesis that Baird withdrew this work from his catalogue. It is true, however, that he did not boast about it, even calling it a stain on his honour. So the low assessment of this work came from Baird himself, and it would have been inappropriate for the reviewer to disagree. In her appraisal, Szczepańska-Lange concentrated on the ideological aspect of the output of three composers: Baird, Jan Krenz and Kazimierz Serocki, whom she termed ‘pimply’. Referring to a recording of their early piano music, she stated that

[...] this disc makes us realise that regardless of how we define music written under duress (whether that duress is accepted or taken as a necessary evil), the damage incurred by Polish music during the Stalinist era was considerable, but fortunately proved easy to repair [...] just a few years passed between the declaration of the principles of socialist realism and the thaw which brought renewed freedom of creative expression. The world opened up for all three ‘pimply’ composers before they had become accustomed to complete enslavement by the Zhdanov Doctrine [...].⁹⁵⁹

An important aspect of socialist realism in Polish music was overly simplified in this review, and the image of the three young composers was diminished by

955 Kaczyński, ‘Z sal koncertowych: Warszawskie spotkania’, 7.

956 Ibidem.

957 Baird, Piano Concerto (audio doc.).

958 Szczepańska-Lange, ‘Taniec’.

959 Ibid., 40.

that unflattering epithet indicating their ideological contamination and enslavement.⁹⁶⁰ We know from sources that the main reason for the poor quality of Baird's Piano Concerto was the young composer's overconfidence, resulting from the success he had enjoyed with the *Sinfonietta*. He believed that within a short time he would be able to write a valuable work to commission, and thereby boost his poor financial situation. Hence his work on this composition was accompanied solely by his youthful arrogance and the pressure of time, but never by 'enslavement by the Zhdanov Doctrine'.

FIRST SYMPHONY (1950)

Mastery of large-scale form; skilful distribution of tensions

Only one performance of the First Symphony, given as part of the 'Encounters with the Music of Tadeusz Baird' held in Warsaw on 13 and 14 September 1982, was documented in the press. In the opinion of Tadeusz Kaczyński, the Symphony (played on the second day of the festival) was characterised by a 'mastery of large-scale form and skilful distribution of tensions'.⁹⁶¹ This was also a much more mature and profound composition than the slightly younger Piano Concerto.

CZTERY SONETY MIŁOSNE [FOUR LOVE SONNETS] (1956, 1969)

Wonderful, profound expression couched in the simplest means

The *Four Love Sonnets* were (as in the previous period in reception) among Baird's best known works, readily presented at the Warsaw Philharmonic and other venues in the capital. The concert which brought the 1983/1984 season to a close at the WP (on 15 June 1984) featured Piotr Perkowski's Nocturne, Augustyn Bloch's *Enfiando*, Romuald Twardowski's 3 Interludes from *Maria Stuart*, Witold Lutosławski's Cello Concerto, Wojciech Kilar's *Krzesany*, Stefan Kisielewski's *Perpetuum Mobile* and Tadeusz Baird's *Four Love Sonnets*. Olgierd Pisarenko focussed his attention on that surprising combination of works and on

960 The term 'pimply' was applied to a group of artists born between 1925 and 1930 who, around the turn of the 1950s, fervently supported the programme of socialist realism and composed according to its principles.

961 Kaczyński, 'Z sal koncertowych: Warszawskie spotkania', 7.

the standard of performance. In his opinion, in the case of three compositions (by Baird, Lutosławski and Kilar), it was possible to speak of outstanding performances:

One could hardly imagine a more profound, more focussed interpretation of the *Love Sonnets*, reaching more into the heart of Baird's lyricism, than that presented by Andrzej Hiolski.⁹⁶²

In reaction to a performance of the *Four Sonnets* in a concert accompanying the 27th Musicological Conference of the Polish Composers' Union,⁹⁶³ Tadeusz Kaczyński defined it as wonderful, full of profound expression couched in the simplest means, attesting to 'compositional mastery comparable to that of Schubert'.⁹⁶⁴ Ewa Solińska also wrote about the *Four Sonnets*, not in a review of a performance, but in her invitation to a concert (6 March 2001):

The works of Tadeusz Baird, who died in 1981, are rarely performed. But the *Sonnets*, once sung by Jerzy Artysz and Andrzej Hiolski, are among his most esteemed works. Tadeusz Baird liked deep, dark voices. It is a pity that he was not fated to appreciate the vocal qualities of Urszula Kryger or Wojciech Drabowicz.⁹⁶⁵

This brief piece, which says little about the composer himself, confirms our opinion of the poor familiarity with Baird's music. Yet it was devoted to him alone, whereas Lutosławski and Paderewski were mentioned merely as composers of rarely performed songs. The concert announcement focussed mainly on the two performers with the 'beautiful voices' referred to in the title: Urszula Kryger and Wojciech Drabowicz, and Baird's *Sonnets* came to represent 'beautiful song'. A year later, at the 8th Lutosławski Forum (14 March 2002), the *Four Sonnets* were performed by young artists, pupils of the Fryderyk Chopin School of Music in Warsaw:

Tadeusz Baird's *Four Love Sonnets* to words by Shakespeare brought much of the lyricism inscribed in the score and agogic contrasts of rarely encountered distinctness. That is the spirit in which Adam Kruszewski interpreted this cycle, especially in the last sonnet [...] truly moving in its stifled expression [...].⁹⁶⁶

962 Pisarenko, 'Z sal koncertowych: Muzyka polska'.

963 The conference, entitled 'The scientific basis for the interpretation of music', was held in Warsaw on 24–25 April 1998; the concert was given on the first day.

964 Kaczyński, 'Baird i Szymanowski', 23.

965 Solińska, 'Paderewski, Lutosławski, Baird', 1.

966 Komorowska, 'Sześć koncertów'.

As Małgorzata Komorowska rightly noted, the inclusion of young performers in the Lutosławski Forum was a crucial move for the future of twentieth-century Polish music. In light of the trivialisation of this repertoire in music teaching, performances at the Forum offered a chance for Polish music to be ingrained in the awareness of successive generations:

[...] without fresh interpretative blood, twentieth-century music, including Lutosławski, will fall from the bill [...].⁹⁶⁷

Importantly, young performers referred to this unfamiliar repertoire with great commitment and understanding.

CZTERY ESEJE [FOUR ESSAYS] (1958)

Beautiful, moving austerity; 1958 avant-garde; a composition of noble poetry; a classic, but still attractive composition

After hearing the *Four Essays* performed at the Warsaw Philharmonic in the concert inaugurating the 1982/1983 season (1 October 1982), Jan Weber expressed his delight and admiration:

The audience jammed into the concert hall listened with intense concentration at first to Baird's *Four Essays*. There was in that moment something that I have never previously heard – a beautiful, moving austerity. It may be merely suggestion, but it seems to me that since Tadeusz Baird passed away, his music has solidified or cooled. As a consequence, it has gained another dimension: that which was hitherto reflection, meditation or melancholy of a highly subjective nature has now become universal expression.⁹⁶⁸

The repertoire of the concert that brought to a close the Warsaw Philharmonic's centenary celebrations (24 November 2001) was worthy of such a jubilee. Besides large-scale works symbolic of that event (Noskowski's *Step* [The steppe], Mahler's Fifth Symphony⁹⁶⁹), also performed were Tadeusz Baird's *Four Essays*, a composition important in the process of the shaping of the Warsaw Philharmonic's repertoire profile. Of those three works, in the opinion of Kacper Miklaszewski, the *Four Essays* sounded most beautifully:

967 Ibid.

968 Weber, 'Baird i Mahler'.

969 Mahler's Fifth Symphony is the same age as the Warsaw Philharmonic.

[...] performed with great precision, a beautiful timbre and noble, modest, but distinct feeling. [...] The avant-garde of 1958 still sounds fresh, and the succinctness of the musical means employed underscored its noble poetry.⁹⁷⁰

A starkly different appraisal of this composition was issued by Beata Bolesławska-Lewandowska. Comparing the *Four Essays*, performed in the final concert of the 51st ‘Warsaw Autumn’ (29 September 2008), to *Concerto lugubre*, she considered that the *Essays* were:

[...] a much earlier work [...] and more modest, both in its dimensions and in its artistic stature. [...] The *Four Essays* represent a stylistically incoherent work in the Baird oeuvre, lying somewhere between a neoclassical aesthetic (the middle movements, especially the rather comical second!) and a more modern aesthetic, based largely on dodecaphony and expressively typical of later Baird, specifically in the outer movements. The planned *Concerto lugubre* was to have been one of the featured items on the programme; the *Four Essays* became merely a prelude to its continuation.⁹⁷¹

Miklaszewski upheld his positive assessment after hearing a performance of this composition by the Warsaw Philharmonic Symphony Orchestra under the splendid Nicolae Moldoveanu (17 April 2009):

Tadeusz Baird’s *Four Essays*, led in poetical fashion, with legible and highly subtle nuances. Magic was imparted to this music – now a classic but still attractive – by the many beautiful solos, such as the flute and clarinet that wonderfully fade at the end of Essay II.⁹⁷²

EGZORTA [EXHORTATION] (1959)

A short, but powerful cantata

The three posthumous performances of *Exhortation* at the Warsaw Philharmonic (11 to 13 April 1985) did not escape critical attention. Jan Weber, discussing the WP’s concert work, also devoted a few words to this composition. He focussed mainly on the excellent and highly suggestive interpretation of the reciter, Aleksander Bardini, at the same time profiling the work itself:

Aleksander Bardini [...] rendered the Old Hebrew text of this short, but powerful cantata, with exceptional mastery and great artistry.⁹⁷³

970 Miklaszewski, ‘NOSPR w Narodowej’.

971 Bolesławska-Lewandowska, ‘Warszawska Jesień’.

972 Miklaszewski, ‘Moldoveanu i Gawryluk’.

973 Weber, ‘W Filharmonii’.

MUZYKA EPIFANICZNA [EPIPHANIC MUSIC] (1963)

A composition filled with impressionistic, episodic content, focussed on details

On the Warsaw Philharmonic concert of 14 November 1986, two reviewers expressed their opinions. Jan Weber drew attention to the audience's restrained reaction to the performance of two Polish compositions: Andrzej Panufnik's *Tragic Overture* and Tadeusz Baird's *Epiphanic Music*:

[...] the Warsaw audience [...] repaid Rowicki and the orchestra with rather perfunctory applause.⁹⁷⁴

Jan Latus, meanwhile, emphasised the stature of the concert, resulting from two factors: the interesting repertoire and the guest appearance by the WP's former conductor Witold Rowicki.⁹⁷⁵ He gave a rather trite description of Baird's work:

Baird's *Epiphanic Music*, despite the appearances of a finished construction [...] was filled with impressionistic, episodic content, focussed on details that were excellently highlighted [...].⁹⁷⁶

So the audience's cool reaction to Baird's music should be attributed to its form and character. Beethoven's music was clearly more to its liking.

JUTRO [TOMORROW] (1966)

A true music drama; a masterwork of Polish music theatre; oniric, disturbing music; excellent unity of drama and music

The opera *Tomorrow* was performed once in Warsaw (its premiere, in 1966), with further Polish performances given in Bytom and (thirty-six years later) Wrocław.⁹⁷⁷ The Wrocław premiere was discussed by Monika Pasiecznik:

974 Weber, 'Na koncertach'.

975 Also performed, besides the works by Panufnik and Baird, was Beethoven's Fifth Symphony.

976 Latus, 'Z sal koncertowych', 13.

977 Tadeusz Baird, *Jutro* [Tomorrow], dir. Ewelina Pietrowiak; soloists, Orchestra of Wrocław Opera, cond. Tomasz Szreder. Wrocław Opera, premiere 15 February 2008, inaugurating the 26th Musica Polonica Nova festival.

Baird's work is a true music drama. The narrative moves consistently towards its goal, and following the plot, based on a novella by Joseph Conrad, is facilitated by the clearly delivered text. At the same time, this work places huge acting demands on the singers, who have to play out a real psychodrama, and the psychological make-up of the characters evolves under the pressure of the events and the words. [...] The musical and theatrical drama, the instrumental colouring and the multitude of emotional hues make *Tomorrow* a masterwork of Polish music theatre.⁹⁷⁸

The same show was also discussed by Magdalena Talik:

Tadeusz Baird's *Tomorrow* is a still current tale of the power of illusion [...] a true rarity on the operatic stage. [...] Baird's oneiric, disturbing music is most to the fore. Written for an unusual set of forces (orchestra with two harps, xylophone, harpsichord and guitar) and in serial technique, this opera is nevertheless highly accessible even for music lovers raised on Italian bel canto.⁹⁷⁹

Another reviewer, Tomasz Cyz, pondered a performance given at the First Festival of Contemporary Opera on 18 September 2008. He devoted all his attention to the directing, stage design and acting and to their adequacy in relation to Baird's valuable work. The reviewer's insightful remarks, indicating both the apt and the misjudged (the stage lighting) aspects of the production, as well as the poor acting (Harry) point to Cyz's familiarity with the work and his high appraisal of it:

[...] Baird's music – written with great deliberation and with a splendid feel for drama.⁹⁸⁰

Two years later, the Wrocław production was transferred to the opera house in Poznań, where it was very well received. Beata Kornatowska enjoyed Baird's opera and also emphasised the composer's flair for drama:

[...] it is hard to understand this work's lengthy absence from the stage: it is a very cohesive and expressively intense work, an elaborate construct in which the drama and the music are perfectly at one.⁹⁸¹

These reviews referring to the most recent performances rated Baird's one-act opera very highly, attesting to the attractiveness and freshness of the music itself and to the currency of the issues it addresses. This fact is also documented by opinions published in the periodical *Teatr*. Jacek Marczyński, discussing

978 Pasiecznik, 'Opera blisko życia.'

979 Talik, 'Opera Wrocławska.'

980 Cyz, 'Wydarzenie i pustka', 22.

981 Kornatowska, 'Dwa oblicza', 20.

contemporary opera in general, singled out the crucial role of the producer, Ewelina Pietrowiak:

One singular event was [...] Tadeusz Baird's *Tomorrow*, staged by Pietrowiak in 2008 [...] at the Wrocław Opera. She restored to the stage a forgotten work that had not been staged since the 1960s. She prepared a spectacle that was simple, but consequently allowed the viewer to appreciate the dramatic qualities of *Tomorrow* and of the music written by Baird, a composer who died almost thirty years ago and is now decidedly underappreciated. The simplicity, even asceticism, of the means used by Ewelina Pietrowiak in staging *Tomorrow* is becoming a distinguishing feature of her operatic spectacles.⁹⁸²

Another reviewer, Daniel Cichy, pointed to Pietrowiak's negligence in shaping the drama of the work:

[...] the sin that Pietrowiak committed also in her memorable staging of Tadeusz Baird's *Tomorrow* in Wrocław – her operatic debut. There, the scene of Jessica's rape fell unexpectedly upon the viewer, although musically it is well prepared.⁹⁸³

There is no doubt, however, that this young producer's work restored Baird's opera to the theatre and allowed it to be appreciated by the musical and theatrical environments in Poland.

<p>CZTERY NOWELE [FOUR NOVELLAS] (1967) a refined and peculiar style; incredibly subtle music</p>

Stanisław Leszczyński was surprised by the programme of the symphonic concert given at the Warsaw Philharmonic on 7 June 1985, in which *Four Novellas* was juxtaposed with Carl Maria von Weber's First Clarinet Concerto:

[...] how the devil can one listen to Weber after Baird? It's like being served an original dish, expertly prepared, which not only pleasantly teases the senses, but also makes one think, and then told to relish a rather unsophisticated, if tasty, dish...⁹⁸⁴

As it turned out, Weber's composition was played at the same time as Baird's work, as the former's namesake recalled with distaste:

The concert would have been wholly successful were it not clouded by a regrettable incident during the performance – first up – of Tadeusz Baird's *4 Novellas*. This is incredibly

982 Marczyński, 'Szaleństwo', 45.

983 Cichy, 'Dramat', 45.

984 Leszczyński, 'Z sal koncertowych'.

subtle music, and that is how it was being played when, towards the end of the Second Novella, the strains of the horns' fanfare phrases from Weber's Concerto began to drift in from the wings, so perfectly audible that they not only counterpointed with the music being played on the stage, but allowed one to assert afterwards that there, in the wings, they were played quite marvellously.⁹⁸⁵

Both reviews (Leszczyński's and Weber's), with a whiff of scandal about them, helped Baird's incredibly subtle, refined and characteristic music return for a moment to listeners' awareness.

THIRD SYMPHONY (1969)

An example of the expressionist strand in the output of a composer taken before his time; a work that was unappealing for audiences in 1997

A performance by the excellent Prague Symphony Orchestra at the Warsaw Philharmonic as part of the International Symphony Orchestra Encounters (14 December 1984) reminded the public of Baird's Third Symphony. As Olgierd Pisarenko related, it was played under the baton of the gifted young conductor Thomas Koutnik:

Baird's Third Symphony, not heard for a long time in this hall, sounded fresh and incredibly clear beneath his baton, full of 'light' and 'air'. The climaxes never escaped his control; they sounded refined, not descending into tumult, the polyphonic splices – especially in the woodwinds – were brought into surprisingly distinct relief, and the whole interpretation was distinguished by an utterly classical polish and elegance.⁹⁸⁶

The high standard of that performance was confirmed by Jan Weber:

It was an evening of beautiful music-making and classy professionalism, from Tadeusz Baird's Third Symphony, through Bohuslav Martinů's Rhapsody-Concerto for viola [...] to Antonin Dvořák's Ninth Symphony ('From the New World') [...].⁹⁸⁷

So, happily for Baird's music, that performance showed all of its beauty and its composer's mastery of technique. It should be emphasised that the Third Symphony was the only Polish composition in the Czech orchestra's repertoire. Five years later, both the performance of the Third Symphony by the Warsaw Philharmonic Symphony Orchestra and Kazimierz Kord (28 April 1989) and the composition itself were praised:

985 Weber, 'Triumf Sabinu Meyer', 7.

986 Pisarenko, 'Z sal koncertowych: Międzynarodowe Spotkania'.

987 Weber, 'Międzynarodowe Spotkania'.

Tadeusz Baird's Third Symphony, perhaps the most distinctive and most condensed example of the expressionist strand in the oeuvre of this composer taken from us too soon, appears on concert programmes less frequently than one might suppose from its quality and its lofty position in the history of new Polish music.⁹⁸⁸

That assessment altered quite starkly eight years later. The fact that this symphony was performed in the concert inaugurating the 40th 'Warsaw Autumn' (19 September 1997) was noted in *Ruch Muzyczny* only in its concert announcement:

The inaugural concert [...], will be filled – as befitting a round anniversary – with compositions by the festival's founders [...].⁹⁸⁹

That concert was not discussed at all in the lengthy summary of the festival published in *Ruch Muzyczny* (1997/23). All the nestors and the distinguished festival founders (Baird, Lutosławski, Serocki, Messiaen) were treated by the musical milieu with equally dignified silence. More information was published in *Życie Warszawy*, where Ewa Solińska, announcing this edition of the festival, emphasised the names of the festival's two founders and its stature:

Works by Kazimierz Serocki and Tadeusz Baird featured on the programme of yesterday's grand concert inaugurating the 40th 'Warsaw Autumn'. One of the world's most prestigious musical events, this festival is devoted exclusively to music of the twentieth century.⁹⁹⁰

The author also conveyed her impressions after the concert:

[...] the programme of the inaugural concert – devoted, so aptly, to great late composers, including the festival's founders Tadeusz Baird and Kazimierz Serocki – could have caused some controversy. The most debatable choice would appear to have been the inclusion of the Third Symphony by Baird, who died on 2 September 1981, hailed during his lifetime as a romantic of the twentieth century. Would it really have been impossible to find in this composer's rich symphonic output a work less impaired by the passage of time? Such works certainly exist, be it only one of Baird's last compositions, *Voices from Afar* for baritone and orchestra, once sung by Jerzy Artysz, to whom the composer dedicated the work, or *Concerto lugubre*, dedicated to the memory of the composer's late mother.⁹⁹¹

Although the Third Symphony did not receive the audience's plaudits or the reviewer's praise,⁹⁹² her text reminded readers of the composer and his significant

988 Kański, 'Z sal koncertowych'.

989 Anonym, 'Przed Festiwalem'.

990 Solińska, 'Muzyczna jesień'.

991 Solińska, 'Wzloty'.

992 Like Lutosławski's Cello Concerto and Serocki's *Epizody* [Episodes] for strings and three groups of percussion.

works. Thus Solińska fulfilled the music critic's task of cultivating knowledge and memory of important figures in Polish musical culture.

It is worth recalling the words of Kacper Miklaszewski, who wrote with recognition of the programme of the concert inaugurating the 2009/2010 season at the

GOETHE-BRIEFE (1970)

A rarely played work; a composition full of moving sentiment and a lyrical, intimate sound

Warsaw Philharmonic (2 October 2009):

The concert [...] comprised four works, each in a different style, each incredibly interesting, rarely or very rarely played in recent years. The evening began with Jan Adam Maklakiewicz's Second Symphony ('Holy God'), followed by Baird's *Goethe-Briefe*, then after the interval Prokofiev's First Violin Concerto, Op. 19 and Janáček's Sinfonietta. Director Wit deserves a word of acknowledgement for programming such original works, and the performances were no less uplifting.⁹⁹³

Miklaszewski described Baird's composition thus:

[...] the fragments chosen by Baird from a 900-page edition of Goethe's correspondence with Charlotte von Stein and arranged in the short, almost laconic form of poetical prose in which some lines were given to the varitone and others to the choir, sounded closer to speech and recitative. Here, too, all the performers were up to the task: the stirring of emotions was masterfully rendered by the speaking choir and the singing baritone, and the conductor and orchestra judiciously forged the lyrical, chamber-like sounds, highly Bairdian in character and paradoxical when compared to the work's rich orchestral disposition.⁹⁹⁴

These two fragments from Miklaszewski's review recall to the attentive reader the principal features of the composition itself and of Baird's musical language.

PLAY (1971)

Archaic elements, classical narration; lyricism and 'aleatory whims'

In her review of a recording released on disc, Małgorzata Komorowska compared *Play* to quartets by other Polish composers and to their recordings from several

⁹⁹³ Miklaszewski, 'Inauguracja', 29.

⁹⁹⁴ *Ibid.*, 29–30.

years or decades before.⁹⁹⁵ She stated that in the company of Krzysztof Penderecki, Eugeniusz Knapik, Maciej Zieliński and Krzysztof Meyer, 'Baird no longer shines, but at most stirs one's interest.'⁹⁹⁶ Despite this, the interpretation by the young artists of the Dafô Quartet brought out the qualities of the composition and 'Baird's lyrical idiom from the quasi-guitar clusters and various aleatory whims that pre-occupied the composer for a while.'⁹⁹⁷ This short but substantial piece transmitted not just the listener's appraisal, but also information about features of Baird's composition technique.

In discussion of an unusual, seven-hour marathon of Polish string quartets from the last half century (23 September 2006), Monika Pasiecznik attempted to come to terms with the complicated undertaking. In the Baird quartet (*Play*), she pointed to the element of archaisation and the classical narrative of the work.⁹⁹⁸ On that last account, she placed *Play* in the same group as quartets by Panufnik and Bargielski.⁹⁹⁹

CONCERTO LUGUBRE (1975)

An exquisite, gloomy work filled with despair; one of the composer's finest works; a moving viola concerto

In the title of her invitation ('Wielki granie' [Great playing]), Ewa Solińska signalled the stature of the concert given on 18 May 2001, and she wrote succinctly about *Concerto lugubre* itself:

This work, dedicated to the memory of the composer's late mother, is one of the finest he wrote.¹⁰⁰⁰

Adam Suprynowicz, meanwhile, confirmed in his review a crucial feature of Baird's music: its high level of interpretative complexity, with which, unfortunately, the performers (soloist and orchestra) failed to cope, thereby contributing to the monotonous and soporific atmosphere of part of the concert:

995 Baird, *Play*, on Kwartet Dafô, Baird, Knapik, Meyer, Penderecki, Zieliński, PWM/DUX 2002, PWM 10190 CD 004/DUX 0374.

996 Komorowska, 'Płyty'.

997 Ibidem.

998 Pasiecznik, 'Warszawska Jesień'.

999 Andrzej Panufnik, String Quartet No. 2 ('Messages'); Zbigniew Bargielski, *Noc pożegnań* [A night of farewells] for accordion and string quartet.

1000 Solińska, 'Wielkie granie'.

[...] after all, it was worth listening to how the renowned Japanese viola player Nabuko Imai coped with the material of Tadeusz Baird's exquisite, gloomy *Concerto lugubre*. The Japanese artist's interpretation [...] was restrained in its rendering of the despair inscribed in Baird's score.¹⁰⁰¹

The organisers of the 51st 'Warsaw Autumn' intended *Concerto lugubre* to be performed in the final concert (27 September 2008) by the outstanding German viola player Tabea Zimmerman, but due to her illness *Four Essays* was played instead. Beata Bolesławska-Lewandowska saw that as the evening's greatest disappointment, calling Baird's unperformed work 'a moving viola concerto'.¹⁰⁰²

CANZONA (1980)

An intimate symphonic song; one of Baird's most outstanding and most beautiful, lyrical-nostalgic works

Jan Krenz mentioned the circumstances surrounding the first performance of *Canzona*, which was given shortly after the composer's death (30 March 1982):

We were to travel together to Zurich for the first performance of this work, which had been commissioned by the Tonhalle orchestra. I travelled alone. I will always remember that concert. I informed the audience of the composer's death. An exceptionally emotional atmosphere reigned over that concert, and the first performance of *Canzona* took on the dimension of a homage to the composer. I still include that work on my programmes today.¹⁰⁰³

For Weber, *Canzona* was a highly mature work, perfectly expressing the composer's inventiveness and personality. Gerd Sannemüller also referred to the first performance:

The highly nuanced sound and judicious formal disposition accumulate and concentrate the feelings, experiences and fears revealed in this music, while at the same time objectivising them. This tangible tone of communication in *Canzona* – characteristic of all Baird's music – resonated with the audience: the Zurich first performance was a resounding success.¹⁰⁰⁴

1001 Suprynowicz, 'Skrowaczewski'.

1002 Bolesławska-Lewandowska, 'Warszawska Jesień'.

1003 Markowska, 'Jan Krenz i muzycy'.

1004 Sannemüller, 'Śpiew', 8.

According to Sannemüller, *Canzona* offered further proof of Baird's irresistible need for expression and feel for sonorities – features that he constantly highlighted in his music.

The first Warsaw performance of *Canzona* took place on the second day of the 'Encounters with the Music of Tadeusz Baird' (13–14 September 1982). On that occasion, Tadeusz Kaczyński stated that this was an extremely difficult work for the performers, but beautiful in its essence, and that dynamic and lyrical qualities lay at its heart:

We will never know whether these discharges of kinetic and potential energy are expressive of the composer's equally powerful inner experiences or merely evidence of his mastery of musical form.¹⁰⁰⁵

An important element of Baird reception was noted by Andrzej Chłopecki in his review of the inaugural concert of the 28th 'Warsaw Autumn' (20 September 1985), which included this youngest orchestral work of Baird's. Chłopecki drew attention to the symbolic and ennobling conduct of Jan Krenz, leading two Polish compositions from memory (Lutosławski's *Livre pour orchestre* and Baird's *Canzona*):

That gesture indicates that we should assess more the interpretation than the work – as we do with performances of works belonging to the general, not festival, concert repertoire.¹⁰⁰⁶

Yet in the case of *Canzona*, which had not been performed for a long time, it was also essential to ponder the work itself:

An intimate symphonic song, interrupted several times by the acrid taste of chords, bursts of vigour and a quicker movement in the tutti, infuses the work with a lyrical nostalgia.¹⁰⁰⁷

In Chłopecki's opinion, this work was undoubtedly one of Baird's most outstanding and also most beautiful, lyrical-nostalgic achievements. Jan Weber, meanwhile, emphasised that this inaugural concert of the 28th 'Warsaw Autumn' set a high standard for the whole festival, referring briefly to the emotional aspect of this composition: 'In the second part of the concert, Jan Krenz moved the audience with Baird's *Canzona*'.¹⁰⁰⁸

1005 Kaczyński, 'Z sal koncertowych: Warszawskie spotkania', 8.

1006 Chłopecki, 'WJ 85', 3.

1007 Ibidem.

1008 Weber, 'Warszawska Jesień po raz 28'.

Many years later, in 2006, a CD featuring a recording of *Canzona* won a 'Fryderyk' prize from the Polish record industry in the Most Outstanding Recording of Polish Music category.¹⁰⁰⁹ Although *Canzona* was obviously absent from the first period in the reception of Baird's music, these opinions show the posthumous period to have been favourable to it.

GŁOSY Z ODDALI [VOICES FROM AFAR] (1981)
Calm, serious, thoughtful

The first performance of *Voices from Afar* (22 January 1982) was announced on the front page of *Życie Warszawy*:

The programme opens with Tadeusz Szeligowski's *Epitafium na śmierć Karola Szymanowskiego* [Epitaph on the death of Karol Szymanowski]. The second part will feature the first performance of the last work by our outstanding recently deceased composer Tadeusz Baird; this work was composed specially for this occasion.¹⁰¹⁰

Despite such a grand announcement, we have not come across a review of that performance.¹⁰¹¹ Two years later, this composition was noted by Jan Weber on the occasion of its performance at the 27th 'Warsaw Autumn' (27 September 1984):

[...] the calm, serious, thoughtful (and interpreted as such by Jerzy Artysz) *Voices from Afar* (1981) – a vocal triptych by Tadeusz Baird to words by Jarosław Iwaszkiewicz.¹⁰¹²

With equally calm and serious thought, we come to a summary of the press articles from the last thirty years. As the above survey indicates, fears of the derivative character of post-concert reviews proved unfounded. Although in *Ruch Muzyczny* the critics often drew on existing opinions, that was rather a positive phenomenon, seen as manifesting a care for his work, compared to the scant information related about Baird in the popular press, specifically *Życie Warszawy*.

1009 *Baird-Łukaszewski-Błażewicz-Borkowski*, Musica Sacra Edition, 2006, CD 011. That disc also includes Marcin Błażewicz's Second Concerto for Marimbaphone and Orchestra, Wojciech Łukaszewski's *Trois épisodes funebres* for soprano and orchestra and Marian Borkowski's *Dies Irae*.

1010 The centenary celebration of the birth of Karol Szymanowski. Cf. 'W 100-lecie', 1.

1011 One should bear in mind that in those times the press was preoccupied with the state of emergency in Poland. Consequently, *Ruch Muzyczny* was suspended for six months: the last issue (24) of 1981 was published on 29 November, and the first issue of 1982 not until 13 June.

1012 Weber, 'Warszawska Jesień 1984: Kulminacja'.

We are aware that during the thirty-year period in question (1982–2010), the conditions for cultural activities in Poland were constantly changing, to significant effect, as exemplified by *Życie Warszawy*. Discussions of important musical events at the Warsaw Philharmonic became gradually poorer in that newspaper in terms of the length, form and frequency of texts. From the 1980s onwards, the cultural rubric gradually altered, and concert reviews (with insightful reference to the works performed) were replaced by concert announcements and increasingly rare reviews of a cursory, overall character (with no details of composition technique or aspects of interpretation). Generally speaking, the content of musical pieces in *Życie Warszawy* became of a very poor, even tabloid, character. As the popular press was taken over by the model of popular culture, responsibility for the composer's memory came to rest with the professional music environment, of which *Ruch Muzyczny* is largely the mouthpiece.

Assessed in this press material were twelve of the seventeen Baird compositions performed at the Warsaw Philharmonic and three works performed elsewhere.¹⁰¹³ Most highly rated by the critics were *Four Essays*, *Four Love Sonnets*, *Tomorrow*, *Concerto lugubre* and *Canzona*. With regard to the Sinfonietta, Piano Concerto, Third Symphony and *Play*, the reviewers displayed an ambivalent stance, which altered over time. The remaining works (First Symphony, *Four Novellas*, *Exhortation*, *Epiphanic Music*, *Goethe-Briefe*, *Voices from Afar*) were not discussed in detail or assessed in any depth. In recent years, the assessment of three works has altered radically: *Tomorrow* has come to be regarded as a masterwork of Polish music theatre, whereas *Play* and the Third Symphony have seen their freshness and appeal diminish. A summary of opinions contained in reviews and other press materials of the posthumous period shows clearly that Baird gradually became a forgotten composer. His image was rejuvenated only during incidental attempts to label him as a socialist-realist composer. None of the authors analysed his composition technique in depth or classified his oeuvre, as occurred in the earlier period of reception (1949–1981). Among terms characterising his music, there appeared barely signals of the ways in which it was perceived: [1] in terms of its familiarity: rarely performed, forgotten; [2] in attempts to situate it in terms of history and value judgments: socialist-realist, among the finest in post-war Polish music; [3] in attempts at a stylistic classification: archaic, classical, neoclassical, expressionist, aleatory, 1958 avant-garde; [4] in its emotional layer: highly expressive, movingly austere, refined, lyrical-nostalgic, of noble poetry, full of emotion, powerful; [5]

1013 The Piano Concerto, First Symphony and *Tomorrow*.

in terms of composition technique: masterful and excellent in large-scale form, in the building of emotions, in textures and instrumentation. Baird himself was described as an excellent and outstanding composer, a romantic of the twentieth century, a modern romantic and a composer now decidedly underappreciated.

It is possible to compare the labels from WP programme guides with those which emerged from our survey of press materials in relation to eight works. The comparison presented in Tab. 41 shows a lack of agreement between the two sources. One might surmise that the authors of press materials worked independently, not drawing on the content of Warsaw Philharmonic programme guides. In general, the authors of notes in programme guides focussed more on characterising a work, while reviewers concentrated on appraising them. The second period in the reception of Tadeusz Baird, despite many declarations on the part of responsible individuals, was poor: his compositions were increasingly rare in the Warsaw Philharmonic repertoire, and information about them was modest, in both programme guides and press commentaries. The conclusions which emerge from analysis of the source materials show clearly that in the general opinion both the composer and his music are gradually falling into oblivion. And one may surmise that the words of Tadeusz Kaczyński, stressing the difficult situation of Baird's music during the 1990s, remain current today:

During his lifetime, he was numbered among the most outstanding composers, placed even second behind Lutosławski, which – given the difference of age between them – situated him essentially on a par with his senior colleague. The dearth of performances of Baird's works in recent years makes one suspect that we were wrong at that time. Yet the sporadic interpretations of his music confirm our earlier classification [...].¹⁰¹⁴

'Warsaw Autumn'

The quality of reception during the posthumous period relating to the 'Warsaw Autumn' altered radically compared to the earlier period. Over twenty-eight years (1983–2010¹⁰¹⁵), only eleven of Baird's works were performed in eleven concerts, so less than half as many as over the first twenty-five years of the festival. That situation is detailed in Tab. 42.

Why were Baird's works performed in only three or four years each decade? Many possible reasons come to mind. The first results from the principal idea of the festival, namely, to give Polish music lovers contact with the latest music, without creating any rankings:

1014 Kaczyński, 'Baird i Szymanowski', 23.

1015 In 1982, the festival was cancelled, due to the state of emergency in Poland.

Tab. 41: Labels from the period 1982–2010 characterising the works of Tadeusz Baird in concert announcements and press reviews – comparison

Title of composition by Tadeusz Baird	WP programme guides	Press reviews
<i>Cztery sonety miłosne</i> [Four love sonnets] (1956, 1969)	– a marginal composition, but one of the best known	– a masterful song cycle – marvellous, profound expression, conveyed with the simplest of means – one of Baird's most highly regarded works
<i>Cztery eseje</i> [Four essays] (1958)	– an outstanding work, on the threshold of the composer's creative maturity – a flagship work of the young Polish avant-garde of the 1950s	– beautiful, moving austerity – 1958 avant-garde – a composition of noble poetry – a classic, but still attractive composition
<i>Egzorta</i> [Exhortation] (1959)	– a composition in which the verbal text bears the artistic content	– a short, but powerful cantata
<i>Cztery nowele</i> [Four novellas] (1967)	– 'variations' on a single 'theme'	– extremely subtle, and a refined and characteristic style
Third Symphony (1969)	– interesting, enriched musical language – skilfully distributed emotions – tragic drama concealed in expressionist symphonic style	– excellence of composition, expressed in the distribution of emotions, the textures and the instrumentation – the most distinctive and most condensed example of the expressionist strand in Baird's oeuvre – a work diminished by the passage of time
<i>Goethe-Briefe</i> (1970)	– evidence of its times – a work of lasting value – emotionality typical of the 'modern romantic' of twentieth-century Polish music	– a rarely performed work – a composition full of emotion and with a lyrical, intimate sound
<i>Concerto lugubre</i> (1975)	– profound expression – subjective creative utterance	– one of Baird's finest works
<i>Canzona</i> (1980)	– 'brittle lyricism'	– an intimate symphonic song – one of Baird's most outstanding and most beautiful, lyrical-nostalgic works

Tab. 42: Performances of works by Tadeusz Baird at the ‘Warsaw Autumn’ from 1983 to 2010.

Edition of the festival	Venue	Composition	Performers
XXVII 27.09.1984	WP	<i>Głosy z oddali</i> [Voices from afar]	J. Artysz (baritone), WPO, cond. M. Pijarowski
XXVIII 20.09.1985	WP	<i>Canzona</i>	WPO, cond. J. Krenz
XXXII 24.09.1989	WP	<i>Play</i>	Berner Streichquartett
XXXIV 29.09.1991	WP	<i>Cztery nowele</i> [Four novellas]	Sinfonia Varsovia, cond. G. Nowak
XXXIX 27.09.1996	WP	String Quartet	Silesian Quartet
XL 19.09.1997	WP	Third Symphony	WPO, cond. J. Krenz
XLI 23.09.1998	WLCS	<i>Psychodrama</i>	PRO, cond. D. Gazon
XLIII 20.09.2000	WPCE	<i>Pieśni truwerów</i> [Songs of the trouvères]	T. Dobrzański (recorders), C. Pałkowski (recorders), A. Stefanowicz (alto), K. Pyzik (viola da gamba)
XLIX 23.09.2006	WP	<i>Play</i>	Dafõ Quartet
L 25.09.2007	WLCS	Etude for vocal orchestra	Camerata Silesia, cond. C. Lyndon-Gee
LI 27.09.2008	WP	<i>Cztery eseje</i> [Four essays] ^a	NOSPR, cond. J. Kasprzyk

^a According to the programme book, *Concerto lugubre* was planned. However, due to the absence through illness of the soloist, the viola player Tabea Zimmerman, *Cztery eseje* [Four essays] was performed. See Bolesławska-Lewandowska, ‘O Warszawskiej Jesieni’.

[...] after all, it's not about just playing with evaluations. That was never [...] the organisers' intention. It was always about something more – about the music. And its new shape.¹⁰¹⁶

Unfortunately, with the death of both of the initiators of the ‘Warsaw Autumn’, their creative output was consigned to the history books,¹⁰¹⁷ since it did not meet the criterion of ‘contemporary’. However, given the continuous development of music and the requirement of presenting it in such an important international festival within a limited space of time, the question arises as to whether the ‘new’ cannot be reconciled with the ‘old’? Do the festival’s two founders not merit a living presence in the awareness of increasingly young generations of listeners? After all, there have been festival comparisons that gained the support of the audience, as Ewa Solińska mentioned when summing up the 34th ‘Warsaw Autumn’:

This year’s festival harmoniously combined the traditional with the new. The programme was not dominated by experiments in sound. In this kind of programme, the works of Bartók, Stravinsky, Shostakovich and Schoenberg, so the classics, found their due place. Like the works of Serocki and Baird, the festival’s founders, who left us ten years ago. [...] The old masters were played to full houses. Previous editions of the ‘Autumn’ were not all in vain.¹⁰¹⁸

Also important were the gestures of the organisers behind the 40th ‘Warsaw Autumn’, during which particular attention was devoted to Tadeusz Baird: a commemorative plaque was unveiled on the wall of his home, Krystyna Tarnawska-Kaczorowska’s book was put on sale,¹⁰¹⁹ and the inaugural concert featured his Third Symphony.¹⁰²⁰ The fortieth festival was summed up by Jan Krenz:

Polish music is incredibly vigorous, and the ‘Warsaw Autumn’ has reached a round anniversary, proving its significance, strength and importance.¹⁰²¹

Yet without any opportunities to be heard, that music is only theoretically vigorous, and the festival and its stature – built up thanks to the huge efforts of many people – had its protoplasts, first-rate composers who have to be remembered, not just on anniversaries. On account of the music itself, the present should be juxtaposed with the past, just as the festival’s first organisers did. Only by

1017 Between 1956 and 1981, Kazimierz Serocki’s music was played in twenty-one concerts at most of the festivals, excluding the years 1959, 1961, 1965, 1967 and 1968. Over the subsequent period (1983–2010), they were performed only nine times.

1018 Solińska, ‘Klasycyzmie’.

1019 Tarnawska-Kaczorowska, *Tadeusz Baird*.

1020 Also performed were Lutoslawski’s Cello Concerto, Olivier Messiaen’s *Et exspecto resurrectionem mortuorum* for wind instruments and percussion, and Serocki’s *Epizody* [Episodes] for strings and three groups of percussion.

1021 Krenz, ‘Wspominając, 9.

comparing the 'new' with the 'old' can we realise the enduring qualities of music, beyond all rankings.

4.3.2. The creative form of reception

Editions of the works of Tadeusz Baird

The second period of reception is characterised by a marked drop in publications of Baird's works. Over the course of twenty-eight years, only thirty-two publications appeared (Tab. 43). It should be emphasised that the publishing process unfolded quite evenly over successive decades (cf. Tab. 44). During the first period, the list of works included forty-three compositions; in the posthumous period, there were only twenty-four (including three first editions; Tab. 45). As in the first period of reception, here too the *Little Children's Suite* for piano led the way in the ranking of publishers. The proportions were also similar between chamber and orchestral works from the whole period of creative output. It is difficult to say whether this balanced and well-considered selection of titles was actually stimulated by market demand or was perhaps the effect of the strategy at PWM Edition, which continued to pursue its mission of documenting and disseminating home-grown output (Tab. 46).

Publishing work during the second period of reception was unable to meet all the tasks realised during the first period. The weight had to be shifted from the function of 'current publication' (first period) to the function of 'consolidating creative output' (second period). For this reason, it is not appropriate to compare the two periods in respect to the number of editions, since they are two complementary sets. And with this fact in mind, we can state that the work of PWM Edition in promoting Baird's music is worthy of recognition. Thanks to its published materials, this Cracow firm has all the foundations to set about publishing the Complete Works of Tadeusz Baird.

Recordings of works by Tadeusz Baird

After the composer's death, as during his lifetime, many radio and phonographic documents were produced. The following list of radio recordings is based on research conducted in the Polish Radio Archives,¹⁰²² while the list of phonographic recordings draws on the catalogues of the National Library,

1022 The research was undertaken by Jacek Konecki of the Polish Radio Archives. Research into recordings made by radio stations abroad is beyond our capacities. This is an extremely important area requiring separate research.

Tab. 43: Editions of works by Tadeusz Baird from 1982 to 2010 – (detailed) quantitative profile.

Year	Number of published scores (including reissues)
1982	1
1983	5
1984	2
1985	2
1986	-
1987	-
1988	1
1989	-
1990	-
1991	-
1992	-
1993	2
1994	1
1995	-
1996	1
1997	2
1998	3
1999	1
2000	3
2001	3
2002	1
2003	-
2004	-
2005	1
2006	-
2007	-
2008	1
2009	2
2010	-
Total	32

Tab. 44: Editions of works by Tadeusz Baird from 1982 to 2010 – quantitative profile divided into decades.

Years	Number of published scores (including reissues)
1982–1989	11
1990–1999	10
2000–2010	11
Total	32

the libraries of Polish institutions of higher musical education and record label websites. The presence of Baird's music on Polish Radio is presented in Tab. 47. Compared to the first period of reception, the number of radio recordings is greater by one-third, and it includes recordings of anniversaries concerts,¹⁰²³ festival concerts¹⁰²⁴ and school reviews.¹⁰²⁵ The number of recorded compositions remained at a similar level as in 1949–1981 (Tab. 48). In this ranking, too, the suite *Colas Breugnon* turned out to be the clear leader, and the composer was still identified with the *Four Essays*, *Four Novellas* and *Four Love Sonnets*, with that group now joined by *Canzona*, not yet in existence during the first period of reception.

According to the collected sources, the disc recordings from the second period of reception date from the years 1986–2008. They were initially recorded on analogue discs, CDs and occasionally tapes; from 1999 only CDs were produced. Changes in the Polish economy after the watershed year of 1989 enabled many new record companies to emerge and also allowed existing institutions

1023 Inaugural concert of Polish Radio's seventieth anniversary celebrations (1995); final concert in the Polish Composers' Union's fiftieth anniversary composition competition (1995); PWM Edition's fiftieth anniversary concert (1995); Polish Composers' Union's sixtieth anniversary forum: PCU Grand Anniversary Concert (2005); special concert marking the seventieth birthday of Jerzy Artysz (2005); concert in memory of Tadeusz Baird on the twenty-fifth anniversary of his death (2006).

1024 'Musica Polonica Nova' Festival of Contemporary Polish Music; 'Poznań Musical Spring' International Festival of Contemporary Polish Music; Festival of Polish Music; Warsaw Music Encounters; 'Warsaw Autumn' International Festival of Contemporary Music; International Festival of Choral Songs (Międzyzdroje).

1025 'Legnica Cantat' All-Poland Choir Tournament; concert given by choirs of primary schools of music.

Tab. 45: Editions of works by Tadeusz Baird from 1982 to 2010 – ranking of titles.

Ord. no.	Title of work (year of composition) ^a	Number of sheet music publications from 1982 to 2010	
		First editions	Re-editions
1.	<i>Mała suita dziecięca</i> [Little children's suite] (1952)	–	3
2.	<i>Cztery sonety miłosne</i> [Four love sonnets] (first version) (1956)	–	3
3.	<i>Pięć piosenek dla dzieci</i> [Five songs for children] (1955)	–	2
4.	<i>Cztery sonety miłosne</i> [Four love sonnets] (second version) (1969)	–	2
5.	<i>Trzy pieśni starowłoskie</i> [Three old Italian songs] (1952)	1	1
6.	<i>Głosy z oddali</i> [Voices from afar] (1981)	1	1
7.	Sonatina for piano (1949)	1	–
8.	Piano Concerto (1949)	–	1
9.	<i>Colas Breugnon</i> (1951)	–	1
10.	<i>Dwa kaprysy</i> [Two caprices] (1953)	–	1
11.	Concerto for Orchestra (1953)	–	1
12.	<i>Cztery preludia</i> [Four preludes] (1954)	–	1
13.	<i>Biegną wody potoku</i> [The stream's waters run] (1956)	–	1
14.	Divertimento (1956)	–	1
15.	String Quartet (1957)	–	1
16.	<i>Cztery eseje</i> [Four essays] (1958)	–	1
17.	<i>Erotyki</i> [Erotics] (1961)	–	1
18.	<i>Cztery dialogi</i> [Four dialogues] (1964)	–	1
19.	<i>Jutro</i> [Tomorrow] (1966)	–	1
20.	Third Symphony (1969)	–	1
21.	<i>Play</i> (1971)	–	1
22.	<i>Concerto lugubre</i> (1975)	–	1
23.	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo] (1978)	–	1
24.	<i>Canzona</i> (1980)	–	1
Total		3	29
		32	

^a The works are ordered according to composition date within each ranking group.

Tab. 46: Activity of publishing firms from 1982 to 2010 in the publication of works by Tadeusz Baird.

Ord. no.	Publisher	Number of published compositions (including re-editions)
1.	PWM, Cracow	26
2.	PWM, Cracow; H. Litolf's Verlag/C.F. Peters, Frankfurt	3
3.	PWM, Cracow; J. & W. Chester Limited, London	1
4.	PWM, Cracow; Edition Ferrimontana, Frankfurt (EF 3705)	1
5.	Nutka, Siedlce	1
Total		32

(such as the Fryderyk Chopin Academy of Music) to expand their work. In addition, from the mid-1990s onwards, the Internet began to play an important role in the popularisation of recordings. Today, every phonographic firm has its own website with a catalogue of releases and complete information about the profile of its work. One important date for research into contemporary Polish music was the year 1998, when the Library and Phonographic Collection of the Polish Composers' Union became the Polish representative in the International Association of Music Information Centres (IAMIC). As a consequence, on the basis of the Centre for the Documentation of Contemporary Polish Music, in 2001 the Polish Music Information Centre (POLMIC) was founded.¹⁰²⁶ POLMIC, which realises all the statutory tasks of the IAMIC, collects books, scores and discs as well as information on contemporary Polish composers and their works, and also pursues publishing and phonographic work.¹⁰²⁷ The following firms contributed to the popularisation of Baird's music: Acte Préalable, AMFC, DUX, JB Records, Musica Sacra Edition, PN MUZA, PWM and the PCU in Poland, and KOCH CLASSICS/Schwann Musica Mundi, SIGNUM (Heidelberg), EMI Records, Olympia and Colosseum Schallplatten – Nürnberg abroad (Tab. 49).

Although (as during the previous period) Polish firms did most to promote Baird's music (twenty-nine recordings), the contribution of foreign firms (especially German) was also significant (nineteen recordings). There have been three

¹⁰²⁶ Polish Music Information Centre: <http://www.polmic.pl/>

¹⁰²⁷ See <http://www.polmic.pl/>, accessed 15 May 2011.

Tab. 47: Radio recordings of works by Tadeusz Baird from 1982 to 2010 – (detailed) quantitative profile.

Year	Polish Radio station
1982	3
1983	2
1984	4
1985	4
1986	–
1987	3
1988	3
1989	6
1990	4
1991	4
1992	6
1993	4
1994	6
1995	6
1996	3
1997	4
1998	5
1999	-
2000	2
2001	2
2002	–
2003	2
2004	2
2005	8
2006	7
2007	1
2008	4
2009	1
2010	–
Total	96

Tab. 48: Radio recordings of works by Tadeusz Baird from 1982 to 2010 – ranking of titles.

Ord. no.	Title of work (date of composition)	Number of radio recordings
1.	<i>Colas Breugnon</i> (1951)	9
2.	<i>Cztery sonety miłosne</i> [Four love sonnets] (first version) (1956)	8
3.	<i>Canzona</i> (1980)	6
4.	<i>Cztery eseje</i> [Four essays] (1958)	5
5.	String Quartet (1957)	4
6.	<i>Cztery nowele</i> [Four novellas] (1967)	4
7.	<i>Cztery sonety miłosne</i> [Four love sonnets] (second version) (1969)	4
8.	<i>Głosy z oddali</i> [Voices from afar] (1981)	4
9.	<i>Trzy pieśni starowłoskie</i> [Three old Italian songs] (1952)	3
10.	<i>Dwie pieśni</i> [Two songs] for unaccompanied choir ^a (1953)	3
11.	<i>Espressioni varianti</i> for violin and orchestra (1959)	3
12.	<i>Pieśni truverów</i> [Songs of the trouvères] (1963)	3
13.	<i>Pięć pieśni</i> [Five songs] (1968)	3
14.	<i>Elegeia</i> (1973)	3
15.	Sinfonietta (1949)	2
16.	Second Symphony (1952)	2
17.	<i>Uwertura giocosa</i> [Ouverture giocosa] (1952)	2
18.	<i>Suita liryczna</i> [Lyric suite] (1953)	2
19.	<i>Pięć piosenek dla dzieci</i> [Five songs for children] (1955)	2
20.	<i>Muzyka epifaniczna</i> [Epiphanic music] (1963)	2
21.	<i>Cztery dialogi</i> [Four dialogues] (1964)	2
22.	<i>Goethe-Briefe</i> (1970)	2
23.	<i>Concerto lugubre</i> (1975)	2
24.	Piano Concerto (1949)	1
25.	<i>Uwertura w dawnym stylu</i> [Overture in old style] (1950)	1
26.	First Symphony (1950)	1
27.	Concerto for Orchestra (1953)	1
28.	<i>Cztery preludia</i> [Four preludes] (1954)	1
29.	Divertimento (1956)	1
30.	<i>Cassazione per orchestra</i> (1956)	1
31.	Etude (1961)	1
32.	<i>Wariacje bez tematu</i> [Variations without a theme] (1962)	1
33.	<i>Cztery pieśni</i> [Four songs] (1966)	1
34.	<i>Sinfonia breve</i> (1968)	1

Tab. 48: Continued

Ord. no.	Title of work (date of composition)	Number of radio recordings
35.	Third Symphony (1969)	1
36.	<i>Play</i> (1971)	1
37.	<i>Psychodrama</i> (1972)	1
38.	Oboe Concerto (1973)	1
39.	<i>Wariacje w formie ronda</i> [Variations in the form of a rondo] (1978)	1
Total		96

k^a One song of which was recorded twice, 'Ej osa, osa, zimna rosa' [Hey wasp, wasp, cold dew].

peaks in phonographic output, with the release of monographic discs (2000, 2002 and 2003): [1] *Tadeusz Baird: Orchestralwerke & Konzerte, Orchestral Works & Concertos*, KOCH CLASSICS/Schwann Musica Mundi 1993/2000, CD 3-6770-2; [2] *Tadeusz Baird: Works for Orchestra*, Signum Heidelberg 2002, CD SIG X120-00; [3] *Tadeusz Baird: Dzieła*, Polskie Nagrania 'Muza' 2003, 2 CD PNCD525A/B. In addition, in 2000, Baird's film music was released on disc, although that exceeds the scope of our discussion.¹⁰²⁸ This phonographic work clearly shows a growth in interest in Baird's music compared to the first period of reception (forty-eight compared to thirty-six recordings), although the number of individual works remained at a similar level (Tab. 50).

During the second period of reception, record labels turned to compositions from Baird's entire oeuvre, including *Canzona* and the early Piano Concerto. The first five titles in the ranking of disc recordings (Tab. 50) provide an excellent picture of Baird's music. Thanks to the work of record labels, the suite *Colas Breugnon* has remained hugely popular throughout the last sixty years and is one of Baird's best known works, maintaining first place in the ranking of recordings. It is well known that listeners during the second period of reception heard 'serious' music most often thanks to the latest record releases and to radio broadcasts, and to a lesser extent from concerts.¹⁰²⁹ From the point of view of

1028 T. Baird, *Film Music. Extracts from the Original Soundtracks* (audio doc.), Olympia and Sound-Pol 1994/2000, CD 604; *Film Music – Volume 2. Extracts from the Original Soundtracks* (audio doc.), Olympia and Sound-Pol 1993/2000, OCD 607.

1029 Especially for young listeners, Internet access to recordings is easier and cheaper today than attending philharmonic concerts.

Tab. 49: Disc recordings of works by Tadeusz Baird from 1982 to 2010 – (detailed) quantitative profile.

Years ^a	PN MUZA ^a	DUX	KC/ SMIM ^b	PCU	SIGNUM	Olympia	EMI Records	PWM Records	JB Records	Acte Préalable	CS ^c	AMFC	Musica Sacra	Total Edition
1985	-	-	-	-	-	1	-	-	-	-	-	-	-	1
1986	-	-	-	-	-	-	-	-	-	-	1	-	-	1
1990	-	-	-	-	-	2	-	-	-	-	-	-	-	2
1991	-	-	-	1	-	-	-	-	-	-	-	-	-	1
1993	-	-	1	-	-	2	-	-	-	-	-	-	-	3
1995	-	1	-	-	-	-	1	-	-	-	-	-	-	2
1996	-	-	-	1	-	-	-	-	-	-	-	-	-	1
1997	-	1	-	-	-	-	-	-	-	-	-	-	-	1
1998	-	-	-	1	-	-	-	1	-	-	-	-	-	2
1999	-	3	-	-	-	-	-	-	-	-	-	-	-	3
2000	-	-	5	-	-	-	-	-	-	-	-	-	-	5
2001	-	-	-	-	-	-	1	-	-	-	-	-	-	1
2002	-	-	-	-	5	-	1	1 ^d	-	-	-	1	-	8
2003	10	-	-	-	-	-	-	-	-	-	-	-	-	10
2005	-	-	-	-	-	-	-	-	1	-	-	-	-	1
2006	-	-	-	-	-	-	-	-	-	-	-	-	1	1
2007	-	2	-	1	-	-	-	-	-	1	-	-	-	4
2008	-	1	-	1	-	-	-	-	-	-	-	-	-	2
Total	10	8	6	5	5	5	3	2	1	1	1	1	1	49

^a The lack of a year indicates that no disc recordings have been found in that year; ^b KOCH CLASSICS/Schwann Musica Mundi; ^c Colosseum Schallplatten – Nürnberg; ^d Together with DUX.

Tab. 50: Disc recordings of works by Tadeusz Baird from 1982 to 2010 – ranking of titles.

Ord. no.	Title of work (date of composition)	Number of record releases^a
1.	<i>Colas Breugnon</i> (1951)	7
2.	<i>Canzona</i> (1980)	5
3.	<i>Psychodrama</i> (1972)	4
4.	<i>Cztery sonety miłosne</i> [Four love sonnets] (first version) (1956)	3
5.	<i>Cztery nowele</i> [Four novellas] (1967)	3
6.	String Quartet (1957)	2
7.	<i>Pięć pieśni</i> [Five songs] (1968)	2
8.	<i>Cztery sonety miłosne</i> [Four love sonnets] (second version) (1969)	2
9.	<i>Concerto lugubre</i> (1975)	2
10.	<i>Sceny</i> [Scenes] (1977)	2
11.	<i>Głosy z oddali</i> [Voices from afar] (1981)	2
12.	Piano Concerto (1949)	1
13.	<i>Trzy pieśni starowłoskie</i> [Three old Italian songs] (1952)	1
14.	<i>Dwa kaprysy</i> [Two caprices] (1953)	1
15.	<i>Cztery preludia</i> [Four preludes] (1954)	1
16.	Divertimento (1956)	1
17.	<i>Cztery eseje</i> [Four essays] (1958)	1
18.	Etude (1961)	1
19.	<i>Erotyki</i> [Erotics] (1961)	1
20.	<i>Pieśni truwerów</i> [Songs of the trouvères] (1963)	1
21.	<i>Muzyka epifaniczna</i> [Epiphanic music] (1963)	1
22.	<i>Jutro</i> [Tomorrow] (1966)	1
23.	Third Symphony (1969)	1
24.	<i>Play</i> (1971)	1
25.	Oboe Concerto (1973)	1
26.	<i>Elegeia</i> (1973)	1
Total		49

^a Today, there are no great problems with establishing secure dates of disc releases from the period 1982–2010. They are mostly re-releases of earlier recordings, with new performances less common.

the accessibility of Baird's music, this fact allows us to look optimistically to the future, although spreading information about the existence of these recordings remains a serious problem.

Artistic work inspired by Baird's music

It would seem that in Poland the best way of propagating a body of work is the tried and trusted method of celebrating anniversaries – perhaps the only way of reminding listeners of the creative output of many unjustly forgotten composers, and also many who are seemingly well known (such as Chopin or Szymanowski).

On the wave of emotion linked to the first anniversary of Baird's death, a crucial event was held, as noted in the press. The director of the Zielona Góra Philharmonic organised in Zielona Góra a five-day festival of Baird's music (6–10 September 1982), crowned by the ceremonial naming of the Philharmonic after this composer and the unveiling of a commemorative plaque made by Kazimierz Ryszka.¹⁰³⁰ The Zielona Góra festival was partly repeated by the 'Encounters with the Music of Tadeusz Baird' held at Warsaw Academy of Music on 13 and 14 September 1982.¹⁰³¹ On the first day of that festival, the Zielona

1030 Szymon Kawalla was Managing and Artistic Director of the Zielona Góra Philharmonic from 1980 to 1986, and it was at his initiative that Tadeusz Baird became the institution's patron.

Five concerts were given in the festival (two symphonic, three chamber). The programmes were as follows:

– 6.09.1982: *Uwertura w dawnym stylu* [Overture in old style]; *Colas Breugnon*; *Cztery sonety miłosne* [Four love sonnets]; *Pięć pieśni* [Five songs] to words by Halina Poświatowska; *Cztery nowele* [Four novellas]; perf. M. Olkisz (mezzo-soprano), A. Hiolski (baritone), OSFZ, cond. S. Kawalla.

– 7.09.1982: String Quartet; *Wariacje w formie ronda* [Variations in the form of a rondo]; *Play*; perf. String Quartet of the Zielona Góra Philharmonic: S. Hajzer (Vn I), A. Tułasiewicz (Vn II), A. Tront (VI), S. Pokorski (Vc).

– 8.09.1982: Sonatina No. 2 for piano; *Mała suita dziecięca* [Little children's suite]; *Divertimento*; perf. R. Zimnicki (Pf), Zielona Góra Philharmonic Woodwind Quartet: P. Luboch (Fl), Z. Adamski (Ob), J. Szczypka (Cl), K. Żeleźnik (Fg).

– 9.09.1982: *Pieśni Truwerów* [Songs of the troubères]; *Dwa kaprysy* [Two caprices] for clarinet and piano; *Cztery preludia* [Four preludes] for bassoon and piano; perf. M. Olkisz (mezzo-soprano), E. Luboch (Vc), P. Luboch (Fl), H. Rymarczuk (Fl), J. Szczypka (Cl), K. Żeleźnik (Fg), R. Zimnicki (Pf).

– 10.09.1982: First Symphony; Piano Concerto; perf. B. Kawalla (Pf), OSFZ, cond. S. Kawalla. See Kaczyński, 'Co słycać'.

1031 Kaczyński, 'Z sal koncertowych: Warszawskie spotkania', 7–8.

Góra Philharmonic Orchestra under Szymon Kawalla performed the *Overture in Old Style*, *Colas Breugnon*, *Five Songs* to words by Halina Poświatowska and *Four Novellas*. The second day featured *Canzona*, the Piano Concerto and the First Symphony. And although the standard of performance varied (*Canzona* was 'let down' by the orchestra), it was largely accomplished (*Four Novellas* was a revelation). Equally important was the very idea of holding this festival in two cities: Zielona Góra and Warsaw. For Tadeusz Kaczyński, that was a task 'declined by individuals and institutions with a greater duty to perform it'.¹⁰³² Warsaw itself also marked the first anniversary of Tadeusz Baird's death in a worthy manner, with *Four Essays* performed in the inaugural concert of the 1982/1983 season at the Warsaw Philharmonic. In a short review, Teresa Grabowska emphasised the symbolic significance of that gesture from the directors of the Warsaw Philharmonic – a gesture that was to open up that season to Baird's music.¹⁰³³ The music press also abounded in Bairdian material during the second half of 1982. A sizeable part of the September issue of *Ruch Muzyczny* was devoted to the composer, with a chronicle of his life and work, his contributions to a discussion on the artist's responsibility to society and the reflections of Krzysztof Meyer, Małgorzata Gąsiorowska and Gerd Sannemüller.¹⁰³⁴ The December issue of *Ruch Muzyczny* carried two reviews: of Krystyna Tarnawska-Kaczorowska's book and of a disc released by Polskie Nagrania.¹⁰³⁵ In summing up his insightful and detailed analysis of that book, Krzysztof Baculewski stated:

Fate decreed that Krystyna Tarnawska-Kaczorowska's flawed book, controversial in its apodictic reflection, appeared either too late or too soon. Too soon in that, unintentionally the first after the composer's death, it contains something slightly different to what might be expected in the circumstances and too late because it contains articles treating in an open and discursive way of the composer's (then) unfinished artistic path, which did not yet entitle the author to produce a full, complete and integral study.¹⁰³⁶

That apt conclusion also justified the author, who formulated her opinion with a living composer in mind, whereas the reader perceived its content while being in the second, posthumous, period of reception. By the same stroke, the author's

1032 Ibidem, 8.

1033 Grabowska, 'Z sal koncertowych'.

1034 *Ruch Muzyczny*, 1982/7, 3–11.

1035 *Ruch Muzyczny*, 1982/14, 17–18; Tarnawska-Kaczorowska, *Świat liryki*; Baird, *Psychodrama, Elegeia, Sceny* (audio doc.), PN 1981, analogue disc SX 1615. This is the disc referred to by the composer in the above-mentioned letter to the presidium of the Polish Composers' Union of 8 October 1980.

1036 Baculewski, 'Świat liryki'.

intentions failed to meet the readers' expectations. In relation to the disc, Bohdan Pocij praised the quality of the recording and described the compositions. He again pointed to their expressionistic form, understood as the composer's autobiographical – highly condensed and emotional – message:

In this form, with Baird, what I find appealing is the 'Mahlerian' tension of experienced times: the dramatic-gloomy-disturbing time of the world of today (hard reality) and the lyrically calm time of anchorage and reminiscence ('Viennese' echoes in *Elegeia*). Highly intense, at times even painful, is that tension between times...¹⁰³⁷

In Pocij's opinion, two forces clashed in Baird's expressionistic form: a predatory darkness, full of musical violence, and a smooth, soothing, lyrical, but expressionistic cantilena. Those features characterise *Psychodrama* and *Elegeia*. In *Scenes*, meanwhile, he distinguished a different, milder form of compositional utterance, expansively romantic.

On the wave of that fresh remembrance of Baird, four composers paid tribute to him: the Slovakian Tadeáš Salva (*Musica pro defunctis per organo solo*, 1982), and the Polish composers Grażyna Pstrokońska-Nawratil (*Fresco IV – Concerto alla campana Tadeusz Baird in memoriam* for piano and symphony orchestra, 1982), Edward Sielicki (*Cztery poematy in memoriam Tadeusz Baird* [Four poems in memory of Tadeusz Baird] for soprano and instrumental ensemble, 1985) and Paweł Buczyński (*Elegeia pamięci Tadeusza Bairda* [Elegy in memory of Tadeusz Baird] for string orchestra, 1989).

The next anniversary, which in 1997 mobilised the Warsaw music environment, was the 40th 'Warsaw Autumn.' An important Bairdian accent appeared on the periphery of the festival's musical events: thanks to the efforts of the Society for the Friends of Warsaw, a commemorative plaque was unveiled on the wall at 11 Lipska Street, where the composer had lived. A year later, the seventieth anniversary of the composer's birth was commemorated. On the first day of the 27th Musicological Conference 'The Scientific Foundations for the Interpretation of Music' (24–25 April 1998), organised by the Musicologists' Section of the Polish Composers' Union, a special birthday concert was held, in which Baird's music was paired with two Szymanowski song cycles. The organisers stressed:

We consider it important [...] for the conference to include works and concerts inspired by anniversaries. In 1998, there were the sixtieth anniversary of the birth of Zygmunt Krauze [...] and the seventieth anniversary of the birth of Tadeusz Baird [...].¹⁰³⁸

1037 Pocij, 'Tadeusz Baird: Psychodrama, Elegeia, Sceny'.

1038 Bielawski and Dadak-Kozicka (eds), *Interpretacja muzyki*, 7–8.

In his welcome speech, the President of the PCU, Maciej Małecki, stressed the stature of Tadeusz Baird, whom he called an outstanding composer, colleague and professor of Warsaw Academy of Music.

Three years later, another event occurred. The twentieth anniversary of the composer's death was marked with a concert on 15 October 2001 in the concert hall of the Fryderyk Chopin Academy of Music in Warsaw. The initiators of that event were Baird's friends, Professors Krystyna Szostek-Radkowska and Jerzy Artysz, whose academy students performed Baird's most popular works: *Colas Breugnon*, *Pieśni truwerów* [Songs of the trouvères] and *Cztery sonety miłosne* [Four love sonnets]. As with previous anniversary events, this concert was commented on in the press – this time by Beata Bolesławska, who upheld the classification of Baird's oeuvre familiar from a previous period and described the performed works as lighter output, representing rewarding musical material:

Besides the serious, weighty works belonging in terms of the means of musical language to the music of the second half of the twentieth century, Baird's oeuvre also contains a strand of a lighter, neoclassical, at times even quasi-archaic, character.¹⁰³⁹

Whilst there was justification for the works chosen for the concert by the organisers (the Department of Vocal and Chamber Music Studies), the same does not apply to the overly superficial description of Baird's output in the reviewer's post-concert commentary. Although it is an important document of reception, it also reports on an exhibition of photographs, scores and excerpts from the composer's letters that accompanied the concert. No doubt there were other occasional concerts which escaped our attention, but the most important event commemorating Baird in the musical environment was the Youth Competition organised by the Polish Composers' Union since 1958. Since 1990, it has been called the Tadeusz Baird Young Composers' Competition, and the main prize (the Tadeusz Baird Prize, amounting to 2500 dollars, intended to fund further composition studies) is funded by Alina Sawicka-Baird.¹⁰⁴⁰

The composer has also been honoured in the field of musical education. In 1982, on the strength of a decision made by the Minister of Culture and the Arts, he became the patron of three institutions: two music schools (in Iława and Grodzisk Mazowiecki¹⁰⁴¹) and a philharmonic society (in Zielona Góra). Baird was strongly linked to the Pro Sinfonica movement for young music lovers in Poznań. In 1972, he gladly joined the Honorary Committee, alongside other

1039 Bolesławska, 'Pamięci Tadeusza Bairda', 26.

1040 Cf. Erhardt (ed.), *50 lat Związku Kompozytorów Polskich*, 26–29.

1041 There is also a street in Grodzisk Mazowiecki named after Tadeusz Baird.

outstanding musical figures: Florian Dąbrowski, Witold Lutosławski and Jerzy Waldorff. The composer greatly appreciated the idea propagated by that youth movement:

I am genuinely moved at being appointed an honorary member of Pro Sinfonica. If we are to speak of honours, it is above all an honour for me – an honour that moves me. Why? Primarily because this is the first instance in Poland of an idea which, through the work of the Pro Sinfonica clubs, is an appropriate and promising way of enhancing and expanding musical culture. To my mind, the inspiration that has issued from Poznań for the last five years ought to spread across the whole country, since Pro Sinfonica is without doubt the best way of disseminating musical culture, which frees the word ‘dissemination’ from the rather infelicitous associations that it has acquired in recent years. This initiative is valuable for everyone for whom music is close to their heart and represents one of the meanings of existence.¹⁰⁴²

After Baird’s death, Pro Sinfonica published two monographs (1995, 2002), the existence of which was justified by Alojzy Andrzej Łuczak:

Tadeusz Baird was a wise and trustworthy person. Remembering him is a great honour and duty for Pro Sinfonica.¹⁰⁴³

Łuczak’s intention appears to have borne fruit, including in two transcriptions of a didactic character. The fact that two arrangements of the *Little Children’s Suite* for violin and piano and for chamber orchestra have been published is a positive sign of Baird’s living presence among young musicians.¹⁰⁴⁴

All these various traces of remembrance of Tadeusz Baird and his music are crucial to keeping the composer’s image alive in the general public awareness. Comparing the two periods of reception in terms of artistic work inspired by Baird’s music, one sees an understandable tendency: during the composer’s lifetime, his music was in circulation and inspired creative artists in other fields; after his death, the scope of creative reception narrowed to just the musical environment – to anniversary concerts and didactic work as broadly understood. Such a different mode of creative reception in the two periods sends a clear message that Baird’s standing in Polish culture is gradually diminishing.

1042 Tarnawska-Kaczorowska, *Tadeusz Baird* (1995), text on cover.

1043 Łuczak (ed.), *Tadeusz Baird pośród nas*, 11.

1044 Arrangement for violin and piano by Helena Dunicz-Niwińska and Maria Dziewulska (Cracow: PWM, 2000); arrangement for chamber orchestra by Grażyna Szymańska (Siedlce: Nutka, 2002).

4.3.3. The analytical form of reception

The second period of reception displays a slightly different profile, due to the composer's irrevocable absence. A natural reaction to the end of the creative process is a desire to analyse, describe and summarise it in a comprehensive way. That reaction usually follows the rhythm of successive anniversaries. One should anticipate, therefore, that the posthumous period will abound in documents, consisting not just of publications (as in the first period of reception), but also of lectures and discussions at symposia, conferences and seminars. The information in Tab. 51 shows the increased scholarly activity in the direction of comprehensive studies, informed primarily by three monographic conferences.

Analysis of the tabulated information (Tab. 51) shows a clear drop in interest in Baird and his music during the 1990s. During the first decade after the composer's death, his oeuvre was the subject of research and discussion, but over subsequent years it was largely ignored by scholars. The group of commentators consistently active during Baird's lifetime certainly included Krystyna Tarnawska-Kaczorowska.¹⁰⁴⁵ It was joined towards the end of the 1990s by Michał Zieliński and in recent years by Barbara Literska.¹⁰⁴⁶ An indefatigable propagator of Baird's music among young musicians for many years was Alojzy A. Łuczak, whose publications are of a mainstream profile.¹⁰⁴⁷ Twelve detailed analytical discussions published in two periodicals – *Muzyka* (eight) and *Ruch Muzyczny* (four) – dealt with four compositions: *Canzona*, *Elegeia*, the Etude for vocal orchestra and *Voices from Afar*. The authors of those texts have addressed also a broader range of issues concerning motion patterns, instrumental colouring, texture, form, dodecaphony, the relationship between words and music, and the evolution of the composer's style. Most of those issues were presented in two special issues of *Ruch Muzyczny* and *Muzyka*.¹⁰⁴⁸ The articles contained in collective studies refer to nine compositions,¹⁰⁴⁹ as well as addressing a range of issues: form, the principles of instrumentation for strings, neoclassical

1045 The author of three monographs (see Bibliography). That group also included Krzysztof Baculewski, Zygmunt Folga, Małgorzata Gąsiorowska, Izabella Grzenkowicz, Zofia Helman, Ewa Mizerska-Golonek, Krzysztof Meyer, Eva Nehrdich, Irina Nikolska, Bohdan Pociąg, Gerd Sannemüller and Jolanta Woźniak.

1046 Zieliński has written six works, including one monograph (see Bibliography). Literska has written five works in collective publications (see Bibliography).

1047 Editor of two collective publications (see Bibliography).

1048 *Ruch Muzyczny* 1982/7 (three articles), *Muzyka*, 1984/1–2 (six articles).

1049 *Canzona*, Cassazione per orchestra, *Concerto lugubre*, *Exhortation*, *Erotics*, String Quartet, *Goethe-Briefe*, *Play*, *Five Songs* to words by Halina Poświatowska.

Tab. 51: Numerical breakdown of documents of the analytical form of reception from 1982 to 2010.

Years	Number of documents of the analytical form of reception					Total publications (conferences)
	Monographic academic conferences	Scholarly and mainstream publications			Academic works (MA, PhD)	
		Monographs	Chapters in monographs	Articles in periodicals		
1982–1989	2	3	5	10	1	18 (2)
1990–1999	1	2	2	1	2	6 (1)
2000–2010	–	2	7	1	–	10
Total	3	7	14	12	3	39 (3)

dodecaphony, and ‘romanticism’ and ‘modernism’ in music. Three of the seven monographs are of a more accessible character.¹⁰⁵⁰ Three other publications discussing selected aspects of Baird’s oeuvre represent contributions to more penetrating study.¹⁰⁵¹ Decidedly the strongest publication in scholarly terms is Michał Zieliński’s book treating of all Baird’s orchestral output.¹⁰⁵² Academic works also include Jolanta Woźniak’s doctoral dissertation and master’s works by Katarzyna Liszkowska and Ewa Podwika.¹⁰⁵³ The publications of the posthumous period have been largely the effect of scholarly gatherings: three monographic conferences,¹⁰⁵⁴ as well as several others organised in Poland¹⁰⁵⁵ and in the United

1050 Łuczak (ed.), *Pro Sinfonika*; Tarnawska-Kaczorowska, *Tadeusz Baird* (1995); Łuczak (ed.), *Tadeusz Baird pośród nas*.

1051 Baird and Grzenkowicz, *Rozmowy*; Tarnawska-Kaczorowska, *Świat liryki*; Tarnawska-Kaczorowska, *Tadeusz Baird. Głosy do biografii*.

1052 Zieliński, *Twórczość*.

1053 Woźniak, *Matematyczna metoda*; Liszkowska, ‘Tadeusz Baird’; Podwika, ‘Tradycja’.

1054 An accessible conference devoted to Tadeusz Baird and his music, *Pro Sinfonica*, Poznań, 26 April 1982; the symposium ‘Tadeusz Baird – sztuka dźwięku, sztuka słowa’ [Tadeusz Baird: the art of sounds, the art of words], Musicologists’ Section of the Polish Composers’ Union, Warsaw, 12 December 1982; the all-Poland musicological seminar ‘Muzyka Tadeusza Bairda. Z problemów stylu i techniki kompozytorskiej’ [The music of Tadeusz Baird: issues of style and composition technique], Cracow, 19–20 November 1998.

1055 The conference ‘Muzyka Polska 1945–1995’ [Polish music 1945–1995], marking the twentieth anniversary of the School of the Analysis and Interpretation of Music at Cracow Academy of Music, Cracow, 6–10 December 1995; the conference ‘Kompozytorzy a modernizm i postmodernizm’ [Composers, modernism and postmodernism], Institute of Musicology of the Jagiellonian University of Cracow, 31 March

Kingdom.¹⁰⁵⁶ A Cracow conference in 1995 gave rise to two interesting studies by Krzysztof Droba and Andrzej Chłopecki, which contain evaluations of the professional music environment in the area of ranking the best Polish compositions of the period 1945–1995.¹⁰⁵⁷ Although the research was carried out for fun, its conclusions actually proved entirely serious and important. Although the respondents gave different motives for their choices (often purely emotional), their assessments must have resulted from their rich experience and knowledge. For this reason, it is worth dwelling on these two texts. The ‘NUP’s in the title of Krzysztof Droba’s text are ‘Najwybitniejsze Utwory Pięćdziesięciolecia’ (‘the most important works of the last fifty years’), and the ‘SEMP’s were twelve ‘Sumienni Elektorzy Muzyki Pięćdziesięciolecia’ (‘conscientious electors of the music of the last fifty years’).¹⁰⁵⁸ The conclusions from that experiment were presented by Andrzej Chłopecki:

2006; the international conference ‘Kultura i edukacja muzyczna wobec wyzwań współczesnego świata’ [Musical culture and education faced with the challenges of the modern world], Holy Cross Academy in Kielce, 16–17 October 2006; the 4th international symposium ‘Dzieło muzyczne i jego rezonans’ [The work of music and its resonance], Feliks Nowowiejski Academy of Music, Bydgoszcz, 20–21 November 2007; the international conference ‘Muzyka fortepianowa 2007’ [Piano music 2007], Stanisław Moniuszko Academy of Music, Gdańsk, 6–8 December 2007; the conference ‘Dźwięk-słowo-obraz. Teatr muzyczny między naukami’ [Sounds, words and images: music theatre between fields], Department of Musicology, Adam Mickiewicz University, Institute of Polish Studies and Cultural Studies, University of Szczecin, Pobierowo, 17–19 November 2008; the conference ‘Krytyka muzyczna. Zagadnienia podstawowe, współczesne, historyczne’ [Music criticism: fundamental contemporary and historical issues] (the fourth conference in the cycle ‘Podstawowe problemy współczesnej muzykologii i teorii muzyki’ [Fundamental issues relating to contemporary musicology and music theory]), Institute of Musical Culture and Art, University of Zielona Góra, ‘De Musica’ Association, Warsaw, 9–11 January 2009; the conference ‘Dylematy interpretacji ludzkiego cierpienia. Społeczne, polityczne, pedagogiczne i moralne konsekwencje „spotkania” z ludzkim cierpieniem’ [Dilemmas of the interpretation of human suffering: the social, political, pedagogic and moral consequences of ‘encountering’ human suffering], PAIS Catholic Students Clug, ‘Stodola’ Academic Chaplaincy, University of Zielona Góra, Zielona Góra, 27–28 April 2009.

1056 The international conference ‘Polish Music Since 1945’, Music Department, Canterbury Christ Church University, Canterbury, 30 April to 2 May 2009.

1057 Droba, ‘NUP-y’; Chłopecki, ‘O recepcji’.

1058 That group comprised Krzysztof Bilica, Andrzej Chłopecki, Krzysztof Droba, Małgorzata Gąsiorowska, Irina Nikolska, Olgierd Pisarenko, Bohdan Pocij, Marta Szoka, Krzysztof Sz wajgier, Paweł Szymański, Mieczysław Tomaszewski and Joanna Wnuk-Nazarowa.

[...] works by twelve composers have most taken root in our imagination: Górecki, Penderecki, Lutosławski, Kilar, Szymański, Baird, Bacewicz, T. Sikorski, Panufnik, Serocki, Knapik and Krauze.¹⁰⁵⁹

In several rankings, Baird came in the first six among a group of twenty-two composers, and five of his works were singled out.¹⁰⁶⁰ That was not a good result, given that each of the twelve SEMP's could select ten compositions. Yet looking at that result through the prism of the development of music and its continuous enrichment with new compositions, it should be accepted with humility. The rules of the game required a brief explanation, which in Baird's case looked as follows. In *Concerto lugubre*, the respondents appreciated its expressionistic features and classical romantic formal framework (Gąsiorowska).¹⁰⁶¹ It was emphasised that thanks to this composition Baird revealed himself to be the greatest twentieth-century heir to the 'great tradition of dramatic lyricism in instrumental music' (Nikolska).¹⁰⁶² *Four Essays* was regarded as a symbol of the stylistic watershed of the late 1950s (Pisarenko¹⁰⁶³) and a representative of the Polish school of composition as broadly conceived (Szoka¹⁰⁶⁴). *Four Novellas* was described as noble music, not diminished by the passage of time (Szymański¹⁰⁶⁵), and the *Four Dialogues* as an anti-concerto, on account of the lack of the *concertare* principle (Wnuk-Nazarowa¹⁰⁶⁶). In the *Erotics*, Mieczysław Tomaszewski acknowledged the authentic composer – the belated Romantic.¹⁰⁶⁷ Rejected in the assessment of Baird's output, therefore, were lighter (stylised) pieces, his chamber output and most of the vocal-instrumental works. According to this 1995 ranking, Baird was perceived as a composer of orchestral music.

The conclusions resulting from the analytical form of reception give grounds to hope for continued scholarly reflection on Baird's work.

4.3.4. Summary of reception in the years 1982–2010

Compared to the first period in reception, the posthumous period was characterised by fewer and less diverse documents. Given the natural lack

1059 Chłopecki, 'O recepcji', 378.

1060 *Concerto lugubre, Four Essays, Four Novellas, Erotics, Four Dialogues*.

1061 Droba, 'NUP-y', 345.

1062 Ibid., 346.

1063 Ibid., 347.

1064 Ibid., 350.

1065 Ibid., 352.

1066 Ibid., 355.

1067 Ibid., 353.

of letters written to the composer, the overall picture of reception lost two forms: the purely receptive and the diffusive. Hence the research was based on documents from three forms: analytical, analytical-creative and creative. In order to verify our initial hypothesis that output familiar and appreciated during a composer's lifetime becomes forgotten after their death, we should refer to these three main forms of reception present in both its periods. Summing up the detailed considerations, it should be stated that our hypothesis was confirmed in just one aspect of creative activity: from analysis of recordings, it turns out that during the second period in reception more radio and phonographic recordings were made, with the list of titles also expanded (*Canzona*, Piano Concerto). The conclusions from analysis of the remaining documents unequivocally support that hypothesis. During the posthumous period, it is backed by the reduced number of performances in concerts at the Warsaw Philharmonic and the 'Warsaw Autumn' festival, the poor commentaries in programme guides and in the press, and the decline in publications of the composer's works. The hypothesis is also supported by the increased quality of analytical work, indicating a realisation within academic environments of the waning role of Baird's output in the awareness of present-day receivers. Analysis of both thirty-year periods in reception entitles us to assert that whilst during his lifetime Tadeusz Baird was perceived as a composer of European and even global stature, since his death that picture has become gradually blurred, and his music is slowly being forgotten. The sole exception to that rule is the enduring popularity of the suite *Colas Breugnon*.

Summary



The oeuvre of Tadeusz Baird – an attempted appraisal

According to the American art historian George Kubler, a scholar attempting to evaluate a work should bear in mind two points of reference. First, the autonomous value of a work resulting solely from the artist's talent; secondly, the value of that work resulting from the place it holds in tradition (whether it is a primary work or a replica).¹⁰⁶⁸ The results of detailed analytical consideration of the changes in Baird's compositional style, as well as documents of analytical reception, allow one to affirm categorically the lofty value of his art. That is expressed both in his technical proficiency (*métier*) and in his continual self-improvement, in the processual character of his creative work. Although working in difficult circumstances, Baird continuously developed his talent, making a huge effort to seek his own 'ideal' music. For those reasons, most of his compositions were important and valuable at a particular creative moment.¹⁰⁶⁹ Looking at his oeuvre with hindsight, of course, a number of 'flagship' works signalling changes in his style emerge: the *Sinfonietta* (neoclassicism), *Colas Breugnon* (quasi-archaic output), *Four Essays* (dodecaphony), *Tomorrow* (expressionism), *Sinfonia breve* (sonorism) and *Voices from Afar* (postmodernism). Yet it would be wrong to dwell on those compositions alone, since Baird was also a master of succinct, small-scale works for chamber forces (for example, *Erotics*, *Play*). In addition, one feature that indicates the lofty value of his art is his individual and creative connection with the music of past eras. Particularly in his early output, he turned to the rich European tradition, drawing indirectly on the music of Bach,¹⁰⁷⁰ Bartók,¹⁰⁷¹ Beethoven,¹⁰⁷² Brahms,¹⁰⁷³ Bruckner,¹⁰⁷⁴ Mahler,¹⁰⁷⁵ Prokofiev,¹⁰⁷⁶

1068 See Gołąb, 'Uwagi', 4.

1069 The panegyric works should be decidedly excluded.

1070 e.g. in expressive, formal and textural solutions employed in *Colas Breugnon* and in the *Four Preludes* for bassoon and piano.

1071 e.g. in a section of the third movement of Symphony No. 1, based on a Lydian colouring (in the style of Bartók's *Mikrokosmos*).

1072 incl. in the cohesion of the material used in the First Symphony, 'modelled on' Beethoven's 'fate motif'.

1073 In the romantic songfulness and emotionality characteristic of Brahms's vocal lyrics (cf. movts II and IV of the suite *Colas Breugnon*).

1074 In colouristic (instrumentation) and expressive solutions employed by Bruckner in his Fourth Symphony in E flat major ('Romantic') (cf. movt I of Symphony No. 2).

1075 In the post-Romantic symphonic music (cf. Symphony No. 1).

1076 In terms of expression – Prokofievian buoyancy and grotesqueness à la *Romeo and Juliet* (cf. Symphony No. 1, movt III).

Rimsky-Korsakov,¹⁰⁷⁷ Richard Strauss,¹⁰⁷⁸ Shostakovich¹⁰⁷⁹ and Wagner,¹⁰⁸⁰ as well as Berg, Schoenberg and Webern.¹⁰⁸¹ There also occurred direct borrowings from early French music.¹⁰⁸² Another asset of his work consisted in attempts to transfer literary thinking to music, modelling a musical form on a literary form (for example, essays, novellas, elegy and sonnets). Assuming 'primary' work of a fully original, unique character, free of stereotypes, to be most valuable of all, it should be noted that the clear majority of Baird's compositions fulfil that criterion, which entitles us to regard them as particularly valuable. That conclusion is accompanied by a tangible sense of unsated appetite and the feeling (common to many admirers and connoisseurs of his music) that the composer still had his most important, spectacular creative achievements before him.¹⁰⁸³

So where does that autonomous body of work stand in the history of music in Poland and the world? Well, Baird's mature years as a composer (1949–1981) fell largely within the period of modernism in Polish music. He began his mature work immediately after the Second World War, like his peers in the Polish Composers' Union's Youth Section.¹⁰⁸⁴ Although his dazzling debut is linked directly to Łagów Lubuski (the unofficial first performance of the Sinfonietta) and to the Group of '49, it was really only for a moment that he remained in that group (with Jan Krenz and Kazimierz Serocki), the

1077 In mysterious and romantic expression as in Rimsky-Korsakov's *Scheherazade* (cf. Symphony No. 2, movt I).

1078 In the similarity between the main theme of Baird's Symphony No. 2 (movt II) and the theme of Richard Strauss's *Till Eulenspiegel*.

1079 In the massive and mighty sonorities characterising Shostakovich's Symphony in C major, Op. 60 (cf. Symphony No. 2, movt III).

1080 In harmonic solutions à la Wagner's *Tristan und Isolde* (cf. Symphony No. 1, movt II).

1081 In attempts to free melody and harmony from tonal associations (e.g. *Four Preludes* for bassoon and piano); in the use of a new organisation of sounds (in compositions from the dodecaphonic period: *Divertimento*, *Four Essays*); in expressionistic expression (e.g. the opera *Tomorrow*).

1082 e.g. in the *Songs of the Trouvères*, he reworked French melodies from the thirteenth century.

1083 It is worth stressing that Baird did not compose a single work on religious themes, although he did consider such a possibility during the last period in his life.

1084 That group of composers born before the war but making their debuts after its conclusion comprised Andrzej Dobrowolski (1921–1990), Andrzej Koszewski (1922–2015), Tadeusz Machl (1922–2003), Andrzej Markowski (1924–1986), Włodzimierz Kotoński (1925–2014), Kazimierz Serocki (1922–1981), Jan Krenz (b. 1926) and Tadeusz Baird (1928–1981). See Baculewski, *The Contemporary Era part 1*, 61–64.

stated aim of which was to compose for the broad masses using contemporary means. Up to 1956, a watershed year for Polish culture, he worked within the neoclassical current, as broadly understood, employing folk and quasi-archaic elements. On account of his Second Symphony, he was almost condemned for formalism. His work became marked by signs of modernity from 1956 onwards. Initially fascinated by the achievements of the Second Viennese School (especially Berg), he gradually began to adopt the stance of a careful observer of new creative solutions in Poland (serialism, pointillism, sonorism, aleatorism, electro-acoustic and para-theatrical procedures). Making selective use of those innovations (the last two excepted), he consistently realised his own artistic projects, while standing somewhat to one side of 'contemporary' developments. The highly dynamic changes in Polish music of the first twenty years after the end of the Second World War actually helped Baird to elaborate and consolidate his creative approach, which he shared with no other Polish composer. He adopted the position of a musical neoromantic – a 'poet of sounds' and dramaturg, combining music and literature to excellent effect. The distinctive features of his style were emotional utterance (from lyricism to brutality), characteristic, exceptionally colourful orchestral sonorities, the dominance of the melodic element, a love of order in music (including the search for some sounding point of reference) and the exclusion of chance in the musical continuum. As the years passed, he came to be perceived as an 'old-fashioned' composer, distinguished by lyricism and expression in his music. Those aspects lay at the heart of his individual style, the full flourishing of which was augured by his last two works (*Canzona, Voices from Afar*). Baird's presence in Polish music was significant, as is indicated by the rich body of evidence presented in this book.¹⁰⁸⁵ His outstanding achievements which marked Polish musical culture are fourfold:

- 1) initiating the third phase in the creative reception of dodecaphony (1956–1976) in the work of Polish composers, with *Cassazione per orchestra* (1956), a phase characterised by the generalised use of that technique;¹⁰⁸⁶
- 2) offering Polish audiences direct experience of expressionistic opera, with his one-act *Tomorrow* (1964–1966);¹⁰⁸⁷

1085 Cf. chapters 'Work', 'Reception'.

1086 Cf. Lindstedt, *Dodekafonia*, 14–17, 152–154.

1087 Excerpts from Berg's *Wozzeck* were first performed in Poland at the 'Warsaw Autumn' in 1964, with the work not performed in its entirety until 1984.

- 3) creating model quasi-archaic compositions (from the Middle Ages to the Romantic era), including the peerless suite *Colas Breugnon* (1951) and the outstanding *Four Love Sonnets* (1956);
- 4) anticipating the postmodernist creative stance, in its neoromantic form, 'embodied' by his last two works (*Canzona, Voices from Afar*).¹⁰⁸⁸

Over the course of his short (32-year) creative career, Baird was one of the few significant, individualistic, splendidly orientated masters of composition, alongside Górecki, Lutosławski, Penderecki and Serocki. Unlike them, however, Baird was not an avant-garde innovator. Although in his emotional and social outlook he was a patriot, in his music he was beyond all national boundaries. His music is Western European in character, displaying a particular connection with German, British and French culture, which is also evident in his extra-musical fascinations.¹⁰⁸⁹ 'Polish' or Slavic elements can be distinguished solely in his predilection for lyrical, lilting melodies.¹⁰⁹⁰ Seeking to situate Baird's output within the history of Polish music, we can clearly point to Karol Szymanowski, to whose poetics Baird referred during the earlier period in his oeuvre (e.g. the Second Symphony and *Espressioni varianti*) and whose music he particularly admired.¹⁰⁹¹ Yet that was more a fascination than a direct continuation of Szymanowski's art. Baird also felt some affinity with the music of Mieczysław Karłowicz (Baird's First Symphony). Among the younger generation composers, Krzysztof Meyer certainly presents a similar artistic stance to Baird, although he could not be called his heir;¹⁰⁹² the same applies to Grażyna Pstrokońska-Nawratil, Eugeniusz Knapik and Paweł Buczyński.

Baird also played a crucial role in forging and organising Polish musical culture.¹⁰⁹³ His outstanding achievements in that domain include co-devising and co-organising two editions of the Festival of Polish Music and its successor – the 'Warsaw Autumn'. In that way, together with a group of friends and colleagues, he exerted a significant influence on the direction taken by the development

1088 The term 'postmodernist' as used here does not correspond to the creative approach defined by Małgorzata Woźna-Stankiewicz in 'Postawy artystyczne', 81–82.

1089 Including work by Shakespeare, Joyce and Goethe.

1090 I realise that this assertion is too general and results solely from a stereotypical perspective. The study of this problem would require in-depth musical analysis employing a convincing methodological model.

1091 Cf. 'Wolę obcować', 4.

1092 Cf. Woźna-Stankiewicz, 'Postawy artystyczne', 91–92.

1093 In this, Baird was close to Szymanowski.

of musical culture in Poland and facilitated its presentation in an international forum. He participated in the activities of influential cultural bodies, pedagogic work and public campaigns in Poland and abroad. One may confidently say that he was a global ambassador for Polish musical culture. Although post-war Polish music lagged considerably behind global trends, Polish composers succeeded in earning a lasting place in the history of world music. Baird achieved this first and foremost through his three compositions (*Four Essays, Variations without a Theme, Four Dialogues*) which won first prize in the UNESCO International Rostrum of Composers in Paris in 1959, 1963 and 1966). Among Polish composers, only Witold Lutosławski surpassed him in this respect (four first prizes, in 1959, 1962, 1964, 1968). In actively participating in musical life (numerous concerts around the world), there is no question that Baird inscribed his name in the history of musical culture, but it is difficult to state today whether his music inspired foreign composers in any way. We have no information in that respect. If we assume that a condition for holding a distinguished place in music history is innovative or 'revolutionary' achievements, then Baird's output would not appear to comply. The characteristic lyricism and emotionalism of his music tend to be perceived as categories 'from old times'. Yet does his consistent reinforcement of those values in unpropitious times not bear the hallmarks of a revolutionary stance? Situating his art within the context of the past, we concur wholeheartedly with Krzysztof Meyer, whose opinion remains current today:

Baird never had imitators or continuators. His music is isolated and unique, as solitary as its composer, alone in seeking solutions to the problems and anxieties that preoccupied him. He was an heir to the Romantics. In our times, he was an exceptional artist, who, paying no heed to current fashions and ephemeral novelties, forged his own world of sounds, thoughts and ideas.¹⁰⁹⁴

To any readers desirous of a clear-cut appraisal, one might note that when weighing the historical significance of Baird's oeuvre against its autonomous artistic value, we obtain a perfect balance. There is no doubt that with his music and his organisational work, Tadeusz Baird exerted a considerable influence on the development of musical culture in Poland.

Today, among Polish composers of the second half of the twentieth century, there are two figures clearly recognisable in the international arena: Penderecki and Lutosławski.¹⁰⁹⁵ The reason for that is obvious. Like many of his fellow

1094 Meyer, 'Kilka myśli', 7.

1095 For example, in Elliott Antokoletz's voluminous study of twentieth-century music, we find a short passage referring to Polish music: 'Several of the most prominent

composers, Baird was an individualist, a one-man institution, who also took care to promote his own music. When he died, that 'institution' also ceased its activity, so the gradual dwindling of knowledge of this beautiful and valuable legacy is hardly surprising.¹⁰⁹⁶ Such a situation is all the more understandable given the current postmodern reality, dependent on the tastes of society, on the appeal of the product that is the work of art, on the level of its 'difficulty'. This last feature may be the fundamental social-aesthetic reason for the lack of interest in Baird's music. For the present-day listener, it is alien, incomprehensible music, absent from social circulation and not introduced with the requisite care into the process of cultural education.¹⁰⁹⁷ Theoretically, we could very quickly restore Baird to present-day culture, finding a good label for him, 'packaging' him, guaranteeing a high demand for his 'wares'. Instilling in society the notion that 'Baird was a great composer' is also within the scope of the masters of manipulation. The fundamental problem, however, lies in Baird's music itself, which requires a sensitive and committed performer. The composer sought out such performers, who contributed greatly to his success. So it is not too exalted an assertion that the beauty and value of Baird's music can be brought out by a talented conductor or a sensitive and ambitious singer and instrumentalist. In conclusion, the music of this 'poet of sounds' has a chance of reviving if it finds its 'Mendelssohn', who will reveal this music with passion and commitment – not out of a sense of historical duty – to present-day listeners. That has been my own approach, and my work was inspired by the words of Stefan Morawski:

[...] to make difficult art easier and so more easily assimilated, one must first deem it to be [...] *particularly valuable* (my emphasis).¹⁰⁹⁸

Polish composers after World War II were Krzysztof Penderecki, Witold Lutosławski, Grażyna Bacewicz, and Henryk Górecki'. Baird is classified among the 'Polish avant-garde', alongside Serocki, Kotoński, Górecki, Penderecki, Lutosławski and Szabelski. See Antokoletz, *A History*, 423–424.

1096 To some extent, that function was taken on by Alina Sawicka-Baird.

1097 For more on this subject, see Literska, 'Sztuka łatwa'. The profile contained in that article is based on Stefan Morawski's classification: in discussing the notion of 'easy and difficult art', he distinguished five subsystems (psychological, anthropological, ontological, pedagogical and sociological). Cf. Morawski, *Na zakręcie* (the question of easy and difficult art is pondered in the subchapter 'Sztuka łatwa i sztuka trudna' [Difficult art and easy art]).

1098 Morawski, *Na zakręcie*, 67.

Chronological Catalogue of Musical Output

Catalogue number	1
Title of work	<i>Concerto grosso w dawnym stylu</i> [Concerto grosso in old style] in D minor for small orchestra
Movements	I. Grave e Allegro non troppo, II. Aria, III. Minuet, IV. Fugue
Forces	2202–2000-Archi
Place and time of composition	Warsaw, March/April 1949
Repository of manuscripts	BN
Remarks	The title page of the BN autograph manuscript (shelf-mark Mus. 2910) carries the composer's annotation: 'not published, not documented anywhere, school piece.'

Catalogue number	2
Title of work	Sinfonietta for symphony orchestra
Movements	I. Con moto, II. Adagio, sostenuto e tranquillo (in modo d'une canzona), III. Allegro molto ed energico
Forces	3332–4221-Batt Ar Pf-Archi
Duration	approx. 10'
Place and time of composition	Warsaw, April 1949
Repository of manuscripts	BN
Editions	Cracow: PWM, 1951
First performance	8.08.1949, Łagów Lubuski (unofficial first performance) 30.09.1949, Warsaw 7.10.1949, Warsaw; Poznań Philharmonic Orchestra, cond. Stanisław Wisłocki
Recordings	Radio: [1] PRTVSO, cond. Renard Czajkowski, PR 1974; [2] NOSPR, cond. Mirosław Jacek Błaszczyk, PR 1991; [3] PRTVSO, cond. Krzysztof Słowiński, PR 2003
Remarks	Information about a first performance on 30 September 1949 appears on the manuscript at the BN; information about a first performance on 7 October 1949 comes from the card index of the PCU.

 Catalogue number 3

Title of work	Sonatina for piano
Movements	I. Vivo e scherzando, II. Andantino, III. Con molto con moto (quasi presto)
Forces	Pf
Duration	4'50'
Place and time of composition	Warsaw, August 1949
Dedication	'To Alina Górska'
Repository of manuscripts	BUW AKP
Editions	Cracow: PWM, 1997
First performance	No information available
Recordings	Radio: Alina Górska (Pf), PR 1974
Remarks	There is no information in the PCU card index relating to the date of this work's first performance. It would appear, therefore, that the information contained in M. Stanilewicz-Kamionka's list referring to a Sonatina for piano concerns rather the Sonata No. 2 for piano. We base that opinion on the fact that discursive listenings to new works (commissioned by the MCA CCC) began at the PCU in 1950, and the PCU's information bulletin recording those discussions was published from 1952 onwards. The Sonatina for piano was written in 1949, so it could not have been commissioned by the MCA CCC. The Sonata No. 2 for piano, meanwhile (commissioned by the MCA CCC), was written in the first half of 1952 and listened to in June 1952. In light of this, the date of this listening should be regarded as the date of the first performance of the Sonatina No. 2.

 Catalogue number 4

Title of work	Concerto for piano and orchestra
Movements	I. Poco Allegro, II. Adagio non troppo ma molto tranquillo, III. Allegro

Forces	Pf solo, orchestra: 3332–4300-Batt Ar-Archi: Vn I (14) – Vn II (12) – Vl (10) – Vc (8) – Cb (6)
Duration	18–19'
Place and time of composition	Warsaw, September/November 1949
Dedication	'To Ms Alina Górska'
Commission	Łódź Philharmonic
Repository of manuscripts	Autograph manuscript of the score: BN
Editions	Cracow: PWM, 1951 (piano reduction), 2001 (2nd edn, piano reduction)
First performance	2 and 4.12.1949, Łódź; Kazimierz Serocki (Pf), Łódź Philharmonic Orchestra, cond. Włodzimierz Ormicki
Recordings	Disc: Adam Wodnicki (Pf), NOSPR, cond. Jerzy Swoboda; DUX 2008, CD 0651. Radio: [1] Andrzej Stefański (Pf), NOSPR, cond. Jerzy Maksymiuk; PR 1975; [2] Adam Wodnicki (Pf), NOSPR, cond. Jerzy Swoboda; PR 2000
Remarks	We give the date of the first performance and the forces after an annotation on the BN manuscript (shelf-mark Mus. 2911). Different forces appear in the PCU card index (4233–4300-Batt 2Ar-Archi).

Catalogue number 5

Title of work	<i>Uwertura w dawnym stylu</i> [Overture in old style] for orchestra
Movements	I. Adagio, II. Allegro vivace
Forces	2202–2000-Tmp-Archi
Duration	6'
Place and time of composition	Warsaw, 1950
Repository of manuscripts	Autograph manuscript of the score: [1] BUW AKP, [2] PWM, Cracow
First performance	1.04.1950, Warsaw, PR; OPR, cond. Jerzy Kołaczkowski
Recordings	Radio: [1] PRTVSO, cond. Jerzy Kołaczkowski; PR 1950; [2] PRTVSO, cond. Antoni Wicherek; PR 1964; [3] PRTVSO, cond. Szymon Kawalla; PR 1995

 Catalogue number 6

Title of work	Symphony No. 1
Movements	I. Allegro con fuoco, II. Quasi largo, III. Presto assai, IV. Adagio molto, V. Allegro non troppo ma giocoso
Forces	3333-4331-Batt Ar Pf-Archi
Duration	30'
Place and time of composition	Warsaw, 1950
Dedication	'To Jan Krenz'
Repository of manuscripts	Autograph manuscript of the score: BUW AKP (MS in poor condition; microfilm)
Editions	Cracow: PWM, 1954
First performance	29.09.1950, Poznań; Poznań Philharmonic Orchestra, cond. Stanisław Wisłocki
Recordings	Radio: [1] PRTVSO, cond. Renard Czajkowski; PR 1975; [2] NOSPR, cond. Zbigniew Graca; PR 1991
Remarks	For his First Symphony, Baird received the State Award for the Arts (third degree, 1951).

Catalogue number 7

Title of work	<i>Colas Breugnon</i> . Suite in old style for string orchestra and flute
Movements	I. Prélude, II. Cantilène d'amour, III. Basse danse, IV. Chant triste, V. Gaillarde, VI. Postlude
Forces	Fl, Archi
Duration	15'
Place and time of composition	1951
Repository of manuscripts	Autograph manuscript of the score: BUW AKP; BJ
Editions	Cracow: PWM, 1953, 1954, 1969 (3rd edn), 1976 (4th edn), 1997 (5th edn)
Arrangements	Ballet versions 7.10.1963, Warsaw (CT); WPCO, dir. Jan Kulczyński. Performance as part of the poetic-ballet show <i>Sonety miłosne</i> [Love sonnets] prepared by the WP Chamber Theatre
First performance	7.03.1952, Łódź; Łódź Philharmonic Orchestra, cond. Arnold Rezler

Recordings

Disc: [1] NOSPR, cond. Jan Krenz (rec. 1955), Muza L 0071; [2] USSR SSO, cond. Konstantin Ivanov, Muza W 172 (1956, Chronicle of the 1st 'WA'); [3] PCO, cond. Jerzy Maksymiuk, EMI IC 065–30735, 1977, 1995; [4] NOSPR, cond. Jan Krenz (rec. 1955, Katowice), PN 'Muza' 2003, PNCD 525 A/B; [4] Urszula Witoszek (Fl), ZGPCO, cond. Czesław Grabowski; DUX 1997, CD 0102; [5] Przemysław Chamber Orchestra 'Capella Premisliensis', cond. Marek Zazula, DUX 1999, CD 0141; [6] PCO, cond. Jerzy Maksymiuk, EMI Classics Special Import 2001, Matrix 19 CD 65418; [7] PCO, cond. Jerzy Maksymiuk, EMI Records 2002, 2 CD; [8] 'Capella Bydgosciensis' Chamber Orchestra, cond. Anna Jaroszevska-Mróż, DUX 2007, CD 0572b

Radio: [1] NOSPR, cond. Bohdan Wodiczko, PR; [2] NOSPR, cond. Jan Krenz; PR; [3] PRTVSO, cond. Arnold Rezler; PR; [4] RAI Orchestra of Turin, cond. Ferruccio Scaglia, RAI, Turin 1964; [5] Süddeutscher Rundfunk Orchestra, cond. Karol Stryja, Stuttgart 1965; [6] cond. Robert Satanowski, Danish Radio, Aarhus 1966; [7] Belgian Radio Orchestra, cond. Karol Stryja, Belgian Radio, Brussels 1968; [8] PRTVSO, cond. Krzysztof Missona, PR 1974; [9] PCO, cond. Jerzy Maksymiuk, PR 1976; [10] HWMSO, cond. Agnieszka Duczmal, RIAS, Berlin Zachodni 1976; [11] PRTVCO, cond. Agnieszka Duczmal; PR 1979; [12] SSPO, cond. Karol Stryja; PR 1984; [13] PCO 'Sinfonia Varsovia', cond. Muhai Tang; PR 1985; [14] Orchestra of the Ignacy Jan Paderewski Academy of Music in Poznań, cond. Marcin Sompoliński, PR 1990; [15] Elżbieta Gajewska Elżbieta (Fl), Concerto Avenna, cond. Andrzej Mysiński, PR 1991; [16] PRTVSO, cond. Tadeusz Strugała, PR 1992; [17] Katarzyna Kurowska-Młeczko (Fl), Sinfonietta Cracovia, cond. Jerzy Maksymiuk, PR 1997; [18] Roman Szczepaniak (Fl), PRTVCO, cond. Anna Jaroszevska, PR 2005; [19] Łukasz Długosz (Fl), PRTVCO, cond. Agnieszka Duczmal, PR 2005; [20] Jadwiga Kotnowska (Fl), PRTVSO, cond. Jan Krenz, PR 2005

Remarks The germ of this composition was Baird's incidental music for the radio play *Colas Breugnon*, referring to the novel by Romain Rolland. For this work, the composer received the Prize of the Minister of Culture and the Arts at the 2nd Festival of Polish Music (1955).

Catalogue 8
number

Title of work Cantata *Pieśń o rewolucji* [Song of the revolution]

Movements I. Allegro molto e furioso – Song of the revolution; II. Andante e molto, cantabile e molto calmato – Song of my land; III. Largo (quasi in modo d'una marcia funebre) – We're building a Common Wealth

Forces Coro misto (SATB), orchestra: 1(piccolo)111–2211-Batt Ar Pf-Archi

Source of the Władysław Broniewski: poem *Słowo o Stalimie* [A word about text Stalin] (excerpts from parts III, IV and VII).

Duration No information available

Place and 1951

time of
composition

Repository Piano reduction: PCU Library and Phonographic Collection of manuscripts

First 30.06.1951, Cracow; Cracow Philharmonic Orchestra, cond.

performance Kazimierz Wiłkomirski

Remarks This work was withdrawn by the composer.

Catalogue number 9

Title of work Symphony No. 2 (Sinfonia quasi una fantasia)

Movements: I. Largo, II. Allegro, III. Allegro ma non troppo

Forces 3333–4331-Batt Ar Pf-Archi

Duration 26'

Place and time of composition	Warsaw, second half of 1952
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
First performance	13.02.1953, Warsaw; WPO, cond. Jan Krenz
Recordings	Radio: [1] NOSPR, cond. Henryk Czyż, PR; [2] NOSPR, cond. Zbigniew Graca, PR 1992; [3] PRTVSO, cond. Zbigniew Graca, PR 1993
Remarks	Tadeusz Baird withdrew the Second Symphony from his oeuvre and did not take up PWM Edition's offer to publish the work.

Catalogue number	10
Title of work	Sonatina No. 2 for piano
Movements	I. Vivo e giocoso, II. Andante molto e calmato, III. Allegro con fuoco
Forces	Pf
Duration	12'
Place and time of composition	Warsaw, first half of 1952
Dedication	'To Tadeusz Ochlewski'
Commission	MCA CCC
Repository of manuscripts	BUW AKP
Editions	Cracow: PWM, 1953, 1971(2nd edn)
Arrangements	Baird's <i>Uwertura giocosa</i> [<i>Ouverture giocosa</i>] is an orchestral version of this sonatina's first movement.
First performance	9.06.1952, Warsaw; Waldemar Maciszewski (Pf)
Recordings	Radio: [1] Cyril Reliva-Szalkiewicz (Pf), Radio Helsinki 1957; [2] Jolanta Zajkowska-Lisicka (Pf), PR 1975
Remarks	This work was originally titled <i>Sonatina estradowa na fortepian</i> [Stage sonatina for piano] (see BI ZKP 1952/4, 2). For this composition, Baird received third prize in the solo and chamber composition category at the Pre-Olympic Composition Competition held in Warsaw in 1952.

Catalogue number	11
Title of work	<i>Uwertura giocosa</i> [Ouverture giocosa] for orchestra
Movements	–
Forces	3222–4300–Batt Pf–Archi: Vn I (12) – Vn II (10) – Vl (8) – Vc (6) – Cb (6)
Duration	6'30'
Place and time of composition	Warsaw, April/8 May 1952
Commission	MCA CCC
Repository of manuscripts	Three autograph manuscripts of the score: BN (1), BUW AKP (2)
First performance	5.09.1952, Poznań; PSPSO, cond. Stanisław Wisłocki
Recordings	Radio: [1] NOSPR, cond. Janusz Przybylski, PR 1997; [2] PRTVSO, cond. Krzysztof Słowiński, PR 2006
Remarks	The forces are given after an annotation on the BN manuscript (shelf-mark Mus. 2912). Different forces are given in the PCU card index (3333–4300–Batt Pf–Archi). <i>Uwertura giocosa</i> [Ouverture giocosa] is an orchestral version of the first movement of the Sonatina No. 2 for piano.

Catalogue number	12
Title of work	<i>Mała suita dziecięca</i> [Little children's suite] for piano
Movements	I. Moderato, II. Andantino tranquillo, III. Allegretto grazioso, IV. Allegro giocoso
Forces	Pf
Duration	5'–5'30'
Place and time of composition	Warsaw, second half of 1952
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
Editions	Cracow: PWM, 1952, 1954, 1956, 1971 (2nd edn), 1974 (3rd edn), 1981 (4th edn), 2000 (arr.), 2009; 'Nutka', Siedlce 2002 (arr.)

Arrangements	[1] for violin and piano, arr. H. Dunicz-Niwińska, M. Dziewulska, pub. Cracow: PWM, 2000; [2] for chamber orchestra, arr. Grażyna Szymańska, pub. Siedlce: Nutka, 2002
First performance	No information available
Recordings	Radio: Krystyna Borucińska (Pf), PR 1975

Catalogue number	13
Title of work	<i>Trzy pieśni</i> [Three songs] for soprano, three violas and cello to old Italian words
Movements	I. Moderato, II. Andante tranquillo, 3. Allegro giocoso
Forces	Soprano solo, 3 Vl, Vc
Source of the text	Anonymous old Italian texts translated by Magdalena Widłak-Avolio: movt I: 'S'alza nel ocean la vagh'aurora' ('The graceful dawn rises from the ocean'), movt II: 'O sia tranquillo' ('O, if tranquil') movt III: 'O, miracol d'amore' ('O miracle of love')
Duration	approx. 10'
Place and time of composition	Warsaw, 1952
Commission	Committee for the celebration of the five-hundredth anniversary of the birth of Leonardo da Vinci
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
Editions	Cracow: PWM, 1996, 2001
First performance	30.06.1952, Warsaw; Jadwiga Dzikówna (soprano), Polish Radio Chamber Ensemble
Recordings	Disc: Dariusz Paradowski (soprano), Sinfonietta Cracovia, cond. Robert Kabara, PWM 1998, CD 0001 Radio: [1] Henryka Januszewska (soprano), Concerto Avenna, cond. Andrzej Mysiński, PR 1987; [2] Henryka Januszewska (soprano), Marek Bojarski (Vl), Alfred Dahlen (Vl), Marek Bugajski (Vl), Ewa Gizińska-Mysińska Ewa (Vc), cond. Andrzej Mysiński, PR 1988; [3] Paradowski Dariusz (soprano), Sinfonietta Cracovia, cond. Robert Kabara, PR 1995

Remarks This work also appears under the title *Trzy pieśni starowłoskie* [Three old Italian songs]. The title as written in the composer's hand (in the manuscript) reads as follows: *3 Pieśni na soprano z towarzyszeniem 3 altówek i wiolonczeli, skomponowane na motywach i do tekstów starowłoskich* [3 songs for soprano accompanied by 3 violas and cello, composed to old Italian motifs and texts]. There is no indication of the author of the texts. The work's duration given by the publisher of the score (10') differs from that of a CD released in 1998 (6'). Comparing the sole available recording of this work (Cracow: PWM, 1998) with the sheet music edition (Cracow: PWM, 2001 – parts), we notice a lack of consistency. In the recording, the third song is in C major, while the edition has one flat in the key signature. Analysis of the notation suggests an error that is absent from the 1996 edition (score) and from the (ink) manuscript at the BUW AKP (shelf-mark Mus. CCXXXVII rps 7). In both these sources, there is no key signature in movt III (the work begins in C major and ends in G major).

Catalogue number 14

Title of work *Suita liryczna* [Lyric suite]. Four songs to words by Julian Tuwim for soprano and symphony orchestra

Movements: I. *Pieśń o czereśniach* [Song about cherries], II. *Pieśń o jesieni* [Song of the autumn], III. *Pieśń o wiosnie* [Song of the spring], IV. *Pieśń o dwóch wiatrach* [Song of the two winds]

Forces Soprano solo, orchestra: 2122-0300-Batt-Archi: Vn I (12) – Vn II (10) – Vl (6–8) – Vc (6–8) – Cb (4–6)

Source of the text Poems by Julian Tuwim: [1] 'Czereśnie' [Cherries] from *Czyhanie na Boga* [Waiting for God]; [2] 'Strofy o późnym lecie' [Strophes of late summer] from *Rzecz czarnoleska* [Of the Black Forest]; [3] 'Aptekarz majowy' [May's apothecary] from *Rzecz czarnoleska* [Of the Black Forest]; [4] 'Dwa wiatry' [Two winds] from *Sokrates tańczący* [Socrates dances]

Duration	11'–12'
Place and time of composition	Warsaw, first half of 1953
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the score: BUW AKP; autograph manuscript of the piano reduction: BUW AKP
Editions	Cracow: PWM, 1955 (score and piano reduction)
First performance	18.09.1953, Katowice; Jadwiga Dzikówna (soprano), SSPO, cond. Stanisław Skrowaczewski
Recordings	Radio: [1] Jadwiga Dzikówna (soprano), Bydgoszcz Radio Orchestra, cond. Arnold Rezler, PR; [2] Bożena Harasimowicz-Haas (soprano) NOSPR, cond. Piotr Borkowski, PR 1998; [3] Agnieszka Kozłowska (soprano), PRTSO, cond. Krzysztof Słowiński, PR 2004
Remarks	For this work, the composer won third prize in the International Composition Competition (symphonic-vocal section) held as part of the 5th World Youth and Student Festival for Peace and Amity in Warsaw (1955). The same distinction was won by the Concerto for Orchestra (see BI ZKP 1955/2, 8). Published in three languages: Polish, Russian and German.

Catalogue number	15
Title of work	<i>Dwa kaprysy</i> [Two caprices] for clarinet and piano
Movements	I. Poco vivace, grazioso, II. Con moto
Forces	Cl, Pf
Duration	2'40"
Place and time of composition	Warsaw, 1953
Repository of manuscripts	BUW AKP
Editions	Cracow: PWM, 1954, 1965 (2nd edn), 1974 (3rd edn), 1980 (4th edn), 1993 (5th edn)
First performance	25.04.1954, Warsaw (concert accompanying the 7th General Assembly of the PCU; Ludwik Kurkiewicz (Cl), Sergiusz Nadgryzowski (Pf)

Recordings	Disc: Jan Jakub Bokun (Cl), Katarzyna Kaczorowska (Pf), JB Records 2005 (rec. 1999), CD 001-2. Radio: Ryszard Tuszewski (Cl), Krystyna Borucińska (Pf), PR 1975
Remarks	For this work, the composer won second prize in a PCU competition for stage and chamber works (Warsaw 1953).

Catalogue number	16
Title of work	Concerto for Orchestra
Movements	I. Grave e fugato, II. Scherzo, III. Recitativo e arioso, IV. Toccata ed inno
Forces	4233-6331-Batt (4 esec) 2 Ar (ad lib.)-Archi: Vn I (9) – Vn II (8) – Vl (7) – Vc (6) – Cb (5)
Duration	23'35"
Place and time of composition	Warsaw, second half of 1953
Dedication	'To Kazimierz Serocki'
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
Editions	Cracow: PWM, 1956, 1973 (short score), 1979 (3rd edn), 1998 (4th edn)
First performance	14.05.1954, Łódź; Łódź Philharmonic Symphony Orchestra, cond. Witold Krzemiński
Recordings	Radio: [1] NOSPR, cond. Jan Krenz, PR; [2] NOSPR, cond. Witold Rowicki, PR; [3] PRTVSO, cond. Witold Krzemiński, PR 1990
Remarks	For this work the composer received the Prize of the Minister of Culture and the Arts in the 2nd Festival of Polish Music (1955) and third prize in the International Composition Competition (symphonic-vocal section) held as part of the 5th World Youth and Student Festival for Peace and Amity in Warsaw (1955). The same distinction was won by the <i>Suita liryczna</i> [Lyric suite] (see BI ZKP 1955/2, 8).

Catalogue number	17
Title of work	<i>Dwie pieśni</i> [Two songs] for unaccompanied mixed choir
Movements	I. Ozleciały się siwe gołębie, II. Ej, osa, osa, zimna rosa
Forces	Coro misto <i>a cappella</i>
Source of the text	traditional songs: 'Ozleciały się siwe gołębie' [The pigeons have flown]; 'Ej, osa, osa, zimna rosa' [Hey wasp, wasp, cold dew]
Duration	5'05"
Place and time of composition	Warsaw, first half of 1953
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the score: PWM Archive in Cracow
Editions	Cracow: PWM, 1954
First performance	10.09.1953, Warsaw; no available information about performers
Recordings	Disc: Poznań Boys Choir, cond. Jerzy Kurczewski, Muza SXL 0506 (rec. 1968) Radio: [1] Academic Choir of the Silesia Polytechnic in Gliwice, cond. Józef Szulc, PR 1983 (song 2); [2] Collegium Musicum (Olsztyn Chamber Choir of the Municipal Cultural Centre), cond. Janusz Wiliński, PR 1993 (song 2); [3] Academic Choir of the Silesia Polytechnic in Gliwice, cond. Krystyna Krzyżanowska-Łoboda (XXV LC), PR 1994 (song 2)
Remarks	In its melodic motifs, this composition refers to the fourth movement of the Concerto for Orchestra.

Catalogue number	18
Title of work	<i>Dwie pieśni miłosne</i> [Two love songs] for soprano and piano
Movements	I. Jak ja mam wesoła być [How can I be cheerful?], II. Przyjedź Jasiu! [Come, Johnny!]
Forces	Soprano, Pf
Source of the text	Traditional
Duration	4'

Place and time of composition Warsaw, 1953
 Repository of manuscripts Private archive of Jadwiga Dzikówna
 First performance 10.09.1953, Katowice, Song No. 1; Jadwiga Dzikówna (soprano), Tadeusz Baird (Pf)

Catalogue number 19
 Title of work *Cztery preludia* [Four preludes] for bassoon and piano
 Movements: I. Moderato, II. Allegretto moderato, III. Adagio, con dolore, IV. Allegro giocoso
 Forces Fg, Pf
 Duration approx. 7' (1'50" + 1'40" + 2'20" + 1'10")
 Place and time of composition Warsaw, first half of 1954
 Commission MCA CCC
 Repository of manuscripts Autograph manuscript: PWM Archive, Cracow
 Editions Cracow: PWM, 1955, 1979 (2nd edn), 1983 (3rd edn)
 First performance 22.11.1954, Warsaw; Kazimierz Piwkowski (Fg), Sergiusz Nadgryzowski (Pf)
 Recordings Disc: Katarzyna Piotrowska (Fg), Agnieszka Kopacka (Pf), Acte Préalable 2007, CD 0167.
 Radio: Ewa Sulimowicz (Fg), Jerzy Godziszewski (Pf), PR 1989
 Remarks The duration of this work is given after BI ZKP 1954/3, 7. The composer originally offered to write for the PCU and MCA CCC a bassoon concerto, which he was working on from 1 January 1954 to 31 March 1954. Ultimately, however, from 1 April 1954 to 31 May 1954, he wrote the *Four Preludes* (see BI ZKP 1954/2, 3; BI ZKP 1954/3, 7).

Catalogue number	20
Title of work	<i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup], cantata for baritone, reciter, mixed choir and orchestra
Movements	–
Forces	Baritono solo, recitatore, coro misto, orchestra: 2 (piccolo) 222-4331-Batt (3 esec)-Archi
Source of the text	Stanisław Strumph-Wojtkiewicz: poem <i>Ballada o żołnierskim kubku</i> [Ballad of the soldier's cup] (excerpts)
Duration	11'
Place and time of composition	Warsaw, second half of 1954
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the piano reduction: BN Autograph manuscript of the score: CBN PWM
First performance	29.10.1954, Warsaw; Jerzy Sergiusz Adamczewski (baritone), Andrzej Szczepkowski (reciter), WPSOC, cond. Witold Rowicki
Recordings	Radio: 17.01.1955, concert broadcast throughout Poland and widely abroad; PR Warsaw (2nd Festival of Polish Music); Jerzy Sergiusz Adamczewski (baritone), Andrzej Szczepkowski (reciter), WPSOC, cond. Witold Rowicki (see BI ZKP 1955/1, 1)
Remarks	For this work the composer received the Prize of the Minister of Culture and the Arts in 2nd Festival of Polish Music (1955).

Catalogue number	21
Title of work	<i>Prelude</i> for piano
Movements	–
Forces	Pf
Place and time of composition	1955
First performance	19.11.1956, Cracow; Regina Smendzianka (Pf)

Remarks This composition is not included in other lists of Baird's output. The composer mentioned it in a letter of 8 December 1955 addressed to Maria Jędrzejewicz (see Sochocka-Musiał, *Katalog*, 25).

Catalogue number 22

Title of work *Na warszawskim zlocie* [At the Warsaw rally] for voice and piano

Movements –

Forces Canto, Pf

Source of the text Words by Helena Kołaczkowska

Duration approx. 2'

Place and time of composition Warsaw, 1955

Repository of manuscripts Autograph manuscript of the score: PWM Archive, Cracow (undated autograph; a sheet of paper with the lyrics of the song, appended to the autograph, bears the stamp of the Voivodeship Office for the Control of Press, Publications and Shows in Cracow with the date 1 July 1955)

Editions Cracow: PWM, 1955

Remarks A popular song written and published in connection with the 5th World Youth and Student Festival held in Warsaw from 31 July to 15 August 1955.

Catalogue number 23

Title of work *Pięć piosenek dla dzieci* [Five songs for children] to words by Józef Czechowicz for voice and piano

Movements I. Na naszej łące [In our meadow], II. W ogródku cichutko [Quietly in the garden], III. Chmurka się uniza [The cloud's getting lower], IV. Dawno już ucichł złoty kogucik [The gold cock's been silent for ages], V. Kiedy się zje śniadanie [When you eat breakfast]

Forces Canto, Pf

Source of the text Lullabies and other poems by Józef Czechowicz

Duration	8'30' (1'15' + 1'10' + 3'15' + 2' + 50')
Place and time of composition	Warsaw, second half of 1955
Dedication	'To Jadwiga Dzikówna'
Commission	MCA CCC
Repository of manuscripts	Two autograph manuscripts of the score: BUW AKP, PWM Archive, Cracow
Editions	Cracow: PWM, 1956, 1961, 1962 (3rd edn), 1982 (4th edn), 1988 (4th edn i e. 5)
First performance	20.12.1955, Wrocław ('Musical Tuesdays' at the State College of Music in Wrocław); perf. Halina Łukomska (soprano), Tadeusz Baird (Pf)
Recordings	Disc: Wrocław Radio Larks, Krystyna Puchała-Kajdasz (Pf), cond. Edmund Kajdasz, Veriton SXV 793 (rec. 1976) Radio: [1] Jadwiga Dzikówna (soprano), Tadeusz Baird (Pf), PR; [2] Jadwiga Dzikówka (soprano), Tatiana Wojtaszewska (Pf), PR; [3] 'Wrocław Radio Larks', Krystyna Puchała-Kajdasz (Pf), cond. Edmund Kajdasz, PR 1975; [4] Teresa Przeradzka (soprano), Leon Unger (Pf), PR 1975; [5] Choir of Pruszków Primary School of Music, cond. Halina Puto, Michalina Kościółowska (Pf), PR 1984
Remarks	This work was in the repertoire of Halina Łukomska (see <i>Polish Music</i> 1968/3, 43).

Catalogue number	24
Title of work	<i>Biegną wody potoku</i> [The stream's waters flow] for unaccompanied mixed choir
Movements	–
Forces	Coro misto a cappella
Source of the text	Adam Mickiewicz (<i>Dziady</i> [Forefathers' Eve], pt IV)
Duration	approx. 2'30"
Place and time of composition	Warsaw, 1956
Dedication	'To Aleksander Bardini'
Repository of manuscripts	Autograph manuscript of the score: BN

Editions	Cracow: PWM, 1956; Cracow: PWM & Frankfurt: Ferrimontana (EF 3705) 2009
First performance	No information available
Remarks	This work was presented by Baird in a closed composition competition run by the PCU and CZIM for a song to words by Adam Mickiewicz. It received a distinction in the section for songs for unaccompanied choir. Prize-winning solo songs in the Mickiewicz Competition were published by PWM (see BI ZKP 1956/1, 3).

Catalogue number 25

Title of work	<i>Divertimento</i> for flute, oboe, clarinet and bassoon
Movements	I. Capriccio, II. Duetto, III. Quasi Valse, IV. Arietta, V. Marcia
Forces	Fl, Ob, Cl, Fg
Duration	approx. 6'
Place and time of composition	Warsaw, 1956
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
Editions	Cracow: PWM, 1958, 1964 (2nd edn), 1972, 1977 (4th edn), 1998
First performance	21.05.1957, Cracow (concert of the PCU and PWM); WPCE (Aleksander Peresada, Janusz Banaszek, Józef Foremski, Kazimierz Piwkowski)
Recordings	Disc: Rejchovo dychové kvinteto, Panton SUA ST 50 892; [2] Warsaw Wind Quintet, DUX 1995, CD 0241 Radio: [1] WPCE (Aleksander Peresada, Janusz Banaszek, Józef Foremski, Kazimierz Piwkowski), PR; [2] members of the Südwestfunk Wind Quintet, Südwestfunk, Baden-Baden 1965; [3] chamber musicians of the NOSPR (Jerzy Mrozik, Jerzy Szafrński, Henryk Kiecka, Zygmunt Tlatlik), PR 1974; [4] members of the Stuttgart Wind Quintet (Willy Freivogel, Sigurd Michael, Karl Singer, Hermann Herder), PR 1975; [5] DA CAMERA: Krzysztof Malicki (flute), Tytus Wojnowicz (oboe), Mirosław Pokrzywiński (clarinet), Zbigniew Płużek Zbigniew (bassoon), PR 1993

Remarks In the literature, the year 1955 is given for this work's composition. That is erroneous information; according to the PCU card index, it was written in 1956. It was performed at the fifth edition of the Diorama Festival in Switzerland (1968) by musicians of the orchestra of Südwestfunk Baden-Baden. That edition of the festival was devoted largely to music by Polish composers (see Polish Music, 1968/3, 28).

Catalogue number 26

Title of work *Cassazione* per orchestra
 Movements I. Adagio molto tranquillo. Allegro, II. Andante molto cantabile, III. Allegro
 Forces 4333-4321-Batt Cel Ar Pf-Archi: Vn I (16-18) – Vn II (16) – Vl (12) – Vc (12) – Cb (8-10)
 Duration approx. 18'
 Place and time of composition Warsaw, second half of 1956
 Dedication 'To Witold Rowicki'
 Commission MCA CCC
 Repository of manuscripts Three autograph manuscripts of the score: BN; BUW AKP; University of Southern California, Polish Music Center, Los Angeles, USA
 Editions Cracow: PWM, 1958
 First performance 21.10.1956, Warsaw (1st 'WA'); OFN, cond. Witold Rowicki
 Recordings Radio: [1] NOSPR, cond. Witold Rowicki, PR; [2] NOSPR, cond. Zbigniew Graca, PR 1989
 Remarks The dedication is inscribed on autograph no. 2 (BUW AKP).

Catalogue number 27

Title of work *Cztery sonety miłosne* [Four love sonnets] to words by William Shakespeare in translations by Maciej Słomczyński for baritone and symphony orchestra (first version)

Movements	I. Andante, II. Allegretto con anima, III. Andantino, con amore, IV. Lento, con gran' espressione
Forces	Baritono solo, orchestra: 1111-0100-Tmp Cmb Ar-Archi
Source of the text	Sonnets by William Shakespeare translated by Maciej Słomczyński: Sonnet 23: 'O! learn to read what silent love hath writ...' Sonnet 91: 'Having thee, of all men's pride I boast...' Sonnet 56: 'Sweet love...' Sonnet 97: 'How like a winter hath my absence been...'
Duration	11'30"
Place and time of composition	Warsaw, 1956
Commission	MCA CCC
Repository of manuscripts	Two autograph manuscripts of the score: BUW AKP (chamber version for 12 musicians, 1962); BUW AKP (autograph manuscript of the piano reduction)
Editions	Cracow: PWM, 1961, 1976 (2nd edn), 1983 (3rd edn), 1999 (reduction for piano and voice), 2000 (score+part)
Arrangements	Ballet versions 7.10.1963, Warsaw (TK); Jan Kulczyński (dir.), Witold Graca (choreography), Juliusz Borzym (music director), Andrzej Sadowski (stage design). A performance as part of a poetic-balletic show entitled <i>Sonety miłosne</i> [Love sonnets] prepared by the Chamber Theatre of Warsaw Philharmonic 21.12.1972, Warsaw (Teatr Wielki); Jan Kulczyński (dir.), Witold Graca (choreography); Jerzy Artysz (baritone), Andrzej Hiolski (baritone), WPO, cond. Antoni Wicherek Film versions 1964, TVP film entitled <i>Sonety miłosne</i> [Love sonnets], Jan Kulczyński (dir.), Witold Graca (choreography)
First performance	30.10.1957, Katowice; Andrzej Hiolski (baritone), NOSPR, cond. György Lehél

Recordings	Disc: [1] Andrzej Hiolski (baritone), PRTVSO, cond. Jan Krenz, Muza SX 1576 Olympia OCD 312 AAD (rec. from 1978); [2] Andrzej Hiolski (baritone), Przemysł Chamber Orchestra 'Capella Premisliensis', cond. Marek Zazula, DUX 1999, CD 0141; [3] Adam Kruszewski (baritone), PRTVSO, cond. Wojciech Michniewski, PR, Signum Heidelberg 2002, SIG CD X120-00; [4] Tomasz Piętaś (baritone), 'Capella Bydgosciensis' Chamber Orchestra, cond. Anna Jaroszevska-Mróż, DUX 2007, CD 0572b Radio: [1] Čeněk Mlčák (baritone), Ostrava Radio Orchestra, cond. Miroslav Bervid, Ostrava Radio 1964; [2] Andrzej Hiolski (baritone), Hessischer Rundfunk Orchestra, cond. Andrzej Markowski, Hessischer Rundfunk, Frankfurt am Main 1973; [3] Andrzej Hiolski (baritone), NOSPR, cond. Bohdan Wodiczko, PR 1974; [4] PRTVSO, cond. Tadeusz Strugała, PR 1992; [5] Krzysztof Borysiewicz (bass), Ella Susmanek (Pf), PR 1992; [6] PRTVSO, cond. Wojciech Michniewski, PR 1994; [7] PRTVSO, cond. Jan Krenz, PR 1995; [8] Krzysztof Borysiewicz (bass), Katarzyna Jankowska (Pf), PR 1996; [9] Wojciech Drabowicz (baritone), Tomasz Herbut (Pf), PR 2001; [10] Jerzy Artysz (baritone), Katarzyna Jankowska (Pf), PR 2003; [11] Orchestra of Warsaw Chamber Opera, cond. Kai Bumann, PR 2005
Remarks	This work is a concert version of excerpts from the music to the play <i>Romeo and Juliet</i> , staged at the Drama Theatre in Warsaw in 1956. A second version dates from 1969. The composer also wrote an arrangement for baritone and piano.

Catalogue number 28

Title of work	String Quartet
Movements	I. Andante, II. Allegro, ma non tanto, III. Adagio molto tranquillo
Forces	Vn I, Vn II, Vl, Vc
Duration	18'30"

Place and time of composition	Warsaw, January/February 1957
Dedication	'To Tadeusz Wroński and his quartet'
Commission	MCA CCC
Repository of manuscripts	Two autograph manuscripts of the score: BUW AKP
Editions	Cracow: PWM, 1960, 1964 (2nd edn), 1977 (3rd edn), 1998 (score+parts)
First performance	28.02.1958, Warsaw; WPQ (Tadeusz Wroński, Henryk Keszowski, Stefan Kamasa, Aleksander Ciechański)
Recordings	Disc: [1] Varsovia Quartet, Colosseum Schallplatten, Nürnberg 1986; [2] Silesian String Quartet: Marek Moś (Vn), Arkadiusz Kubiaprox. (VI), Łukasz Syrnicki (VI), Piotr Janosik (Vc), ('Warsaw Autumn 1996: 39 Międzynarodowy Festiwal Muzyki Współczesnej = Warszawska Jesień 1996'), ZKP Warsaw 27.09.1996, recorded live (on tape) Radio: [1] WPQ (Tadeusz Wroński, Henryk Keszowski, Stefan Kamasa, Aleksander Ciechanski), PR; [2] Philadelphia Quartet, NBC 1966; [3] Wilanów Quartet (Tadeusz Gadzina, Paweł Łosakiewicz, Artur Paciorkiewicz, Wojciech Walasek), PR 1975; [4] Varsovia Quartet (Bogusław Bruczkowski, Krzysztof Bruczkowski, Artur Paciorkiewicz, Wojciech Walasek), PR 1987; [5] Varsovia Quartet (Bogusław Bruczkowski, Krzysztof Bruczkowski, Artur Paciorkiewicz, Wojciech Walasek), PR 1988; [6] Silesian String Quartet (Marek Moś, Arkadiusz Kubica, Łukasz Syrnicki, Piotr Janosik), PR 1996; [7] Wilanów Quartet (Tadeusz Gadzina, Paweł Łosakiewicz, Ryszard Duż, Marian Wasiółka), PR 1998
Remarks	Information about the first performance comes from M. Stanilewicz-Kamionki, 'Dokumentacja twórczości', and from the edition (Cracow: PWM, 1960).

Catalogue number 29

Title of work	<i>Cztery eseje</i> [Four essays] for orchestra
Movements	I. Molto adagio, II. Allegretto grazioso, III. Allegro, IV. Molto adagio

Forces	1221-2220-Batt Cel 2 Ar 2 Pf-Archi: Vn I (10) – Vn II (10) – Vn III (10) – Vl (8-10) – Vc (8-10) – Cb (8)
Duration	18'30"
Place and time of composition	Warsaw, 1958
Dedication	'To Witold Rowicki'
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the score: BN; Alina Sawicka-Baird
Editions	Cracow: PWM, 1959, 1962 (2nd edn), 1964 (3rd edn), 1970 (4th edn), 1978 (5th edn), 1994 (pub. 6)
Arrangements	Ballet/choreographic versions: 5.06.1961, Gdańsk (Baltic Opera); Zygmunt Latoszewski (music director), Janina Jarzynówna-Sobczak (director and choreographer), Włodzimierz Bielicki (stage designer) 18.02.1962, Warsaw (guest performances by the Baltic Opera); Janina Jarzynówna-Sobczak (director and choreographer), Włodzimierz Bielicki (stage design), WPO, cond. Witold Rowicki 26.11.1963, Hannover (Landestheater Hannover); Alexander Albrecht (music director), Yvonne Georgi (choreography), Werner Bucholtz (stage design) ?, Łódź, (Teatr Wielki); Bogusław Madey (music director), Tadeusz Gołębiowski (choreography) 1966, Munich (Bayerische Staatsoper), International Festival of Opera and Ballet Music; Pierre de Villard (choreography) 1970, Lisbon; Grupo Gulbenkian de Bailado 1971, London; Covent Garden Corps de Ballet 1975, Tel Aviv; Bat-Dor Dance Company Film version: 1962, television film by Franciszek Fuchs (filmed performance by Baltic Opera); Witold Rowicki (music director), Janina Jarzynówna-Sobczak (director and choreographer)
First performance	18.08.1958, Katowice; WPO, cond. Witold Rowicki 27.09.1958, Warsaw (2nd 'WA'); WPO, cond. Witold Rowicki

- Recordings
- Disc: [1] WPO, cond. Witold Rowicki, Muza XL 0072 (rec. 1959) = Philips 835 265 AY = Nippon Philips, Tokyo 1968; [2] NOSPR, cond. Jacek Kaspszyk ('51st International Festival of Contemporary Music'), PCU Warsaw 2008, Polmic CD 041 (live recording)
- Radio: [1] WPO, cond. Witold Rowicki, PR; [2] NOSPR, cond. Witold Rowicki, PR; [3] Swedish Radio Orchestra, cond. Karol Stryja, Swedish Radio, Stockholm 1960; [4] RAI Orchestra of Turin, cond. Ferruccio Scaglia, RAI, Turin 1964; [5] Swedish Radio Orchestra, cond. E. Westerborg, Swedish Radio, Stockholm 1965; [6] Hungarian Radio Orchestra, cond. Zoltan Komor, Hungarian Radio, Budapest 1972; [7] NOSPR, cond. Antoni Wit, PR 1997; [8] WPO, cond. Kazimierz Kord, PR 1982; [9] NOSPR, cond. Antoni Wit, PR 2001; [10] PRTVSO, cond. Wojciech Michniewski, PR 2006; NOSPR, cond. Jacek Kaspszyk, PR 2008
- Remarks
- For this composition Baird won first prize in the Grzegorz Fitelberg Composition Competition (1958) and first prize in the UNESCO International Rostrum of Composers in Paris (1959), with the recommendation that it be performed by all the radio stations in the world. *Four Essays* is a set piece of the Dimitrio Mitropoulos International Conducting Competition in New York. After its great success at the 6th ISCM International Congress in Rome, this work became one of the most representative compositions of Polish contemporary music, performed worldwide. Up to 1969, it had been performed more than 500 times, including more than 150 performances under the baton of Witold Rowicki (Płaza, 'Polish Music Abroad', 8–9).
- In this work, the composer drew on his earlier compositions: the first movement of the Divertimento in the second essay, part of his incidental music to Shakespeare's *Henry IV* in the third essay (dialogue between two pianos and percussion).
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Catalogue number	30
Title of work	<i>Espressioni varianti</i> for violin and orchestra
Movements	–
Forces	Violino solo, orchestra: 2130-4321-Batt Cht Ar-Archi: Vn I (16) – Vn II (14) – Vl (12) – Vc (10-12) – Cb (8-10)
Duration	16'–17'
Place and time of composition	Warsaw, 1958–1959
Commission	MCA CCC
Repository of manuscripts	Autograph manuscript of the score: BUW AKP; piano reduction: BUW AKP
Editions	Cracow: PWM, 1960 (pf reduction), 1961, 1963 (2nd edn), 1969 (3rd edn), 1971 (4th edn)
Arrangements	Ballet version 15.06.1965, The Hague; premiere of a ballet entitled <i>Nierozłączni</i> [Inseparable] to <i>Espressioni varianti</i> Job Sanders (choreography)
First performance	12.09.1959, Warsaw (3rd 'WA'); Wanda Wiłkomirska (Vn), WPO, cond. Witold Rowicki
Recordings	Disc: Wanda Wiłkomirska (Vn), WPO, cond. Witold Rowicki, Muza XL 0177 (rec. 1963) = Philips 835 265 AY = Nippon Philips, Tokyo (1968) Radio: [1] Wanda Wiłkomirska (Vn), NOSPR, cond. Jan Krenz, PR 1965; [2] Igor Ozim (Vn), Süddeutscher Rundfunk Orchestra, cond. Fritz Rieger, Süddeutscher Rundfunk, Stuttgart 1970; [3] Wanda Wiłkomirska (Vn), PRTVSO, cond. Jacek Kasprzyk, PR 1978; [4] Krzysztof Jakowicz (Vn), NOSPR, cond. Antoni Wit, PR 1987; [5] Robert Szreder (Vn), PRTVSO, cond. Szymon Kawalla, PR 1989

Catalogue number	31
Title of work	<i>Egzortza</i> [Exhortation] for reciting voice, mixed choir and symphony orchestra
Movements	–

Forces	Recitatore, coro misto, orchestra: 4040-4440-Batt Cel 2Ar 2Pf-Archi
Source of the text	Old Hebrew texts prepared by Tadeusz Baird with Tadeusz Marek: Job 3:25, 4:13, 4:14, 4:19, 4:20 Psalms 94:3–6, 94:8, 144:4
Duration	8'30"
Place and time of composition	Warsaw, 31.12.1959
Commission	MCA CACPS
Repository of manuscripts	Two autograph manuscripts of the score: BN (date on title page: 1959–1960); BUW AKP (date on last page: 31.12.1959). Autograph manuscript of reduction for two pianos in BUW AKP (date on title page: 1959–1960)
Editions	Cracow: PWM, 1960 (reduction for 2 pianos), 1961, 1967
First performance	18.09.1960, Warsaw (4th 'WA'); Aleksander Bardini (recitation), WPSOC, cond. Witold Rowicki
Recordings	Disc: [1] Aleksander Bardini, WPSOC, cond. Witold Rowicki, Muza W 678 (1960, Kronika IV 'WA'); [2] Aleksander Bardini, WPSOC, cond. Witold Rowicki, PN 'Muza' XL 0177 (rec. 1963)
Remarks	An embryonic form of the main idea of <i>Exhortation</i> can be found on the soundtrack to Ewa and Czesław Petelski's film <i>Kamienna niebo</i> [The stone sky] (1959), based on Jerzy Krzysztoń's novel of the same title. The manuscript, ending with the date 31 December 1959, was subsequently subjected to minor retouches by the composer, with the result that there exist slight differences between later editions, on one hand, and the piano reduction and autograph manuscript, on the other.

Catalogue number 32

Title of work	<i>Etude</i> for vocal orchestra, percussion and piano
Movements	I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII
Forces	7S 7A 7T 7B-Batt (6 esec) Cel Pf (1 esec)

Duration	approx. 7'
Place and time of composition	Warsaw, 1961
Dedication	'To Ludwik René'
Commission	MCA CACPS
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
Editions	Cracow: PWM, 1962, 1969 (2nd edn)
First performance	10.11.1961; WP chorus and instrumentalists, cond. Witold Rowicki
Recordings	Disc: The Katowice City Singers Ensemble 'Camerata Silesia', cond. Christopher Lyndon-Gee ('Warsaw Autumn 2007: 50th International Festival of Contemporary Music=Warszawska Jesień 2007: 50 Międzynarodowy Festiwal Muzyki Współczesnej', ZKP Warsaw 2007, Polmic CD 036 (live recording) Radio: [1] WP chorus and instrumentalists, cond. Jan Krenz, PR 1975; [2] Jacek Tomaszewski (Pf), Marcin Zalewski (Batt), Schola Cantorum Gedanensis, cond. Jan Łukaszewski, PR 1990
Remarks	This work is a concert version of the incidental music to Sophocles' play <i>Oedipus Rex</i> , directed by Ludwik René at the Drama Theatre in Warsaw (1961).

Catalogue number 33

Title of work	<i>Erotyki</i> [Erotics], six songs for soprano and symphony orchestra to words by Małgorzata Hillar
Movements	I. Inne usta [Another's lips], II. Chwila [Moment], III. Noc bez ciebie [A night without you], IV. Wspomnienie twoich rąk [The memory of your hands], V. Czerwona klamra [The red clasp], VI. Prośba do macierzanki [A plea to thyme]
Forces	Soprano solo, orchestra: 100 1 Sax 0-Batt Cel Cht Ar Pf Cmb-Archi: Vn I (6) – Vn II (6) – Vn III (6) – Vl (9) – Vc (9) – Cb (3)

Source of the text	Poems by Małgorzata Hillar: 'Inne usta', 'Chwila' and 'Wspomnienie twych rąk' from <i>Gliniany dzbanek</i> [The earthenware jug] (1957); 'Noc bez ciebie', 'Czerwona klamra' and 'Prośba do macierzanki' from <i>Prośba do macierzanki</i> [A plea to thyme] (1959)
Duration	13'30"–14'
Place and time of composition	Warsaw, 10.02.1961
Dedication	'To Stefania Woytowicz'
Commission	MCA CACPS
Repository of manuscripts	Two autograph manuscripts of the score: BUW AKP (1960-1961), BN (annotation 'Warsaw 10 II 1961').
Editions	Cracow: PWM, 1962, 1967, 1973 (3rd edn), 1978 (4th edn), 1983 (5th edn, series 'Musica Viva')
Arrangements	Ballet versions: 22.10.1965, Brussels; premiere of a ballet entitled <i>Erotica</i> , choreography Maurice Béjart, perf. Ballet du XXe siècle at the Théâtre Royal de la Monnaie; perf. Laura Proença, Maurice Béjart (also guest performances in Warsaw in 1966) 8.05.1968, Tokyo; Ballet of the Twentieth Century, choreography Hyo Takahashi October 1969, New York, Brooklyn Academy of Music; ballet entitled <i>Threnody</i> , perf. Alvin Ailey American Dance Theatre
First performance	16.09.1961, Warsaw (5th 'WA'), Stefania Woytowicz (soprano), WPO, cond. Witold Rowicki
Recordings	Disc: [1] Stefania Woytowicz (soprano), WPO, cond. Witold Rowicki (rec. 1963, Warsaw), Muza XL 0177 (rec. 1963) = Philips A 02383 L = Philips 839 260 DSY = Nippon Philips = Australian Philips; [2] Roswitha Trexler (soprano), Orchestra of the Komische Oper in Berlin, cond. Joachim Willert, Eterna; [3] Stefania Woytowicz (soprano), WPO, cond. Witold Rowicki (rec. 1963, Warsaw), PN 'Muza' 2003, PNCD 525 A/B Radio: [1] Stefania Woytowicz (soprano), Sender Freies Orchestra Berlin, cond. Henryk Czyż, Sender Freies, West Berlin, 1976; [2] Stefania Woytowicz (soprano), NOSPR, cond. Jerzy Katlewicz, PR 1971

Remarks For this composition, Baird received the prize of the Minister of Culture and the Arts, second degree (1962).

Catalogue number 34

Title of work *Wariacje bez tematu* [Variations without a theme] for symphony orchestra

Movements –

Forces 414(+1 Sax)0-4440-Batt (6 esec) 2 Pf^{II} *muta in Cmb* 2Ar-Archi

Duration approx. 9'30"

Place and time of composition Warsaw, first half of 1962

Commission MCA CACPS

Repository of manuscripts Four autograph manuscripts of the score: BN (1); BUW AKP (2); University of Southern California, Polish Center (1).

Editions Mainz: Eulenburg, 1963; Cracow: PWM, 1963, 1973

Arrangements Ballet versions
20.04.1967, Tokyo, premiere of a ballet entitled *Hagaromo*, Hyo Takahashi (choreography)

First performance 17.09.1962, Warsaw (6th 'WA'); WPO, cond. Witold Rowicki

Recordings Disc: [1] WPO, cond. Witold Rowicki, Muza W 876 ('WA' Chronicle 1962); [2] WPO, cond. Witold Rowicki, Muza XL 0177 (rec. 1963) = Philips 835 265 AY = Nippon Philips, Tokyo 1968
Radio: [1] WPO, cond. Witold Rowicki, PR; [2] NOSPR, cond. Jan Krenz, PR; [3] Hungarian Radio Orchestra, cond. Zoltan Komor, Hungarian Radio, Budapest, 1972; [4] NOSPR, cond. Zbigniew Graca, PR 1989

Remarks For this composition, Baird won the UNESCO International Rostrum of Composers in Paris, 1963. The composer confirmed the theatrical origins of this work, without indicating the title of a specific play.

Catalogue number	35
Title of work	<i>Pieśni truverów</i> [Songs of the trouvères] for alto (or mezzo-soprano) accompanied by 2 flutes and cello
Movements	I. Preludium, II. Canto I, III. Intermezzo I, IV. Canto II, V. Intermezzo II, VI. Canto III, VII. Postludium
Forces	Alto (mezzo-soprano), 2 Fl, Vc
Source of the text	Pierre Aubry, <i>Trouvères et Troubadours</i> , Paris 1909
Duration	13'30"
Place and time of composition	Warsaw, 1963
Dedication	'To the wonderful trouvère Zdzisław Śliwiński'
Commission	Warsaw Philharmonic (dir. Z. Śliwiński)
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
Editions	Cracow: PWM, 1964, 1972 (2nd edn), 1976 (3rd edn)
Arrangements	Ballet version 21.12.1972, Warsaw (CT); Jan Kulczyński (dir.), Witold Gruca (choreography); Pola Lipińska (alto), Krystyna Szostek-Radkowa (mezzo-soprano), Soloists' Ensemble of the Warsaw Philharmonic Chamber Theatre, cond. Antoni Wicherek
First performance	7.10.1963, Warsaw (CK); Jan Kulczyński (dir.), Witold Gruca (choreography), Pola Lipińska (alto), Soloists' Ensemble of the Warsaw Philharmonic Chamber Theatre: Jerzy Chudyba (Fl), Adam Trybuś (Fl), Leszek Zawistowski (Vc). Performance as part of the poetical-ballet show <i>Sonety miłosne</i> [Love sonnets], prepared by the Warsaw Philharmonic Chamber Theatre
Recordings	Disc: [1] Krystyna Szostek-Radkowa (mezzo-soprano), Musicians from the WPO, Muza XL 0462 (rec. 1968); [2] Krystyna Szostek-Radkowa (mezzo-soprano), Musicians from the WPO, cond. Witold Rowicki (rec. 1968, Warsaw), PN 'Muza' 2003, PNCD 525 A/B

Remarks	<p>Radio: [1] Sieglinde Gossman (mezzo-soprano), Radio Berlin 1970; [2] Angele Scott (mezzo-soprano), RTE, Dublin 1971; [3] Krystyna Szostek-Radkowa (mezzo-soprano), Paweł Bronkowski (Fl), Waław Łazarz (Fl), Paweł Głombik (Vc), PR 1976; [4] Robert Nakoneczny (counter-tenor), Andrzej Wróbel (Vc), Elżbieta Gajewska (Fl), Grzegorz Olkiewicz (Fl), PR 1989; [5] Jerzy Artysz (baritone), Ars Nova Ensemble, cond. Jacek Urbaniak, PR 1998; [6] Artur Stefanowicz (counter-tenor), Tomasz Dobrzański (recorders), Czesław Pałkowski (recorders), Kazimierz Pyzik (viola da gamba), PR 2000</p> <p>The melodies and words come from Pierre Aubry's <i>Trouvères et Troubadours</i> (Paris: F. Alcan, 1909). They are as follows: [1] anonymous <i>chanson dramatique</i> (44–45); [2] <i>pastourelle</i> melody by the troubadour Marcabru (79–82); [3] a song about lovers parting (<i>alba</i>), attributed to the troubadour Guiraut de Borneilh (87–88). Those three pieces formed the basis for Baird's vocal-instrumental movements (Canto I, II, III). Two other melodies were used by Baird partly in four instrumental passages: [1] 'Robert, veez de Perron' (104), [2] the song 'Sire cuens, j'ai vielé', by the trouvère Colin Muset (139).</p>
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Catalogue number	36
Title of work	<i>Muzyka epifaniczna</i> [Epiphanic music] for orchestra
Movements	–
Forces	2 ^(Fl I concertante) 12 ^(Cl I concertante) 1-1110-Batt (3 esec) Cel/Cmb (1 esec) Ar Pf-Archi ^(Vc I concertante)
Duration	12'30"
Place and time of composition	Warsaw, 1963
Dedication	'A Marina'
Repository of manuscripts	Autograph manuscript of the score: CBN PWM; BN
Editions	Cracow: PWM, 1964

First performance**/	**12.09.1963, Montreux (Switzerland), 'Musical September' festival; WPO, cond. Witold Rowicki
First performance in Poland*	*29.09.1963, Warsaw (7th 'WA'); WPO, cond. Witold Krzemiński
Recordings	Disc: [1] WPO, cond. Witold Krzemiński, Muza W 878 ('WA' Chronicle); [2] WPO, cond. Witold Rowicki, Muza XL 0462 (rec. 1968) = Disco 0462. [3] OPR, cond. Wojciech Michniewski, Signum, Heidelberg 2002, SIG CD X120-00 Radio: [1] cond. Hans Swarowsky, Sender Freies Berlin, West Berlin 1967; [2] NOSPR, cond. Kazimierz Kord, PR 1970; [3] Hungarian Radio Orchestra, cond. Zoltan Komor, Hungarian Radio, Budapest 1972; [3] NOSPR, cond. Jerzy Salwarowski, PR 1993; [4] Jerzy Klocek (Vc), Hanna Turonek (Fl), Zenon Kitowski (Cl), PRTVSO, cond. Wojciech Michniewski, PR 1995
Remarks	The composer confirmed the theatrical origins of this work, without indicating the title of a specific play.

Catalogue number	37
Title of work	<i>Cztery dialogi</i> [Four dialogues] for oboe and chamber orchestra
Movements	I. Andante non troppo, II. Moderato, III. Allegro moderato, IV. Adagio calmatissimo
Forces	Oboe solo, orchestra: 2021-2110-Batt (3 esec) Pf Cmb Cel Ar (2 esec)-Archi: Vn (3) – Vl (3) – Vc (3) – Cb (3)
Duration	approx. 11'30"
Place and time of composition	Warsaw, 1964
Dedication	To Lothar Faber
Repository of manuscripts	Autograph manuscript of the score: BUW AKP
Editions	Mainz: Eulenburg, 1965; Cracow: PWM, 1965, 1971 (2nd edn), 1993 (3rd edn)

Arrangements	Ballet production: 1971, New York; First Chamber Dance Company, Anna Sokolov (choreography) 24.10.1971, Warsaw; First Chamber Dance Company, Anna Sokolov (choreography)
First performance	26.09.1964, Warsaw (8th 'WA'); Lothar Faber (Ob), WPO, cond. Witold Rowicki
Recordings	Disc: [1] Lothar Faber (Ob), WPO, cond. Witold Rowicki, Muza W 973 (1964, 'WA' Chronicle); [2] Lothar Faber (Ob), WPO, cond. Witold Rowicki, Muza XL 0336 (rec. 1966) Radio: [1] Lothar Faber (Ob), Sender Freies Europa Orchestra, cond. Bruno Maderna, Sender Freies Berlin, West Berlin 1966; [2] Lothar Faber (Ob), Hessischer Rundfunk Orchestra, cond. Hans Herbert Jöris, Hessischer Rundfunk, Frankfurt am Main 1967; [3] Lothar Faber (Ob), Stockholm Philharmonic Orchestra, cond. Witold Rowicki, Swedish Radio, Stockholm 1967; [4] Lothar Faber (Ob), RAI 'Alessandro Scarlatti' Orchestra, cond. Janos Komives, RAI, Naples 1967; [5] Lothar Faber (Ob), NOSPR, cond. Zdzisław Szostak, PR 1971; [6] Mariusz Pędziałek (Ob), Orchestra of the Ignacy Jan Paderewski Academy of Music in Poznań, cond. Marcin Sompoliński, PR 1990; [7] Heinz Holliger (Ob), Karol Szymanowski Philharmonic Orchestra in Cracow, cond. Jan Krenz, PR 2006
Remarks	For this composition, Baird won the UNESCO International Rostrum of Composers in Paris (1966). According to an agreement reached between Tadeusz Baird and Lothar Faber, the oboist had the exclusive right to perform this work for a period of six years (up to 1970).

Catalogue number 38

Title of work	<i>Cztery pieśni</i> [Four songs] for mezzo-soprano and chamber orchestra to verse by Vesna Parun
Movements	I. Obcy [Strangers], II. Gasnący blask [Fading light], III. Ostatnia pieśń [Last song], IV. Powrót [Return]

Forces	Mezzo-soprano solo, orchestra: 3121-1110-Batt Cel Ar Cht-Archi: Vn (2) – Vl (1) – Vc (1) – Cb (1)
Source of the text	Four poems by Vesna Parun in Polish translations by Janusz B. Roszkowski
Duration	approx. 10'30"–11'
Place and time of composition	Warsaw, 1966
Dedication/ Commission	'To Krystyna Szostek-Radkowa'
Commission	Organising committee of the Muzički Biennale festival in Zagreb
Repository of manuscripts	Two autograph manuscripts of the score: Muzički Biennale festival archive (Zagreb); BUW AKP (photocopy)
Editions	Cracow: PWM; London: J. & W. Chester Limited: 1968, 1979 (2nd edn); Cracow: Księgarnia św. Jacka, 1978
First performance**/ First performance in Poland*	**12.05.1967, Zagreb ('Muzički Biennale'); Krystyna Szostek-Radkowa (mezzo-soprano), Zagreb Radio and Television Chamber Orchestra, cond. Pavel Dešpalj *16.09.1967, Warsaw (11th 'WA'); Krystyna Szostek- Radkowa (mezzo-soprano), WPO, cond. Witold Rowicki
Recordings	Disc: [1] Krystyna Szostek-Radkowa (mezzo-soprano), WPO, cond. Witold Rowicki, Muza XW 889 (chronicle of the 11th 'WA', 1967); [2] Krystyna Szostek-Radkowa (mezzo-soprano), WPO, cond. Witold Rowicki, Muza SXL 0462 (rec. 1968) Radio: [1] Krystyna Szostek-Radkowa (mezzo-soprano), NOSPR, cond. Andrzej Markowski, PR 1968; [2] Birgitt Nielsen (soprano), Danish Radio Orchestra in Copenhagen, cond. Tomas Vötö, Danish Radio, Copenhagen 1970; [3] Elizabeth Rizza (soprano), BBC, London 1971; [4] Jadwiga Rappe (alt), PRTVSO, cond. Wojciech Michniewski, PR 2006
Remarks	The two collections of Vesna Parun's verse available in Poland (<i>Zaproszenie do ciszy</i> [Invitation to silence], 1976; <i>Morska róża</i> [Rose of the sea], 1998) do not include the poems used in this composition by Tadeusz Baird.

Catalogue number	39
Title of work	<i>Jutro</i> [Tomorrow], music drama in one act
Movements	–
Forces	Baritono solo (Jozue); Mezzo-soprano solo (Jessica); Basso solo (Ozias), Attore (Harry); orchestra: 3331Sax 3-4331-Batt Cel Pf Cmb 2 Ar Cht-Archi
Source of the text	Libretto by Jerzy S. Sito based on Joseph Conrad's novella <i>Tomorrow</i>
Duration	55'–60'
Place and time of composition	Warsaw, 1964–1966
Dedication	'To Alina' (Sawicka)
Repository of manuscripts	Autograph manuscript of the score: BN
Editions	Warsaw: Agencja Autorska, 1966 (English and German version); Cracow: PWM, 1967 (piano reduction), 1968 (English and German version), 1983 (score in Polish, English and German)
Arrangements	Television film <i>Jutro</i> [Tomorrow], TVP, date of first screening: 11.04.1974, Poland; Bogdan Hussakowski (dir.), Mieczysław Nowakowski (music director), Jerzy Moskal (stage design); singers: Jerzy Artysz, Krystyna Szostek-Radkowa, Edward Pawlak; actors: Iwona Biernacka, Czesław Ronczewski, Józef Tobiasz, Janusz Ostrowski; NOSPR, cond. Mieczysław Nowakowski; duration 55 min.
First performance	18.09.1966, Warsaw (PNO, 10th 'WA'); Jerzy Artysz (baritone, Jozue), Krystyna Szostek-Radkowa (mezzo-soprano, Jessica), Edward Pawlak (bass, Ozias), Mariusz Dmochowski (actor, Harry), PNOO, cond. and music director Witold Rowicki, Aleksander Bardini (director), Zofia Pietrusińska (decorations), Barbara Jankowska (costumes)
Recordings	Disc: Jerzy Artysz, Krystyna Szostek-Radkowa, Edward Pawlak, Janusz Ostrowski, Poznań Philharmonic Orchestra, cond. Renard Czajkowski, PN 'Muza' SXL 1057 (rec. 1973) = Disco M 1057; London Olympia OCD 326 (CD/142) 1990

	Radio: [1] Jerzy Artysz, Krystyna Szostek-Radkowa, Edward Pawlak, Janusz Zakrzeński, PNOO, cond. Jerzy Maksymiuk, Westdeutscher Rundfunk, Cologne 1972; [2] Bernard Demigny, Jeaninne Capderou, Xavier Depraz, Pierre Rousseau, Orchestre Lirique de l'ORTE, cond. Pierre-Michel La Conte, ORTE, Paris 1972; [3] Jerzy Artysz, Krystyna Szostek-Radkowa, Edward Pawlak, Janusz Ostrowski, NOSPR, cond. Mieczysław Nowakowski, PR 1973
Remarks	In 1974, Bodgan Hussakowski received the Grand Prix of the 11th 'Golden Prague' International Festival of Television Films in the music films category for the television film <i>Jutro</i> [Tomorrow].

Catalogue number	40
Title of work	<i>Cztery nowele</i> [Four novellas] for chamber orchestra
Movements	I. Molto andante (traunquillo), II. Tempo di valse lente (calmatissimo), III. Allegro moderato, IV. Andante
Forces	Orchestra: 2121-1110-Batt (4 esec) Cel Ar Pf-Archi: Vn (2) – Vl (2) – Vc (2) – Cb (1)
Duration	approx. 11'–12'
Place and time of composition	Sobieszów, near Jelenia Góra, 1967
Dedication	Hopkins Center, Dartmouth College, Hanover (New Hampshire, USA)
Commission	As above
Repository of manuscripts	Two autograph manuscripts of the score: Dartmouth College, Hopkins Center, Hanover (New Hampshire, USA); BUW AKP
Editions	Cracow: PWM, 1968; London: W. Hansen, 1968; Cracow: PWM; London: J. & W. Chester Limited, 1979 (2nd edn)
First performance**/ First performance in Poland*	**16.07.1967, Hanover (New Hampshire USA) 'Summer Festival of Modern Music'; Dartmouth Symphony Orchestra, cond. Mario di Bonaventura *8.03.1968 Warsaw; WPO, cond. Witold Rowicki

Recordings	<p>Disc: [1] WPO, cond. Witold Rowicki; Muza SXL 0462 (rec. 1968) = Disco 0462; [2] Sinfonia Varsovia, cond. Grzegorz Nowak, ('Warsaw Autumn 1991: XXXIV Międzynarodowy Festiwal Muzyki Współczesnej = Warszawska Jesień 1991'); PCU Warsaw 29.09.1991, live recording (tape); [3] OPR, cond. Wojciech Michniewski, Signum Heidelberg 2002, SIG CD X120-00; [4] OS PWSM w Warszawie, cond. Stanisław Wisłocki, AMFC 2002, CD 001</p> <p>Radio: [1] NOSPR, cond. Kazimierz Kord, PR 1971; [2] NOSPR, cond. Jacek Kasprzyk, PR 1977; [3] Sinfonia Varsovia, cond. Grzegorz Nowak, PR 1991; [4] Camerata Quartet: Włodzimierz Promiński, Andrzej Kordykiewicz, Piotr Reichert, Roman Hoffman, PCO, cond. Wojciech Michniewski, PR 1995; [5] PRTVSO, cond. Wojciech Michniewski, PR 2005; [6] PRTVSO, cond. Wojciech Michniewski, PR 2006</p>
Remarks	<p>Up to 1969, this work was performed in Argentina, Belgium, Brazil, Switzerland and the UK. Archive recordings were also made (Rome, Paris). Unfortunately, we have no more information. Over the five-year period from 1967 to April 1972, this work was played around sixty times in Europe, both Americas and Asia.</p>

Catalogue number 41

Title of work	<i>Pięć pieśni</i> [Five songs] for mezzo-soprano and chamber orchestra to words by Halina Poświatowska. Halina Poświatowska in memoriam
Movements	I. Andante non troppo, II. Allegro agitato, III. Adagio, IV. Poco andante, V. Andante moderato
Forces	Mezzo-soprano solo, orchestra: 1021Sax 0-1110-Batt (4 esec) Ar-Archi: Vc (3) – Cb (1)

Source of the text	Halina Poświatowska, excerpts from <i>Oda do rąk</i> [An ode to hands]. Poetical texts used in successive movements of the composition: I. 'Rozstanie jest ptakiem' [Parting is a bird], II. 'Podziel się ze mną' [Share with me], III. 'Boże mój, zmiłuj się nade mną' [Lord, have mercy upon me], IV. 'Rozcinam pomarańczę bólu' [I slit the orange of pain], V. 'Zawsze kiedy chcę żyć, krzyczę' [Whenever I want to live, I scream]
Duration	12'
Place and time of composition	Sobieszów, near Jelenia Góra, 1968
Dedication	'To Krystyna' (Szostek-Radkowa)
Repository of manuscripts	Manuscript lost
Editions	Cracow: PWM; London: J. & W. Chester, 1969
First performance	27.09.1968, Warsaw (12th 'WA'); Krystyna Szostek-Radkowa (mezzo-soprano), OSPFW, cond. Andrzej Markowski
Recordings	Disc: [1] Krystyna Szostek-Radkowa (mezzo-soprano), WrocPSO, cond. Andrzej Markowski, Muza XW 1039 (chronicle of the 12th 'WA' 1968); [2] Krystyna Szostek-Radkowa (mezzo-soprano), WrocPSO, cond. Andrzej Markowski (rec. 1974, Wrocław), PN 'Muza' 2003, PNCD 525 A/B; [3] Elżbieta Panko (mezzo-soprano), OPR, cond. Wojciech Michniewski, PR, Signum, Heidelberg 2002, SIG CD X120-00 Radio: [1] Krystyna Szostek-Radkowa (mezzo-soprano), Musicians of the NOSPR, cond. Andrzej Markowski, PR 1976; [2] Anna Malewicz-Madey (mezzo-soprano), PRTVSO, cond. Mieczysław Nowakowski, PR 1989; [3] PRTVSO, cond. Wojciech Michniewski, PR 1995; [4] Urszula Kryger (mezzo-soprano), PRTVSO, cond. Wojciech Michniewski, PR 2006
Remarks	For this composition (and for the Third Symphony), in 1970, Baird received the State Prize (first degree). Up to 1969, this work was performed in Dresden, Madrid and Erevan, although we have no further information about those performances.

Catalogue number	42
Title of work	<i>Sinfonia breve</i>
Movements	I. Epos, II. Epeisódion, III. Elegeia
Forces	3133-4331-Batt (5 esec) Cel 2 Ar Pf Cmb-Archi: Vn I (16-18) – Vn II (16-17) – Vl (12) – 12 Vc (12) – Cb (6)
Duration	15'–16'
Place and time of composition	Sobieszów, near Jelenia Góra, 1968
Commission	Rotterdams Philharmonisch Orkest
Repository of manuscripts	Autograph manuscript of the score: BN
Editions	Cracow: PWM; London: J. & W. Chester Limited, 1968, 1976 (2nd edn)
First performance**/	**19.06.1968, Rotterdam (Holland Festival); Rotterdams Philharmonisch Orkest, cond. Hiroyuki Iwaki
First performance in Poland*	*10.01.1969, Warsaw; WPO, cond. Witold Rowicki
Recordings	Disc: cond. Hiroyuki Iwaki/Philips MMS 849 244 AY; Tokyo (JBC tape); Hilversum (The Netherlands); Frankfurt/Hessische Rundfunk, cond. Hiroyuki Iwaki Radio: [1] Rotterdams Philharmonisch Orkest, cond. Hiroyuki Iwaki, Dutch Radio, Amsterdam 1968; [2] NOSPR, cond. Renard Czajkowski, PR 1973; [3] Bayerischer Rundfunk Orchestra, cond. Witold Rowicki, Bayerische Rundfunk, Munich 1980; [4] NOSPR, cond. Zbigniew Graca, PR 1992
Remarks	The title page of the autograph manuscript bears the title <i>Sinfonia brevis</i> . The work's commission was linked to the fiftieth anniversary of the Rotterdams Philharmonisch Orkest.

Catalogue number 43

Title of work *Cztery sonety miłosne* [Four love sonnets] for baritone, strings and harpsichord to words by William Shakespeare (second version)

Movements	I. Andante, II. Allegretto con anima, III. Andantino, con amore, IV. Lento, con gran' espressione
Forces	Baritono solo, Cmb, orchestra: Vn I (6), Vn II (5), Vl (4), Vc (3), Cb (1).
Source of the text	Sonnets by William Shakespeare in translations by Maciej Słomczyński: Sonnet 23: 'O! learn to read what silent love hath writ...' Sonnet 91: 'Having thee, of all men's pride I boast...' Sonnet 56: 'Sweet love...' Sonnet 97: 'How like a winter hath my absence been...'
Duration	11'30"
Place and time of composition	Warsaw, 1969
Dedication	'To Jerzy Artysz'
Repository of manuscripts	Autograph manuscript of the score: Jerzy Artysz
Editions	Cracow: PWM, 1971, 1983, 2008 (piano reduction+part)
First performance	1969, Warsaw; Jerzy Artysz (baritone), Pro Musica ensemble, cond. Zbigniew Frieman
Recordings	Disc: [1] Jerzy Artysz (baritone), WPCO, cond. Karol Teutsch; Muza SXL 0586 (rec. 1969); [2] Andrzej Hiolski (baritone), PRTVSO, cond. Jan Krenz, PN 'Muza', SX 1576 (rec. 1978); [3] Andrzej Hiolski (baritone), Cappella Cracoviensis, cond. Stanisław Gałoński, Veriton SXV 846 (rec. 1979); [4] Andrzej Hiolski (baritone), Przemysł Chamber Orchestra 'Capella Premisliensis', cond. Marek Zazula, DUX 1999, CD 0141; [5] Andrzej Hiolski (baritone), PRTVSO, cond. Jan Krenz (rec. 1978, Cracow), PN 'Muza' 2003, PNCD 525 A/B

Remarks	<p>Radio: [1] Andrzej Hiolski (baritone), Westdeutscher Rundfunk Chamber Orchestra, cond. Militiades Caridis, Westdeutscher Rundfunk, Cologne 1967; [2] Jerzy Artysz (baritone), Pro musica ensemble, cond. Zbigniew Frieman, Slovakian Radio, Bratislava 1972; [3] Andrzej Hiolski (baritone), PRTVSO, cond. Jan Krenz, PR 1974; [4] Kazimierz Przyłubski (baritone), PRTVCO, cond. Agnieszka Duczmal, PR 1979; [5] Jerzy Artysz (baritone), PRTVSO, cond. Antoni Wit, PR 1979; [6] Adam Kruszewski (baritone), Urszula Kmiec (Cmb), Capella Bydgosciensis, cond. Mirosław Jacek Błaszczyk, PR 1994; [7] Marek Gasztecki (bass), PRTVCO, cond. Agnieszka Duczmal, PR 1997; [8] Jadwiga Rappe (alto), PRTVSO, cond. Wojciech Michniewski, PR 2006; [9] Matjaz Robavs (baritone), Elżbieta Malinowska (Cmb), British String Orchestra, cond. William Carslake, PR 2007</p> <p>The first version of the <i>Cztery sonety</i> [Four sonnets] dates from 1956. The forces specified here were recommended by the composer.</p>
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Catalogue number	44
Title of work	Symphony No. 3
Movements	I. Poco andante, improvvisando, II. Andante moderato. Allegro agitato, III. Non troppo allegro, IV. Moderato ma grave
Forces	4333-6341-Batt (6 esec) 2 Ar Pf Cmb-Archi: Vn I (18) – Vn II (16) – Vl (14) – Vc (12) – Cb (8)
Duration	17'–17'30"
Place and time of composition	Warsaw, 1969
Commission	Koussevitzky Foundation in Washington DC
Repository of manuscripts	Autograph manuscript of the score: Library of Congress in Washington DC
Editions	Cracow: PWM; London: J. & W. Chester Limited, 1971, 1985
First performance	20.09.1969, Warsaw (13th 'WA'); WPO, cond. Jan Krenz

Recordings	Disc: [1] WPO, cond. Jan Krenz, Muza XW 1180 (rec. 1969, 'WA' Chronicle); [2] WPO, cond. Jan Krenz, Muza SXL 0571 (rec. 1969) = TeldecTST 77462 A = Bärenreiter-Musicaphon BM 1407 = Disco 0571; [3] WPO, cond. Jan Krenz (rec. 1969, Warsaw), PN 'Muza' 2003, PNCD 525 A/B Radio: [1] NOSPR, cond. Kazimierz Kord, PR 1971; [2] Rundfunk-Sinfonieorchester, cond. Antoni Wit, Radio NRD, Leipzig, 1973; [3] NOSPR, cond. Antoni Wit, PR 1976; [4] London Philharmonic Orchestra, cond. Simon Rattle, 1979; [5] WPO, cond. Jan Krenz, PR 1997
Remarks	For this composition and the <i>Pięć pieśni</i> [Five songs] to words by Halina Poświatowska, Tadeusz Baird received the State Prize first degree (1970).

Catalogue number	45
Title of work	<i>Goethe-Briefe</i> , cantata for baritone, mixed choir and orchestra
Movements	–
Forces	Baritono solo, coro misto, orchestra: 3333-4331-Batt (4 esec) 2 Ar Pf Cmb-Archi: Vn I (16) – Vn II (14) – Vl (12) – Vc (10) – Cb (8)
Source of the text	Excerpts from the correspondence of Johann Wolfgang Goethe and Charlotte von Stein, selected by Tadeusz Baird. Translated into Polish by Anna Miłska
Duration	approx. 14'
Place and time of composition	Warsaw, 1970
Commission	Dresden Philharmonic
Repository of manuscripts	Autograph manuscript of the score: BN
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolf's Verlag/C.F. Peters, 1972 (score+piano reduction)

First performance**/ First performance in Poland*	**4 and 5.06.1971, Dresden; Siegfried Lorenz (baritone), Dresden Philharmonic Orchestra and Chorus, cond. Kurt Masur *1.10.1971, Warsaw; Jerzy Artysz (baritone), WPSOC, cond. Witold Rowicki
Recordings	Disc: Andrzej Hiolski (baritone), PRTVOC, cond. Jan Krenz, PN 'Muza' SX 1576 (rec. 1978) Radio: [1] Siegfried Lorenz (baritone), Berliner Staatsoper Orchestra and Chorus, cond. Günter Herbig, Deutschlandsender, Berlin 1972; [2] Andrzej Hiolski (baritone), Vienna Radio Chorus, Wiener Symphoniker, cond. Jan Krenz, Austrian Radio, Vienna 1973; [3] Roland Hermann, Bayerischer Rundfunk Orchestra and Chorus, cond. David Zinman, Bayerischer Rundfunk, Munich 1973; [4] Andrzej Hiolski (baritone), PRTVOC, cond. Jan Krenz, PR 1974; [5] Andrzej Hiolski (baritone), WPSOC, cond. Kazimierz Kord, choirmaster Henryk Wojnarowski, PR 1985; [6] Adam Kruszewski (baritone), WPSOC, cond. Antoni Wit, choirmaster Henryk Wojnarowski, PR 2009
Remarks	This work was written for the Dresden Philharmonic's centenary.

Catalogue number	46
Title of work	<i>Play</i> for string quartet
Movements	–
Forces	Vn I, Vn II, Vl, Vc
Duration	10'30"
Place and time of composition	Warsaw, 1971
Dedication	'To the Danish Quartet'
Commission	Danish Quartet
Repository of manuscripts	Autograph manuscript of the score: Carlsberg Foundation in Copenhagen

Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolff's Verlag/C.F. Peters, 1972, 1980 (3rd edn); Cracow: PWM, 1974 (2nd edn), 2000
First performance**/ First performance in Poland*	**21.11.1971, Copenhagen; Danish Royal Quartet (Arne Svendsen, Palle Heichelmann, Knud Frederiksen, Pierre René Honnens) 5.06.1972, Warsaw; Stanisław Barcewicz Quartet (Stanisław Kawalla, Grzegorz Rezler, Andrzej Szymański, Andrzej Wróbel)
Recordings	Disc: [1] Wilanów Quartet (Tadeusz Gadzina, Paweł Łosakiewicz, Artur Paciorkiewicz, Wojciech Walasek), Veriton SXV 812 (rec. 1976); [2] Quartetto Dafô (Justyna Duda, Danuta Augustyn, Kinga Roesler, Anna Armatys), DUX-PWM 2002, CD 0374, PWM 10190, PWM 004 Radio: [1] Danish Quartet (Arne Svendsen, Palle Heichelmann, Knud Frederiksen, Pierre René Honnens), Danish Radio 1972; [2] Danish Quartet, PR 1972; [3] Danish Quartet, Swedish Radio 1973; [4] Danish Quartet, BBC, London 1973; [5] Danish Quartet, German Swiss Radio, Basel 1973; [6] Wilanów Quartet (Tadeusz Gadzina, Paweł Łosakiewicz, Artur Paciorkiewicz, Wojciech Walasek), PR 1974; [7] Danish Quartet, Dutch Radio, Amsterdam 1976; [8] Polish Quartet (Jan Tawroszewicz, Krzysztof Podejko, Ryszard Wójcicki, Andrzej Wróbel), German Swiss Radio, Bern 1980; [9] Varsovia Quartet (Bogusław Bruczkowski, Marek Bojarski, Artur Paciorkiewicz, Wojciech Walasek), Ljubljana Radio 1980; [10] Wilanów Quartet (Tadeusz Gadzina, Paweł Łosakiewicz, Ryszard Duż, Marian Wasiółka), PR 2008
Remarks	This is Tadeusz Baird's second string quartet. Up to 1974, over a period of 27 months from its first performance, <i>Play</i> was performed around 150 times in 12 countries. In 2002, Quartetto Dafô's CD <i>Baird, Knapik, Meyer, Penderecki, Zieliński</i> won the Polish record industry's album of the year award in the contemporary music category.

Catalogue number	47
Title of work	<i>Psychodrama</i> for orchestra
Movements	–
Forces	3222-2210-Batt (3 esec) Cmb Pf Ar-Archi: Vn I (8) – Vn II (6) – Vl (4) – Vc (4) – Cb (3)
Duration	8'30"
Place and time of composition	Warsaw, 1972
Commission	Norrköpings Orkesterförening
Repository of manuscripts	Autograph manuscript of the score: Archive of the Norrköpings Orkesterförening
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolff's Verlag/C.F. Peters, 1973, 1977 (2nd edn)
First performance**/	**5.11.1972, Norrköping; Norrköpings Orkesterförening, cond. Sven-Gunnar Andrén
First performance in Poland*	*5.01.1973, Poznań (Poznań Philharmonic silver jubilee concert); Poznań Philharmonic Orchestra, cond. Renard Czajkowski
Recordings	Disc: [1] NOSPR, cond. Wojciech Michniewski, PN SX 1615 (rec. 1979); [2] NOSPR, cond. Wojciech Michniewski, PN 'Muza' – Olympia, 1990 (rec. 1980); [3] PRTVSO, cond. Daniel Gazon ('Warsaw Autumn 1998: Północ 98: 41. International Festival of Contemporary Music: September. 18-26 = Warszawska Jesień 1998'), ZKP Warsaw 1998, cassette (live recording); [4] NOSPR, cond. Wojciech Michniewski, PN 'Muza' 2003 (rec. 1979), PNCD 525 A/B; [5] Staatsphilharmonie Rheinland-Pfalz, cond. Peter Gülke (rec. 1989); KOCH CLASSICS GmbH/Schwann Musica Mundi 1993/2000, CD 3-6770-2

Remarks	Radio: [1] Orkiestra Norrköpings Musikförening, cond. Sven-Gunnar Andrén, Swedish Radio 1972; [2] Orchestre Philharmonique de l'ORTE, cond. Andrzej Markowski, Radio France, Paris 1973; [3] RTE Orchestra, cond. Alun Francis, RTE, Dublin 1973; [4] Hessischer Rundfunk Orchestra, cond. Othmar Mága, Hessischer Rundfunk, Frankfurt am Main 1973; [5] NOSPR, cond. Renard Czajkowski, PR 1973; [6] PRTVSO, cond. Wojciech Michniewski, PR 1978; [7] PRTVSO, cond. Daniel Gazon, PR 1998
	The commission of this composition was linked to the sixtieth anniversary of the Norrköpings Orkesterförening association.

Catalogue number	48
Title of work	Oboe Concerto
Movements	–
Forces	Oboe solo, orchestra: 3033-4330-Batt (5 esec) Cmb Pf 2 Ar-Archi: Vn I (14) – Vn II (12) – Vl (10) – Vc (8) – Cb (6)
Duration	16'–17'
Place and time of composition	Warsaw, September 1972 – March 1973
Dedication	'Lothar Faber gewidmet'
Commission	Lothar Faber
Repository of manuscripts	Autograph manuscript of the score: BN
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolf's Verlag/C.F. Peters, 1975
First performance	23.09.1973, Warsaw (17th 'WA'); Lothar Faber (Ob), NOSPR, cond. Stanisław Wisłocki
Recordings	Disc: Anne Leek (Ob), Staatsphilharmonie Rheinl. Nand-Pfalz, cond. Peter Gülke (rec. 1989), KOCH CLASSICS GmbH/Schwann Musica Mundi 1993/2000, CD 3-6770-2 Radio: [1] Lothar Faber (Ob), NOSPR, cond. Stanisław Wisłocki, PR; [2] Lothar Faber (Ob), cond. Andrzej Markowski, Sender Freies Berlin, West Berlin; [3] Jonas Diethelm (Ob), NOSPR, cond. Paweł Kotla, PR 2008

Catalogue number	49
Title of work	<i>Elegeia</i> for orchestra
Movements	–
Forces	2223-2200-Batt Ar (ad lib.)-Archi: Vn I (6) – Vn II (6) – Vn III (6) – Vl (6) – Vc (5) – Cb (4)
Duration	10'30"–11'
Place and time of composition	Warsaw, 1973
Dedication	'To Jan Krenz'
Commission	National Arts Centre of Canada
Repository of manuscripts	Autograph manuscript of the score: National Arts Centre of Canada
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolf's Verlag/C.F. Peters, 1976
First performance**/	**28.11.1973, Ottawa; National Arts Centre Orchestra, cond. Mario Bernardi
First performance in Poland*	*17.05.1974, Poznań; Poznań Philharmonic Orchestra, cond. Renard Czajkowski
Recordings	Disc: [1] WPO, cond. Andrzej Markowski, Muza XW 1891 (1974, 'WA' Chronicle); [2] NOSPR, cond. Wojciech Michniewski, Muza SX 1615 (rec. 1979); [3] Prague Radio Orchestra, cond. Jacek Kasprzyk, Supraphon 1410-2734 QG; [4] NOSPR, cond. Wojciech Michniewski (rec. 1979, Katowice), PN 'Muza' 2003, PNCD 525 A/B Radio: [1] National Arts Centre Orchestra, cond. Mario Bernardi, CBC, Ottawa 1974; [2] WPO, cond. Andrzej Markowski, PR 1974; [3] Orchester der Beethovenhalle, cond. Volker Wangenheim, Westdeutscher Rundfunk, Cologne 1974; [4] PRTVSO, cond. Jan Krenz, PR 1974; [5] NOSPR, cond. Jerzy Maksymiuk, PR 1975; [6] RIAS Orchestra, cond. Antoni Wit, RIAS, West Berlin 1979; [7] PRTVSO, cond. Wojciech Michniewski, PR 1995; [8] WPO, cond. Jacek Kasprzyk, PR 1996; [9] PRTVSO, cond. Jerzy Maksymiuk, PR 2005
Remarks	This work was written for the five-hundredth anniversary of the birth of Copernicus. Up to September 1974, it was performed in Italy, West Germany and Ireland, but we have no details about those performances.

Catalogue number	50
Title of work	<i>Concerto lugubre</i> for viola and orchestra
Movements	–
Forces	Viola solo, orchestra: 3333-4330-Batt (5 esec) 2 Ar Pf Cmb-Archi: Vn I (14) – Vn II (12) – Vl (10) – Vc (8) – Cb (6)
Duration	approx. 20'
Place and time of composition	Warsaw, 1975
Dedication	'In memory of my mother, who died in 1974'
Commission	City of Nuremburg
Repository of manuscripts	Autograph manuscript of the score: BN
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolff's Verlag/C.F. Peters, 1978; Cracow: PWM, 2005 (piano reduction)
First performance**/ in Poland*	**22.05.1976, Nuremberg; Stefan Kamasa (VI), Philharmonisches Orchester der Stadt Nürnberg, cond. Hiroyuki Iwaki *22.09.1976 (20th 'WA'); Stefan Kamasa (VI), PRTVSO, cond. Jacek Kasprzyk
Recordings	Disc: [1] Stefan Kamasa (VI), PRTVSO, cond. Jacek Kasprzyk, PN 'Muza' SX 1576 (rec. 1978); [2] Stefan Kamasa (VI), PRTVSO, cond. Jacek Kasprzyk (rec. 1978), PN 'Muza' 2003, PNCD 525 A/B; [3] Rainer Schmidt (VI), Philharmonie de Lorraine, cond. Jacques Houtmann, (rec. 1991), KOCH CLASSICS GmbH/Schwann Musica Mundi 1993/2000, CD 3-6770-2 Radio: [1] Stefan Kamasa (VI), Nürnberger Philharmoniker, cond. Hiroyuki Iwaki, Radio Nürnberg; [2] Stefan Kamasa (VI), NOSPR, cond. Jerzy Maksymiuk, PR 1976; [3] Stefan Kamasa (VI), PRTVSO, cond. Jacek Kasprzyk, PR 1977; [4] Grigorij Žyslin (VI), Wrocław Philharmonic Orchestra, cond. Marek Pijarowski, PR 1998; [5] Ryszard Groblewski (VI), NOSPR, cond. Sławek A. Wróblewski, PR 2008

Catalogue number	51
Title of work	<i>Sceny</i> [Scenes] for cello, harp and orchestra
Movements	I. Rozmowa [Conversation], II. Spór [Quarrel], III. Pojednanie [Reconciliation]
Forces	Vc solo, Ar solo, orchestra: 3333-4330-Batt (3 esec)- Archi: Vn I (12) – Vn II (10) – Vl (8) – Vc (6) – Cb (6)
Duration	approx. 18'
Place and time of composition	Warsaw, 1976–1977
Dedication	'Helga und Klaus Storck gewidmet'
Commission	Helga and Klaus Storck
Repository of manuscripts	Autograph manuscript of the score: Helga and Klaus Storck
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolf's Verlag/C.F. Peters, 1979
First performance**/	**8.05.1978, Gelsenkirchen; Helga Storck (Ar), Klaus Storck (Vc), Orchestra of the City of Gelsenkirchen, cond.
First performance in Poland*	Uwe Mund *18.09.1978, (22nd 'WA'); Helga Storck (Ar), Klaus Storck (Vc), Storck, PRTVSO, cond. Antoni Wit
Recordings	Disc: [1] Helga and Klaus Storck, NOSPR, cond. Wojciech Michniewski, Muza SX 1615 (rec. 1979), Olympia OCD 388; [2] Helga and Klaus Storck, Philharmonie de Lorraine, cond. Jacques Houtmann, Koch-Schwann 1993, CD 3-1136-2; [3] Helga and Klaus Storck, Philharmonie de Lorraine, cond. Jacques Houtmann (rec. 1991), KOCH CLASSICS GmbH/Schwann Musica Mundi 1993/2000, CD 3-6770-2. Radio: [1] Helga Storck (Ar), Klaus Storck (Vc), PRTVSO, cond. Antoni Wit, PR 1978; [2] Helga Storck (Ar), Klaus Storck (Vc), Philharmonia Hungarica, Westdeutscher Rundfunk, Cologne 1980

Catalogue number 52

Title of work *Wariacje w formie ronda* [Variations in the form of a rondo] for string quartet

Movements	–
Forces	Vn I, Vn II, Vl, Vc
Duration	approx. 17'
Place and time of composition	Warsaw, 1978
Commission	Radio France
Repository of manuscripts	Two autograph manuscripts of the score: Radio France, Paris; BUW AKP
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolf's Verlag/C.F. Peters, 1979; Cracow: PWM, 2001
First performance**/ First performance in Poland*	**22.03.1979, Paris, Radio France (Grand Auditorium); Varsovia Quartet (Bogusław Bruczkowski, Marek Bojarski, Artur Paciorkiewicz, Wojciech Walasek)
Recordings	*1.04.1979, Poznań ('Poznańska Spring'); Varsovia Quartet Radio: [1] Varsovia Quartet (Bogusław Bruczkowski, Marek Bojarski, Artur Paciorkiewicz, Wojciech Walasek), PR 1979; [2] Varsovia Quartet, Ljubljana Radio, 1980; [3] Wilanów Quartet (Tadeusz Gdzina, Paweł Łosakiewicz, Ryszard Duż, Marian Wasiółka), PR 1994
Remarks	This is Tadeusz Baird's third string quartet.

Catalogue number	53
Title of work	<i>Canzona</i> for orchestra
Movements	–
Forces	3333-4331-Batt-Archi: Vn I (12) – Vn II (12) – Vl (8) – Cb (6)
Duration	approx. 16'
Place and time of composition	Warsaw, 1980
Dedication	'Dem Tonhalle Gesellschaft Zürich gewidmet'
Commission	Tonhalle Gesellschaft Zürich
Repository of manuscripts	Autograph manuscript of the score: Tonhalle Gesellschaft Zürich
Editions	Frankfurt, London and New York: Henry Litolf's Verlag/C. F. Peters, 1981; Cracow: PWM; Frankfurt, London and New York: Henry Litolf's Verlag/C.F. Peters, 1984

First performance**/ First performance in Poland*	**30.03.1982, Zurich; Orchestra of the Tonhalle Gesellschaft in Zurich, cond. Jan Krenz *10.09.1982, Zielona Góra (Tadeusz Baird Music Days); ZGPSO, cond. Szymon Kawalla
Recordings	Disc: [1] WPO, cond. Jan Krenz, Olympia: 1985, 1993; [2] PRTVSO, cond. Wojciech Michniewski, Signum Heidelberg 2002, SIG CD X120-00; [3] Philharmonie de Lorraine, cond. Jacques Houtmann (rec. 1991), KOCH CLASSICS GmbH/Schwann Musica Mundi 1993/2000, CD 3-6770-2; [3] PRTVSO, cond. Piotr Borkowski, Musica Sacra Edition 2006, CD 011 Radio: [1] NOSPR, cond. Stanisław Wisłocki, PR 1982; [2] PRTVSO, cond. Jan Krenz, PR 1982; [3] WPO, cond. Jan Krenz (28th 'WA'), PR 1985; [4] PSPSO, cond. Wojciech Michniewski, PR 1988; [5 and 6] PRTVSO, cond. Wojciech Michniewski, PR 1994 (two recordings); [7] PRTVSO, cond. Piotr Borkowski, PR 2005

Catalogue number	54
Title of work	<i>Głosy z oddali</i> [Voices from afar]. Three songs for baritone and symphony orchestra to words by Jarosław Iwaszkiewicz
Movements	I. Nad wiecznym jeziorem stoję [I stand by the eternal lake], II. Noc [Night], III. W kościele [In the church]
Forces	Baritone solo, orchestra: 4222-4330-Batt (3 esec) 2 Ar-Archi: Vn I (12) – Vn II (12) – Vl (8) – Vc (8) – Cb (6)
Source of the text	Three poems by Jarosław Iwaszkiewicz: movt I: fragments from the poem 'Rachunek' [Reckoning] from <i>Muzyka wieczorem</i> [Music in the evening], chapter <i>Muzyka na kwartet skrzypcowy</i> [Music for string quartet] movt II: fragments from the poem 'Appassionata', from <i>Muzyka wieczorem</i> [Music in the evening], chapter <i>Muzyka na kwartet skrzypcowy</i> [Music for string quartet] movt III: fragments from the poem 'W kościele' [In the church] from <i>Mapa pogody</i> [Weather map], chapter <i>Stary poeta</i> [The old poet]
Duration	17'–18'

Place and time of composition	Warsaw, June 1981
Commission	Department of Theatre, Music and the Stage at the Ministry of Culture and the Arts, Karol Szymanowski Centenary Celebration Committee
Repository of manuscripts	Autograph manuscript of the score: H. Litolff's Verlag/C. F. Peters, Frankfurt am Main
Editions	Cracow: PWM; Frankfurt, London and New York: Henry Litolff's Verlag/C.F. Peters, 1985
First performance	22.01.1982, Warsaw; Jerzy Artysz (baritone), WPO, cond. Witold Rowicki
Recordings	Disc: [1] Jerzy Artysz (baritone), WPO, cond. Witold Rowicki (rec. 22 I 1982), Olympia 1993, OCD 388 ADD; [2] Jerzy Artysz (baritone), WPO, cond. Witold Rowicki (rec. 22 I 1982), PN 'Muza' 2003, PNCD 525 A/B. Radio: [1] Jerzy Artysz (baritone), WPO, cond. Witold Rowicki, PR 1982; [2] Jerzy Artysz (baritone), NOSPR, cond. Antoni Wit, PR 1983; [3] Jerzy Artysz (baritone), WrocPSO, cond. Marek Pijarowski, PR 1984; [4] Jerzy Artysz (baritone), PRTVSO, cond. Marcin Nałęcz-Niesiołowski, PR 2005

Theatre music – chronological list

1954

Słowacki, Juliusz, *Balladyna*, Workshop of the State College of Drama at the Teatr Nowy in Warsaw, dir. Aleksander Bardini, premiere 1954.

Kruczkowski, Leon, *Juliusz i Ethel* [Julius and Ethel], PT, Chamber Stage, dir. Aleksander Bardini, premiere 9.05.1954, manuscript repository: PT, Warsaw.

1955

Mickiewicz, Adam, *Dziady* [Forefathers' Eve], PT, dir. Aleksander Bardini, premiere 26.11.1955, manuscript lost.

1956

Shakespeare, William, *Romeo i Julia* [Romeo and Juliet], DT, dir. Lidia Zamkow, premiere 17.04.1956, manuscript repository: BUW AKP.

Słomczyński, Maciej, *Samotność* [Loneliness], DT, dir. Lidia Zamkow, premiere 1.07.1956, manuscript repository: BUW AKP.

1957

Brandstaetter, Roman, *Ludzie z martwej winnicy* [The people from the dead vineyard], PT, Chamber Stage, dir. Henryk Szletyński, premiere 19.12.1957, manuscript repository: PT, Warsaw.

Broszkiewicz, Jerzy, *Imiona władzy* [The name of power], DT, dir. Lidia Zamkow, premiere 18.09.1957, manuscript repository: BUW AKP.

1958

Shakespeare, William, *Król Henryk IV* [Henry IV], Stefan Jaracz Theatre, Łódź, dir. Aleksander Bardini, premiere 30.01.1958, manuscript repository: No information available.

Dürrenmatt, Friedrich, *Wizyta starszej pani* [Der Besuch der alten Dame], DT, dir. Ludwik René, premiere 7.03.1958, manuscript repository: BUW AKP.

Wyspiański, Stanisław, *Wesele* [The wedding], Stefan Jaracz Theatre, Łódź, dir. Stefania Domańska, premiere 12.04.1958, manuscript repository: No information available.

Fry, Christopher, *Szkoda tej czarownicy na stos* [The Lady's Not For Burning], DT, dir. Ludwik René, premiere 29.10.1958, manuscript repository: BUW AKP.

1959

Shakespeare, William, *Sen nocy letniej* [A Midsummer Night's Dream], Ateneum Theatre, Warsaw, dir. Aleksander Bardini, premiere 1959, manuscript repository: No information available.

Słowacki, Juliusz, *Lilla Weneda*, Ateneum Theatre, Warsaw, dir. Jan Kulczyński, premiere 16.07.1959, manuscript repository: No information available.

Miller, Arthur, *Proces w Salem* [The Crucible], DT, dir. Ludwik René, premiere 1959, manuscript repository: BUW AKP.

Dürrenmatt, Friedrich, *Romulus Wielki* [Romulus der Große], DT, dir. Halina Mikołajska and Andrzej Sadowski, premiere 1959, manuscript repository: BUW AKP.

1960

Sartre, Jean Paul, *Diabeł i Pan Bóg* [Le diable et le bon dieu], DT, dir. Ludwik René, premiere 1960, manuscript repository: BUW AKP.

Shakespeare, William, *Hamlet*, Wybrzeże Theatre, Gdańsk, dir. Andrzej Wajda, premiere 14.08.1960, manuscript repository: Wybrzeże Theatre, Gdańsk.

Shakespeare, William, *Ryszard III* [Richard III], Ateneum Theatre, dir. Jacek Woszczerowicz, premiere 17.10.1960, manuscript repository: No information available.

1961

Sophocles, *Król Edyp* [*Oedipus Rex*], DT, dir. Ludwik René, premiere 25.05.1961, manuscript repository: BUW AKP.

Gogol, Nicolai, *Ożenek* [*Marriage*], DT, dir. Jan Świdorski, premiere 21.10.1961, manuscript repository: BUW AKP.

1962

Warren, Robert Penn, *Willie Stark* (*Gubernator*), DT, dir. Ludwik René, premiere 24.01.1962, manuscript repository: BUW AKP.

Frisch, Max, *Andorra*, Ateneum Theatre, Warsaw, dir. Janusz Warmiński, premiere 2.05.1962, manuscript repository: No information available.

Szwarc, Eugeniusz, *Smok* [The dragon], CT, dir. Jan Kulczyński, premiere 13.06.1962, manuscript repository: BUW AKP.

Shakespeare, William, *Hamlet*, DT, dir. Gustaw Holoubek, premiere 11.11.1962, manuscript repository: BUW AKP.

1963

Dürrenmatt, Friedrich, *Fizycy* [*Die Physiker*], DT, dir. Ludwik René, premiere 23.01.1963, manuscript repository: BUW AKP.

Lorca, Federico Garcia, *Miłość Don Perlimplina do Belisy w jego ogrodzie* [*Amor de Don Perlimplín con Belisa en su jardín*], PTT, dir. Aleksander Bardini, premiere 7.02.1963, manuscript repository: No information available.

Jurandot, Jerzy, *Dziewiąty sprawiedliwy* [The ninth just man], DT, dir. Ludwik René, premiere 27.06.1963, manuscript repository: BUW AKP.

Brecht, Bertolt, *Krucjata dziecięca* [*Mutter Courage und ihre Kinder*], interlude in a performance of Brecht's play *Die Gesichte der Simone Machard*, with music by Hanns Eisler], DT, dir. Ludwik René, premiere 20.11.1963, manuscript repository: BUW AKP.

1964

Gorky, Maxim, *Letnicy* [Summerfolk], DT, dir. Ludwik René, premiere 7.02.1964, manuscript repository: BUW AKP.

O'Casey Seán, *Czerwona róża dla mnie* [*Red Roses for Me*], DT, dir. Aleksander Bardini, premiere 16.05.1964, manuscript repository: BUW AKP.

Sophocles, *Król Edyp* [*Oedipus Rex*], Rozmaitości Theatre, Wrocław, dir. Halina Dzieduszycka, premiere 6.06.1964, manuscript repository: No information available.

Frisch, Max, *Don Juan czyli miłość do geometrii* [*Don Juan oder Die Liebe zur Geometrie*], DT, dir. Ludwik René, premiere 21.10.1964, manuscript repository: BUW AKP.

1965

- Shakespeare, William, *Miarka za miarkę* [*Measure for Measure*], PT, dir. Aleksander Bardini, premiere 22.01.1965, manuscript repository: PT, Warsaw.
- Miller, Arthur, *Po upadku* [*After the Fall*], DT, dir. Ludwik René, premiere 27.02.1965, manuscript repository: BUW AKP.
- Breza, Tadeusz, *Urząd* [Office], DT, dir. Władysław Krzemiński, premiere 14.05.1965, manuscript repository: BUW AKP.
- Dąbrowska, Maria, *Stanisław i Bogumił* [Stanisław and Bogumił], PTT, dir. Jerzy Krasowski, programme broadcast 26.06.1965, manuscript repository: No information available.
- Kafka, Franz, *Zamek* [*The Castle*], Ateneum Theatre, Warsaw, dir. Janusz Warmiński, premiere 22.10.1965, manuscript repository: No information available.
- Ghelderode, Michel de, *Wędrówka mistrza Kościeja* [*La Farce de la Mort qui faillit trépasser*], DT, dir. Ludwik René, premiere 9.11.1965, manuscript repository: BUW AKP.
- Giraudoux, Jean, *Ondyna* [*Ondine*], CT, dir. Ireneusz Kanicki, premiere 13.11.1965, manuscript repository: BUW AKP.
- Słowacki, Juliusz, *Kordian*, Polski Theatre, Wrocław, dir. Krystyna Skuszanka and Jerzy Krasowski, premiere 19.11.1965, manuscript repository: Polski Theatre, Wrocław.

1966

- Zalewski, Witold, *Pruski mur* [The Prussian wall], CT, dir. Ireneusz Kanicki, premiere 27.01.1966, manuscript repository: BUW AKP.
- Dürrenmatt, Friedrich, *Romulus Wielki* [*Romulus der Große*], DT, dir. Ludwik René, premiere 1.03.1966, manuscript lost (?).
- Eurypides, *Trojanki* [*The Trojan Women*], CT, dir. Jan Kulczyński, premiere 23.03.1966, manuscript repository: PT, Warsaw.
- Dąbrowska, Maria, *Stanisław i Bogumił* [Stanisław and Bogumił], Polski Theatre, Wrocław, dir. Krystyna Skuszanka, premiere 12.05.1966, manuscript repository: Polski Theatre, Wrocław.
- Flaubert, Gustave, *Madame Bovary*, CT, dir. Ireneusz Kanicki, premiere 23.11.1966, manuscript repository: BUW AKP.
- Dürrenmatt, Friedrich, *Meteor*, DT, dir. Ludwik René, premiere 25.11.1966, manuscript repository: BUW AKP.

1967

- Anouilh, Jean, *Jarmark* [*La foire d'empoigne*], PT, Chamber Stage, dir. Jacek Woszczerowicz, premiere 22.04.1967, manuscript repository: PT, Warsaw.

Griboyedov, Alexander, *Mądreemu biada* [*Wit Works Woe*], DT, dir. Ludwik René, premiere 26.05.1967, manuscript repository: BUW AKP.

Dürrenmatt, Friedrich, *Anabaptyści* [*Die Wiedertäufer*], DT, dir. Ludwik René, premiere 18.11.1967, manuscript repository: BUW AKP.

1968

Słowacki, Juliusz, *Horsztyński*, CT, dir. Ireneusz Kanicki, premiere 16.03.1968, manuscript repository: BUW AKP.

Lorca, Federico Garcia, *Yerma*, PTT, dir. Aleksander Bardini, broadcast 20.05.1968, manuscript repository: No information available.

Wyspiański, Stanisław, *Kroniki królewskie* [*The king's chronicles*], DT, dir. Ludwik René, premiere 8.11.1968, manuscript lost.

1969

Słowacki, Juliusz, *Kordian*, Wilam Horzyca Theatre, Toruń, dir. Marek Okopiński, premiere 1.02.1969, manuscript repository: No information available.

Wyspiański, Stanisław, *Klątwa* [*The curse*], PT, dir. Józef Gruda, premiere 15.03.1969, manuscript repository: PT, Warsaw.

Barca, Pedro Calderón de la, *Życie jest snem* [*La vida es sueño*], DT, dir. Ludwik René, premiere 7.06.1969, manuscript repository: BUW AKP.

Luke, Peter, *Hadrian VII*, DT, dir. Jan Bratkowski, premiere 29.11.1969, manuscript repository: BUW AKP.

1970

Shakespeare, William, *Cymbelin* [*Cimbeline*], PT, dir. August Kowalczyk, premiere 14.03.1970, manuscript repository: PT, Warsaw.

Kasprowicz, Jan, *Marcholt gruby a sprośny, jego narodziny, życia i śmierci misterium tragikomiczne* [*Morholt fat but lewd, his birth, life and death: a tragicomic mystery*], DT, dir. Ludwik René, premiere 15.04.1970, manuscript repository: BUW AKP.

1971

Shakespeare, William, *Juliusz Cezar* [*Julius Caesar*], DT, dir. Ludwik René, premiere 10.03.1971, manuscript repository: BUW AKP.

Rostworowski, Karol Hubert, *Kajus Cezar Kaligula* [*Gaius Caesar Caligula*], CT, dir. Ireneusz Kanicki, premiere 20.03.1971, manuscript repository: BUW AKP.

1972

Gorky, Maxim, *Na dnie* [*The Lower Depths*], Ateneum Theatre, Warsaw, dir. Jan Świdorski, premiere 11.10.1972, manuscript repository: No information available.

1974

Kochanowski, Jan, *Odprawa posłów greckich* [The dismissal of the Grecian envoys], DT, dir. Ludwik René, premiere 19.07.1974, manuscript repository: BUW AKP.

1978

Brecht, Bertold, *Życie Galileusza* [*Leben des Galilei*], Teatr na Woli, Warsaw, dir. Ludwik René, 16.05.1978, manuscript repository: No information available.

Film music – chronological list**1951**

Kierunek Nowa Huta [Destination Nowa Huta], dir. Andrzej Munk, short documentary film, 1951.

1955

Warsaw w obrazach Canaletta [Warsaw in the paintings of Canaletto], dir. Jarosław Brzozowski, short documentary film, 1955.

1957

Pętla [The noose], dir. Wojciech Jerzy Has, feature film, 1957, premiere: 20.01.1958.

1959

Kamienne niebo [The stone sky], dir. Ewa and Czesław Petelski, feature film, 1959, premiere: 16.11.1959.

Lotna, dir. Andrzej Wajda, feature film, 1959, premiere: 27.09.1959.

1960

Rok pierwszy [The first year], dir. Witold Lesiewicz, feature film, 1960, premiere: 22.09.1960.

1961

April, dir. Witold Lesiewicz, feature film, 1961, premiere: 8.11.1961.

Ludzie z pociągu [Night train], dir. Kazimierz Kutz, feature film, 1961, premiere: 11.05.1961.

Prekolumbijska sztuka meksykańska [Pre-Columbian Mexican art], dir. Jarosław Brzozowski, short documentary film, 1961.

Ogniomistrz Kaleń [The artillery sergeant Kaleń], dir. Ewa Petelska and Czesław Petelski, feature film, 1961, premiere: 12.10.1961.

Samson, dir. Andrzej Wajda, feature film, 1961, premiere: 11.09.1961.

1962

Między brzegami [Between two shores], dir. Witold Lesiewicz, feature film, 1962, premiere: 8.02.1963.

Spóźnieni przechodnie [The teacher], dir. Jan Rybkowski, feature film, 1962, premiere: 3.09.1962.

Zerwany most [The lost bridge], dir. Jerzy Passendorfer, feature film 1962, premiere: 22.03.1963.

1963

Ich dzień powszedni [Their every day], dir. Aleksander Ścibor-Rylski, feature film, 1963, premiere: 10.05.1963.

Naganiacz [Manhunter], dir. Ewa Petelska and Czesław Petelski, feature film, 1963, premiere: 10.01.1964.

Pasażerka [The passenger], dir. Andrzej Munk (completed by Witold Lesiewicz), feature film, 1963, premiere: 20.09.1963.

1964

Agnieszka 46, dir. Sylwester Chęciński, feature film, 1964, premiere: 24.11.1964.

Drewniany różaniec [The wooden rosary], dir. Ewa & Czesław Petelscy, feature film, 1964, premiere: 6.01.1965 (the music is based partly on motifs from the output of Polish composers of the seventeenth and eighteenth centuries).

Nieznany [The unknown], dir. Witold Lesiewicz, feature film, 1964, premiere: 13.10.1964.

1965

Człowiek z kwiatem w ustach [The man with the flower in his mouth], dir. Jan Rybkowski, television feature film (from the 'World Classics' cycle), 1965, premiere: 27.10.1965.

Dzień ostatni, dzień pierwszy [The last day, the first day], a cycle of television feature films:

1. *Na melinę* [To the hideout], dir. Stanisław Różewicz, 1965/1981

2. *Nazajutrz po wojnie* [The day after the war], dir. Lech Lorentowicz, 1965, premiere: 10.05.1966

3. *Wózek* [The cart], dir. Ewa Petelska, Czesław Petelski, 1965, premiere: 1.12.1965

4. *Buty* [The shoes], dir. Ewa Petelska, Czesław Petelski, 1965, premiere: 21.07.1966

5. *Córeczka* [Daughter], dir. Ewa Petelska, Czesław Petelski, 1965, premiere: 22.07.1965

6. *Nad Odrą* [On the Oder], dir. Bohdan Poręba, 1965, premiere: 25.05.1966

7. *Bigos* [Stew], dir. Sylwester Szyszko, 1965, premiere: 14.01.1966

8. *Instrumentum mortis*, dir. Jerzy Zarzycki, 1965

Miejsce dla jednego [Place for one], dir. Witold Lesiewicz, feature film, 1965, premiere: 26.04.1966.

Śmierć w środkowym pokoju [Death in the middle room], dir. Andrzej Trzost-Rastawiecki, television feature film, 1965, premiere: 4.01.1967.

Wizyta u królów [A visit to the kings], dir. Jan Rybkowski, television feature film, 1965, premiere: 22.07.1966.

1967

Przeraźliwe łóże [A Terribly Strange Bed], dir. Witold Lesiewicz, television film (from the series 'World of Horror'), 1967, premiere: 25.05.1968.

Szorstka twórczość [Rough creativity], dir. Tadeusz Jaworski, short documentary film, 1967.

Zbrodnia lorda Artura Savile'a [Lord Arthur Savile's Crime], dir. Witold Lesiewicz, television feature film (from the series 'World of Horror'), 1967, premiere: 28.01.1968.

Kiedy miłość była zbrodnią (*Rassenschande*), dir. Jan Rybkowski, Polish-West-German feature film, 1967, premiere: 1.03.1968.

1969–1970

Gniewko, syn rybaka [Gniewko, the fisherman's son], dir. Bohdan Poręba, television serial: *Zdrada* [Betrayal] (episode 1); *Znak Orła* [Sign of the eagle] (episode 2); *Spisek* [The plot] (episode 3); *Wyprawa w obronie ziemi* [Expedition in defence of the Earth] (episode 4); *Ta wieś nazywa się Płowce* [This village is called Płowce] (episode 5); TVP, 1969–1970, premiere: 27.12.1969.

1973

Jutro [Tomorrow], dir. Bohdan Hussakowski, musical feature film, TVP, 1973, premiere: 11.04.1974.

List of Abbreviations

AKP	Archiwum Kompozytorów Polskich = Polish Composers' Archive
BI ZKP	<i>Biuletyn Informacyjny Związku Kompozytorów Polskich</i> = Information Bulletin of the Polish Composers' Union
BJ	Biblioteka Jagiellońska w Krakowie = Jagiellonian Library in Cracow
BN	Biblioteka Narodowa w Warszawie = National Library in Warsaw
BUW	Biblioteka Uniwersytecka w Warszawie = Warsaw University Library
CBN PWM	Centralna Biblioteka Nutowa PWM = PWM Central Music Library
CT	Classical Theatre (Teatr Klasyczny) in Warsaw
DT	Drama Theatre (Teatr Dramatyczny) in Warsaw
EM	<i>Encyklopedia Muzyki</i> [Encyclopaedia of music], ed. A. Chodkowski (Warsaw, 1995)
FCAM	Fryderyk Chopin Academy of Music in Warsaw
FRG	Federal Republic of Germany (former West Germany)
GDR	German Democratic Republic (former East Germany)
HWMSO	Orchestra of the Henryk Wieniawski Music Society in Poznań
ISCM	International Society for Contemporary Music
'LC'	'Legnica Cantat' All-Poland Choir Tournament
MCA	Ministry of Culture and the Arts
MCA CACPS	Ministry of Culture and the Arts, Committee for Art Commissions, Purchases and Scholarships
MCA CCC	Ministry of Culture and the Arts, Committee for Composition Commissions
NBC	National Broadcasting Company (US television network)
NOSPR	Polish National Radio Symphony Orchestra in Katowice
ORTF	Office de Radiodiffusion-Télévision Française
PB	Programme Book
PCO	Polish Chamber Orchestra in Warsaw
PCU	Polish Composers' Union
PN 'Muza'	Polskie Nagrania 'Muza' (Polish state record label, est. 1956)
PNO	Polish National Opera in Warsaw

PNOO	Polish National Opera Orchestra in Warsaw
PR	Polskie Radio = Polish Radio
PRTVCO	Polish Radio and Television Chamber Orchestra in Poznań
PRTVOC	Polish Radio and Television Orchestra and Chorus in Cracow
PRTVSO	Polish Radio and Television Symphony Orchestra in Cracow
PSPSO	Poznań State Philharmonic Symphony Orchestra
PT	Polish Theatre (Teatr Polski) in Warsaw
PTT	Polish Television Theatre (Teatr Telewizji Polskiej) in Warsaw
PWM Edition	Państwowe Wydawnictwo Muzyczne (state publishing enterprise)
RIAS	Rundfunk im amerikanischen Sektor (radio station in Berlin)
SCM	State College of Music in Warsaw
SCMSO	State College of Music Symphony Orchestra
SGGW	Warsaw University of Life Sciences
SSPO	Silesian State Philharmonic Orchestra in Katowice
T _I , T _{II}	theme one, theme two
USSR SSO	Union of Soviet Socialist Republics State Symphony Orchestra
‘WA’	‘Warsaw Autumn’ International Festival of Contemporary Music
WLCS	Witold Lutosławski Concerto Studio of Polish Radio
WP PG	Warsaw Philharmonic Programme Guide
WPC	Warsaw Philharmonic Chorus
WPCE	Warsaw Philharmonic Chamber Ensemble
WPCO	Warsaw Philharmonic Chamber Orchestra
WPIE	Warsaw Philharmonic Instrumental Ensemble
WPO	Warsaw Philharmonic Orchestra
WPQ	Warsaw Philharmonic Quartet
WPSOC	Warsaw Philharmonic Symphony Orchestra and Chorus
WrocPSO	Wrocław Philharmonic Symphony Orchestra
ZGPCO	Zielona Góra Philharmonic Chamber Orchestra
ZGPSO	Zielona Góra Philharmonic Symphony Orchestra

Score Abbreviations

a	alt
a u.p.	a una pelle
ad lib.	ad libitum
Ar	Arpe
b	bas
Batt	Batteria
Bg	Bonghi
Bl di l	Blocchi di legno
C di l	Cassa di legno
C.p.	Cassa piccola
Cb	Contrabbassi
Cel	Celesta
Cht	Chitarra
Cl	Clarinetto
Clv	Claves
Cmb	Cembalo
Cmp	Campane
Cmplli	Campanelli
Cor. ing.	Corno inglese
Cr	Corno
Fg	Fagotto
fiss.	fissato
Fl	Flauto
Frs	Frusta
g	grande
G.c.	Gran cassa
Gg	Gong
Gro	Guiro
m	medio
Mbf	Marimbafono
Mrc	Maracas
Ob	Oboe
p	piccolo
Pf	Pianoforte
Ptti	Piatti

Ptto	Piatto
Rag	Raganella
s	sopran
s.c.	senza corde
Sax	saxophone
sosp.	sospesi
t	tenor
Tamt	Tam-tam
Tb	Tuba
Tbl	Temple blocks
Timb	Timbales de Cuba
Tmb	Tamburo
Tmb ^{llo} b	tamburello basco
Tmp	Timpani
Tn	Trombone
Tomt	Tom-tom
Tr	Tromba
Trg	Triangolo
Vbf	Vibrafono
Vc	Violoncelli
Vl	Viole
Vn	Violini
Xlf	Xilofono

Appendix

I. The words to vocal-instrumental compositions

Cantata *Ballada o żołnierskim kubku* [Ballad of the soldier's cup], to a poem by Stanisław Strumph-Wojtkiewicz¹⁰⁹⁹

[*Recytator*]

Zwyczajna i prosta
To będzie ballada
Jak prosty jest człowiek,
Co ją opowiada –
O kubku do wody
Kubeczku wojennym,
Nie złotym, nie srebrnym
A jednak bezcennym,
Bo każdy zeń upił
Aż nic nie zostało
I zawsze żałował,
Że mało...
O kubku do wody,
Kubeczku wojennym
Zwyczajna i prosta
To będzie ballada -

[*Reciter*]

This is a ballad
Of everyday life,
As simple as the man
Who relates it –
About a plain cup
A soldierly cup,
Not silver, not gold,
Yet priceless,
For everyone drank from it
Till nothing was left
And always regretted
It's gone...
This is a ballad
Of everyday life,
About a plain cup
A soldierly cup –

[*Baryton solo*]

Wieśniaczka go dała
We wrześniu piechocie -
I ktoś go tam zgubił
W kolejnym odwrocie...
Podniosły go z prochu

[*Solo baritone*]

In September, a country woman
Gave it to the infantry –
And somebody lost it
During a retreat...
A girl's hands retrieved it

1099 This text is given after the Warsaw Philharmonic programme guide of 29 October 1954, pp. 8–10, and the manuscript of the piano reduction (NL). According to Zofia Lissa, this is a shortened version of Strumph-Wojtkiewicz's poem. Unfortunately, I have not found the original version.

Dziewczęce ramiona,
 By ranny na polu
 Z pragnienia nie skonał.
 Rannemu ów napój
 Wydawał się słodki
 W kubeczku zdobionym
 Kwiatkami stokrotki.

*[Śpiewakowi odpowiada
 solo rogu na tle smyczków,
 będące lirycznym
 uzupełnieniem jego słów.
 Następnie śpiewa baryton]*

A kiedy wysączył
 Pocięchy ostatek
 I zdążył zobaczyć
 Że na dnie jest bratek
 To wspomniał matczyne
 Przy chacie ogródku
 I usnął szczęśliwy
 Cichutki...

*[Do opowieści włącza się
 chór i śpiewa na tle
 dyskretnych rytmów
 marszowych]*

A kubek szedł dalej
 Od chłopca do chłopca.
 Ceniono go sobie
 W moskiewskich okopach.
 Aż wreszcie się znalazł
 Daleko – daleko,
 Gdzie miasto przez sto dni
 Walczyło nad rzeką.
 Gdzie zuchom – obrońcom
 Wyśłużył się godnie
 Kubeczek żołnierski
 Przechodni.

From the dusty ground
 So a wounded man
 Would not have to die of thirst.
 To the wounded man,
 That drink seemed sweet
 In the sweet little cup
 Adorned with daisies.

*[The singer is answered
 by a solo horn backed by strings,
 which represents a lyrical
 complement to his words.
 The baritone then sings]*

And when he had finished
 The last sip of that solace
 And seen the pretty pansy
 Painted on the bottom
 He recalled his mother's
 Garden, back home,
 And fell into a happy sleep
 In peace...

*[The choir joins in the tale
 and sings to the accompaniment
 of discreet march rhythms]*

So the cup went on
 From one chap to another.
 In Muscovite trenches
 It was treasured.
 Until it turned up
 Far, far away,
 Where a town by a river
 Had fought for a hundred days.
 And the wandering cup,
 The soldierly cup
 Worthily served
 The town's brave defenders.

Tak kubek weteran
 Zwędrował pół świata
 I dobrych żołnierzy
 Myślami pobratał:
 I tego co kiedyś
 Kwiatkiem się pocieszał
 I tego co teraz
 do kraju pośpieszał.

[*Chór milknie, a opowieść
 podejmuje baryton*]

Rozdawał ochłodę,
 Podniecał zapały
 Był kubkiem na wodę,
 Był kubkiem gorzały.
 Więc każdy go chciwie
 Do końca całował
 A kubek na zachód
 Z armiami wędrował...
 Aż wreszcie w Berlinie
 Dwa bratnie oddziały
 Ze sobą się nagle
 Spotkały.

[*Scenę radosnego spotkania
 żołnierzy radzieckich i
 polskich opowiada chór
 a cappella, a następnie baryton*]

CHÓR
 Z rąk do rąk kubeczkciem
 Wypito za męstwo,
 Co braciom-słowianom
 Przyniosło zwycięstwo.
 Za trudy i służbę,

Thus the veteran cup
 Travelled half the world
 Uniting the good soldiers
 In spirit:
 The soldier we saw
 Consoled by the flower,
 And the one hying
 Back to his homeland

[*The choir falls silent, and
 the baritone takes up the tale*]

It distributed coolness
 And made spirits keen.
 It was a cup for water,
 It was a cup for booze.
 So everyone eagerly
 Kissed it to the end
 And the cup travelled west
 With the armies...¹¹⁰⁰
 Till at last, in Berlin,
 Two brotherly units
 All of a sudden
 Met.

[*The scene of a joyful meeting
 between soviet and Polish soldiers
 is related by the unaccompanied
 choir, and then the baritone*]

CHOIR
 From hand to hand they drank
 From the cup, to the valour
 That brought victory
 To the Slavic brothers.
 To the hardship and service,

1100 Baird's score has 'wciąż dalej wędrował' ('travelled on and on'). Cf. *Cantata Ballada o żołnierskim kubku* [Ballad of the soldier's cup], piano reduction, manuscript, BN (shelf-mark akc. 2005 d 307/19).

Za przyszłość świetlaną
Za oba narody,
Za przyjaźń za drużbę.

BARYTON

A każdy zaglądał
Co w kubku zostało
Bo zawsze pogody
Jest ludziom za mało.
I każdy z uśmiechem
Wysączył ostatek
Gdy wiedział, że na dnie,
Jest bratek.

[*Opowieść dobiega końca
po słowach recytatora*]

Za chwilę się skończy
Zwyczajna ballada
Tak prosta jak człowiek
Co ją opowiadał –
O kubku do wody
Kubeczku wojennym
Nie złotym, nie srebrnym
A jednak bezcennym.
Bo skromny ten kubek
Pół świata przemierzył
Nim wrócił do Polski
W chlebaku żołnierzy.
Tak oto się kończy
Ta prosta ballada.

[*Balladę kończy partia chóru*]

O kubku do wody
Kubeczku wojennym
Nie złotym, nie srebrnym
A jednak bezcennym.
Bo skromny ten kubek
Pół świata przemierzył
Nim wrócił do Polski
W chlebaku żołnierzy.

To the glorious future
To both of their nations,
To friends and companions.

BARITONE

And each of them looked
To see what was left,
Because people
Can't get enough cheer.
And each of them smiled
While supping his last
When he knew on the bottom
Was a pansy.

[*The tale reaches its end
after the reciter's words*]

This simple ballad
Will soon reach its end
As simple as the man
Who related it –
About a plain cup
A soldierly cup
Not silver, not gold,
And yet priceless.
For this humble cup
Travelled half the world
Before returning to Poland
In a soldier's bag.
Thus this simple ballad
Comes to an end.

[*The ballad ends with the choir*]

About a plain cup
A soldierly cup
Not silver, not gold,
And yet priceless.
For this humble cup
Travelled half the world
Before returning to Poland
In a soldier's bag.

Głosy z oddali [Voices from afar] to words
by Jarosław Iwaszkiewicz¹¹⁰¹

Nad wiecznym jeziorem stoję¹¹⁰²

Nad wiecznym jeziorem stoję¹¹⁰³,
 By obejrzeć się, trzeba tak wielkiego
 męstwa,
 Dalej nic nie widać za ostatnią krawędzią.
 Czy liczyć klęski, czy [nizać]¹¹⁰⁴ zwycięstwa?
 Kto mi to powie? Kto mnie sprawdzać
 będzie?

[Owce białe i czarne liczyć – próżna praca.
 Uciekają mi stada na piarżyste steczki.
 I nad wiecznym jeziorem stoję, biedny bacą,
 Który na końcu nie ma i jednej owieczki.]

Noc¹¹⁰⁵

Noc. Któż do bramy o tej porze stuka?
 Wiatr liśćmi kręci i zamiecią grozi.
 Za budę wciska się złąkniona suka,
 [Co w dzień biegała na długim powrozie.]

Do drzwi domu stukanie.¹¹⁰⁶ A któż to
 być może?
 Na niebie chmury [niby świńskie ryje,]
 Księżyc zdarł zaćmę i widno na dworze
 Nikt nie szedł, a na płocie chwieją się rogoże.
 Pukanie do pokoju? Nie zgadujesz czyje?

By the eternal lake I stand

By the eternal lake I stand,
 To look back takes great courage,
 Nothing to be seen beyond the final edge.
 To count one's defeats or [tot up] one's
 victories?
 Who'll tell me that? Who'll check me?

[Counting white sheep and black – idle toil.
 The flocks escape me onto scree-covered paths.
 And by the eternal lake I stand, a poor
 shepherd,
 Who in the end has not a single lamb.]

Night

Night. Who's knocking on the gate this late?
 The wind swirls the leaves, threatens a blizzard.
 Behind the kennel cowers the fearful bitch,
 [Which by day ran on a lengthy rope.]

A knocking at the front door. Whoever
 could it be?
 Clouds in the sky [like porcine snouts,]
 The moon's stripped the cataract, and out-
 side it's light
 Nobody's come, and the doormats flap on
 the fence.
 A knocking at my room? Can't you guess who?

1101 Text cited after Jarosław Iwaszkiewicz, *Muzyka wieczorem* [Music in the evening] (Warsaw, 1986); Iwaszkiewicz, *Mapa pogody* [Weather map] (Warsaw, 1980).

1102 This is part of the poem 'Rachunek' [Reckoning], included in Iwaszkiewicz, *Muzyka wieczorem*, section 'Muzyka na kwartet skrzypcowy' [Music for string quartet], 25.

1103 In the Iwaszkiewicz, this is the seventh line. The composer made it his title-motto.

1104 The words in square brackets were omitted by Baird.

1105 This is part of the poem 'Appassionata', included in Iwaszkiewicz, *Muzyka wieczorem*, section 'Muzyka na kwartet skrzypcowy' [Music for string quartet], 36.

1106 Baird has 'W sieni już stuka?' ('Is he knocking in the porch?'). Cf. *Głosy z oddali* [Voices from afar] for baritone and orchestra, score + solo part (Cracow: PWM; Frankfurt, London and New York: Henry Litolf's Verlag/C. F. Peters, 1984), 4.

W kościele¹¹⁰⁷

Uklęknę tu przed świętą Agatą
która niesie swą wyrwaną pierś

A Ty stań za mną
stań bliżutko¹¹⁰⁸
i porozmawiamy

[Tak sobie pogadamy
To będzie prawie modlitwa
Nie lękaj się tu nie ma podsłuchu
(podsłuch jest w greckim teatrze)
możesz mi odpowiedzieć]

Wyłumacz mi¹¹⁰⁹
jak to się stało
zaczęło się tak pięknie
stworzyłeś taki piękny świat

morze las
kwiaty rozmaite
[i psy
i słonie]

[To że tam Kain i Abel
albo że Noe pił
albo Neron lubił
jak się paliło
to przecież nic nie znaczy
to nie miało żadnego wpływu]

i ludzie tam byli
tak przynajmniej powiadają

No i co?

In the church

I'll kneel here before Saint Agatha,
who carries her severed breast

And You stand behind me
stand very close
and let's talk

[We'll just have a chat
It'll be almost like praying
Fear not, there's no eavesdropping here
(eavesdropping's in Greek theatre)
you can answer me]

Explain to me
how it happened
it started so beautifully
you forged such a beautiful world

seas forest
various flowers
[and dogs
and elephants]

[That Cain and Abel ahem
or that Noah drank
or Nero liked
when it burned
why that means nothing
it had no effect]

and there were people there
at least so they say

And then what?

1107 This is part of the poem 'W kościele', included in Iwaszkiewicz, *Mapa pogody*, section 'Stary poeta' [The old poet], 64–66.

1108 Baird has 'bliżutko' ('very, very close'). Cf. *Głosy z oddali* for baritone and orchestra, 4.

1109 Baird has 'Powiedz mi' ('Tell me'). Cf. *ibid.*

Co z tego się zrobiło? ¹¹¹⁰	What became of it?
Jak Ty to wszystko zlikwidujesz?	How will You do away with it all?
[Dlaczego oni tak latają całymi gromadami?	[Why do they fly around in bunches?
Z miejsca na miejsce?	From place to place?
Dlaczego jedni gonią drugich dżunglą plażą ulicami miast strzelają?	Why do some chase others in the jungle, on the beach, on the city streets and shoot?
Dlaczego piętami roznoszą pejzaże i pałace?	Why do they trample Landscapes and palaces?
Dlaczego robią nieczystości do wody?]	Why do they pollute the water?]
Chcesz powiedzieć: trzęsienia ziemi to za mało	You want to say: earthquakes aren't enough
Bomby?	Bombs?
Ależ dałeś im moc odradzania się	You gave them the power of rebirth
Czy Ci nigdy nie przyszło do głowy że nam jest coraz ciasniej coraz straszniej?	Did it never occur to You that it's ever more crowded and awful?
Pozwalasz im mordować się ale to mało	You let them murder each other but it's not enough
[Na morza wypływa czarny mazut] ptaki umierają ze strasznym krzykiem krzyk świętej Agaty to była pobożna pieśń	[Black mazut flows into the seas] birds die with a terrible shriek Saint Agatha's cry was a pious song
A to?	And that?
Ach milczenie to Twój system ¹¹¹¹	Ah silence is Your system
[Panu Adamowi też nie chciałeś odpowiadać	[Nor did you wish to answer Adam
Ale on był naiwny	But he was naive

1110 Baird has 'Co Ty z tego zrobiłeś?' ('What have you done with it?'). Cf. *ibid.*

1111 Baird has 'Milczenie to Twój system' ('Silence is Your system'). Cf. *ibid.*

myślał że siła jest po Twojej stronie]	he thought the power was on Your side]
A co jest po Twojej stronie? ¹¹¹²	So what is on Your side?
Powiedz raz powiedz	Say just once, say
co jest po Twojej stronie?	what is on Your side?

1112 Baird has 'Co jest po Twojej stronie?' ('What is on Your side?'). Cf. *ibid.*

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- 'Wspomnienie o K. Serockim' [Recollections of Kazimierz Serocki], *Ruch Muzyczny*, 1981/17, 3.
- 'Moja autobiografia muzyką pisaną' [My autobiography written in music] (reflections recorded in 1977 for Polish Radio), *Ekran*, 1981/39, 10–11.
- 'Początki Warszawskiej Jesieni' [The beginnings of the Warsaw Autumn], in *książka programowa XXV 'WJ'* [Programme book of the 25th 'WA'] (Warsaw, 1981), 9–12.

- ‘Początki Warszawskiej Jesieni’ [The beginnings of the Warsaw Autumn], *Życie Warszawy*, 19–20 September 1981, 7 (notes taken by Zdzisław Sierpiński).
- ‘The Beginnings of “Warsaw Autumn”’, *Polish Music*, 1981/3–4.
- ‘Zum Geleit’ (foreword), in Ilona Reinhold (ed.), *Begegnung mit Karol Szymanowski* (Leipzig, 1982), 5–7.
- ‘„Listy Goethego”: słowo a muzyka’ [*Goethe-Briefe: words and music*], *Dialog*, 1982/2, 137–142.
- ‘Szubieniczna Toni’ [after Egon Erwin Kisch], *Die Himmelfahrt der Galgentoni* [= *The Ascension of Gallows Toni*], scenario (manuscript), August 1967.
Source: BUW AKP.

1.1.2. Interviews (chronological order)

- ‘Kompozytorzy współcześni: Tadeusz Baird’ [Contemporary composers: Tadeusz Baird] (in conversation with Jerzy Hordyński), *Życie Literackie* 1960/44, 4.
- ‘Wywiad eksperymentalny’ [An experimental interview] (Sergey Aksiuk, Silvano Busotti and Tadeusz Baird in conversation with Bohdan Pilarski), *Współczesność*, 1961/21, 8.
- ‘Z Tadeuszem Bairdem o „Warszawskiej Jesieni” 1964’ [With Tadeusz Baird about the ‘Warsaw Autumn’ 1964] (in conversation with Stefan Wysocki), *Kultura*, 1964/37, 3.
- ‘Rozmowa z laureatem dorocznej Nagrody ZKP Tadeuszem Bairdem’ [Conversation with the laureate of the annual PCU Prize] (in conversation with Zdzisław Sierpiński), *Ruch Muzyczny*, 1966/7, 3.
- ‘O planach kompozytorskich Tadeusza Bairda’ [On Tadeusz Baird’s composition plans] (in conversation with Teresa Grabowska), *Trybuna Ludu*, 5 October 1967, 6.
- ‘O powiązaniu słowa z muzyką mówi Tadeusz Baird’ [Tadeusz Baird talks about connecting words with music] (in conversation with Irena Strzemińska), *Trybuna Ludu*, 30 March 1969.
- ‘Rozmowy o dramacie. Wariacje na temat’ [Conversations about drama. Variations on a theme] (in conversation with Ludwik Erhardt), *Dialog*, 1969/12, 119–122.
- ‘Tadeusz Baird o kongresie i Festiwalu SIMC 1969 w Hamburgu’ [Tadeusz Baird on the 1969 ISCM congress and festival in Hamburg] (in conversation with Ludwik Erhardt), *Ruch Muzyczny*, 1969/17, 9–10.
- ‘Nie zrezygnowałem z napisania utworu dla teatru muzycznego’ [I have not given up on writing a work for music theatre] (in conversation with Bogdan M. Jankowski), *Teatr*, 1970/10, 10–11.

- 'Przeciw anonimowości' [Against anonymity] (in conversation with Tadeusz Kaczyński), *Sztandar Młodych*, 10 August 1970.
- 'Tadeusz Baird (wywiad)' [Tadeusz Baird (interview)], in Jadwiga Radomińska, *Spotkania zapisane* [Meetings written down] (Cracow, 1970), 9–13; 2nd edn (Warsaw, 1973), 15–19.
- 'Autoportret polskiej muzyki' [A self-portrait of Polish music] (in conversation with Janusz Cegieła), *Współczesność*, 1971/13, 5; repr. in *Szkice do autoportretu polskiej muzyki współczesnej* [Sketches for a self-portrait of contemporary Polish music] (Cracow, 1976), 18–30.
- 'Kompozytorzy mówią: Tadeusz Baird' [Composers speak: Tadeusz Baird] (in conversation with Izabella Grzenkowicz), *Ruch Muzyczny*, 1971/6, 3–6.
- 'Nie ma piękna osiągalnego biernie' [Beauty cannot be passively achieved] (in conversation with Jerzy Kwieciński), *Głos Robotniczy*, 12 March 1973.
- 'Ponad codzienność. Rozmowa z Tadeuszem Bairdem' [Beyond the everyday: a conversation with Tadeusz Baird] (in conversation with Ewa Kofin), *Odra*, 1973/4, 89–91.
- 'Pomiędzy pięcioma liniami. Rozmowa z Tadeuszem Bairdem' [Between the staff lines: a conversation with Tadeusz Baird] (in conversation with Andrzej Konkowski), *Poezja*, 1973/2, 30–32.
- 'Rozmowa z Tadeuszem Bairdem' [A conversation with Tadeusz Baird] (in conversation with Krzysztof Baculewski), *Kultura*, 1973/40, 7.
- 'Tadeusz Baird laureatem Nagrody im. Honeggera' [Tadeusz Baird: winner of the Honegger Prize] (in conversation with Ludwik Erhardt), *Ruch Muzyczny*, 1974/7, 2.
- '„Teatr dla mnie był, jest i będzie teatrem literatury” – mówi Tadeusz Baird' [‘For me, theatre has always been and always will be literary theatre’, says Tadeusz Baird] (in conversation with Bogdan M. Jankowski), *Teatr*, 1975/2, 4–5.
- 'Członkowie honorowi Pro Sinfoniki: Tadeusz Baird' [Honorary members of Pro Sinfonica: Tadeusz Baird] (in conversation with Wojciech Jamroziak), *Zeszyty muzyczne Pro Sinfoniki II stopnia*, 1975–1976/5, 327–338.
- 'Szansa sztuki?' [The chances for art?] (in conversation with Krzysztof Lisicki), *Kierunki*, 1976/12, 1, 5.
- 'Wielkie dzieła dojrzewają powoli' [Great works mature slowly] (in conversation with Maria Śledzińska), *Słowo Powszechne*, 10–11 April 1976, 1–5.
- 'O wykonawstwie. Rozmowa z Tadeuszem Bairdem' [On performance: a conversation with Tadeusz Baird] (in conversation with Krzysztof Lisicki), *Ruch Muzyczny*, 1976/19, 4–5.
- 'Nigdy nie ulegałem modom' [I've never succumbed to fashion] (in conversation with Ewa Solińska and Bogdan Mozdżyński), *Sztandar Młodych*, 7 April 1977.

- ‘Dźwięk i słowo’ [Sound and word] (in conversation with Izabella Grzenkowicz), *Kultura*, 1978/1–2, 11–12.
- ‘Spotkanie i rozmowa z Tadeuszem Bairdem’ [A meeting and a conversation with Tadeusz Baird] (notes taken by Alicja Weber), *Gazeta Pomorska*, 17–18?, 1977.
- ‘Tadeusza Bairda liryzm współczesny’ [Tadeusz Baird’s contemporary lyricism] (in conversation with Wiesław Darkiewicz), *Za i Przeciw*, 1977/44, 18, 23.
- ‘Kompozycja kształcenia’ [Composing education] (in conversation with Zdzisław Sierpiński), *Życie Warszawy*, 11–12 March 1978.
- ‘Pół wieku życia Tadeusza Bairda’ [Tadeusz Baird’s half a century of life] (in conversation with Zdzisław Sierpiński), *Życie Warszawy*, 26 July 1978.
- ‘Ya vseгда staralsia bit chestnym v svoya iskusstvye’ [‘I’ve always tried to be honest in my composition work’] (in conversation with Irina Nikolska), *Sovietskaya Muzyka*, 1978/20, 127–129.
- ‘Ostatni bastion magii’ [The last bastion of magic] (in conversation with Eugenia Wybraniec), *Magazyn Niedziela* (supplement to *Trybuna Robotnicza*), 23–26 December 1978.
- ‘Życiorys w partyturach. Istnienie sztuki ma o tyle sens, o ile pomaga ona ludziom’ [A life in scores: the existence of art only has sense if it helps people] (in conversation with Ewa Solińska and Bogdan Możdżyński), *ITD.*, 1979/35, 20–21.
- ‘Nie tylko o muzyce mówi Tadeusz Baird’ [Tadeusz Baird talks not just about music] (in conversation with Janusz Miliszkievicz), *WTK*, 1980/14.
- ‘Przez całe stulecia sztuka rozwijała się powoli’ [Art has developed slowly for centuries] (in conversation with Małgorzata Komorowska), *Przekrój*, 15 March 1981, 8.
- ‘Poglądy dla nas oczywiste trzeba domyśleć do końca’ [Views that are obvious to us should be thought through to the end] (in conversation with Zuzanna Csato), *Ekspres Wieczorny*, 22–24 May 1981.
- ‘Tadeusz Baird – Karolowi Szymanowskiemu, „Głosy z oddali”’ [From Tadeusz Baird to Karol Szymanowski: *Voices from Afar*] (in conversation with Zdzisław Sierpiński), *Życie Warszawy*, 5–6 September 1981.
- ‘Ostatni wywiad Tadeusza Bairda’ [Tadeusz Baird’s last interview] (in conversation with Tadeusz K. Sznajderski), *Życie Literackie*, 27 September 1981, 1 and 12.
- ‘Utrwalić życie czyli siebie’ [To perpetuate life, so myself] (in conversation with Wojciech Jamroziak), *Nurt*, 1981/11, 13–14.
- ‘Wierność wobec sztuki’ [Being faithful to art] [voice in a discussion about the artist’s responsibility with regard to society], organised at Warsaw Academy

of Music in 1980, text written down from tape by Jagna Dankowska, *Ruch Muzyczny*, 1982/7, 4–5.

‘„Jestem zdecydowanie przeciwny życiu ułatwionemu”. W pierwszą rocznicę śmierci Tadeusza Bairda’ [‘I am decidedly against an easy life’. On the first anniversary of the death of Tadeusz Baird] (a conversation with Stanisław Dybowski in May 1979), *Kierunki*, 1982/22, 8.

Baird, Tadeusz, and Grzenkowicz, Izabella, *Rozmowy, szkice, refleksje* [Conversations, sketches, reflections], 2nd edn (Cracow, 1998).

1.1.3 Responses to questionnaires (*chronological order*)

‘Odpowiedź na ankietę na temat twórczości Igora Strawińskiego’ [Response to a questionnaire on the music of Igor Stravinsky], *Ruch Muzyczny*, 1957/4, 15.

Lissa, Zofia, ‘Z ankiety „Rola muzyki w dziele filmowym”. Wypowiedź Tadeusza Bairda’ [From a questionnaire on the role of music in film: the response of Tadeusz Baird], *Kwartalnik Filmowy*, 1961/2, 25–29.

‘Moi kandydaci do Nagrody Ministra Kultury i Sztuki’ [My candidates for the prize of the Minister of Culture and the Arts], *Życie Warszawy*, 9–10 May 1963.

‘Trzy przyczyny’ [Three reasons] (on what was new in the music of the first twenty years of the People’s Poland), *Życie Warszawy*, 5–6 April 1964.

‘Mój rok 1966’ [My 1966], *Kultura*, 1967/5, 9.

‘Dlaczego głosuję na listę Frontu Jedności Narodu?’ [Why am I voting for the National Unity Front?], *Życie Warszawy*, 1–2 June 1969.

‘Wolę obcować z twórczością Szymanowskiego’ [I prefer listening to Szymanowski] (a response to a questionnaire entitled ‘Chopin nasz współczesny?’ [Chopin our contemporary?]), *Polska*, 1970/9, 3–4 and 20.

‘Wspomnienia muzyków’ [Recalling musicians], *Ruch Muzyczny*, 1975/2, 4–5.

1.2. Audio documents (*programmes with the participation of Tadeusz Baird*) in chronological order

Heine, Ewa, *Na warszawskiej fali* [On a Warsaw wave], Polskie Radio 1, rec. 1960, broadcast 29 January 1960, duration: 25’25”.

Warszawski tygodnik dźwiękowy [Warsaw’s week in sound] (fragment); Polskie Radio, rec. September 1967 (an account from the 11th ‘Warsaw Autumn’), duration: 1’20”.

Cegieła, Janusz, *Autoportret kompozytora – Tadeusz Baird* [A composer’s self-portrait: Tadeusz Baird], Polskie Radio 3, rec. 25 January 1971, broadcast 9 February 1971, duration: 27’.

- Wasilewska, Leokadia, and Zadrowska, Joanna, *Z jarzębinowych dróg* [From rowan tree paths] (fragment), Polskie Radio 3, rec. May 1974, duration: 28'34".
- Baird, Tadeusz, *Życie nie tylko nutami pisane – cykl gawęd wspomnieniowych* [Life written not only in music: chats down memory lane], ed. Joanna Zadrowska, prod. Marian Adamski, Polskie Radio 3, rec. 1974, broadcast: once weekly from 7 July 1974 to 25 August 1974, duration: approx. 70'. Two of the ten chats are lost: nos. 8 and 9.
- Brodnicki, Wojciech, *Zbliżenia (20)* [Getting closer (20)], Polskie Radio, rec. 30 November 1975, duration: 49'45".
- Dzień dobry Warszawo* [Good morning Warsaw!], ed. Ewa Szymańska, Polskie Radio 1, rec. 17 July 1979, broadcast 18 July 1979, duration: 28'11".
- Markowska, Bożena, and Brodnicki, Wojciech, *Niech się w pełnię spełnia* [May it all work out], ed. Olga Marchocka, prod. Sławomir Pietrzykowski, Polskie Radio, rec. 10 January 1981, broadcast 15 January 1981; duration: 38'15".
- Komorowska, Helena, *Sądy nieostateczne czyli niepoeci o poetach i poezji* [Unfinal judgments, or non-poets on poets and poetry], Polskie Radio 1, rec. 1981, duration: 29'30".
- Lerman, Maria, *Dyskusje o sztuce* [Discussions on art], in the cycle *Wieczór muzyki i myśli* [An evening of music and thought], Polskie Radio 4, rec. 1984, broadcast 6 March 1984, duration: 36'30".
- Tadeusz Baird – kompozytor* [Tadeusz Baird: composer], in the cycle *Pamiętniki i wspomnienia* [Journals and memoirs], ed. Wojciech Brodnicki, Polskie Radio 2, rec. 29 June 1984, broadcast 16 and 17 July 1984, duration: 20'09" (Two fragments of this programme have come down to us; it was based on Brodnicki, *Zbliżenia (20)*, see above).
- Skulska, Anna, *Szkic do portretu: Tadeusz Baird* [Sketch for a portrait: Tadeusz Baird], Polskie Radio 2, <http://www.polskieradio.pl/8/196/Artykul/171977,Szkic-do-portretu>, accessed 20 March 2019, duration: 29'29".

2. Chapter 'Work'

2.1. Music prints (compositions by Tadeusz Baird in alphabetical order)

- Colas Breugnon*. Suite in old style for string orchestra and flute, score (Cracow: PWM, 1953).
- Cztery eseje* [Four essays] for orchestra, score (Cracow: PWM, 1994).
- Głosy z oddali* [Voices from afar] for baritone and orchestra, score + solo part (Cracow: PWM; Frankfurt: Litolf/Peters, 1984).

- Jutro* [Tomorrow], music drama in one act, score (Cracow: PWM, 1983).
 Piano Concerto, Pf + piano reduction (Cracow: PWM, 2001).
Sinfonia breve, score (Cracow: PWM; London: Chester, 1968).
 Sinfonietta for orchestra, score (Cracow: PWM, 1951).

2.2. Phonographic documents (in alphabetical order)

- Colas Breugnon*, on *Odwieczne pieśni* [Eternal songs]. *Karłowicz, Grabowski, Szymanowski, Baird*, DUX 1997, CD 0102.
- Colas Breugnon*, on *Capella Premisliensis*, DUX 1999, CD 0141.
- Colas Breugnon*, on *Tadeusz Baird: Dzieła* [Works], Polskie Nagrania Muza 2003, 2 CD PNC525A/B.
- Colas Breugnon*, on *Hity XX wieku* [Twentieth-century hits], DUX 2007, CD 0572b.
- Colas Breugnon – Suite*, on *Szymanowski, Górecki, Baird*, EMI Records 1995, CD.
- Colas Breugnon – Suite*, on *Szymanowski, Górecki, Baird*, EMI Classics Special Import 2001, Matrix 19 CD 65418.
- Colas Breugnon – Suite*, on *Szymanowski, Górecki, Baird*, EMI Records 2002, 2 CD.
- Cztery eseje* [Four essays], on *Warsaw Autumn 2008: 51st International Festival of Contemporary Music = Warszawska Jesień 2008: 51. Międzynarodowy Festiwal Muzyki Współczesnej*, ZKP 2008, 7 CD: polmic 041.
- Głosy z oddali* [Voices from afar], on *Tadeusz Baird: Dzieła* [Works], Polskie Nagrania Muza 2003, PN CD 525 A/B.
- Jutro* [Tomorrow], Olympia OCD 326 (CD/142).
- Piano Concerto, on *Piano Concertos by Kazimierz Serocki, Tadeusz Baird and Jan Krenz*, DUX 2008, CD 0651.
- Sinfonia breve*, Polish Radio concert recording (4 February 1992).
- Sinfonietta, on *XVII Warszawskie Spotkania Muzyczne* [The 17th Warsaw Music Encounters], ZKP 2003, CD nr 2.

3. Chapter “Reception”

3.1. *The purely receptive form of reception*

3.1.1. **Private letters written to Tadeusz Baird (unless otherwise stated), held in the BUW AKP (alphabetical order)**

- anonymous, letter of 5 May 1951, Warsaw.
 anonymous, letter of 23 October 1962, Ljubljana.

- Brederode, W. F., letter of 22 January 1962, The Hague.
- Dobrowolski, Stanisław Ryszard, postcard of 30 November 1963, New York.
- Erhardt, Ludwik, letter of 28 February 1958, Warsaw.
- Faber, Lothar, letter of 18 June 1967, Cologne.
- Ferencsik, János, and Sztompka, Henryk, postcard of 10 November 1955, Leipzig.
- Frager, Malcolm, letter of 19 January 1976, London.
- Hiolski, Andrzej, postcard of 21 July 1975, Ohrid.
- Karol, postcard of 2 June 1973, Prague.
- Kofin, Ewa, letter of 12 May 1955, Wrocław.
- Krenz, Jan, letter on the cover of a concert programme of 23 March 1979, Berlin.
- Krenz, Jan, postcard of 13 November 1954, Berlin.
- Krenz, Jan, postcard of 18 October 1962, London.
- Krenz, Jan, postcard of 21 February 1964, Stockholm.
- Krenz, Jan, telegram of 23 November 1974, Cracow.
- Krenz, Jan, postcard of 3 June 1976, Bamberg.
- Latoszewski, Zygmunt, letter of 3 December 1949, Sopot.
- Latoszewski, Zygmunt, postcard of 3 May 1955, Erfurt.
- MacCrimdle, Sheila, letter of 11 April 1979, London.
- Markowski, Andrzej, postcard of 19 December 1959, Baden-Baden.
- Markowski, Andrzej, postcard of 6 February 1972, Herford.
- Markowski, Andrzej, postcard of 7 March 1970, Singapore.
- Nehrdich, Eva, postcard of 16 June 1976, Weimar.
- Nowak, W., editor of *Głos Robotniczy* (addressee), letter of 21 May 1954, Łódź.
- Ochlewski, Tadeusz, letter of 15 July 1952, Cracow.
- Ortner, Manfred, letter of 10 August 1955, Graz.
- Rathgeber, Hubert A. C., letter of 3 May 1955, Schwaz.
- Le Roux, Jean-Louis, letter of 16 October 1966, San Francisco.
- Satanowski, Robert, postcard of 20 January 1973, Oslo.
- Steinecke, Wolfgang, letter of 27 November 1959, Darmstadt.
- Szell, George, letter of 6 December 1965, Cleveland.
- Wamlek, Hans, and Ochlewski, Tadeusz (addressees), letter of 1 July 1955, Graz.
- Wiłkomirska, Wanda, letter, [no date], Munich.
- Wit, Antoni, postcard of 18 February 1975, Milan.
- Wójc, W., letter of 14 February 1953, Warsaw.

3.2. *The analytical-creative form of reception*

3.2.1. **Warsaw Philharmonic concert programmes from the seasons 1951/1952 to 1981/1982 (chronological order)**

- Symphonic concert, 30 May and 1 June 1952, WP PG 1951/1952.
- Symphonic concert, 9 and 11 January 1953, WP PG 1952/1953.
- Symphonic concert, 13 and 15 February 1953, WP PG 1952/1953.
- Chamber concert, 27 May 1953, WP PG 1952/1953.
- Symphonic concert, 25 and 27 September 1953, WP 1953/1954.
- Symphonic concert, 27 and 29 November 1953, WP PG 1953/1954.
- Symphonic concert, 11 and 13 June 1954, WP PG 1953/1954.
- Symphonic concert, 29 and 31 October 1954, WP PG 1954/1955.
- Symphonic concert (1st 'WA'), 14 October 1956, PB 'WA 1956'.
- Symphonic concert (1st 'WA'), 21 October 1956, PB 'WA 1956'.
- Symphonic concert (2nd 'WA'), 27 September 1958, PB 'WA 1958'.
- Symphonic concert (2nd 'WA'), 28 September 1958, PB 'WA 1958'.
- Symphonic concert (3rd 'WA'), 12 September 1959, PB 'WA 1959'.
- Symphonic concert (4th 'WA'), 18 September 1960, PB 'WA, 1960'.
- Symphonic concert (4th 'WA'), 24 September 1960, PB 'WA 1960'.
- Jubilee concert for the sixtieth anniversary of the Warsaw Philharmonic, the tenth anniversary of the current Symphony Orchestra and the fifth anniversary of the name 'Filharmonia Narodowa' (National Philharmonic), 3 and 4 March 1961, WP PG 1960/1961.
- Symphonic concert (5th 'WA'), 16 September 1961, WP PG 1961/1962
- Symphonic concert for the 44th anniversary of the Great October Socialist Revolution, 10 and 11 November 1961, WP PG 1961/1962.
- Concert – guest performances by the Baltic Opera, 18 February 1962, WP PG 1961/1962.
- Symphonic concert, 8 June 1962, WP PG 1961/1962.
- Symphonic concert (6th 'WA'), 17 September 1962, PB 'WA 1962'.
- Symphonic concert (7th 'WA'), 29 September 1963, PB 'WA 1963'.
- Symphonic concert (8th 'WA'), 18 September 1964, PB 'WA 1964'.
- Symphonic concert (8th 'WA'), 26 September 1964, PB 'WA 1964'.
- Organ recital, 22 December 1966, WP PG 1966/1967.

- Symphonic concert (9th 'WA'), 16 September 1967, WP PG 1967/1968.
(According to a note in the WP PG 1967/1968, the date of this concert was altered from 24 September to 16 September.)
- Symphonic concert, 8 and 9 March 1968, WP PG 1967/1968.
- Symphonic concert, 19 and 20 April 1968, WP PG 1967/1968.
- Symphonic concert (12th 'WA'), 27 September 1968, PB 'WA 1968'.
- Symphonic concert devoted to the music of Tadeusz Baird, 10 and 11 January 1969, WP PG 1968/1969. (WP PG and PB 'WA' have a different date: 29 September 1968, 12 noon. The information given here is documented in two sources: the PCU card index and Nowacki, 'Kalendarium', 293.)
- Symphonic concert (13th 'WA'), 20 September 1969, a concert of Polish music to mark the 25th anniversary of the People's Republic of Poland, WP PG 1969/1970.
- Symphonic concert, 5 and 6 December 1969, WP PG 1969/1970.
- Symphonic concert (14th 'WA'), 27 September 1970, WP PG 1970/1971.
- Special symphonic concert, 25 May 1971, WP PG 1970/1971.
- Symphonic concert (15th 'WA'), 25 September 1971, WP PG 1971/1972.
- Chamber concert devoted to the music of Tadeusz Baird, 2 May 1972, WP PG 1971/1972.
- Chamber concert devoted to the music of Tadeusz Baird, 5 June 1972, WP PG 1971/1972.
- Symphonic concert, 9 and 10 March 1973, WP PG 1972/1973.
- Chamber concert, 13 March 1973, WP PG 1972/1973.
- Symphonic concert (17th 'WA'), 23 September 1973, PB 'WA 1973'.
- Chamber concert in the cycle 'Panorama XXX Lecia' [Panorama of thirty years of the People's Republic of Poland]: Bydgoszcz – Warsaw, 17 March 1974, WP PG 1973/1974.
- Symphonic concert (18th 'WA'), 21 September 1974, WP PG 1974/1975.
- Symphonic concert in the cycle 'Panorama XXX-lecia' [Panorama of thirty years of the People's Republic of Poland]: 1st Cracow Soirée, 16 November 1974, WP PG 1974/1975.
- Symphonic concert (for youngsters): 'Techniques of the contemporary composer', 8 May 1975, WP PG 1974/1975.
- Symphonic concert, 9 and 10 May 1975, WP PG 1974/1975.
- Special symphonic concert, 2 June 1975, WP PG 1974/1975.
- Symphonic concert (19th 'WA'), 20 September 1975, WP PG 1975/1976.
- Youth concert, 6 May 1976, WP PG 1975/1976.

- Symphonic concert, 7 and 8 May 1976, WP PG 1975/1976.
- Symphonic concert (20th 'WA'), 22 September 1976, PB 'WA 1976'.
- Chamber concert, 7 December 1976, WP PG 1976/1977.
- Symphonic concert, 14 and 15 October 1977, WP PG 1977/1978.
- Symphonic concert (22nd 'WA'), 18 September 1978, PB 'WA 1978'.
- Monographic concert, 23 May 1979, WP PG 1978/1979.
- Chamber concert for the 80th birthday of Bolesław Woytowicz, 20 November 1979, WP PG 1979/1980.
- Youth concert, 29 November 1979, WP PG 1979/1980.
- Symphonic concert, 30 November and 1 December 1979, WP PG 1979/1980.
- Symphonic concert inaugurating the 10th International Fryderyk Chopin Piano Competition and the 1980/1981 season, 1 October 1980, WP PG 1980/1981.
- Concert in the cycle 'Evenings with Polish Music', 28 January 1981, WP PG 1980/1981.
- Symphonic concert (25th 'WA'), 18 September 1981, WP PG 1981/1982.
- Symphonic concert inaugurating Szymanowski Year, 22 and 23 January 1982, WP PG 1981/1982.
- 3.2.2. Warsaw Philharmonic concert programmes
1982/1983–2009/2010 (chronological order)**
- Youth concert, 30 September 1982, WP PG 1982/1983.
- Symphonic concert inaugurating the season, 1 and 2 October 1982, WP PG 1982/1983.
- Symphonic concert, 15 and 16 June 1984, WP PG 1983/1984.
- Symphonic concert (27th 'WA'), 27 September 1984, KP 'WA 1984'.
- Symphonic concert, 14 December 1984, WP PG 1984/1985.
- Thursday youth concert, 11 April 1985, WP PG 1984/1985.
- Symphonic concert, 12 and 13 April 1985, WP PG 1984/1985.
- Symphonic concert, 7 and 8 June 1985, WP PG 1984/1985.
- Symphonic concert (28th 'WA'), 20 September 1985, WP PG 1985/1986.
- Symphonic concert, 15 and 16 November 1985, WP PG 1985/1986.
- Youth concert, 16 January 1986, WP PG 1985/1986.
- Concert to commemorate the anniversary of the liberation of Warsaw, for participants in the World Congress of Intellectuals in Defence of Peace (not open to the public), 17 January 1986, WP PG 1985/1986.
- Chamber concert, 11 March 1986, WP PG 1985/1986.

- Concert for children, 23 March 1986, WP PG 1985/1986.
- Chamber concert, 'Kazimierz Sikorski and his pupils', 30 April 1986, WP PG 1986/1987.
- Chamber concert, 11 November 1986, WP PG 1986/1987.
- Youth concert, 13 November 1986, WP PG 1986/1987.
- Symphonic concert, 14 and 15 November 1986, WP PG 1986/1987.
- Symphonic concert 6, 7 and 8 October 1988, WP PG 1988/1989.
- Symphonic concert 27, 28 and 29 April 1989, WP PG 1988/1989.
- Symphonic concert (32nd 'WA'), 24 September 1989, KP 'WA 1989'.
- Symphonic concert (34th 'WA'), 29 September 1991, KP 'WA 1991'.
- Symphonic concert (39th 'WA'), 27 September 1996, KP 'WA 1996'.
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3.3. *The creative form of reception*

3.3.1. **Editions and recordings of works by Baird**

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3.4. **The analytical form of reception** (*see SUBJECT LITERATURE, PRIMARY*).

3.5. *The diffusive form of reception*

3.5.1. **Announcements of planned performances – letters sent by institutions to Tadeusz Baird** (*collection: BUW AKP, chronological order*)

Letter of 12 September 1949, Cracow, sent by Cracow State Philharmonic, Tadeusz Krzemiński (vice director).

Letter of 21 September 1953, Szczecin, sent by Philharmonic Orchestra of the Workers' Music Society in Szczecin, Janusz Cegieła (director).

Letter of 4 March 1955, Szczecin, sent by Szczecin State Philharmonic, Marian Lewandowski (artistic director).

Letter of 23 March 1955, Stalinogród (Katowice), sent by Silesian State Philharmonic in Stalinogród, Leon Świątkowski (director).

Letter of 6 August 1955, Hamburg, sent by Radio Bremen, Ingeborg and Reimer Kückler (pianists).

Letter of 18 May 1959, Poznań, sent by Poznań State Philharmonic, Jerzy Katlewicz (director).

Letter of 8 March 1960, Celle, sent by Hermann Moeck Verlag.

Letter of 16 August 1960, Celle, sent by Hermann Moeck Verlag, Herbert Höntsch.

Letter of 22 August 1962, Ostrava, sent by Městý symfonický orchestr Mariánské Lázně; Radio Ostrava, Čeněk Mlčák (baritone).

Letter of 21 June 1963, Celle, sent by Hermann Moeck Verlag, Herbert Höntsch.

Letter of 6 December 1965, Cleveland, sent by The Cleveland Orchestra, George Szell (musical director).

Letter of 18 February 1971, Dresden, sent by Dresdner Philharmonie, Dr Dieter Hartwig.

Letter of 30 April 1979, Katowice, sent by NOSPR.

Letter of 7 June 1979, Frankfurt, sent by Edition Wilhelm Hansen, Elisabeth Gamber.

Letter of 28 February 1980, Frankfurt, sent by Edition Wilhelm Hansen, Elisabeth Gamber.

Letter of 20 May 1981, Zurich, sent by Tonhalle Gesellschaft Zürich.

3.5.2. **Invitations to join influential cultural bodies – letters sent by institutions to Tadeusz Baird** (*collection: BUW AKP, chronological order*)

Letter of 17 March 1949, Warsaw, sent by PCU Board, Alfred Gradstein (secretary).

Letter of 7 July 1949, Warsaw, sent by the Polish Minister of Culture and the Arts, Stefan Dybowski.

Letter of 6 February 1956, Warsaw, sent by the Polish Minister of Culture and the Arts, Włodzimierz Sokorski.

Letter of 15 June 1956, Budapest, sent by the secretary's office of the Bartók Festival.

Letter of 27 January 1960, Warsaw, sent by the Music Affairs Committee at the Polish Ministry of Culture and the Arts, Wiktor Weinbaum (director).

Letter of 19 May 1962, Warsaw, sent by the Polish Minister of Culture and the Arts, Tadeusz Galiński.

Letter of 15 June 1963, Hamburg, sent by the UNESCO congress Théâtre musical contemporain, Jack Bornoff (secretary).

Letter of 29 December 1964, Warsaw, sent by the Polish Minister of Culture and the Arts, Lucjan Motyka.

Letter of 14 April 1970, Warsaw, sent by the presidium of the Polish Peace Committee, Jarosław Iwaszkiewicz (vice-chair).

Letter of 1 January 1973, Warsaw, sent by the Polish Minister of Culture and the Arts, Stanisław Wroński.

Letter of 20 October 1976, London (Ontario), Canada, sent by the University of Western Ontario, Prof. Hugh J. McLean (dean of the music department).

Letter of 1 December 1976, London (Ontario), Canada, sent by the University of Western Ontario, Prof. Hugh J. McLean (dean of the music department).

Letter of 27 September 1977, London (Ontario), Canada, sent by the University of Western Ontario, Prof. Hugh J. McLean (dean of the music department).

Letter of 12 June 1978, Berlin, sent by the Akademie der Künste der Deutschen Demokratischen Republik, Konrad Wolf (president).

Letter of 5 February 1980, Warsaw, sent by the dean of the music department, Władysław Loranc (deputy secretary of state).

Letter of 11 February 1980, Warsaw, sent by the Polish Minister of Culture and the Arts, Zygmunt Najdowski.

Letter of 9 December 1980, Wrocław, sent by Wrocław Philharmonic, Marek Pijarowski (managing and artistic director).

3.5.3. **Announcements of awards – letters sent by institutions to Tadeusz Baird** (*collection: BUW AKP, chronological order*)

Letter of 18 July 1951, Warsaw, sent by the Presidium of the Council of Ministers, Bureau of the Department for Education and Culture, Zygmunt Dworakowski (head of bureau), regarding the State Prize for the Arts, third degree, for 1951, in the literature and art section, for Symphony No. 1.

Letter of 28 July 1951, Warsaw, sent by the Presidium of the Council of Ministers, Bureau of the Department for Education and Culture, Zygmunt Dworakowski (head of bureau), regarding the State Prize for the Arts, third degree, for 1951, in the literature and art section, for Symphony No. 1.

Letter of 30 November 1953, Warsaw, sent by the Board of the PCU, Wawrzyniec Żuławski (general secretary), regarding second prize in a closed competition for chamber and stage music organised by the PCU, for *Dwa kaprysy* [Two caprices] for clarinet and piano.

Letter of 18 February 1963, Cologne, sent by the City of Cologne, Dr Kurt Hackenberg (head of the culture department), regarding the Music Prize of the City of Cologne for 1962.

Letter of 26 September 1971, Warsaw, sent by Polskie Nagrania, Paweł Kruk (director), regarding the 'Golden Muse' for Symphony No. 3.

Letter of 26 July 1979, Warsaw, sent by the Polish Minister of Culture and the Arts, Zygmunt Najdowski, regarding the Prize of the President of the Council of Ministers, first degree, for a body of work.

Letter of 30 June 1978, Warsaw, sent by Tadeusz Maklakiewicz (vice-chancellor of the State College of Music in Warsaw), regarding the Prize of the Senate of the SCM in Warsaw for academic and artistic achievements in the years 1976–1977.

3.5.4. **Commissions of new works – letters sent by institutions to Tadeusz Baird** (*collection: BUW AKP, chronological order*)

Letter of 11 January 1966, Zagreb, sent by the Organising Committee of the 'Muzicki Biennale Zagreb' International Festival of Contemporary Music, Josip Stojanovic (director).

Letter of 1 February 1966, Hanover (New Hampshire, USA), sent by the Hopkins Center, Mario di Bonaventura (director).

Letter of 23 May 1968, Washington, sent by the Koussevitzky Music Foundation, Harold Spivacke.

Letter of 12 February 1969, Rotterdam, sent by the Stichting Rotterdams Philharmonisch Orkest, Dr Johannes Oosterlee (director).

Letter of 25 April 1969, Dresden, sent by the Dresdner Philharmonie, Dr Dieter Härtwig (artistic director).

List [no date, c.1972], Ottawa, sent by the Royal Society of Canada, Guy Sylvester.

Letter of 13 September 1974, Poznań, sent by the Mayor of Poznań.

Letter of 12 October 1975, Nuremburg, sent by the Nuremburg Music Theatre, Dr Hans Jürgen Liedtke.

Letter of 14 July 1976, Nuremburg, sent by the Nuremburg Music Theatre, Dr Hans Jürgen Liedtke.

Letter of 28 March 1977, Cambridge (Massachusetts, USA), sent by the Fromm Music Foundation.

Letter of 2 September 1977, Cambridge (Massachusetts, USA), sent by the Fromm Music Foundation.

Letter of 19 October 1978, Cambridge (Massachusetts, USA), sent by the Fromm Music Foundation.

Letter of 2 May 1977, Dresden, sent by the Dresdner Philharmonie, Günther Herbig (conductor).

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- Letter of 29 April 1980, Leipzig, sent by the Gewandhaus zu Leipzig, Dr Johannes Forner.
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- Letter of 31 December 1979, Warsaw, sent by the Polish Ministry of Culture and the Arts, Dr Władysław Loranc (deputy secretary of state).
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